REVISED ACADEMIC PLAN
2005-06 – 2010-11

DIVISION OF THE ARTS

UNIVERSITY OF CALIFORNIA, SANTA CRUZ

SUBMITTED
JANUARY 17, 2006

Design by Kim Byoung-Jin, DANM Visiting Scholar from Korea
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1.0 Introduction

1.1 Background

This Revised Academic Plan updates our Comprehensive Divisional Plan, dated December 2001, which can be found at: http://arts.ucsc.edu/dean/planning/2001_buildout_12-4-01.pdf.

1.2 Background: A Key Mission Accomplished

The preamble to our 2001 plan stressed the impact of digital technologies on all arts disciplines, and the urgent need to address these sea changes in the way art is produced and understood, as well as how the arts affect society and the economy:

This strategic plan coincides with a revolutionary period in the development of the visual and performing arts. Advances in information technologies have made the arts more pivotal in cultural and economic development than at any time since the renaissance. While our plan does not focus exclusively on the impact of new technologies, it seeks to confront their challenges and seize their opportunities at this extraordinary moment in time. . . . While responding to the challenge of new technologies is an important focus of our efforts for the next decade, other vital issues also compete for attention. The maturation and distinction of existing programs, the diversification of faculty, globalization of the curriculum, the establishment of a substantial array of graduate programs, and the need to expand our capital facilities stand out among many other priorities.

Although the fundamental technological opportunities and challenges have not diminished, we are pleased to report significant progress towards adjusting to them:

• In close collaboration with the Baskin School of Engineering, we have successfully inaugurated an innovative M.F.A. program in Digital Arts and New Media (DANM), which will graduate its first cohort in Spring 2006. This effort is truly transdisciplinary: its first chair is a social scientist and its teaching faculty are drawn not only from the Arts disciplines, but also from the faculties of Computer Science, Biology, Mathematics, Psychology and Anthropology.

• To complement senior faculty with advanced digital-media skills (in algorithmic music composition, electronic music, digital photography, and interactive and internet media, as well as digital media theory/history), we have hired several junior faculty members with impressive programming and engineering credentials, including: Assistant Professors Anderson and Osborn in Art; Assistant Professor Sack in F&DM; and Assistant Professors Cuthbert and Warburton in Theater Arts. Several of these faculty have begun to bring in external overhead-bearing grants from the NSF (Sack, $299,886; Warburton, $672,534).
• We have reinforced our international leadership in the field of electronic and computer-assisted music by inaugurating the D.M.A. (Doctor of Musical Arts) in Algorithmic Composition, which admitted its first students this year, and by establishing an annual summer Workshop in Algorithmic Computer Music, which helps to attract high-level graduate students to music department M.A. and D.M.A. programs.

• We determined that our next capital program will be a Digital Arts Facility. Approved by the Regents and now in the final stage of design development, it will go out to bid this year and is scheduled for occupancy in Fall 2008. Strategically located in the heart of our music, art, and theater facilities, the Digital Arts Facility will place digital media at the intellectual and geographical hub of our programs, a center where faculty and students (both graduates and undergraduates) from many disciplines will be able to interact with each other and the public.

• As promised in our earlier plan, we have pioneered on-line, distance-learning technologies. A course in Theater Arts, TA 80H (Hamlet Conundrums), developed by Prof. Bierman, is the first fully on-line offering ever to receive CEP approval, is offered in all four quarters of the year, and is available to students throughout the UC system. We are also probing the frontier of interactive performance with live, simulcast productions in collaboration with the Tisch School of the Arts at NYU (Prof. Warburton).

Thus, while the digital-media revolution represents a continuing challenge for all our disciplines, we feel we have come a long way towards “breaking the back” of this issue. It will remain an ongoing, though less immediately critical, focus of our efforts.

2.0 Divisional Goals and FTE Projections During the Next Five-Year Period

2.1 Overview

We will now direct the preponderance of our energies toward the following six goals:
1. Graduate program growth
2. Diversification of our faculty and curricula
3. Undergraduate program stability
4. Research development
5. Capital programs and space planning
6. Co-curricular programs

At the same time, however, we are faced with potential resource restrictions that will make it difficult, if not impossible, to achieve some of these goals, as shown in the discussion below.
2.2 Campus FTE Projections

The call for Revised Divisional Academic Plans begins by asking us to frame our plans within a preliminary projection of only 11.1 additional faculty FTE over the next five years (including 2005-06). While we realize that we have received a considerable number of new positions in the recent past, those positions were justified and delivered on the basis of our enrollment growth and initiative proposals during the same period. We feel strongly that well-justified growth should not serve as a basis for projecting a dearth of future resources.

In reviewing the allocations to all the academic divisions, we find the following projected distribution (see Table 1):

<table>
<thead>
<tr>
<th>Division</th>
<th>2004-05 Budgeted FTE</th>
<th>2010-11 Projected FTE</th>
<th>Net Change</th>
<th>Percentage Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>82.5</td>
<td>93.6</td>
<td>11.1</td>
<td>13.45</td>
</tr>
<tr>
<td>Engineering</td>
<td>76.2</td>
<td>113.1</td>
<td>36.9</td>
<td>48.43</td>
</tr>
<tr>
<td>Humanities</td>
<td>146.7</td>
<td>159.9</td>
<td>13.2</td>
<td>9.00</td>
</tr>
<tr>
<td>P &amp; B Sciences</td>
<td>156.8</td>
<td>206.6</td>
<td>49.8</td>
<td>31.76</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>170.5</td>
<td>206.6</td>
<td>36.1</td>
<td>21.17</td>
</tr>
<tr>
<td>Divisional Subtotal</td>
<td>632.7</td>
<td>779.8</td>
<td>147.1</td>
<td>23.25</td>
</tr>
</tbody>
</table>

Whereas the total number of FTE available for allocation to divisions (after reserves have been set aside) is projected to increase by 23.25%, the allocation to the Arts Division amounts to only 13.45%.

Unfortunately, the stated rationale does not help us understand the reason for this large discrepancy:

*The rationale for divisional allocations is based on current divisional sizes, the need for programmatic critical mass, comparable divisional size at other UC campuses, the level of growth envisioned for UCSC, and what resources are needed to meet campus goals.*

“Current divisional sizes” implies a pro-rata rather than a programmatic allocation methodology. We have seen no institutional data concerning “the need for programmatic critical mass,” an elusive concept at best. Data on “comparable size at other UC campuses” is notoriously unreliable and long out of date and, in any event, encourages conformity rather than distinction. Finally, “the level of growth envisioned for UCSC and what resources are needed to meet campus goals” seems to us a circular argument. Nor are these criteria tied closely to the six campus priorities Chancellor Denton articulated in her inaugural address.

Compounding our bewilderment at the provisional allocation of only 11.1 FTE is our solid record of achievement. If we had failed to meet our “accountability measures” and
advance campus goals re-affirmed in our 2001 plan, or had excess enrollment capacity and a dubious record of performance, we might anticipate unwillingness to invest in our programs. But in fact, we are fully enrolled and have succeeded by almost every measure of success relevant to our disciplines. To cite a few examples:

- **Student/faculty ratios.** Contrary to conventional wisdom, the arts are not faculty-resource intensive, at least not here at UCSC. In fact, Arts Division student/faculty ratios are above the campus average and have been so for many years. In 2004-05 we absorbed 13.4% of all campus enrollments with 12.8% of the campus faculty FTE. Table 2 shows the campus workload ratios (total student FTE to total budget faculty FTE) for 2004-05, by division.

  *Table 2. Campus workload ratios.*

<table>
<thead>
<tr>
<th></th>
<th>Arts</th>
<th>SoE</th>
<th>Hum</th>
<th>P&amp;BS</th>
<th>Soc Sci</th>
<th>Campus Ave.</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.16</td>
<td>14.37</td>
<td>19.94</td>
<td>21.24</td>
<td>24.71</td>
<td>19.64</td>
<td></td>
</tr>
</tbody>
</table>

- **Ladder-rank faculty courseload and enrollments.** Arts faculty have the highest courseload and the second-highest number of enrollments per ladder-rank faculty member of any campus division. Table 3 shows the corresponding ratios for 2003-04. (Data for 2004-05 are not yet available.)

  *Table 3. Campus courseloads and enrollments by division (2003-04).*

<table>
<thead>
<tr>
<th></th>
<th>Arts</th>
<th>SoE</th>
<th>Hum</th>
<th>P&amp;BS</th>
<th>Soc Sci</th>
<th>Campus Ave.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courseload</td>
<td>4.13</td>
<td>2.84</td>
<td>3.80</td>
<td>3.43</td>
<td>3.78</td>
<td>3.61</td>
</tr>
<tr>
<td>Enrollment</td>
<td>191.6</td>
<td>94.7</td>
<td>182.1</td>
<td>152.9</td>
<td>205.8</td>
<td>171.9</td>
</tr>
</tbody>
</table>

- **Six-year graduation rate.** The Arts Division has the best six-year graduation rate of the entire campus: “Six year graduation rates were highest among students who intended to major in the Arts when they first entered as new freshmen (71%), followed by intended Humanities (65%), Social Sciences (62%), and Natural Sciences (59%) majors.”

- **Student Retention.** A large proportion of the students who intend to pursue arts disciplines when they enter UCSC actually graduate in the arts: “Social Sciences and the Arts ultimately graduated the greatest percentages of the students who indicated an initial interest (42% and 40%, respectively), compared to the Humanities (33%), the Natural Sciences (27%), and Engineering (4%).”

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1 “Major Migration by Division at UCSC,” UCSC Institutional Research and Policy Studies, July 2002.
2 Ibid.
• **Faculty Recruitment and Diversity.** Of our last thirty recruitments (including replacements and hardenings of TAS, as well as new positions) sixteen have resulted in female hires and eight in other under-represented minority categories. Only one search, on a senior level, failed, due to a counter-offer. We have no underutilization relative to candidate availability at the tenured level, and fractional (i.e. less than 1.0 FTE) under-representation in three categories at the non-tenured level. (See Appendix A, “Comparing Incumbency to Availability.”)

• **Curricular Diversification.** We have made strenuous and successful efforts to diversify the undergraduate curriculum, with a series of initiatives, notably in the areas of South-Asian, Pacific Rim, Latin American and Latino, and African/African-American Studies. (See Appendix B, “Curriculum Diversification.”) Our proposed graduate programs will also address this issue, as discussed in Section 4.1.

• **Innovative/Interdisciplinary Programs.** The interdisciplinary Digital Arts and New Media M.F.A. program is the first of its kind in the UC-system, and one of the first nationally, as is the Algorithmic Music Composition D.M.A. Both degree programs explore interdisciplinarity within and beyond the arts disciplines and emphasize the growing importance of engineering to the arts as well as the contributions of the arts to engineering and other disciplines.

• **Graduate Program Growth.** In our 2001 plan we promised to deliver one graduate program proposal per year. Since then, we have inaugurated two new graduate programs (DANM M.F.A., Music D.M.A.), and sent a third off campus for CCGA review (Music Ph.D.). We have two Ph.D. proposals undergoing on-campus review (F&DM Ph.D., HAVC Ph.D.), one pending external program review comment before formal endorsement by the division (Art M.F.A.), and two complementary or perhaps competing proposals in preliminary discussion (Theater Arts M.F.A. and/or M.A./Ph.D.). These programs are discussed in more detail in Section 4.1.

• **Capital Programs/Area Plan.** As promised, we have delivered the comprehensive Arts Area Plan, which can be found at: [http://arts.ucsc.edu/dean/areastudy/index.html](http://arts.ucsc.edu/dean/areastudy/index.html), and have stayed on schedule with the Digital Arts Facility.

• **External Program Reviews.** We have received favorable EPR reports and closure letters for all five of our departments. We have also responded effectively to suggestions and concerns offered by reviewers: for example, reconceiving graduate program proposals (e.g. deferral of the F&DM M.F.A. track and

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3 The distribution is as follows: two African-Americans, two Chicano/Mexican Americans, two Japanese/Japanese-Americans, one Pakistani/East-Indian, and one “other Asian.”

4 0.7 FTE female, 0.3FTE African-American, and 0.1FTE Native-American.
redefinition of its Ph.D. proposal); and converting the Housing Administration Building, the Hahn Art Facility, and the Blacksmith’s Shop to art faculty research studios, thus creatively remediating a problem deemed a source of “grave jeopardy.”

• Research Support. As promised in our earlier plan, we have fully committed $75,000 of divisional I&R support funds (matched by campus initiative funds) to create the Arts Research Institute with a permanent annual budget of $150,000. We have also increased staff support for contracts and grants.

The 2001 Arts Comprehensive Divisional Plan proposed an allocation of 120 FTE for a campus of 16,900 student FTE. The response of EVC Simpson (March 2002) was to project a range of 94-110 FTE (mid-point 102 FTE) for our division (see Table 4). In contrast, current projections allocate 93.6 FTE (slightly below the bottom of Simpson’s proposed range) for a larger campus (17,215 student FTE). Given the favorable reception of our 2001 Comprehensive Plan, and our record of success in executing that plan, such a severely constrained FTE projection for the period 2005-06 through 2010-11 is difficult for us to comprehend.

Table 4. Comparison of EVC Simpson’s projections and current proposed FTE allocations.

<table>
<thead>
<tr>
<th></th>
<th>Provost Simpson’s Ranges for 16,900 students</th>
<th>Current Projections for 17,215 students</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lower</td>
<td>Upper</td>
<td>Midpoint</td>
</tr>
<tr>
<td>Arts</td>
<td>94</td>
<td>110</td>
<td>102</td>
</tr>
<tr>
<td>Humanities</td>
<td>173</td>
<td>189</td>
<td>181</td>
</tr>
<tr>
<td>P&amp;BS</td>
<td>185</td>
<td>201</td>
<td>193</td>
</tr>
<tr>
<td>SoE</td>
<td>106</td>
<td>122</td>
<td>114</td>
</tr>
<tr>
<td>SocSci</td>
<td>189</td>
<td>216</td>
<td>202.5</td>
</tr>
<tr>
<td>Other</td>
<td>80</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>Total</td>
<td>827</td>
<td>918</td>
<td>872.5</td>
</tr>
</tbody>
</table>

Clearly, a decision has been made to invest heavily in engineering and the sciences. The small allocation to the Arts Division appears to us to have arisen as a by-product of that decision rather than from an analysis of our past performance and future ability to contribute to the intellectual growth of the campus.

While we recognize that we are in no position to ignore administrative projections, we are also reluctant to accept without question an FTE allocation that will delay the implementation of our graduate initiatives and significantly curtail our ability to maintain our strong undergraduate program. We trust that in the spirit of shared governance, our perspective will be given serious consideration both by administrators and by the Senate bodies reviewing the campus’s five-year plan.
3.0  Arts Division Projection of FTE Needs

In order to resolve what is obviously an acute dilemma, we are proposing a plan much less ambitious than the one we submitted in 2001. Our scaled-down proposal, shown in Table 5, details the manner in which we would deploy the next 18 FTE allocated to us (including one current recruitment). This allocation would bring the division to 100.5 FTE (1.5 FTE below the mid-point of the Simpson range for our division and considerably below the 120 FTE projected in our 2001 plan). We argue that the Arts Division needs 18 additional faculty FTE and concomitant instructional support to sustain our undergraduate major programs and service responsibilities, to develop existing graduate programs and launch new ones, and to further diversify our faculty and curriculum for a campus of 17,215 students. The detailed justification for each of these projected FTEs is given below, under Sections 4.1, “Graduate Program Growth,” and 4.4, “Undergraduate Program Growth.”

Table 5. Arts Division’s proposed FTE allocation over the next five years, permitting sustained undergraduate enrollments and the implementation of new graduate programs.

<table>
<thead>
<tr>
<th>NEW GRAD PROGRAM 5-YR APPROVAL PERSPECTIVE</th>
<th>05-06</th>
<th>06-07</th>
<th>07-08</th>
<th>08-09</th>
<th>09-10</th>
<th>10-11</th>
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<tbody>
<tr>
<td>ART</td>
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<td></td>
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<tr>
<td>U.G. (TAS)</td>
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<td>0.2</td>
<td>0.2</td>
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<tr>
<td>OTHER</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>GRAD</td>
<td>1.0</td>
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<td>1.0</td>
<td>1.0</td>
<td>1.0</td>
<td>1.0</td>
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<tr>
<td>F&amp;DM</td>
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<tr>
<td>U.G. (TAS)</td>
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<tr>
<td>DANM</td>
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<td></td>
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<tr>
<td>U.G. (TAS)</td>
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<td>3.0</td>
<td>4.0</td>
<td>5.0</td>
<td>3.0</td>
<td>18.0</td>
</tr>
</tbody>
</table>

This plan should be viewed as a strategic growth plan rather than an allocation timetable tied strictly to academic years. The rate at which our plan can be implemented will be influenced by many factors: actual campus enrollment growth (which rarely corresponds with projections, as demonstrated by current under-enrollment); student demand for our majors; approval of new graduate programs; success in faculty recruitment; and, of course, resource allocations from the center.
3.1 Campus Projection of Arts FTE Needs

At the request of EVC Kliger and VPAA Galloway, we also include here a temporal prioritization of projected FTE in the event that we are only allocated 11.1 FTE (see Table 6).

Table 6. FTE projection assuming allocation of only 11.1 FTE.

<table>
<thead>
<tr>
<th>Year</th>
<th>FTE</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005-06</td>
<td>1.0</td>
<td>F&amp;DM (current recruitment)</td>
</tr>
<tr>
<td>2006-07</td>
<td>1.0</td>
<td>Music Ph.D. (1)</td>
</tr>
<tr>
<td>2007-08</td>
<td>1.0</td>
<td>F&amp;DM Ph.D. (1)</td>
</tr>
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<td>2008-09</td>
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<td>HAVC Ph.D. (1)</td>
</tr>
<tr>
<td></td>
<td>1.0</td>
<td>F&amp;DM Ph.D. (2)</td>
</tr>
<tr>
<td>2009-10</td>
<td>1.0</td>
<td>HAVC Ph.D. (2)</td>
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<td>1.0</td>
<td>F&amp;DM Ph.D. (3)</td>
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<td></td>
<td>1.0</td>
<td>Music Ph.D. (2)</td>
</tr>
<tr>
<td></td>
<td>1.0</td>
<td>Art M.F.A (1)</td>
</tr>
<tr>
<td>2010-11</td>
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<td>TAD M.F.A. or M.A./Ph.D. (1)</td>
</tr>
<tr>
<td></td>
<td>1.0</td>
<td>Art M.F.A. (2)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>11.0</td>
<td></td>
</tr>
</tbody>
</table>

This scenario, if approved, would delay implementation of two graduate programs and severely hamper our ability to maintain our undergraduate offerings. Specifically, this plan assumes:

- Delay of the proposed Theater Arts graduate program by one year.
- Delay of the proposed Art M.F.A. by one year.
- Abandoning all five requested FTE in the form of TAS supplementation to support the undergraduate program.
- Course “buy-outs” from SoE resources in support of its proposed Computer Game Design major. This need is addressed specifically in Section 4.4.

We would like to emphasize that this plan is not only undesirable, but also dangerous to the overall health of the Arts Division. In addition to postponing graduate programs, the plan would result in truncation of our undergraduate service courses and offerings in the various majors. In fact, simply maintaining undergraduate enrollment levels and courses while the campus grows to 17,215 students will require additional resources, as we argue in Section 4.4. In addition, we have not addressed here the implications of establishing a professional School of Public Media, which is currently in the preliminary proposal stage. Should such a proposal be approved, we assume it would be separately funded from the central FTE reserves being accumulated to support such major initiatives.
4.0 Divisional Priorities

The following sections address the Arts Division’s priorities in order.

4.1 Graduate Program Growth

The establishment of new graduate programs remains our highest priority for new faculty allocations. As mentioned in Section 1.2, since December 2001, we have secured approval for and inaugurated two new programs: the Digital Arts and New Media M.F.A. and the Algorithmic Music Composition D.M.A. Faculty and support resources for these programs are committed and largely in place.

A third proposal, the Music Department’s Cultural Musicology Ph.D., has been approved on campus and referred to CCGA. This degree will center on cross-cultural studies, reflected in its course offerings and degree requirements. For example, students will be required to take courses in which rhythm and pitch systems, the relationship of music and language, and issues in musical ethnography are addressed across various world cultures. Most students will also take contextual courses in other departments on campus. This program will require modest new resources as indicated in Appendix C, “Arts Division, New Graduate Programs: Projected Costs.” It should be noted that with the advent of the D.M.A. and the Ph.D. in music, the existing M.A. program in Music will gradually be phased out.

Two more proposals have been submitted for preliminary VPAA review and will be submitted for campus review in Winter quarter 2006: Film and Digital Media (F&DM)’s Ph.D; and the History of Art and Visual Culture (HAVC)’s Visual Studies Ph.D.

The F&DM Ph.D. focuses on a diverse range of cultural production that includes cinema, television, video art, and internet-based media. It will interrogate the historical, aesthetic, political, ideological, and technological aspects of these media across a range of international contexts, investigating their points of connection and convergence as well as their relationship to broader cultural and historical change.

HAVC’s Visual Studies Ph.D. has three main objectives: to steep graduates in the most theoretically relevant methodologies for understanding both the significance of visual artifacts and the socially produced qualities of human vision; to provide students with exposure to a range of cultural perspectives and visual artifacts drawn from around the world; and to cultivate in graduates the necessary skills and knowledge to secure and excel in professorial and curatorial positions.

Each of these proposed Ph.D. programs will accommodate approximately 24 students when fully enrolled and will require new resources (three FTE and two FTE respectively), in addition to instructional support resources and graduate fellowship set-asides.
Another proposal, the Art Department’s Studio Practice M.F.A., will be referred for comment to an External Program Review visiting committee in February 2006. (The M.F.A. is the terminal degree for art praxis.) The goal of this M.F.A. program is to educate graduates to contribute effectively to developments in the arts as well as in other disciplines that use the visual arts as a means for investigation and communication. The Art Department seeks to initiate a program in which this complexity of contemporary art practice forms the foundation for a conscious process of research in which students develop creative projects that achieve excellence. This program will also emphasize the contexts of contemporary art production and will encourage art production that can make a conscious difference in a variety of public contexts such as galleries and museums, civic and community spaces, and the internet.

In the Theater Arts Department two preliminary proposals are under discussion. Whether these proposals will compete, co-exist, or coalesce remains to be seen as they develop: a Design/Technology M.F.A. and/or a Performance Studies M.A./Ph.D. Based on the availability of TA-ships in the department and the addition of two faculty FTE, the graduate program could support a maximum of eighteen students at any one time.

One significant departure from our 2001 Comprehensive Divisional Plan has been the withdrawal of the interdisciplinary proposal for a Ph.D. in Visual and Performance Studies. Opinions are divided as to the cause, or causes, of its withdrawal, but there is general agreement that, while interdisciplinary Ph.D. proposals have been encouraged, there are many obstacles to their realization. In striving to create successful doctoral programs of distinction that realize cross-disciplinary goals, it is crucial to temper idealism with pragmatism. Questions of budgeting, personnel, and curricular responsibility become highly complex when no established department is held accountable. Furthermore, our academic responsibility demands that we graduate students marketable not only to other interdisciplinary programs but also to more traditional ones. (Numerous faculty positions carry a requirement for a Ph.D. in a specific discipline; students holding degrees in non-traditional programs at best must prove solid grounding in the discipline, at worst face automatic exclusion from the applicant pool. As an example, in a recent search the Music Department received approximately five applications from graduates of UC San Diego’s Ph.D. in Critical Studies and Experimental Practices. The search committee ultimately considered these applicants, but only after investigation of the program and discussion of its curricular applicability.) Considering, then, both the logistical problems of multi-departmental program responsibility and the desire to train students eligible for a wide variety of traditional and non-traditional jobs, we feel that the interests of interdisciplinarity are best served by establishing programs within specific departments but academically focused on cross-cultural or cross-disciplinary issues, such as the Music, F&DM, and HAVC proposals described above.

Our best estimate of when these new graduate programs will admit their first cohorts of students is as follows: Cultural Musicology Ph.D., Fall 2007; Film & Digital Media Ph.D., Fall 2008; Visual Studies Ph.D., Fall 2008; Art, Studio Practices M.F.A., Fall 2009; Theater Arts M.F.A. and/or M.A./Ph.D., Fall 2010.
Appendix D, “Projected Graduate Enrollments in the Arts,” shows our expected number and distribution of graduate students when these programs are fully enrolled (circa 2013-14).

Each of these graduate program proposals does, or will, spell out specific I&R and graduate support needs.

Appendix C endeavors to project these costs, indicating whether they are one-time (start-up) or ongoing (permanent), and also indicates the source of funds (e.g. divisional, campus-agency, or external).

4.2 Diversification

4.2.1 Faculty Diversification

As shown in Appendix A, the Arts Division has no targeted-minority underutilization at the tenured level, and only fractional underutilization at non-tenured level. However, this data refers only to utilization relative to qualified applicant pools and these pools are token in comparison with the representation of minorities in our state and student body. Our goal is not to meet minimum, technical standards for diversity, but rather to develop a faculty that is more broadly representative of the populations we serve.

As mentioned in Section 2.2 (Faculty Recruitment and Diversity), recent hires have brought to campus several members of under-represented groups. At the same time, we recognize that we can also improve in this area and, to that end, preliminary discussions are underway about the possibility of establishing an Arts Division Diversity Council (ADDC), a standing committee comprising a representative group of faculty charged with pro-actively advancing our diversification goals. We anticipate that this group would work with the Senate Affirmative Action and Diversity Committee, CAP, the Director of EEO/AA, and Academic Human Resources, to explore ways to search more broadly and vigorously for qualified minority applicants. The overall objective would not be to monitor searches, but rather to inject additional resources into diversifying all aspects of recruitment, from the definition of curricular purpose to the achievement of more broadly inclusive applicant pools. The ADDC might also serve as a forum where departmental curriculum initiatives can be shared with a view to identifying common interests, exploring cluster-hire possibilities, and improving our junior-faculty mentoring program.

4.2.2 Curriculum Diversification

The Arts Division also remains committed to diversifying the curriculum (both undergraduate and graduate) not only to respond to developments in the disciplines, but also to enhance our relevance to an increasingly diverse student body. As one example of such diversification, the Music Department has strengthened its Indonesian gamelan performance program, introduced focused studies in Indian music (including
hiring a new faculty member in this area, and implementing courses and a performance series by professional artists), and sponsored the high-profile 2005 Pacific Rim Festival (which brought renowned artists and composers to UCSC from Korea, Japan, Germany, New York, and elsewhere for an intensive ten-day celebration of contemporary music). Appendix B compiles excerpts from several departmental plans that attest to our progress in curricular diversification.

4.3 Research

Research in the Arts is multi-faceted, encompassing performances, exhibitions, and a wide range of publication types: written commentary as well as audio-visual products such as films, videos, and compact discs. Interactions between the practical and the theoretical continue to enrich the intellectual vibrancy of the division, often leading to original, imaginative collaborations among various faculty. To cite but one example, composer Hi Kyung Kim and visual artist Elliot Anderson created a multi-media production, 

*Rituel III*  

in 2005, involving music, film, and stage action. The work was presented not only at UCSC, but also at the Palace of Fine Arts in San Francisco and at the Disney Center in Los Angeles, where it attracted an audience of 1700.

One measure of our faculty’s national and international prominence, of course, is the level of external funding. Over the past five years, individual Arts Division faculty members have been awarded more than $2,300,000 in external research funding. Shakespeare Santa Cruz brought in an additional $667,000 in external grants during this same period. Much of the individual funding takes the form of fellowships, commissions, publication subventions, and support for performances and exhibitions. However, as mentioned above, two faculty have been awarded NSF grants, one ca. $300,000, the other ca. $700,000. (The second grant was awarded to the faculty member when he was at NYU; now that he is at UCSC, the project is continuing as a collaborative, cross-country venture.) Although the majority of research funding in the arts does not bring in overhead, the extraordinary success of the UCSC faculty in attracting external support attests to the national recognition of our faculty. Furthermore, with the establishment of the DANM graduate program and the projected Ph.D. programs in F&DM and Visual Studies, we expect the number of overhead-bearing grants to increase.

The establishment of the Arts Research Institute in Fall 2003 has given a welcome shot-in-the-arm to arts faculty, providing small grants that often serve as seed funding for attracting external support. The Institute awards major project grants, ranging from $3,000 to $20,000, on a competitive basis, as well as widely-distributed mini-grants of $1,000 to $2,000. This level of funding, a drop-in-the-bucket in science fields, is highly productive in the arts, where it can make imaginative projects feasible. The Institute has funded performances, productions, books, exhibitions, catalogs, equipment, research travel, films, and widely distributed CDs and DVDs. The result is an increased national and international visibility for the arts at UCSC.
Our goal over the next five years is to continue to enhance our national and international research profile. We will encourage faculty to explore collaborations with colleagues at other institutions and actively seek additional external research support, particularly emphasizing grants that will bring resources to UCSC.

4.4 Undergraduate Program Growth

Our understanding of the current campus enrollment growth projection is a no-growth plan for freshman. Instead, growth is projected to take place on the upper division level (through improved retention and transfer student intake) as well as in graduate programs. If this premise is correct, the broad implication is that no program can claim resources for an increase in general education “service” offerings.

Even if this plan proves feasible, however, serious resource implications for our undergraduate offerings remain to be addressed.

• Junior Transfer Students: Assuming that transfer students will constitute a major source of campus enrollment growth, a proportion of that growth (possibly in excess of 10% based on historical precedent) will likely translate into arts majors. Otherwise, transfer juniors will have to increase more rapidly in other divisions. We have seen no indication that there is an enrollment-management plan in place that would accomplish that goal, even if it were deemed desirable.

• Student Retention: A campus enrollment growth strategy dependent in large part on improved retention will reinforce the upward pressures on our majors because (as shown previously) the Arts Division has historically experienced superior retention and six-year graduation rates.

• Students “in the pipeline”: The campus enrolled approximately 500 more lower-division students in 2003-04 than in 2002-03, and about 350 more in 2004-05. In excess of 10% of these students (based on history) are now entering our majors, or will next year.

• Electives for Non-Arts Majors: Majors in other disciplines, including transfer juniors, will occupy places in Arts Division classes, either as listed electives in other majors, or simply as a means to broaden their education.

• The Computer Game Design Initiative (School of Engineering): As a specific example of the demand for arts classes as electives in other majors, this proposed undergraduate major is expected to generate a large demand for classes in Art, F&DM, Music, and Theater Arts, which cannot be absorbed without proportionate investment of faculty resources. While we have not seen enrollment projections for this program, its curriculum plan lists more than thirty arts classes as electives, and indicates that most students will take a minimum six courses from our departments to fulfill graduation requirements. We estimate that this initiative alone would
generate an annual need for about 180 places in our classes—equivalent to about 1.0 FTE distributed among the effected departments.

- Undergraduate/Graduate enrollment balance: If we add graduate programs and enrollments without increasing our undergraduate enrollment we risk: a) losing the TA-ships that our growing body of graduate students need as support; and b) suffering a decline in our student/faculty ratio.

Even if the current administration is willing to accept a lower faculty/student ratio in the arts, we fear that in the longer term such a reduction will be used as an argument against investment in our programs. We have worked strenuously and systematically to increase our enrollments, to sustain faculty course loads, and to build up our teaching assistance base in anticipation of graduate program growth. In particular, we have consistently ensured that our faculty/student ratio exceeds the campus average ratio in order to satisfy the standards of previous administrations (e.g. EVC Tanner’s “MFR” standard). We are therefore extremely skeptical about the advisability of deliberately attenuating our undergraduate program growth and reducing our student-faculty ratio without ironclad guarantees that such reductions would not result in future penalties.

In short, while graduate growth is our most important priority, we believe that our undergraduate programs will also come under pressure and that we should be enabled to accommodate some additional enrollment. Exactly how great the pressure and what the sum of the resource implications will be over the next five years are more open questions. We do not have good data on trends in students’ intended majors (either as freshmen or transfer students) from which to project the areas in which enrollment demand will be greatest. Nor do we have a comprehensive, comparative, campus analysis of unmet demand for existing classes and majors. And we acknowledge that student demand can be fickle, so that burgeoning growth in arts enrollments over the last ten years could be interpreted as a harbinger of a contrary trend. We also understand that the administration proposes to address fluctuations in undergraduate workload in part through revising the policy for the management of the Instructional Workload Fund (IWF).

Given all these uncertainties, we have resorted to a rather gross estimation of our needs as equivalent to one FTE per year (roughly one quarter of what a pro rata share of projected campus undergraduate growth would deliver). We propose receiving this FTE, along with corresponding instructional-support funding ($46,500 per FTE according to the current rate), in the form of TAS (temporary academic salaries) to distribute where needs are most intense, rather than as authorizations to recruit in a specific department. If demand were great and sustained in any given department, TAS could be hardened towards the middle or end of the planning period. We have indicated these allocations as fractional FTE in each of our five departments in Table 5, above. These allocations could be viewed as new, numbered FTE provisions to be kept vacant in the division, or as placeholders for IWF provisions, depending on how enrollment projections actually play out and how the administration decides to manage IWF.
4.5 Capital Programs and Space Planning

We are pleased to report encouraging progress in our space planning and acquisition. The comprehensive Arts Area Plan is complete: http://arts.ucsc.edu/dean/areastudy/index.html. As mentioned earlier, we have developed our next capital construction project around the needs of our DANM graduate program, making the DANM research labs a focal point of intersection for digitally-enabled aspects of programs in Art (e.g., digital imaging and robotics), and Music (e.g., algorithmic composition), as well as performance arts (e.g. motion capture and digital sound and lighting interfaces). HAVC will be well accommodated, circa 2009, in the McHenry Library expansion, and F&DM’s needs will be met by recent expansion in the Communication Building (ITS space released as a result of the 2300 Delaware purchase), and also in Kresge (Humanities space released with occupancy of their new building, circa Fall 2006). Interim solutions such as modest growth for DANM and HAVC prior to construction of the Digital Arts Facility (DAF) and McHenry Library expansion have been found. We are also hopeful that we will be able to trade some space in either Kresge or Porter in order to retain space in the Visual Arts Research Facility (formerly the Housing Administration Building) for Art Department M.F.A. student studios after the DAF is completed. In short, with the exception of a $1M retrofit to the Experimental Theater that had to be deferred for budgetary reasons, by 2010-11 all our current and projected programs should be adequately, and in most cases excellently, accommodated.

Our primary challenges for the 2006-2010 timeframe will therefore be:

- Bring the DAF project in on time and on budget (the latter an enormous challenge in the rapidly-escalating construction cost climate).
- Retrofit and equip released space in Kresge College.
- Accomplish moves into Kresge, DAF, and the McHenry Library.
- Project our future needs in the context of the existing Arts Area Plan and the proposed campus LRDP enrollment levels.

We would also like to take a moment here to express our gratitude to the administration, CPB, the ACF, and campus architects and space-planning staff for providing us with facilities that are, or will be, a source of pride to us and the envy of many comparable institutions.

4.6 Co-curricular Programs

We have two major co-curricular endeavors that represent challenges for us in the immediate future, Shakespeare Santa Cruz and the Center for Art and Visual Studies.
4.6.1 Shakespeare Santa Cruz

An area of persistent concern for us is Shakespeare Santa Cruz (SSC). Created in the Chancellor’s office in 1981 as a community-relations activity (i.e., not as a departmental, academic initiative), it was transferred by fiat to the Arts Division in 1985, by which time it had already run up a $115,000 deficit. Despite all efforts, this co-curricular, auxiliary enterprise has regularly increased its deficit, with only a brief period of profitability during the dot-com boom years. Due largely to its positioning in the summer, we have achieved only limited success in linking SSC to the academic year curriculum. Accumulated deficits now exceed $1.5M, notwithstanding a number of deficit reduction allocations. The average annual gap between income and expense is on the order of $250,000. At the same time, SSC provides great public relations and outreach value for the campus, attracting approximately 40,000 audience members to the campus every year, and bringing in roughly $500,000 in contributed income and $900,000 in ticket income. 2006 will mark SSC’s 25th season, during which the campus administration will commission a consultant’s report to help determine the future of the organization.

4.6.2 Center for Art and Visual Studies

The proposed Center for Art and Visual Studies (CAVS) is a major-capital and co-curricular program initiative of the division. Our goal is to build and operate a donor-funded visual research and exhibition facility, open to and engaging all disciplines and located in the public access area adjacent to the Digital Arts Facility, where space has been set aside in our area plan. With the assistance of outside professional consultants, campus-wide forums and focus groups, a faculty executive committee, and a recently established campus advisory board, we have developed a mission statement, strategic plan, detailed “viewer experience,” and business plans for a center in the range of 10,000 – 20,000 gross square feet. CAVS has a projected capital cost in the range of $10M – $15M, with annual operating expenses of around $250,000—equivalent to the proceeds of a $5M endowment. Planning for the center is well developed, and a foundational gift of $0.5M is in hand (the Farr endowment). Our immediate goal is to secure inclusion of CAVS in the campus capital campaign. While construction of the project lies outside the scope of the 2005-06 – 2010-11 planning envelope, we will invest significant staff and faculty effort in its continued progress during this timeframe. Further details of this important project can be accessed at: http://arts.ucsc.edu/artcenter/.

5.0 Conclusion

As a small division operating in an increasingly stressed, and consequently adversarial, resource climate, we are heavily dependent on the wisdom of others to understand that our best interests reinforce the best interests of the university community.

One measure of a great society is (and always has been) the quality of its imaginative and creative life—the vibrancy of its art, architecture, design, music, theatre, and (in today’s world) films and digital media. Historically great social, scientific, literary, and
artistic advances have tended to crest simultaneously, catalyzing one another. Because the arts predominantly deal with intangibles—realms of consciousness that resist measurement—their value to society is impossible to quantify in economic terms. We cannot place a dollar value on the return for funds invested in instruction and research in the arts, except in the crass accountancy of enrollment. Our “return on investment” is calibrated instead in the overall quality of life.

In this document we have provided reasons for investing in our programs that are firmly based in our past performance, present momentum, and future capacity to contribute to the immediate goals and enduring mission of the campus. We hope you will find (as we believe) that our plan is realistic, realizable, and worthy of support.

6.0 Appendices and Charts

Appendix A  Comparing Incumbency to Availability
Appendix B  Curriculum Diversification
Appendix C  Arts Division, New Graduate Programs: Projected Costs
Appendix D  Projected Graduate Enrollments in the Arts
Appendix E  New Graduate Program Priorities, by Sub-discipline
# Appendix A – Comparing Incumbency to Availability

Comparing Incumbency to Availability  
(Underutilization by Division) as of July 1, 2005

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Source: UCSC EEO/AA
Appendix B – Curriculum Diversification

The following excerpts from departmental planning documents describe progress in this area.

Film and Digital Media (excerpt from Ph.D. proposal):

The Ph.D. in Film and Digital Media offers a rigorous, critically grounded program that also supports challenges to the traditionally conceived borders between creative and critical practice. The program enables potential dialogue between creative practice and theoretical knowledge as related forms of intellectual work and provides the conditions for students to realize a wide range of possible projects, including those that exist across the traditional divides of theory and praxis. Focusing on a diverse range of cultural production that includes cinema, television, video art, and internet-based media, the Ph.D. program interrogates the historical, aesthetic, political, ideological, and technological aspects of these media forms across a range of international contexts, investigating their points of connection and convergence as well as their relationship to broader cultural and historical change. The program thus prepares students for intellectually-informed creative practice as well as theoretical and critical production in a range of environments, not limited to traditional academic contexts.

History of Art and Visual Culture (excerpt from the Visual Culture Ph.D. proposal):

Graduate Studies in Visual Culture offer students the opportunity to conduct advanced research in the history, form, creation, reception, and meaning of visual signs and practices. Courses will examine a variety of media, from fine arts to popular imagery, from architectural environments to material culture, as well as the institutions and discourses that give rise to, authorize, and affect their creation and interpretation. Analytic techniques developed in the discipline of art history have done much to explain how works of art and cultural artifacts both derive from and constitute particular visual regimes. However, these techniques, as well as the concept of “art” itself, are culturally specific and can be conceptually limiting. Consequently, the methods used to interpret and analyze the diverse array of objects, practices, institutions, and discourses that constitute our arena of study will incorporate approaches drawn from several disciplines, including art history, cultural anthropology, history, literary studies, and cultural studies. Framing graduate studies within the rubric of Visual Culture will allow students to develop research projects that encompass a broad range of cultural practices and contemporary visual forms from an interdisciplinary perspective.

Graduate Studies in Visual Culture will be formed as a graduate group in order to draw on the talents of scholars across the UC Santa Cruz campus including members of the faculty in Anthropology, History, Literature, Sociology, American Studies, Women’s Studies, and History of Consciousness, among others. The program that we envision will include the participation of all department members, as well as faculty from other academic divisions who share a commitment to the critical study
of art and visual culture. What is desired is a multiplicity of voices that can articulate a wide range of theoretical approaches to the core issues that we identify.

Music Department (excerpt from Cultural Musicology Ph.D. proposal):

As early as 1961, scholar and composer Charles Seeger wrote that the “continuation of the custom of regarding musicology and ethnomusicology as two separate disciplines, pursued by two distinct types of student with two widely different—even mutually antipathetic—aims is no longer to be tolerated as worthy of Occidental scholarship.” Following Seeger’s lead, UCSC professor Fredric Lieberman has urged musicologists and ethnomusicologists to consider putting “arbitrary and obsolete divisions behind us [to form] a united front to advance knowledge of musics” in a 1977 article designed to encourage discussion on this topic.5

Recognizing the absolute necessity of such an egalitarian approach to all facets of music research in the twenty-first century, we hereby propose a program of study leading to a Ph.D. in Music with an emphasis on interdisciplinary and cross-cultural approaches to musicology and ethnomusicology. The UCSC music faculty is particularly well positioned to take advantage of such approaches to research because of our balance of musicologists and ethnomusicologists, several of whom have collaborated on joint projects. A history of healthy interaction with our performance, theory, and composition faculty also provides a rare atmosphere of cooperation and exchange of ideas, enriching the perspective we can bring to doctoral students. The program itself will include core courses that deal with music in cross-cultural contexts.

Under the influence of cultural criticism grounded in social and political issues, both the objects and processes considered worthy of scholarly activity have changed dramatically. Perspectives such as semiotics, deconstruction, and gender studies (among many others) have led to a re-examination of the foundations of criticism in literature as well as the visual and performing arts, and established exciting—and hotly debated—avenues of research. Furthermore, technological developments during the past half-century—particularly the accelerating dissemination of mass media and digital technologies—have transformed approaches to criticism in the arts, facilitating communication among diverse cultures and fostering global cross-fertilization on a level unforeseen by previous generations. These profound changes have touched every aspect of music, from the means and materials of composition, to the instruments of performance, to the media and means of recording, storage, dissemination, and analysis. Our graduate music curricula now need to acknowledge and embrace such significant developments in the field of musicology.

Theater Arts Department (excerpt from departmental planning statement):

Census 2000 reported that California’s demographic profile now places people of color as the majority group, with 53% identifying as non-White and the majority of these identifying as Mexican/Latino. The department understands that the growth of this new majority population must be addressed via changes in our curriculum, faculty, and staff to reflect the reality of our state and develop the next generation of artists and leaders for our changing society.

Our department has identified these areas of high priority: Indian Performance and Dance, African/African-American Theater, continued development of Chicano and Mexican Theater and Asian/Asian American Performance, and the development of Latin American and Caribbean Theater.

1. Indian Performance and Dance: We have made important inroads in this area by identifying and working with internationally recognized artists like Regent Professor Kapila Vatsyayan (Indira Gandhi Centre for the Arts), who taught Krishna in Art and Performance; Avanthi Meduri (Centre for Contemporary Performance, New Delhi), who taught Indian Dance and created a performance workshop on Rukmini Devi (the creator of contemporary Bharata Natyam); and NEA Choreographer Mythili Kumar, who currently teaches Indian Dance and Theory. Their teaching has sharpened student interest and developed potential funding collaboration with donors from the Bay Area Indian community, which can support an exemplary program. This momentum should allow us to move to establishing an FTE in this area. This FTE would be very appropriate for the M.A./Ph.D. in Performance Studies.

2. African and African American Theater: We have offered the African-American Theatre Arts Troupe (AATAT) as a class since 1993. For thirteen years this resident and touring company has established a strong presence on campus as well as in the Santa Cruz, San Jose, and Salinas communities, and in schools where they have conducted vital outreach for critically underrepresented populations. Our goal is to stabilize, strengthen, and broaden this program and expose the wider student population to this critical area by offering history and theory classes and hiring new FTE in this area. This FTE would be highly appropriate to the M.A./Ph.D. in Performance Studies.

3. Chicano and Mexican Theater: Latinos comprise 33% of the state’s population and the curriculum must continue to be strengthened in this area by offering more classes in Chicano and Mexican Theater history, performance, and production. There is keen interest in developing stronger ties to Luis Valdez and El Teatro Campesino, the premiere Chicano Theatre Company in the U.S. located only 38 miles from UCSC. Two faculty members have been associated with this company for nearly three decades. They have facilitated on-campus lectures and performances by the Teatro. Initially, additional classes might be developed by support of lecturers.
4. Asian and Asian-American Performance: The impact of Asian theater forms on Euro-American theater as a whole is an important emerging area in theater art curricula across the country. We have strength in Southeast and South Asia but need to offer classes on theory and performance of Japanese and Chinese theater and consider Asian impacts on Asian-American performance in our globalized performance environment to fulfill our curricular needs.

5. Latin American and Caribbean Performance: Our development of stronger teaching and research in Latin American theater is beginning through the Fulbright research, which two of our faculty will be undertaking this year in South America. We hope such research can be developed into classes taught by these faculty as well as guest lecturers.

Our department has already begun work to implement this long-range plan by establishing a minor in “Theater of Cultural and Global Diasporas.” Our goal in creating this minor was to provide an umbrella under which global theater studies can converge, and thereby respond to the growing student demand for non-Western theater. Through this program, our students will develop a cultural and political understanding of cross-cultural performance practice. These diversification efforts will dovetail well with the Ph.D. and M.F.A. programs the department intends to implement. We believe through efforts in donor outreach, FTE allocation, lecturer support, and other strategies we can respond to the changing majority population in California and educate all our students about performance in a global sense, creating artists and scholars who can show enlightened and strong leadership in creating and theorizing theater for the future of our diverse state and nation.

Music Department (excerpt from departmental planning statement):

The Music faculty underscores its strong support for the inclusion of the study of multiple music-cultures in our curriculum. We now offer two upper-division world music courses, in addition to several topical courses in multiple music-cultures, in our Gen. Ed. curriculum. Underscoring its philosophy of seeking a balance between scholarship and performance in our curriculum, the Music Department, in recent years, has experienced growth in our jazz ensembles. . . . UCSC will soon celebrate 30 years of gamelan instruction.

The old MUSIC 11, “Introduction to Western Music,” has now been superseded by a quartet of MUSIC 11 classes: “Introduction to Western Art Music” (11A), “Introduction to Jazz” (11B), “Introduction to American Popular Music” (11C), and “Introduction to World Musics” (11D).

Reflecting the title of our revised five-year plan, “Global Perspectives on Music: Scholarship, Composition, and Performance,” our current IH (MUSIC 11ABCD) and TOPICAL (MUSIC 80) courses include the following:

* MUSIC 11A: Introduction to Western Art Music
* MUSIC 11B: Introduction to Jazz
* MUSIC 11C: Introduction to American Popular Music
* MUSIC 11D: Introduction to World Musics
* MUSIC 80F: Music in Latin American Culture
* MUSIC 80G: American Musical Theater
* MUSIC 80J: American Folk Music
* MUSIC 80K: American Indian Music and Thought
* MUSIC 80Q: A Survey of African Music
* MUSIC 80R: Music and the World Wide Web
* MUSIC 80S: Women and Music
* MUSIC 80X: Music of India
Appendix C – Arts Division, New Graduate Programs: Projected Costs

This chart endeavors to project start-up (one-time) and ongoing (permanent) costs of each of our proposed graduate programs when they are fully enrolled, circa 2013-14.

<table>
<thead>
<tr>
<th></th>
<th>Music Ph.D.</th>
<th>F&amp;DM Ph.D.</th>
<th>HAVC Ph.D.</th>
<th>Art M.F.A.</th>
<th>TAD M.F.A./Ph.D.</th>
<th>Funding Totals</th>
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<tr>
<td></td>
<td>Perm.</td>
<td>One-Time</td>
<td>Perm.</td>
<td>One-Time</td>
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<td>$52,000</td>
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<td>Fellowships</td>
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By current campus allocation methodologies, the division receives $46,500 in permanent I&R support funding per new FTE—an amount which currently includes IT support. Twelve FTE would therefore generate $558,000 in permanent funds, sufficient to cover the projected total of permanent ITS plus permanent Divisional I&R cost of $547,500 ($102,500 + $221,000 + $194,000 + $30,000 = $547,500).

Divisional start-up costs of $270,000, which include faculty start-up packages and initial complements of equipment, will be funded from one-time divisional reserves accumulated from sources such as undesignated donor funds, leave savings, and turnover savings.
Appendix D – Projected Graduate Enrollments in the Arts, circa 2013-2014

<table>
<thead>
<tr>
<th></th>
<th>M.A.</th>
<th>M.F.A.</th>
<th>DANM M.F.A.*</th>
<th>D.M.A.</th>
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</table>

|                |      |        | 7            | 25     | 36    | 4     | 64    | 136   |

*Because DANM is a program, not a department, DANM M.F.A. students are attributed to departments in campus and UCOP statistical tables used to project resource allocations.

**Theater Arts proposed an M.F.A. and/or a Ph.D., with 18 total graduate students. They are arbitrarily split here, 9 and 9.
Appendix E – New Graduate Program FTE Priorities, by Sub-discipline

Music Ph.D. proposal:

#1 Cross-cultural Musicologist
A cross-cultural musicologist with emphasis on interdisciplinary studies. This individual would be conversant with the commonalities between musicology and ethnomusicology and would be engaged with studies in the music of more than one broad music culture (one of which could well be Western music). This person would be capable of teaching one or more of our new Ph.D. seminars in interdisciplinary and cross-cultural approaches to musical systems and in special topics in ethnomusicology/musicology. Preference would be given to a scholar having a secondary specialty in music theory.

#2 Musicologist
A musicologist with specific strengths in interdisciplinary scholarship. This individual would offer capabilities distinct from those of the cross-cultural musicologist hired earlier, in 2006-07. This individual would have demonstrated ability or potential to cross disciplinary boundaries, would be conversant with the commonalities between musicology and ethnomusicology, and would ideally be engaged with studies in the music of more than one broad music culture.

Film and Digital Media Ph.D.:

#1 Scholar/Practitioner – Media and/or Material Culture
A scholar who works in the area of material, and/or media culture, and qualifies as a “hybrid” by virtue of also doing creative work in the area of film, video or digital media production.

#2 Scholar/Practitioner – Gender/Sexuality Studies
A film scholar with a strong record of scholarship in the area of Gender and Sexuality related to film and media studies and may also have experience in the area of production. (This position has potential for a “cluster” recruitment in connection with future Feminist Studies hires).

#3 Scholar – Trans-national/Global Media Studies
A film scholar who works in the area of regional, trans-national, and/or global media, with a specialty in one area that is different from the 2006 hire; for example, Latin American, Middle Eastern, African Diaspora, or Pacific Rim cinema.
History of Art and Visual Culture Ph.D.:

#1 Histories and Theories of Visuality – Ancient through Early Modern Europe/Mediterranean
First and foremost, HAVC wants to add scholars committed to the investigation of art and visual culture from a wide range of theoretical perspectives. Core to the Ph.D. program, this FTE would also significantly complement and strengthen connections with the vigorous programs in Classics and Pre- and Early-Modern Studies at UCSC. We do not wish to specify media, since we would welcome applications from scholars working in a wide range of media.

#2 Histories and Theories of Visuality
In this position and in future, complementary FTE requests, HAVC would maintain the graduate program’s focus on histories and theories of visuality. The specific locations, epochs and media that would be addressed include, but are not limited to the following: Asia; modern to contemporary Africa and Latin America; architecture of any culture or period; and digital arts and/or other new media. HAVC will seek opportunities to partner with other departments in recruiting faculty who can contribute to centers of excellence, or “clusters,” in areas, epochs or media. For instance, a contemporary Africa specialist might complement a proposed position in African/African-American theater and dance, recognizing the intrinsically performative dimension of African visual culture.

Art M.F.A.:

#1 Art Theory and Curatorial Studies
Although the M.F.A. is a terminal degree in art practice, it is essential that our students graduate with advanced understanding of contemporary issues in art theory. While part of the larger domain of knowledge in Visual Culture, which embraces the study of all cultural production of visual artifacts, art theory in the context of an M.F.A. program focuses on the deliberate production of works of art as distinct from less conscious production of visual artifacts. Courses in Art Theory will be required “core” courses in the M.F.A. curriculum. As practicing, exhibiting artists, our graduates also require training in the curation and exhibition of their own work as well as others’ – and many will find employment in commercial, not-for-profit, and academic galleries as they develop their careers. Courses taught by this position will be open to students in the proposed Visual Studies Ph.D. program.

#2 Photographic Media
A Print Media Artist: Photographer/Book Artist. A practitioner of narrative or other sequencing, as exemplified in book arts and/or photography. This position is relevant to both printmaking and photography areas of the Art Department undergraduate program. The analog/digital photography “interface” laboratory in the Digital Arts Facility will support this position and its curricular functions. Because the position is relevant to both the printmaking and photography areas of the Art Department undergraduate program, it will also release existing faculty resources in those areas to teach courses in the graduate program.
#3 Two-dimensional Art Media/Intermedia
A practitioner of non-photo mediated painting -- either a so-called “direct” painter, working representationally from unmediated perception, or an “abstract” painter working from unmediated, external, visual material. This position focuses on painting as a defined discipline and fundamental area of research in visual arts, and balances photo-mediated and non-mediated studies at the graduate level. It will also release existing faculty in those areas to teach courses in the graduate program.

Theater Arts M.F.A. or M.A./Ph.D.:
If Performance Studies M.A./Ph.D.:
#1 African, African-American/African Theatre Studies and Multi-Cultural Performance (with specific expertise in voice training preferable)
This position would be essential to the undergraduate and graduate curriculum’s cultural diversity. The department does not currently have a position dedicated to this field. It is seen as complementary to what would eventually be the third Ph.D. position, an Indian Performance position that would consider the diasporic study of performance with attention to South Asian/Indian dance and theater. The latter position would include a disciple of Indian dance (i.e. Katak, Odissi, Bharata Natyam, Kathakali), theory and practice of Indian performance. Both these positions will provide courses that will be open to graduate students in other programs.

#2 Dramaturgy
This position would provide leadership in dramaturgical/pedagogical/theoretical application of performance to theater history, dramatic literature and performance theory, as well as teach play adaptation and dramaturgical analysis.

If Design/Technology M.F.A.:
#1 Sound Design, Systems and Technologies
A position that will support all aspects of the artistic creation and application of audio production and reproduction for theater and dance performance. In particular it will focus on contemporary, digitally-enabled sound-synthesis, control systems and interfaces (such as the MIDI standard) which facilitate interactive sound reproduction, and synchronization with other inputs/outputs such as movement, voice, and/or other technical media, such as lighting systems. Graduate-level courses in this subject matter would be electives for students in the DANM program.

#2 Theater/Staging, Systems and Technologies
Similar to the above position, this position will focus instead on the technological aspects of stage management and electro-mechanical systems, again emphasizing interactive, digitally-enabled control systems. Graduate-level courses in this area would also be electives for students in the DANM program.