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4TH ANNUAL SPRING CONVOCATION ADDRESS

“Empathy, Engagement & Entertainment: Traversing the Boundaries of Knowing in CFA”

Wednesday, January 20, 2016
“Engagement, Empathy & Entertainment: Traversing the Boundaries of Knowing in CFA”

[The convocation began with a performance by the LMU Percussion Ensemble under the direction of Aaron Smith with students Daniella Coradini, Gualtiero Minelli, Alex Reyes, and Ian Trahan. The selections played were an arrangement of “The Girl from Ipanema” and “Vous avez du feu? Or Have you got a Light?” by Emmanuel Séjourné.]

Introduction

Happy New Year! And thank you for joining me for my fourth convocation as the Dean, College of Communication and Fine Arts here at LMU.

I want to thank again Aaron Smith and our students in the Percussion Group for their engaging performance. I want this group to rise in the foreground of your minds as yet another of our outstanding performance ensembles that offer a range of possibility of students interested in music performance at LMU.

Our Music program received a special honor this year in helping to celebrate the inauguration of our new president, Timothy Law Snyder through a two-day celebration beginning with the student run *a capella* group, *The One Night Stanzas* performing at a presidential dinner, and then during the inauguration—the involvement of the Consort Singers with the National Anthem, the world music ensemble performing an original piece in honor of the occasion, our world renown pianist Wojciech Kocyan playing and accompanying, student vocalist Marlaina Owens in leading the school alma mater, a guitar ensemble with Martha Masters, and a scheduled piece composed by Professor Mark Saya.

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The title of my presentation this year is “Engagement, Empathy & Entertainment: Traversing the Boundaries of Knowing in CFA” and in many ways the title reflects both the character and challenges of the college—in the sense of what we do and how we do it, and how others perceive our value. BUT through the rigor of our training as teachers-artists-scholars and clinicians we know the impact and significance of our theories, principles, methods and modes of engagement. So I want to weave these notions throughout the rest of my time with you today as we traverse the boundaries of knowing in CFA through production and performances of professionalism.
This year has been particularly productive—both in what is new and what we evidence as the ongoing high levels of our creative and scholarly productivity in the college.

Our 2015-2016 Calendar of Events is bigger and better than ever with nearly a hundred different events across the array of every department and unit in the college—each program evidencing a critical engagement of the creative, artistic, critical and scholarly aspects of the college. Allow me to offer you only a snapshot of our accomplishments beginning with The Forums on Media
and Social Responsibility under the direction of Lawrence Wenner, our Von der Ahe Chair of Communication and Ethics between CFA and the School of Film and Television. These forums draw an audience from around the university to deeply explore critical issues of our times with world renowned scholars engaging students and faculty; challenging and expanding our ways of knowing the social and political impact of these issues in our intellectual and everyday lives.

Our students and faculty are actively involved in all aspects of the Undergraduate Research Symposium and our Accompanying Arts Showcase: from their critical participation as presenters and performers of scholarly and creative works, with the support of faculty mentors to the design of the posters and promotional materials for the campus-wide event.
Each department has made significant accomplishments and contributions this year:

In Art History and Studio Arts Student and faculty exhibitions and public presentations abound.
The continued success of the Christianity and Arts Study Abroad Program in Rome has helped to set the university standard on how such programs can be run.

The continued success of the *Kaleido LA Lecture Series* that brings working professionals in Art History and Studio Arts along with LMU Alums to interphase with our students.
And our student participation and success in Innovative Arts Design Competitions – some sponsored by generous donors like the Rudinica Family Art Scholarship linked with the CFA Mystery Box Art Challenge.

This past year the Department of Communication Studies continues its innovation by sponsoring and hosting two international visiting scholars each gave classroom and public lectures on their research and engaged in meaningful collaboration with faculty and students.
The department also hosted the 3rd of the CFA Conversations with—series. With a lecture by LMU Alum Paul Sanchez, and a facilitated discussion with Dr. Michele Hammers.

In March—the department will also host LMU Alum and Board of Regents member Claudine Cazian Britz, a CFA graduate who is the VP of Programming and branded entertainment which includes overseeing “On Air with Ryan Seacreas”, “American Top 40” and other programs in the Ryan Seacreast franchise.
This particular image of Claudine is taken from a story we ran in our on-line CFA newsletter http://blogs.lmu.edu/cfa/tag/spring2015/.

And the LMU Debate Program under the new leadership of Assistant Clinical Professor Thomas Dowd and direct involvement of Professor Michele Hammer is achieving great success on the road. The program has established new policies and procedures for participation-- including an increased emphasis on issues of diversity, inclusion, and equity. The program will soon be hosting the Japanese National Debate Team, March 8 through March 10, which will include international collaboration and exhibition debates.
Our dance department has formally initiated its educational partnership with the Bill T. Jones/

Arnie Zane Dance Company—which will give our students deep and meaningful experiences and exposures to company members in workshop engagements—as we did in inaugurating the Fall dance season. It will provide students further opportunities to have direct exchanges with Bill T. Jones himself when he is in the Los Angeles area—which I believe has already happened on three separate occasions; and the opportunity to work with and restage some of his choreography through Professor Roz Leblanc Loo—whose danced with the company for several years and is one of the few dance professionals/educators in the country authorized to restage his works. While we believe that this association with Bill T. Jones will bring more notoriety and potential support of our dance program.
But our dance students are engaged in a wide range of creative production both in their performed and embodied concerts and participation at regional and national festivals, and in presenting their work in the form of published scholarship. Professor Teresa Heiland created the first online Digital Commons student journal for dance scholarship.
The Laband Art Gallery—under the direction of Carolyn Peter continues offering the college, campus and community diverse programming.

Inclusive of an annual series that features and celebrates the work of our students in the Young Contemporaries, a professionally adjudicated exhibition and department awards program.
Programming that includes events as the “Richard Renaldi “Touching Strangers” exhibition which was then coupled and literally embodied with a dance performance entitled, “Dancing Touching Strangers” with our students facilitated by Professor Rosalynde Leblanc Loo as well as a lecture and workshop with the artist and our photography students with Professor Diane Myers on a local beach-- in which they also took pictures of “strangers touching”—and came to further understand the depth and power of using photography as a tool to exam human social encounter and bridging difference.

We are all anticipating the upcoming exhibition “From Clay to the Cloud" The Internet Archive and our Digital Legacy”—once again an exhibition that is interdisciplinary in nature, drawing on the interests of diverse disciplines throughout the university, including our phenomenal collaborative partnership with the Hannon Library

*From Clay to The Cloud* explores the human impetus to preserve our knowledge, our memory, and our cultural heritage. The exhibition is a critical commentary on the documentation of culture from recreated and meditative Ancient clay cuneiforms representing some of the earliest forms of preservation of knowledge on view as symbolic representation of the men and women who have been working on establishing the Internet Archive—a digital repository—a sort of 21st-century Library of Alexandria—where swaths of our lives from the Internet and other sources will be stored for generations to come.

This past summer I had the pleasure of attending the 46th Annual American Art Therapy Association Annual Conference to both participate and attend the awards ceremony to see Debra
Linesch receive the Distinguished Educator Award. Ten of the first year MFT Graduate students were present to shower Debra with support and congratulations.

The MFT Art Therapy program in Mexico continues to thrive as a deeply immersive intercultural learning experience for our students after their first year.
The MFT Department also continues to host the important *Journal of Clinical Art Therapy*—making a national and international contribution to the disciplines within clinical art therapy.

Through the leadership of Professor Paige Asawa—MFT hosted the *Remembering Katrina Conference*—which chronicled, recognized and remembered the 10-year anniversary of Hurricane Katrina and the department’s participation in providing clinical art therapy services to mostly children in Renaissance Village (a trailer park, as temporary housing) in Baker, Louisiana, near Baton Rouge.

I was able to welcome the participants at this conference. And as someone who was born and raised in Lafayette, LA—and had family and friends effected by hurricane Katrina—this was a touching and important event for me to participate in—and it gave me great comfort to know that the professional commitment of our Clinical Art Therapy program moved from empathy to action in this and many cases of emergency and natural disasters.
This year the MFT program once again has succeeded in having the largest proportion (among schools in the LA area) of graduating MFT students awarded $18,500.00 State and County Mental Health stipends. These highly competitive stipends are designed to recruit linguistically and culturally competent therapists committed to working with the diverse population served in public mental health.

In addition to starting off the year with the Presidential inauguration, the music department has offered a wide range of programming:
From visiting artists like Charles Owens to staged performances of the World Music Ensemble – from Jazz and Bali

This year the Opera Program celebrated the 25th Anniversary of Opera at LMU under the direction of Dr. Virginia Saya.
The department celebrated faculty recitals from our two world renowned Clinical Faculty Wojciech Kocyan on piano and Martha Masters on classical guitar, and others in a phenomenal faculty performance hour.

The department also celebrated another milestones of the 50th year anniversary of the modern choral tradition at LMU—now under the direction of Dr. Mary Breden.
The Choruses then topped off the year with the France Choral Festival Tour.

The LMU Chamber Orchestra experienced resurgence this year under the new direction of Professor Tania Fleischer in a wonderful Fall concert.
And in a wonderful example of interdisciplinary collaboration between the College of Communication and Fine Arts and the School of Film and Television--along with the Theatre Department—the Music Department hosted the world premiere opera of *Monticello Wakes*, with the LMU Consort Singers performing alongside professional artists from the Seattle area.

And in addition to a wide range of student successes—with a strong history of students moving into top graduate programs and conservatories in music around the country, also entering service in arenas of both the sacred and secular, I highlight the student success of Ana Villafane—who has received national recognition for her portrayal of Gloria Esteban in what I am told is a new musical soon to sweep the nation.
Our Theatre Program is never without honors and recognitions.

Nenad Pervan was honored this past year as one of the first two recipients of the new university-wide Part-Time Faculty Distinguished Teaching Awards—in a public ceremony with a framed certificate as big as this screen.
We continue honoring and recognizing the on-going productively and national recognition of Pulitzer Prize Winning Playwright, Beth Henley our President’s Professor in the Theatre as she continually marks her presence in the New York theatrical scene.

This past summer the Theatre program under the direction of Kevin Wetmore hosted the African Theatre Association International Conference here at LMU—marking the first time that the conference has been held in the United States.

The department continues to offer a wide range of theatre programming—that examine shifting aspects of the human condition from fictional to the all too real, and back.
The Theatre Program also continues to host professional artists in performance including some of our graduates in the evening of one-acts called Crosswords, which is a fundraising event for the Sam Wasson scholarship. We also herald the success of our students on stage and the big and small screen. Like Charley Koontz—a lead in the NEW CSI Show- CSI Cyber.

The department also continues to offer a range of cultural and intercultural programming, hosting a series of events that celebrate Korean culture from P’Ansori to Hanbok.
And it should be noted that in addition to being an award winning costume designer, Professor Leon Wiebers was recently appointed as a Korean Culture Supporter by the government of South Korea. Korean Culture Supporters are a kind of honorary ambassador to help promote Korean culture in the United States.

And like the Christianity and Arts program—we also celebrate the Bonn Theatre Program this year under the direction of Professor Diane Benedict. Providing our students with an immersive cultural experience and exploring theatrical texts and subjects that breach the diversity of worlds and lived experiences; both the fantastical and the horrific aspects of the human experience.
I also want to recognize and celebrate the growth and development of our CFA Mentor Program under the direction of Assistant Dean Elaine Walker with a focus on retention, career development, collegial support and community building amongst students and across disciplinary divides in CFA the program has grown from 50 to 190 mentors and mentees.

Our series on Talks on Teaching, Scholarship and Creative works series continues -- with a plug for the scheduled events for this spring. Associate Dean Judith Scalin and Professor Paul Humphreys organize these programs.
The 2014-2015 CFA Booklet of Faculty Publications and Creative Works is now hot off the presses. It will soon be available to all contributing faculty in hardcopy and will be posted on line for public access. This is the fourth edition of the booklet and each year we have an increase and diverse range of faculty and students presenting their work for inclusion.

The range of citations include new books published by CFA faculty— including the works listed here by Kevin Wetmore, Ron Marasco and Lawrence Wenner—
as well as journal articles, book chapters, exhibitions, productions and archival work—crossing the range of disciplines that make up this community of teachers-artists-scholars-clinicians.

The booklet also includes the submitted entries of from Part-Time faculty as well as, the listing of students who participated in last years Arts Showcase and the Undergraduate Research Symposium.
Last but not least: Working with Tara Frates, CFA Director of Development and through the generosity of donors, families and friends of the college we have been able to raise:

Progress in Development/Fundraising

Working with Tara Frates, CFA Director of Development
Fiscal Year 2016 (to date): $2.7 million
Last 4 years (FY 2013-Fy2016): $6.1 million

Following are the scholarship numbers:

65 TOTAL CFA Scholarships/Fellowships

23 NEW CFA scholarships/fellowships created since the start of the Scholarship Initiative (Fiscal Year 2013): generating a TOTAL of $4.7 million in scholarship funds.

4 NEW scholarships created in Fiscal Year 2016.

We are eternally grateful, but we also know that there is a lot of work to be done.
I encountered this artistic meditation on Rev. Martin Luther King Jr. on Monday when the country was celebrating his birthday. The image intrigued me both as an invocation of the man, his dream and his legacy, but also the artistic rendering drew my eyes to the aesthetics of its construction, the act of his engagement, and what we know as the effects of Kings’ performative and empowering rhetoric that touched the minds, hearts and spirits of many coalescing the country into action. And in this rendering there is a blurring of perceptions between the rhetorical moment of him giving a speech and what might be perceived as “just” an entertainer engaged in a public performance with multiple purposes. This rendering of his image evokes for me the Jesuit rhetorical arts of the good person speaking well for the common good; a rhetoric of engagement that is always and already performative, productive and powerful—to which none of us would argue are inseparable.

I use the alliterative construct of engagement, empathy and entertainment as a means of emphasizing aspect of our methods and modes, the goals and outcomes of what we do in CFA—each complimentary; neither reductive to the other, but each informing the breadth and depth of who we are and what we contribute to the larger project of this campus and educating our students—as a means of an embodied doing, of feeling with, and inviting others into a dialogue of the soul that might lead to meaningful action—as an engaged pedagogy.

In my personal scholarship, in my orientation to teaching, and maybe even in my orientation to higher education administration I am taken with the notions and the challenges of pedagogy—of particular importance are critical questions: What to teach? Why to teach it? How to teach it? Under the framework of critical pedagogy the project of pedagogy often refers to teaching with the purpose of transformation, to change the lives and social conditions of students in/as society—which I believe is certainly in alignment with our Jesuit mission at LMU. Along with critically challenging the roles that schools and schooling play in the political, social and cultural life of students. In other words, education scholar Henry Giroux would state that pedagogy involves “the task of educating students to become critical agents who actively question and negotiate the relationships between theory and practice, critical analysis and common sense,
learning and social change” and I add--their role in helping to have a positive effect on the world in which we live. I believe that we do that in the disciplines of communication studies and the performing and fine arts.

Under the practice of Ignatian Pedagogy students are challenged to address their own processes of knowing; to engage an attentiveness to what they are experiencing; to activate a deep reflection on knowing one's experience and on what has been triggered in them (mind, body and spirit) by a critical self-examination that leads to action; to enact a judgment, an approximation and validation of what is real in that experience; then to make a determination of what is the most appropriate choice, action or commitment towards a spiritual, social or ethical ideal. I believe that all the discipline in CFA possess these similar goals.

Each of these liberatory constructions of pedagogy demands a level of engaged cultural work of teachers and students in order to truly become: what Paulo Freire might call a pedagogy of the oppressed; or a pedagogy of hope, or a pedagogy of possibility, or a pedagogy of the heart, or a pedagogy of freedom—all of which are in alignment with the LMU mission and of the College of Communication and Fine Arts. And I would like to add what some have described as a pedagogy of beauty—which for me, is not just an aesthetic of pleasure but a drive to investigate the objective dimensions of beauty, care and compassion; to seek the meaning of and striving towards beauty in relation to its always obvious and painful opposites—like racism, violence, poverty, neglect and despair. A pedagogy that seeks to closely exam all the available means of persuading the mind, the heart and the soul—through the felt senses of experiencing; through the challenge of embodying the other; through the articulation of words and critical logics; through the heighten nature of passions and regulated emotions; through the invigoration of rhythms in the sway of the body, and in the body telling the story of being and becoming; through the translation of mathematical equations and techniques of skill into the virtuosity of musical performance; and through the clarity of focus in the minds-eye linking seeing to the intellect of sense making—and feeling; feeling as tool to help to transform towards a greater perfection of knowing. And establishing a language for understanding the power of visual and material culture—meaning how art is the evidence of human productivity, of lives lived in time and space; a way of studying humanity.

I am using these constructions to get back to what I believe that we do in CFA for academic, professional, emancipatory and humanistic ends. Engagement is linked with embodiment; a critical doing and then an excavation of what we come to know through doing—through an immersive experience of being there and in the moment. As some of you know I recently returned from an LMU Immersion trip to El Salvador. And because of that immersive experience linked with this current moment, I want to share with you what wrote on the plain coming back to Los Angeles:

I am traveling on Avianca Flight 620-in route from San Salvador, El Salvador where I attended a seven day Immersion Trip with the Jesuit University that I am now associated. I am traveling back to Los Angeles, CA that houses the largest population of Salvadorians outside of the country of El Salvador not including the countless number of illegal migrants.
I am traveling and my mind, heart and stomach are rumbling with the experience of seeing abject poverty, the effects of rampant and vicious gang activity, the effects of chronic governmental corruption; a country still reeling from the after yet lingering effects of the Salvadoran Civil War (1979-1992)—replete with environmental disasters; reeling from listening to the personal narratives and testimonies of people who lived through the Civil War—people who lived through the assassination of Jesuit priests, nuns and martyrs for the faith including Monsier Óscar Arnulfo Romero y Galdámez (15 August 1917 – 24 March 1980) who fervently spoke out against poverty and social injustice putting his body on the line; and families who mourn not only the dead from the Civil War but the thousands of Salvadorians who disappear through governmental processes or through illegal migration to the U.S. with no notification of their arrival or their death.

I am travelling and thinking and feeling into the passion of the political activists, social workers, and the powerful presence of women engaged in grassroots activism against the forces of evil only fortified by faith and that irresolvable commitment of mothers to their children, to their community, to their country—women who are literally and figuratively giving birth to a new nation—through their bodies, minds and hands; through their voices, their art through the stories they tell.

I am traveling and reflecting on how the U.S. is implicated in the conditions of El Salvador—between past governmental financial support of a totalitarian government, the military training from the U.S. Army School of the Americas, the origins of Salvadorian gangs in the U.S., and restrictive migration policies that have thousands upon thousands of Salvadorians (including unaccompanied minors) bargaining themselves to Mexican 'coyote' smugglers as they seek illegal passage through Mexico to the U.S. border—with stories of people being held for ransom, women and children being systematically raped, murders, and mass graves filled with the faithful and the hopeful.

And as I am traveling, trapped in the liminality of place and space; in the inter/betweenness of nations as a Black communication and performance studies scholar and academic Dean at this Jesuit university and I am left bereft. Bereft: Struggling between the passion of feeling and the intellectual theorizing on social change when real bodies are on the line; on the line of the streets of El Salvador, in the new middle passage of migration, and the liminal positionality of the undocumented in the U.S. I am asking myself what do I—on a large scale, on a small scale to respond to the needs of the poor, oppressed and the forgotten. One of the motivating sentiments of such Immersion Trips is best articulated in the words of Father Peter Hans Kolvenbach, S.J. when he states: “Solidarity is learned through contact rather than concepts. When the heart is touched by direct experience, the mind may be challenged to change. Personal involvement with innocent suffering, with the injustice others suffer is a catalyst for solidarity, which then gives rise to intellectual inquiry and moral reflection”.

And as I am traveling on Avianca Flight 620—in route from San Salvador, El Salvador back to Los Angeles, CA—with my companions on that journey—I am struggling in processing my experience—and what I can do, and I find that space of struggle is productive.

I was contemplating my time with you today through that struggle. And I see some of this productive struggle happening in CFA, both the same and not the same. In our Theatre department’s commitment to performance and social change in their selection of a season, the annual production and fundraiser for AIDS research, religious based texts that struggle with faith
and justice, Ron Marasco’s work on grief, the work of Norma Bowles and the powerful work of Sr. Judith Royer and the CSJ Center for Reconciliation and Justice in the *Voices of Justice programs*—when the bodies of our students are placed in those locations, embodying the words and experiences of recently released convicts or the homeless—asked to feel as a way of not only showing but knowing—and asking audiences to see as to feel the experiences of the other.

I see it in the work of ArtSmart working with underserved youth populations—helping young people to imagine and create the world in which they want to live through the power of art and imagination and expression; as I see it in the work of the Helen B. Landgarten Clinic using art-making as a methodology of creating outlets of expression and exploration, and examining traumatic life experience;

I see in Dance classes with a cultural and community outreach component or those classes with a rehearsal and production component that teach our students generosity and rigor in communal and social activities; using bodies as archives of experience, and dance as a mode of telling critical stories of living.

I see it in the engaged *communication activist research* in the Department of Communication Studies—as teacher and students are engaged in “using their theories, methods, and applied practices [not just for heady theorizing] but to work with and for oppressed, marginalized, and under--resourced groups and communities, as well as with activist groups and organizations to intervene into unjust discourses and material conditions to make them more just, and documenting and reporting their practices, processes, and effects to multiple publics.”

I see those outcomes made manifest not only in the classroom but in the burgeoning student activism on this campus—related to race, sexism and inequality that most often have Communication Studies and CFA majors leading and organizing; their actions serve as the embodied evidence of their knowing.

I think about all of these examples when I recognize the struggle that CFA continually has in getting courses approved for the Engaged Learning flag in the university core—with the criteria of evidencing: *Respect for others, Civic knowledge and engagement, Ethical reasoning, Habits of service.* Either we are not making our arguments strong enough or there is a resistance to the critical endeavors of how “engagement” in CFA---not just bodies in motion—but bodies sutured to minds and hearts working towards an enlightened purpose both for self and diverse audiences—both on the campus in our many laboratories—or in communities coming in direct meaningful contact of those we consider to the other—but who are truly neglected aspects of our own humanity. Yet our actions are sometimes reductively thought of as “activities”—and maybe that is the theatrical and artistic bias at play. But these are bodies empathically engaged with a purpose in alignment with the collective commitments of the core and the mission of the university.

When I speak of empathy, I am referencing both an *emotional empathy* of feeling with the other—to which all of the CFA disciplines demand of participants and observes—as well as a *cognitive empathy* as a thinking drive to recognize accurately and understand another’s emotional state. A critical “perspective taking” that forces us to think deeply into and about the experiences of the other—whether the other dramatized on the stage as fiction—demanding an
imaginative leap into the story world of the text. OR understanding the other as the articulation of the real dramas of the everyday that enact and reveal themselves as we imagine that we live in a safe and just society.

The combination of the two, emotional and cognitive empathy as found in the disciplines of CFA might encourage a meaningful response to those in need—both the specific other and the countless others that demand a recognition of histories of pain and neglect. All of this is happening in the critical education that our students are getting in their examination of self and others, of origins of experiences and text (written words, musical scores, staged dramas of movement and play, visual art that beguile in its beauty and the intricacy of its construction-- but tell a story of culture of time and space; of purpose.)

Our faculty and students are engaged in all of this—while we as also sometimes reduced to providing just entertainment. And of course in CFA we can’t deny that what we do offers others what might be constructed as a diversion or an amusement; but the work that we do in our programs in CFA, undergirded with an Jesuit and Marymount mission can not be reduced to just entertainment. Pick a performance any performance or exhibition, or symposium, or lecture, in CFA and I dare you not to come out having thought and felt and yearned for an as yet unarticulated vision of the possible—and while you have been entertained aspects of your psyche—through your head, heart or gut has been enlivened to think to the deep issues to which the engagement has direct you. And linking my participation in the El Salvador Immersion trip--- if you were fully present in the event, fully alive in the experience, and in the moment of your being--- your engagement demands your critical reflection on the issues at play; your empathy of the speakers, actors, musicians, dancers, artist—citizens and victims in time and space demand that you think outside of yourself. The dynamic potentials of the disciplines in CFA are far from just entertainments—but evocative of what the soul yearns for in knowing the self and others.
I like this image because it shows an excess of beauty, and an abundance of world possibilities in
the real and the surreal—to which I believe that the disciplines in CFA often attend an address.
So when I use the construct of “traversing the boundaries of knowing in CFA—I am referencing
many things: as a verb traversing means to pass or move over, along, or through; to go to and
fro over or along; to extend across or over; to go up, down, or across; to look over, examine, or
consider carefully; review; survey.

And I particularly favor the verb—the action of CFA. I am interested in how as a college we
continue to make the argument for what we do as engagement, empathy and yes even as
entertainment—but not only as a defense of our value but as an articulation of our intent. The
articulation and evidence of our learning outcomes to better help even our students understand
the critical endeavor of our disciplines in relation to what are sometime seen as the more
marketable professional disciplines for others to see the set of critical skills that inform our
pedagogies. Pedagogies that critically ask the questions: What to teach? Why to teach it? How to
 teach it?—with answers that speak to the notion of information, formation and transformation
of our students that is so critical to our university mission statement.12

We know these arguments. How do we continue to tell the story of CFA through our
accomplishments on the page and the stage? That is a continued question that we should explore
this year. A question that I will be asking small groups to help me grapple with to further define
our future, to build arguments of support of our efforts, and use these logics to further promote
the needs of the college.

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Before ending I would like to give a special thanks to my colleagues and staff in the Dean office
who make it a joy to do the work. To Judy Scalin, Elaine Walker, Rachel Van Houte, Judy
 Delavigne, and Geraldine O’Connell. I offer you “my respect gratitude, compassion, patience
and joy as we travel, build, and learn together.”13 To all the Senior Administrative Coordinators
in the departments—your work matters. Thanks for doing the heavily lifting, everyday with such
grace.

And ending on a prayer-filled note: I received notification yesterday that Ginny, wife our former
Tom Kelly, one of our former deans, passed away in her sleep on Sunday, January 17th. For
those interested I will be sending out information about the funeral arrangements later today. I
clearly understand that my success as a dean has been anchored in part by Tom’s legacy and the
deans who have come before me

So as I invite you to join me for a light lunch in the Thomas P. Kelly Jr. Student Art Gallery—I
ask you to keep Tom and his family in your thoughts and prayers. Thank You.

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Notes


9 While I was on the plane returning from El Salvador I was also reading a series of essays to which I have been invited as co-respondent, for a Special Issue of the *International Journal of Communication* on communication activist research. I have decided to include these reflections on El Salvador as a component in my scholarly response to the Special Issue.


11 http://blog.teleosleaders.com/2013/07/19/emotional-empathy-and-cognitive-empathy/

12 Drawn from the LMU Mission Statement: http://mission.lmu.edu/missionstatement/.

13 This was sentiment that Judy Scalin included on a card with flowers presented to me before the convocation. My actual words during the presentation echoed hers—though I want to foreground her spirit in this moment of finalizing the text of the event.