

ARTS DIVISION

Executive Summary and Highlights of Divisional Plan

University of California, Santa Cruz

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Introduction: General Planning Principles and Goals

The decade covered by 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.

Our geographical location could not be more propitious. Although the digital revolution is global, California was its birthplace and remains its cradle. Well over half the data on the internet passes through servers in the Silicon Valley. It has been estimated that sound and image files constitute over eighty-five per cent of this traffic. In every imaginable arena mathematical, scientific and textual information is being supplemented, or supplanted, by visual and auditory communication. With the addition of “virtual reality” tactile information can be distributed — encompassing sculptural and performance dimensions.

Global social and political processes are now mediated, even dominated by audio-visual media — film, broadcast television, and the internet, as well as photography and other print media. Our view of the world and our values are powerfully influenced, often manipulated, by imagery. Young people acquire information, ideas and even motor skills through imagery. Adult populations spend exponentially increasing amounts of time communicating, and creating in the visual “space” of the computer monitor. Art and engineering converge as engineers use “scientific visualization” to comprehend otherwise incomprehensible processes and “computer-assisted” artists and musicians adopt and adapt digital technologies to create new works. Entirely novel and internet-based art forms are emerging through collaborations of artists and engineers. And digital technology is radically challenging long-held and fundamental concepts of the artists’ intellectual property and redefining the economics of artistic production, distribution and compensation.

In this highly dynamic “Age of Information” or, as some have called it, “Age of Imagination,” the demand for technically adept, liberally educated artists seems insatiable. Just as importantly, there is a critical demand for scholars who are trained to comprehend and theorize about sound and imagery, and thus bring reason, historical perspective, and ethics to bear on the sweeping changes that will permanently alter our cultural landscape. And we will continue to need, perhaps more than ever, those who create, perform and conserve works of art in traditional media.

It is our divisional mission, and obligation, to develop the talent that will help channel all this turbulent energy towards the goals of a healthy, imaginative and creative society.

While responding to the challenge of new technologies is the most immediate focus of our efforts for the next decade, other important missions also compete for attention. 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.

Our strategic plan is a blueprint of the programs we expect to develop, and the way in which we will build them.

Part I: Narrative of Proposed Activities

Integrative Summary (including accountability measures)

Part I-A. Academic Program Goals Strategies

By the time the campus enrolls 16,900 students, we expect to have achieved, or to be well on the way to achieving, the following fundamental objectives:

1. Graduate Programs:

Graduate programs are self-evidently critical to the health and success of a state research university. We are in the process of developing several graduate program proposals, both disciplinary and interdisciplinary.

1a. Disciplinary Graduate Programs:

At present, graduate studies form only a small part of our offering (Music M.A., Theater Arts Graduate Certificate). Our highest priority is to add new graduate-level instruction and research programs. We will establish departmentally-based, disciplinary programs, as follows (alphabetical order):

- Art: M.F.A. (normal terminal degree)
- Film and Digital Media Dept.: M.F.A. and Ph.D.
- Music Dept.: D.M.A. and/or Ph.D.
- Theater Arts: M.F.A. (normal terminal degree)

1b. Interdisciplinary Graduate Programs:

We will also establish two interdisciplinary programs, one in art practice and the other in art theory/history/criticism, spanning our disciplines and linking them to disciplines in other divisions, as follows:

Art Performance/Practice/Technologies:

Digital Arts and New Media M.F.A.: Interdisciplinary collaboration between many of our practicing artists and musicians has coalesced around the theme of digital media. A preliminary proposal for an M.F.A. in Digital Arts/New Media (related to, but distinct from, the Film and Digital Media M.A./Ph.D.) with links to the School of Engineering, has already received conceptual approval in the campus "initiative" process. Four budgeted FTE have been distributed among the departments. The M.F.A. is the terminal degree for practicing artists. A formal proposal should be ready for the campus scrutiny early in 2001-2002.

Proceedings/proposals of the DA/NM Executive Committee can be found at:

<http://arts.ucsc.edu/admin/Strategies/DANM>

Art Theory/History/Criticism

Visual and Performance Studies Ph.D.: A doctoral program in the theory/history/criticism aspects of our disciplines will be indispensable. Many of our departments will not have the necessary resources to mount independent Ph.D. programs. (Art, Art History, and Theater Arts do not have plans for doctoral programs.) In any event, we see a unique interdisciplinary program as preferable to a proliferation of small disciplinary programs. The proposal for a Ph.D. in Visual and Performance Studies, linked with literature and anthropology and other

humanities and social science disciplines, is spearheading our efforts to achieve this goal. Visual and Performance Studies is an interdisciplinary graduate program that focuses on the ways in which artistic, cultural, and everyday life is organized in visual and performative forms. Visual and Performance Studies interprets cultural artifacts and behaviors. By choosing to focus on visual and performance culture globally, the program is intentionally interdisciplinary in scope. Visual and performative forms have traditionally been considered separately in the arts, humanities, and social science disciplines, but Visual and Performance Studies brings their study into an innovative, interdisciplinary synthesis. This proposal would establish the first doctoral program in the United States that explicitly integrates Performance Studies with Visual Studies.

The V&PS Proposal Executive Summary can be found at:

<http://arts.ucsc.edu/admin/V&PSexecsummary.html>

Our faculty will continue to participate in existing and proposed Ph.D. programs based in other divisions, such as the History of Consciousness Ph.D., the Comparative American Studies, and Pre- and Early-Modern Studies proposals.

Disciplinary and interdisciplinary graduate programs will complement and strengthen undergraduate programs, not supplant or weaken them. For instance, they will provide more adequately trained teaching assistants than we currently have available, they will help us to retain our best faculty members, and they will attract high-quality applicants for the large number of faculty positions that we need to fill.

Accountability Measure:

- ▶ We will submit a formal proposal for at least one graduate program next year, and at least three more over the next five years.

2. Undergraduate Programs:

We will ensure the disciplinary maturity, stability and distinction of our undergraduate programs as follows:

2a. Undergraduate Major Programs — Achieving Critical Mass:

It is essential that we reach critical mass in all our undergraduate majors — Art, Art History, Film and Digital Media, Music, and Theater Arts. Critical mass is defined as the irreducible minimum size for a program offering undergraduate- and graduate-level degrees in its particular discipline — a program which has depth at the core of the curriculum, breadth in the electives, and sufficient faculty provisions to ensure that all necessary courses are regularly staffed, as well as guarantee intellectual diversity and leadership.

2b. Undergraduate General Education Programs:

We reaffirm our commitment to serving students majoring in other disciplines. As indicated in the section related to Workload (#8, below), we believe we have resoundingly demonstrated our ability to provide intellectually engaging general education offerings for students outside our majors. One of our departments (Music) now lists twenty-two “80” series courses, offering eight to ten in any given year in a carefully considered rotation. In all our service offering we aim to strike a balance between intellectual substance and accessibility to non-specialist students (some of whom will be inspired to become our majors).

2c. The Integration of Scholarship and Practice:

We reaffirm our commitment to produce students who complement their emphasis in studio and/or performance studies with true depth of knowledge in theoretical, historical and critical studies, and *vice versa*.

2d. Technological Proficiency:

To our long-held principle of the integration of scholarship and practice, we must now add mastery of the digital technologies that permeate all arts disciplines. We expect all our graduates, regardless of discipline, and regardless of whether they are practicing artists or theorists, to have a basic command of digital technologies and advanced skills in those relevant to their specialty.

2e. Curricular Diversification:

We will expect graduates from all our disciplines to have broad familiarity with non-traditional, non-Western manifestations of the media they are practicing or studying. For instance, the Music Department (where Indonesian Gamelan has been taught for 25 years) now requires its majors to take a non-Western survey course.

Accountability Measures:

- ▶ Receipt of positive external program reviews and/or prompt correction of deficiencies noted in closure letters.
- ▶ Placement of our students, both professionally and in respected graduate programs.

3. Faculty and Curriculum Diversification:

We have made impressive strides recently towards these allied goals. We take pride in the fact that two CCI FTE were awarded to the Art History Department: one (Africa/African Diaspora) is under recruitment; the other (Native American/Pacific Island) will be recruited next year. These are being complemented from divisional funds by a recently completed ladder-rank appointment in African-American Music (Jazz), a pending ladder-rank appointment in the Film and Digital Media Department specializing in Mexican-American documentary film, and a pending Asian-American DA/NM appointment in the Film and Digital Media Department. Additionally, we have irrevocably committed a budgeted FTE to South Asian music and art in connection with two new endowments: the Hasan Endowed Chair in Classical Indian Music; and the Ali Akbar Khan Endowment for Classical Indian Music (endowments totaling \$600,000). At present this FTE is distributed among our departments in order to foster the study of South Asian Arts in various media. We have guaranteed our donors that we will augment and harden this funding for a ladder-rank appointment in Music when the curriculum matures sufficiently to warrant a ladder-rank appointment. Meanwhile, the internationally celebrated Sarode master Ali Akbar Khan has been teaching our students and performing for our audiences. With the impetus provided by all these positive developments, we expect to extend the global reach of our curriculum and the diversity of our faculty.

Accountability Measures:

- ▶ **Faculty Diversification:** We will continue to make measurable progress towards increasing the proportion of targeted minority faculty in our ranks, consistent with our approved Academic Affirmative Action Plans.
- ▶ **Curriculum Diversification:** We will markedly increase the number and the proportion of courses that emphasize or significantly address non-traditional, non-Western subject matter.

4. Space and Capital Programs

Space adequacy for the arts, as defined by CPEC guidelines, is only 78%. Planning and Budget estimates that it will drop precipitously to below 50% of adequacy by 2010-2011 if no new arts buildings are constructed. In concrete terms, this translates into a guideline shortfall of 57,000 asf. This is slightly more space than we control currently. Summer quarter enrollments, “distance learning,” a presence in SVC, UC/DC, EAP and other factors might mitigate the impact of new enrollments and reduce the overall need, but only marginally. Our gross capital program target for campus build-out will be about 50,000 asf.

At current levels of adequacy, or rather inadequacy, we are seriously impacted. The faculty and administrative office space shortage is especially acute. So that new junior faculty can have a private office next year, we have asked senior faculty in the Film and Digital Media Department and the Art History Department to share office space. In the Art Department, the shortage of faculty research office space is so acute that recruitment and retention of faculty hinges on our ability to resolve the problem quickly. (“This is a serious issue affecting faculty morale and complicating the initiation of a graduate program.” Art Department EPR Closure Report, Feb. 2001) It is imperative that an ambitious construction program is begun as soon as possible. Failure to do so will be simply catastrophic for the scope and quality of our programs.

We therefore need to accomplish the following:

- 4a. Complete an Arts Area Study for the architectural build-out of the area currently comprising the Music Center, the Theater Arts Center, Baskin Visual Arts, the Sinsheimer-Stanley Festival Glen, Porter College and all nearby roads, buildings and parking lots. There has been no such planning effort since the 1993 LRDP Implementation Plan. Those studies, while they form a solid basis for new ones, were based on premises that are now out of date. An adequate Arts Area Study will require the retention of outside consultants to work with campus architects and departmental chairs to envision future development in the area. The arts area, like much of the campus, is quite densely developed already. Building sites are scarce and precious. Haphazard siting of any new construction will jeopardize opportunities for future buildings and must be avoided. A comprehensive development plan is essential.

Criteria for the Arts Area Study are posted at:

<http://arts.ucsc.edu/admin/artsareastudy2001.html>

This page will be updated periodically as our plans evolve.

- 4b. Departmental/Interdisciplinary-Program Space Plans. In addition to the Arts Area Study, we will need to work at a much greater level of detail to generate Program Planning Guides (PPGs) for each department and proposed interdisciplinary program. These PPGs will have to be based on realistic enrollment growth projections, the long-range academic plans of campus, and take into account the opportunities and constraints revealed by the Arts Area Study.

Details will be posted, as they become available, at:

<http://arts.ucsc.edu/admin/ppg.html>

Accountability Measures:

- ▶ We will complete an Arts Area Study before December 2002 (this assumes central funding and assignment of campus capital architects and engineers).
- ▶ Concurrent formulation of PPGs will take place.

5. Summer Quarter Academic Programs:

The absence of a regular summer quarter has always been a serious obstacle to our progress.

We believe we can provide instruction in a summer quarter of at least 40% of our three-quarter average enrollment within three to five years after a regular summer quarter is established, with our summer enrollment topping out at around 50% by 2010-2011. To do so we will take advantage of our exceptionally fine studio and performance facilities and digital laboratories, and we will capitalize on the extraordinary but barely-tapped potential of the Shakespeare Santa Cruz as a springboard for a summer program.

The intensity of several of our majors — e.g. Art (studio), Music, and Film and Digital Media, all of which have very high numbers of required upper division courses — makes them difficult to complete in four years and very difficult for transfer students to complete in two. A summer quarter will be of potentially great benefit to all students in these majors, especially transfer students. At the same time, we should be able to reap economies of scale by putting production, studio and performance facilities to more intense use.

To accomplish our goals we will need the campus to solve the “infrastructure” problems, such as affordable summer housing for students. We will also need lucid summer quarter policies/practices, increased OMP support, and funding for the necessary increments of faculty FTE and instructional support. For instance, technical staff members who are now furloughed over the summer will have to be extended. With ingenuity, we think we can overcome many hurdles at relatively small expense, at least in the short run. There is no insurmountable difficulty in putting studio, lab and performance facilities that are now “mothballed” over the summer to better use. Initially we might do so by employing visiting faculty (e.g. professional directors and actors involved with Shakespeare Santa Cruz, and visiting studio artists and musicians). In the longer run, however, we will need to offer programs taught by ladder-rank faculty. This will require additional faculty office space and other ladder-rank necessities.

A “White Paper” outlining our summer quarter plans can be found at:

<http://arts.ucsc.edu/admin/summerquarter.html>

This will be updated periodically as our plans evolve.

The Shakespeare Santa Cruz Strategic Plan, and other documents referencing summer quarter proposals, can be found at:

<http://arts.ucsc.edu/admin/SSCStrategic.pdf>

Accountability Measure:

- ▶ We will enroll 25% of our three-quarter average enrollment within two years after a summer quarter is implemented, and 40% within five years (this assumes that adequate infrastructure is in place and proportionate resources have been provided).

6. Silicon Valley Center:

More than 30% of the entire nation's digital technology and media companies are based in California. The Bay Area, alone, accounts for over 25% of all jobs in such fields. The numbers, statewide, continue to grow rapidly as entrepreneurial R&D-driven firms advance new applications for digital imaging technologies. At the same time, California industries increasingly depend upon innovative applications of digital media technologies. The opportunities and needs for research partnerships that advance the frontiers of digital media are both immediate and substantial.

We have ambitious, but realizable aspirations to develop a significant instructional and research presence at SVC. These initiatives, still in gestation, can be summarized as follows:

- 6a.** We propose to scale up the Digital Arts/New Media M.F.A. initiative, from 6 to 10 faculty FTE, from 30 to 50 students, and to accelerate its implementation. We could offer the degree concurrently at both the UCSC main campus and SVC, with all faculty resources being held in our home departments, but periodically assigned residence and teaching/research responsibilities at SVC. We are certain that an M.F.A. in DA/NM would be of enormous value and eagerly sought after (the digital-media M.A. at Hayward State is inundated with applicants, and opening satellite programs in China and the Philippines). The DA/NM M.F.A. is not exclusively an arts proposal. It is a collaborative effort between the Arts Division and the School of Engineering, with SOE voting membership on the six-member DA/NM Executive Committee. DA/NM is a functioning example of a faculty-group ("graduate group") overseeing the development of a new interdisciplinary graduate program. It exerts control over resources but does not hold ladder FTE; all faculty resources, including ladder-rank provisions, are lodged in departments that are contractually bound to provide courses and service to the DA/NM curriculum under charter agreements. We believe our DA/NM momentum is sufficient to carry it "over the hill" as soon as facilities are available there.
- 6b.** We propose to offer both graduate and undergraduate instruction through the Film and Digital Media Department and the Music Department at SVC. Film and Digital Media programs, at both the undergraduate and graduate level, would undoubtedly prove very attractive to SVC area populations. The Music Department's strengths in algorithmic composition, electronic music synthesis, and in music cognition are an obvious "fit" with the potentials of SVC.
- 6c.** We hope to establish a digital academic/industry Institute, a "think tank," where digital artists and researchers from throughout the UC system and Silicon Valley digital music and imaging industries, can come together in a uniquely exciting research environment. Access to the extraordinary scientific and industrial assets of the SVC provides UCSC with an opportunity for an Institute for Digital Arts that could not be duplicated by any other university or school of the arts. While we do not intend to model our effort on the MIT Media Lab (which has several characteristics that we want to avoid), it is still helpful to imagine the potential of a "Media-Lab West" in trying to envision what we propose.
- 6d.** We will invite the multi-campus "UC Digital" MRG (which is developing a multi-campus digital-arts Ph.D. with active encouragement from UCOP) to locate its physical headquarters at SVC. UC Digital is in turn affiliated with the multi-campus Digital Cultures MRG. Both these MRGs received UCOP funding for the

next five years. UCSC could thus become the gateway campus for a system-wide array of digital-arts graduate programs and research activities, analogous to the relationship between UCSC and the Lick Observatory.

Further information about UC Digital can be found at:

<http://arts.ucsc.edu/admin/ucdarninf.pdf>

Further information about the Digital Cultures MRG can be found at:

<http://dc-mrg.english.ucsb.edu/index.html>

In relationship to these SVC initiatives, we wish to state emphatically that it is not our intention to be a training ground to satisfy Silicon Valley's appetite for digitally-adept employees. Rather, we intend to produce artist-theoreticians who will push the frontiers of creativity and technology to become leaders in technological and artistic innovation.

Accountability Measure:

- ▶ We will produce academic plans for SVC by Dec. 2001.

7. Research Support: Intramural and Extramural

As candidates for positions, as well as our own faculty frequently remind us, our base level of support for research is dismally inadequate.

7a. Intramural Research Support:

Our organized as well as individual faculty research programs are in need of major infusions of resources. Base intramural funding for arts faculty has declined from about \$1,500 per ladder-faculty provision in 1990-91 to \$850 per ladder-faculty provision in 2000-01. Allowing for inflation, our support is less than half what it was a decade ago, and that was nominal at best. This rather dire predicament is due to the cumulative effects of several factors:

- Research budgets were repeatedly cut to spare instructional budgets during the 1990s;
- Campus OTT/UOF formulae were altered during the 1990s to favor programs which generate overhead, to the detriment of our allocation; and
- Campus seed fund allocations to the arts were virtually eliminated (\$37,500 in 1990-91 versus \$3,000 in 2000-2001).

Although campus growth has resumed, and funds are beginning to flow again, our workload funding has not been proportional to our enrollment growth, so we have been obliged to commit our entire augmentation to instruction, with little to spare for research.

7b. Extramural Research Support:

Similarly, funding from extramural sources of support for the arts has plummeted during the nineties. The National Endowment for the Arts, the National Endowment for the Humanities, and the California Endowment for the Arts were all slashed. Private arts endowments, while wealthier of late, have not taken up the slack because they do not, as a rule, support research and creative work taking place within state-funded institutions (Shakespeare Santa Cruz, a hybrid university/community organization is an exception). The majority of public and private foundations which support the arts do not pay campus overhead costs. (On the

contrary, they generally require matching commitments — the most recent example being a \$20,000 commitment to secure a \$9,000 grant from the NEA in 1998-99.) Consequently, our practicing artists usually apply for what are termed “personal fellowships,” bypassing UC contracts and grants procedures and generating no campus overhead. Thus, there is not even a systematic institutional record of their success in receiving external grants.

In summary, we are almost entirely dependent on intramural sources for basic research support: conference travel; materials and equipment; shipping artwork for exhibition; publication support; research studio space, etc. We urge the campus to provide us with more appropriate support in the form of an increased base research allocation and more progressive reallocation of OTT/UOF. We believe that a minimum of \$5,000 per faculty FTE per year is necessary and deserved. Startup packages will vary according to need, but these too must be more realistic. Research studios must be built promptly. When we have established this kind of base-level support for our faculty, we expect that they will be able to leverage it to generate outside funding. We therefore aim to increase our base annual research allocation by about \$200,000 over the next several years. We expect to put \$20,000 per year of our workload funding towards this goal for each of the next five years and will ask the campus to match it.

Accountability Measure:

- ▶ Assuming that our workload allocations are in reasonable proportion to our enrollment growth, we will commit \$20,000 annually for five years from workload allocations to research support, for a total of \$100,00, if the campus will match this commitment from central funds.

8. New Instructional Technologies:

We will look beyond the traditional models of classroom instruction and engage distance-learning, web-based, and other innovative methods of instructional delivery. We are, of course, already utilizing the web as an element of our 5-unit, eleven-week course offerings to resident student populations. What we propose now is more radical: web-based, “self-paced” (i.e. not locked into the quarter system) interactive instruction which can be available to registered students at remote locations. Increasing bandwidth, faster processors, improved peripherals and software, along with precipitous price reductions, combine to enable cost-effective “rich media” uses of the web. The availability of time-based “streaming” media (e.g. music and film) and the development of interactive learning communities, combine to open up exciting new horizons for arts teaching and learning. This proposal is consistent with the thrust of our overall technology goals and strategy.

All this is difficult to envision, and will require considerable refinement as well as Senate approval before we can implement it on a large scale. As an initial step, we will mount a closely monitored pilot project next year. With support from COT and the division, Prof. Bierman, a pioneer of instructional delivery using interactive CD-ROM, will offer an entirely web-taught, interactive, self-paced course on Hamlet. According to the Registrar this will be the first such course ever offered at UCSC. If this experiment is successful, as we expect it will be, we will build upon it. Among many technical issues that these experiments raise is the ability of CATS to provide gigabit connectivity to our facilities.

Accountability Measure: Not applicable

9. Teaching Credential Programs:

Beginning in 2003, all freshmen will enter the University and State College systems with at least a year of arts in high school. With this reintroduction of the arts into high school curricula and college admissions criteria, we foresee an opportunity to partner with the Education Department to establish an arts teaching credential program. This may well form part of our summer quarter emphasis, attracting people already in the teaching profession as well those planning to enter it.

Accountability Measures:

- ▶ We will deliver concrete proposals by spring of 2002 for our participation in a credential program.
- ▶ We will increase the scale and scope of related K-12 outreach programs (e.g. ArtsBridge) as outside funding permits.

10. Fund Development

Approximately five years ago the division partnered with University Advancement to create a full-time Director of Arts Development position and staff. The cost to us is now about \$65K a year. It is one of the best investments we ever made. In 1999-2000 we raised \$2.4M compared with typically \$0.5M prior to funding the appointment. Though much of this funding is restricted to activities that do not directly underwrite our instructional program (student scholarships account for a large portion), a portion of it does support endowed chairs and some departmental discretionary expenses. It also assists co-curricular programming, such as Shakespeare Santa Cruz.

We intend to increase our fund-raising efforts and targets. As our SVC initiatives mature, and our Film and Digital Media programs expand, we expect to encounter a rich vein of corporate support for them. And by 2010-11, we expect to have raised sufficient funds through a capital campaign to build a Museum/Gallery (Campus Visual Arts Center) that will serve the entire campus as well as the local community.

Accountability Measures:

- ▶ We will meet or exceed the fund development goals set by University Relations.
- ▶ We will make measurable progress towards the capital campaign target for a campus Museum/Gallery.

11. Public and Co-Curricular Programs:

The Arts are the gateway to UCSC.

Shakespeare Santa Cruz (“SSC”) brings over 50,000 visitors to the campus annually. This is accomplished for an extremely modest direct investment of \$40,000 in “base” allocations and an estimated \$110,000 in indirect subsidies absorbed by the division. For every dollar of state funding invested SSC generates another ten from ticket sales and private donations, bringing \$1.7 million dollars of cultural and economic activity to the campus every year. SSC has also brought national recognition to our theater program, the division, and the campus as a whole.

Our academic, co-curricular, theatrical, musical and gallery events, many of which are free to the public, bring another 25,000 visitors annually, and generate an additional \$75,000 in ticket revenue to help to pay for our production expenses. Not only do our audiences provide excellent public relations for the campus and provide much needed revenue, they also develop potential donors and give our students the irreplaceable experience of performing in public.

Our overall goal is to increase the quantity and quality of our public programs as our academic enterprises grow. To do so, we will need to foster relations with the local community, through additional support organizations modeled on the Shakespeare Santa Cruz Board of Directors (which raised over \$250,000 from donors last year). This will increase ticket revenue and boost donated income. The addition of a summer quarter will greatly assist us in expanding our public programming by extending the calendar.

To promote our public events and maximize their benefits to our academic programs, we propose to replicate our successful experiment in the development arena (see #10, above) by creating, in partnership with the Public Information Office, a new position of Arts Marketing and Public Information Director. Included in the responsibilities of this position will be the overall coordination of our public programs and academic outreach through broadcast, print and electronic media.

Another dimension of our public program planning is the construction of a Gallery/Museum (Campus Visual Arts Center). We also intend to re-open consideration of a large, 1,200-1,500 seat campus auditorium.

Accountability Measures:

- ▶ We will increase attendance and ticket income at an average rate of 5% per year.
- ▶ We will establish an Arts Marketing and Public Relations office (this assumes a modest funding increment and cooperation of the campus public information office).
- ▶ We will forge stronger academic ties between Shakespeare Santa Cruz and the Theater Arts Program. This will be measured by a significant increase in enrollments directly tied to SSC during the summer.
- ▶ We will propose an M.F.A. in Theater Arts, directly tied to SSC.

12. The Library/Instructional Media Services

There are many academic support units upon which we depend, but perhaps none is more essential than the Library. The Library will put forward its own plan, but here in ours we wish to affirm its mission-critical importance for all our programs. Without significant investments in the Library, our efforts to establish graduate programs will be frustrated. Without continued support from the Slide Library, the Media Library, Special Collections, and IMS, our existing undergraduate programs will be impoverished. A collection in need of particular attention, because we seek to diversify our curriculum, is that of area studies (i.e. non-Western arts). Working with the Library we expect to assemble extensive digital sound, image, and film/video collections to supplement book holdings. We are therefore strong supporters of the plan to build the TEAM Center addition to the McHenry Library. This is of particular interest to our Art History Department, which foresees it as a kind of “second home” for its activities, especially if it can somehow be aligned with the proposed Museum/Gallery (Campus Visual Arts Center).

Accountability Measure: Not applicable

Part I-B. Departmental Plans & Interdisciplinary Program Proposals

The preceding section, Part I-A, has summarized and integrated departmental and interdisciplinary proposals. This section provides links to relevant planning documents generated by departments and interdisciplinary faculty committees.

The planning process for academic departments is determined by the cycle of external reviews. Some departments have an up-to-date, detailed plan as a result of preparing the Self-Study for a recent external program review; others are working on fulfilling the recommendations of a closure report. Similarly, our interdisciplinary program proposals are continuously being revised in committee. Rather than incorporate this voluminous documentation, we will be posting all information relevant to strategic planning to the web.

Art (studio) <http://arts.ucsc.edu/art/index.html>

Art History <http://arts.ucsc.edu/arthistory/index.html>

Film and Digital Media <http://arts.ucsc.edu/filmvideo/index.html>

Music <http://arts.ucsc.edu/music/index.html>

Theater Arts <http://arts.ucsc.edu/theaterarts/index.html>

DA/NM M.F.A. Proposal <http://arts.ucsc.edu/admin/Strategies/DANM/guidelines.html>

V&PS Ph.D. Proposal <http://arts.ucsc.edu/admin/V&PSexecsummary.html>

Shakespeare Santa Cruz <http://arts.ucsc.edu/admin/SSCStrategic.pdf>

Part II: Managing Enrollment and Program Growth

Part II-A. Managing Enrollment Growth

Our enrollment increase over the last five years has been dramatic: See attached chart, “Cumulative Enrollment Increase (unweighted)”

<http://arts.ucsc.edu/admin/CumulativeEnrollUnwtd.pdf>

- Arts student/faculty ratios (both weighted and unweighted) exceeded campus averages in 1999-2000. See charts “Weighted Student Faculty Workload Ratios”

<http://arts.ucsc.edu/admin/WtdSFRatios.pdf>

and “Unweighted Student Faculty Workload Ratios”

<http://arts.ucsc.edu/admin/UnwtdSFRatios.pdf>

- In 1999-2000, the Arts Division grew by over 10%. Planning and Budget projects that our 2000-2001 enrollment growth will exceed 10% for the second consecutive year.
- Arts enrollments account for 23% of the entire growth in campus enrollments since 1995-96. See attached chart “New UCSC Students since 1995-96”

<http://arts.ucsc.edu/admin/NewUCSCStudents.pdf>

- Our rate of growth over the last five years has been more than double the campus rate.

By any standard, these are extraordinary achievements. They are especially remarkable for a cluster of disciplines that often require intense faculty-student contact in studio environments, and also have some of the most challenging graduation requirements (high numbers of upper division courses required for graduation).

While some of this growth, we believe, is based on qualitative improvements in our academic programs and facilities, there are indications that we are in the vanguard of a national phenomenon precipitated by the digital technology issues discussed in the Introduction to this plan. Students are applying to our programs in unprecedented numbers, particularly to the Film and Digital Media major. Non-arts majors are attracted to the innovative general education courses we have mounted, and they are taking significantly more than the single arts course required for graduation.

But in our planning we recognize that our rate of growth will be curbed, or will curb itself to some extent, because:

- It seems unlikely that the overall profile of the campus would allow our cluster of disciplines to account for more than about 15% of the campus faculty resources.
- We are rapidly exhausting the capacity of our facilities, and cannot sustain unlimited growth in our major programs without additional space. While a summer quarter will ease our predicament somewhat, our growth curve will flatten due to space constraints.

In 2010-11, or when the campus enrolls 16,900 students, we expect the Arts Division to account for approximately 14% of the total student population (2,300 FTE). This compares with 13% of the campus total at present (1,500 FTE). Allowing for the accelerated growth in the School of Engineering, this means we will outpace the remainder of the campus by a

modest margin. Film and Digital Media will be our fastest growing program. One helpful way to look at our growth is to think of Film and Digital Media being to the Arts Division what the Baskin School of Engineering is to the campus.

By 2010-11 our profile will have changed considerably. Film and Digital Media, which five years ago was an emphasis within a department, staffed by 5 faculty FTE, may be our largest department. Graduate students will account for 9% of our enrollment compared with 1.5% at present, and interdisciplinary graduate programs will have been established.

Our growth has not only been dramatic, it has been “reactive” — i.e. purely enrollment-driven. The campus urged us to attract and enroll as many students as possible and we were successful — perhaps too successful. In the future, as demand for admission to the campus exceeds available capacity, we expect to be able to regulate our intake of students and rebalance our curriculum and resources more deliberately.

In the long run, we think the Arts Division as a whole can sustain an unweighted student/faculty ratio in the vicinity of 19/1. While this is lower than our current ratio, it is higher than our historic averages. Workload projections by department and program are summarized below in narrative form.¹ For more detail see the attached spreadsheet, “Arts Division 2001 Buildout Plan Resource Summary”

<http://arts.ucsc.edu/admin/2001BuildoutResourceSumm.pdf>

Art (Studio): will direct special effort to graduate instruction rather than to increasing its total student FTE. Its faculty/student ratio will stabilize at 16/1.

Art History: will grow at approximately the campus rate of growth and should be able to increase its faculty student ratio to 24/1.

Film and Digital Media: will be our fastest growing department, far outpacing campus growth. Its faculty/student ratio will be reduced and stabilize at 25/1.

Music: will direct special effort to graduate instruction rather than to increasing its total student FTE. Its faculty/student ratio will stabilize at 18/1.

Theater Arts: will direct special effort to graduate instruction while increasing its total student FTE moderately. Its faculty/student ratio will stabilize at 18/1.

Digital Arts/New Media: an addition to our programs, will serve about 150 student FTE, both graduates and undergraduates, with 10 faculty FTE (assuming participation in SVC). Its faculty/student ratio will stabilize at 15/1.

Visual and Performance Studies: an addition to our programs, will serve about 90 student FTE, both graduates and undergraduates, with 6 faculty FTE. Its faculty/student ratio will stabilize at 15/1.

¹ Projections for departments do not include Summer Quarter and Interdisciplinary Program enrollments and resources, which are treated separately even though many of them will be folded into departments.

By 2010-2011, we expect that our workload FTE in graduate programs will increase from a small handful at present to roughly 200, as follows:

Art (studio) 32
Art History 0
Film and Digital Media 32
Music 28
Theater Arts 25
DA/NM 50
V&PS 30

Graduate enrollment would account for about 9% of our total student FTE. (We would hope in later years to increase this to around 15%, but that is simply not feasible in the ten-year timeframe of the current plan.)

The change in our overall enrollment profile between 2000-01 and 2010-11 is displayed in the attached chart “Relative Program Enrollments”

<http://arts.ucsc.edu/admin/RelativeEnroll.pdf>

Part II-B. Funding Strategies for Program and Enrollment Growth

In 1999-2000, the Arts Division spent \$11,462,000 of which approximately 70% (\$7,866,000) was base state funding. An additional 10% in other state funds was spent, much of that connected with equipment and facilities upgrades. The balance came from donors (annual fund campaigns), endowment income, grants (Packard Foundation, ArtsBridge, etc.), and earned income (tickets, concessions, recharge activity and miscellaneous fees). Shakespeare Santa Cruz accounted for more than half, or \$1.3M of the non-state funded portion.

1. State Funding

We anticipate that in the future, as in the past, the majority of our academic program support will be state funds allocated on the basis of student workload. If we are able to increase the proportion of non-state revenues, it will be with the intention of enhancing our programs not replacing core state funding.

We are confident that we can sustain our existing programs and improve them if historical levels of support are continued. If we receive faculty FTE at the campus average rate (nominally 18.7 students per faculty FTE and 44.1 students per TA FTE), and our enrollment projections are accurate, we can reach “critical mass” in our undergraduate major programs and add the array of graduate programs we are proposing. We calculate that we can achieve our goals with a base budget increase of approximately \$5.7M. This is within the range (\$2.3M - \$6.7M) suggested in the call for this plan.

A spreadsheet displaying our enrollment projections by department and by program between now and 2010-11, which also projects our state-funded needs (Faculty FTE, TA FTE, Instructional Support, and Campus Graduate Fellowships) on the basis of historical precedent is attached: “Arts Division 2001 Buildout Plan Resource Summary”

<http://arts.ucsc.edu/admin/2001BuildoutResourceSumm.pdf>

The summation of these projections is shown, in abbreviated form, below:

Department/Program/Unit	Current 2000-01 Number	Current 2000-01 Perm \$	Projected 2010-11 Number	Projected 2010-11 Perm \$	Number Diff.	Perm \$ Diff.	Comments
DIVISIONAL TOTALS:							
Division Resource Totals:							
Fac. FTE Ladder Provisions	50.5	3,538,142					
Fac. FTE Non-ladder	17.4	892,248					
Budget Fac. FTE Total	67.9	4,430,390	120		52.1	3,399,460	At our current ave. of \$65,249 per FTE
TA FTE	28.6	653,159	51.2		22.6	516,133	At our current ave. of \$22,838 each
Acad. Support Staff FTE	55.9	2,381,061					
Acad. Support Non Staff		320,701					
Acad. support Staff+nonStaff Tot		2,701,762				1,368,539	775 students at current ave. \$1,766/FTE
Equipment Replacement		76,000				38,500	775 students at \$50/student FTE
Grad Support Campus Fellowships	0.0	38,800	204			408,000	204 Grad. FTE at \$2,000 each
DIVISION BASE BUDGET		7,900,111				5,730,632	
Division Workload Totals:							
Undergrad FTE	1,510		2,101				
Grad FTE	20		204				
Total Student FTE	1,530		2,305		775		
Unwtd. Stud/Budget Fac	22.5		19.2				
unwtd. Stud/TA FTE	53.5		45				
ARTS DIVN. INCREMENTALCOST, 00-01 vs 10-11						5,730,632	Within Range (\$2,276,400 - \$6,660,000)

2. Non-State Funding

2a. Donor Funds

We expect to raise at least \$2M annually, and perhaps as much as \$4M by 2010-11, for capital programs and for curriculum and research program enhancement. The proposed Museum/Gallery (Campus Visual Arts Center) will be our first-priority capital campaign. Other efforts will focus on endowments to enhance our academic programs, such as endowed chairs. (We currently have one endowed chair, the Rebbele Chair in Art History, and another pending establishment, the Hasan Chair in South Asian Music). We also expect our involvement in SVC to provide access to promising new sources of donor funding for our digital media programs.

2b. Extramural Research Funds:

As we make progress towards our goal of establishing graduate programs, we will be in a much better position to attract extramural funds. As they mature alongside graduate programs, our organized research units will be able to apply for major endowment and foundation support (the V&PS FRA has already submitted a \$450K request to the Getty Foundation). We should also be able to enhance graduate student support packages with some research assistantships and fellowship funds.

2c. Earned Income:

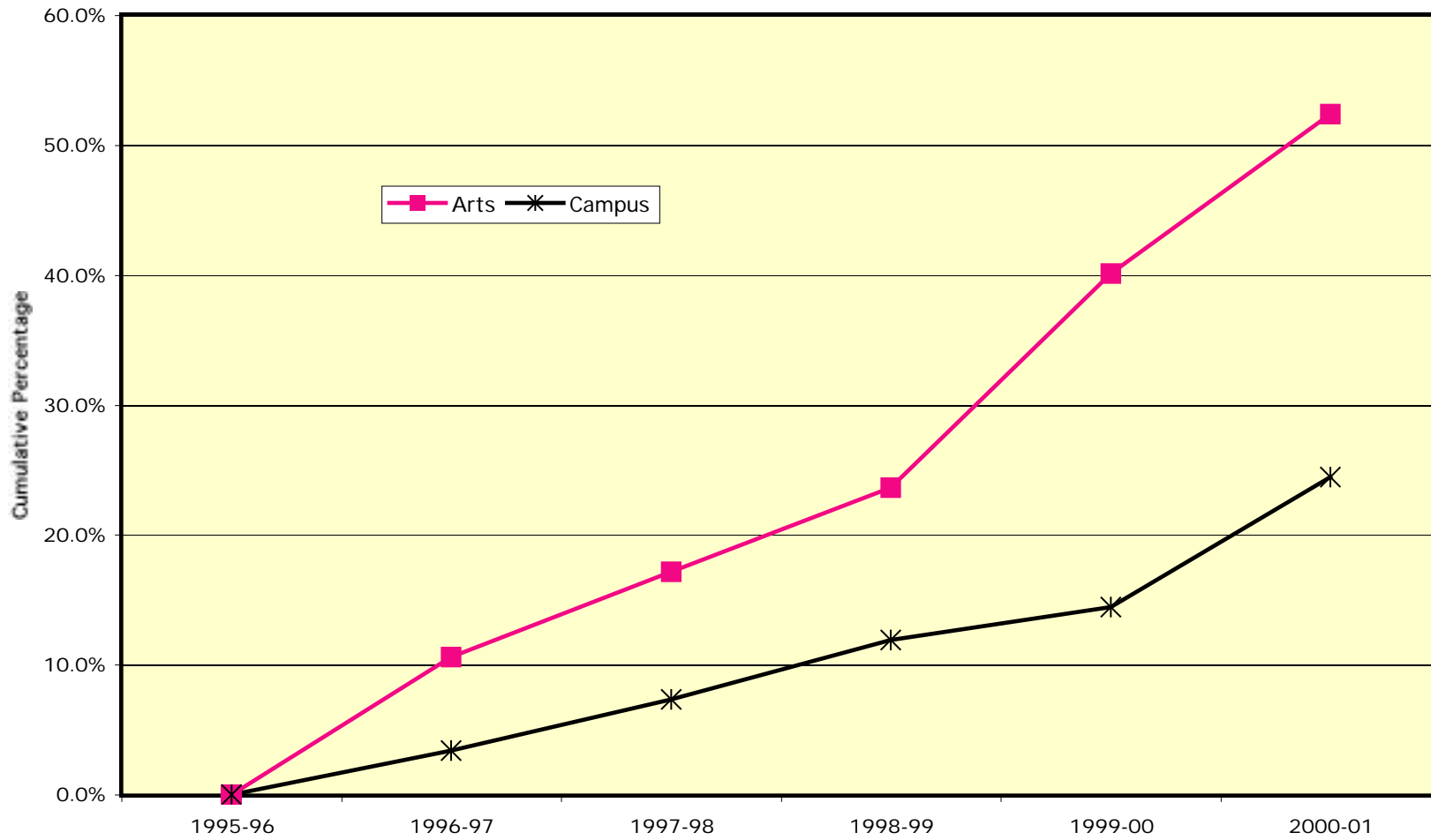
Over the next ten years we are confident we can increase our earned income, derived from ticket sales, concessions, and miscellaneous fees by at least 5% every year. We will attempt to double it by 2010-11. Earned income would then account for somewhere in the vicinity of \$2M a year, representing about 10% of our annual budget.

Department/Program/Unit	Current 2000-01		Projected 2010-11		Number Diff.	Perm \$ Diff.	Comments
	Number	Perm \$	Number	Perm \$			
ART (STUDIO) Excludes DANM/VPS/Summer QTR -accounted for separately							
Resources:							
Fac. FTE Ladder Provisions	12.0	778,695	16				
Fac. FTE Non-ladder	2.4	124,485	2				Include. 4FTE for MFA
Budget Fac. FTE Total	14.4	903,180	18		3.6		
TA FTE	4.5	89,142	5.8		1.3		Increment @ 44.1/1
Acad. Support Staff FTE	8.7	358,488					
Acad. Support Non Staff		77,711					
Grad Support Campus Fellowships		0					
Equipment		15,000					
Workload:							
Undergrad FTE	294.5		256				
Grad FTE	0.0		32				2 per ladder FTE
Total Student FTE	294.5		288				
Unwtd. Stud/Budget Fac	20.4		16				
ART HISTORY Excludes DANM/VPS/Summer QTR -accounted for separately							
Resources:							
Fac. FTE Ladder Provisions	8.0	547,250	12				
Fac. FTE Non-ladder	1.0	53,072	2				
Budget Fac. FTE Total	9.0	600,322	14		5		
TA FTE	5.3	122,763	7.6		2.3		Increment @ 44.1/1
Acad. Support Staff FTE	1.7	58,266					
Acad. Support Non Staff		13,493					
Grad Support Campus Fellowships		0				0	
Equipment		2,000					
Workload:							
Undergrad FTE	187.3		336				
Grad FTE	0.0		0				(see V&PS)
Total Student FTE	187.3		336				
Unwtd. Stud/Budget Fac	20.7		24				
FILM & DIGITAL MEDIA Excludes DANM/VPS/Summer QTR -accounted for separately							
Resources:							
Fac. FTE Ladder Provisions	7.0	455,250	16				
Fac. FTE Non-ladder	2.4	125,266	4				
Budget Fac. FTE Total	9.4	580,516	20		10.6		
TA FTE	7.3	165,770	10.6		3.3		Increment @ 44.1/1
Acad. Support Staff FTE	6.1	267,573					
Acad. Support Non Staff		116,038					
Grad Support Campus Fellowships		0					
Equipment		18,588					
Workload:							
Undergrad FTE	278.4		468				
Grad FTE	0.0		32				2 per ladder FTE in Ph.D.
Total Student FTE	278.4		500				
Unwtd. Stud/Budget Fac	29.5		25				
MUSIC Excludes DANM/VPS/Summer QTR -accounted for separately							
Resources:							
Fac. FTE Ladder Provisions	12.0	941,202	14				
Fac. FTE Non-ladder	4.3	218,593	4				
Budget Fac. FTE Total	16.3	1,159,795	18		1.7		
TA FTE	6.8	160,452	9		2.2		Increment @ 44.1/1
Acad. Support Staff FTE	7.1	282,020					
Acad. Support Non Staff		27,002					
Grad Support Campus Fellowships		0					
Equipment		25,000					
Workload:							
Undergrad FTE	403.3		396				
Grad FTE	12.0		28				M.A. + D.M.A. - 2 per ladder FTE
Total Student FTE	415.3		324				
Unwtd. Stud/Budget Fac	25.5		18				

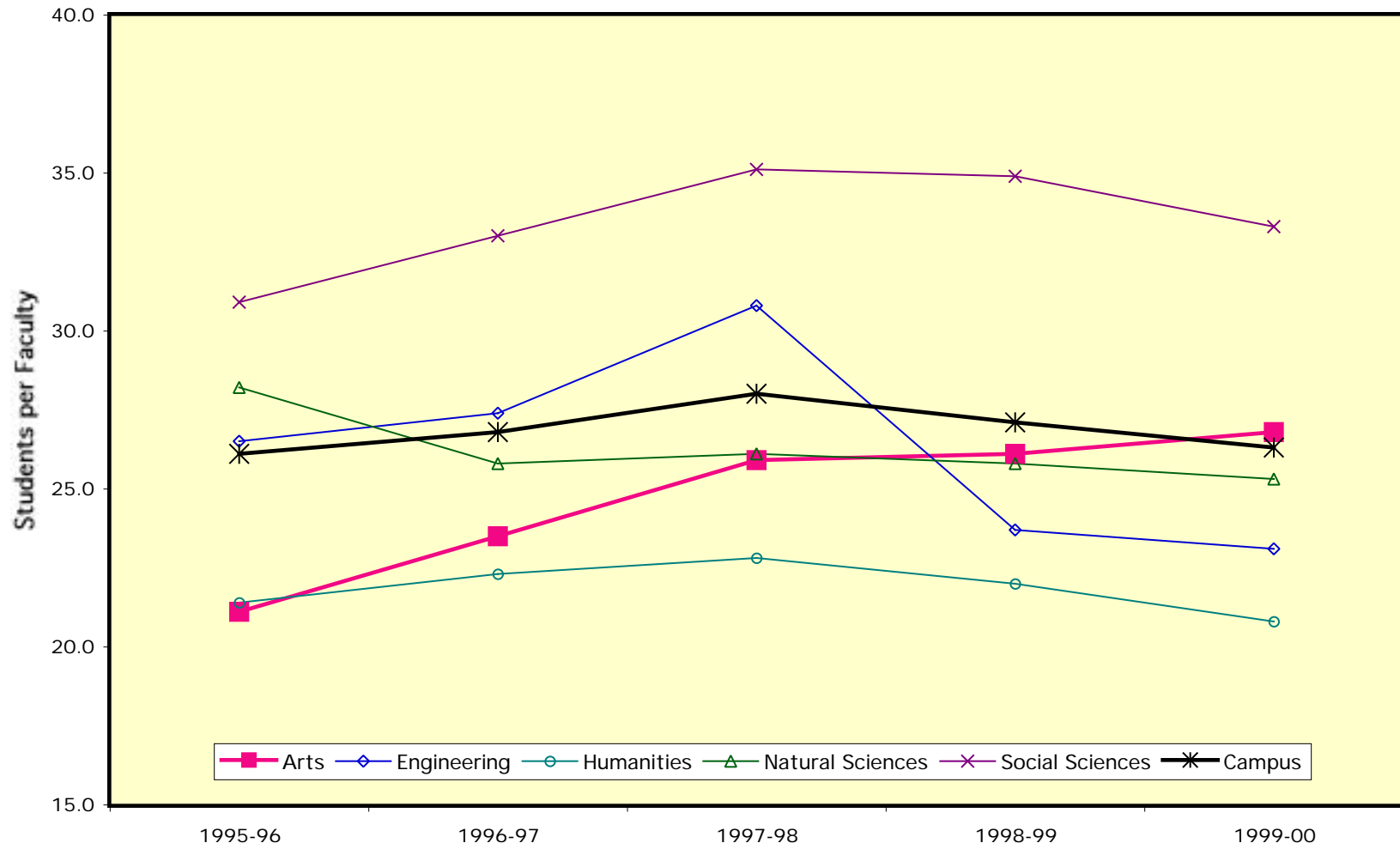
Department/Program/Unit	Current 2000-01		Projected 2010-11		Number Diff.	Perm \$ Diff.	Comments
	Number	Perm \$	Number	Perm \$			
THEATER ARTS Excludes DANM/VPS/Summer QTR -accounted for separately							
Resources:							
Fac. FTE Ladder Provisions	9.5	712,945	14				
Fac. FTE Non-ladder	2.3	116,132	2				
Budget Fac. FTE Total	11.8	829,077	16		4.2		
TA FTE	4.0	99,461	5.8		1.8		Increment @ 44.1/1
Acad. Support Staff FTE	7.5	283,517					
Acad. Support Non Staff		86,457					
Grad Support Campus Fellowships		0					
Equipment		15,412					
Workload:							
Undergrad FTE	346.5		256				
Grad FTE	8.0		32				2 per ladder FTE
Total Student FTE	354.5		288				
Unwtd. Stud/Budget Fac	30.1		18				
DIGITAL ARTS/NEW MEDIA (Including SVC Component)							
Resources:							
Fac. FTE Ladder Provisions			8				
Fac. FTE Non-ladder	4.0	204,700	2				
Budget Fac. FTE Total	4.0	204,700	10		6		
TA FTE			2.3		2.3		Increment @ 44.1/1
Acad. Support Staff FTE							
Acad. Support Non Staff							
Grad Support Campus Fellowships							
Equipment							
Workload:							
Undergrad FTE	0.0		100				In Depts: Minors etc.
Grad FTE	0.0		50				
Total Student FTE	0.0		150				
Unwtd. Stud/Budget Fac			15				
VISUAL & PERFORMANCE STUDIES PH.D.							
Resources:							
Fac. FTE Ladder Provisions	0.0		5				
Fac. FTE Non-ladder	0.0		1				
Budget Fac. FTE Total	0.0		6		6		
TA FTE			1.4		1.4		Increment @ 44.1/1
Acad. Support Staff FTE							
Acad. Support Non Staff							
Grad Support Campus Fellowships							
Equipment							
Workload:							
Undergrad FTE	0.0		60				In Depts: Minors etc.
Grad FTE	0.0		30				
Total Student FTE	0.0		90				
Unwtd. Stud/Budget Fac			15				
SUMMER QUARTER INCREMENT							
Resources:							
Fac. FTE Ladder Provisions	0.0						
Fac. FTE Non-ladder	0.0						
Budget Fac. FTE Total	0.0		17		17		One sixth of Divisional Totals
TA FTE	0.0		6.8		6.8		Increment @ 44.1/1
Acad. Support Staff FTE	0.0						
Acad. Support Non Staff	0.0						
Grad Support Campus Fellowships	0.0						
Equipment	0.0						
Workload:							
Undergrad FTE	0.0						Included in Dept/Prog. Totals
Grad FTE	0.0						50% of 3qtr Ave.
Total Student FTE	0.0		329				
Unwtd. Stud/Budget Fac	#DIV/0!		19.4				
DIVISION ADMINISTRATION Includes Shakespeare Santa Cruz							
Resources:							
Fac. FTE Ladder Provisions	2.0	102,800	0				
Fac. FTE Non-ladder	1.0	50,000	1				
Budget Fac. FTE Total	3.0	152,800	1		-2		
TA FTE	0.8	15,570	2		1.2		
Acad. Support Staff FTE	24.9	1,131,197	35		10		
Acad. Support Non Staff							
Grad Support Campus Fellowships	0.0						
Equipment							

Department/Program/Unit	Current 2000-01		Projected 2010-11		Number Diff.	Perm \$ Diff.	Comments
	Number	Perm \$	Number	Perm \$			
DIVISIONAL TOTALS:							
Division Resource Totals:							
Fac. FTE Ladder Provisions	50.5	3,538,142					
Fac. FTE Non-ladder	17.4	892,248					
Budget Fac. FTE Total	67.9	4,430,390	120		52.1	3,399,460	At our current ave. of \$65249 per FTE
TA FTE	28.6	653,159	51.2		22.6	516,133	At at our current ave. of \$22838 each
Acad. Support Staff FTE	55.9	2,381,061					
Acad. Support Non Staff		320,701					
Acad support Staff+nonStaff Tot.		2,701,762				1,368,539	775 students at current ave. \$1766/FTE
Equipment Replacement		76,000				38,500	775 students at \$50 /student FTE
Grad Support Campus Fellowships		38,800	204			408,000	204 Grad. FTE at \$2,000 each
DIVISION BASE BUDGET		7,900,111				5,730,632	
Division Workload Totals:							
Undergrad FTE	1,510.0		2101				
Grad FTE	20.0		204				
Total Student FTE	1,530.0		2305		775		
Unwtd. Stud/Budget Fac	22.5		19.2				
Unwtd. Stud/TA FTE	53.5		45				
ARTS DIVN. INCREMENTAL COST, 00-01 vs 10-11						5,730,632	Within Range (\$2,276,400 - \$6,660,000)
CAMPUS							
Campus Resource Totals:							
Budget Fac. FTE Total	600.7		904				At 18.7/1 Unweighted Student Fac. Ratio
TA FTE	230.0		383				
Campus Workload Totals:							
Total Student FTE	11,770.0		16900				
Campus Workload Ratios							
Unwtd. Stud/Budget Fac	19.6		18.7				
Unwtd. Stud/TA FTE	51.2		44.1				
ARTS Workload Ratios Relative to CAMPUS							
% Total Fac. FTE	11.30%		13.3				
% Total Student FTE	10.78%		13.6				

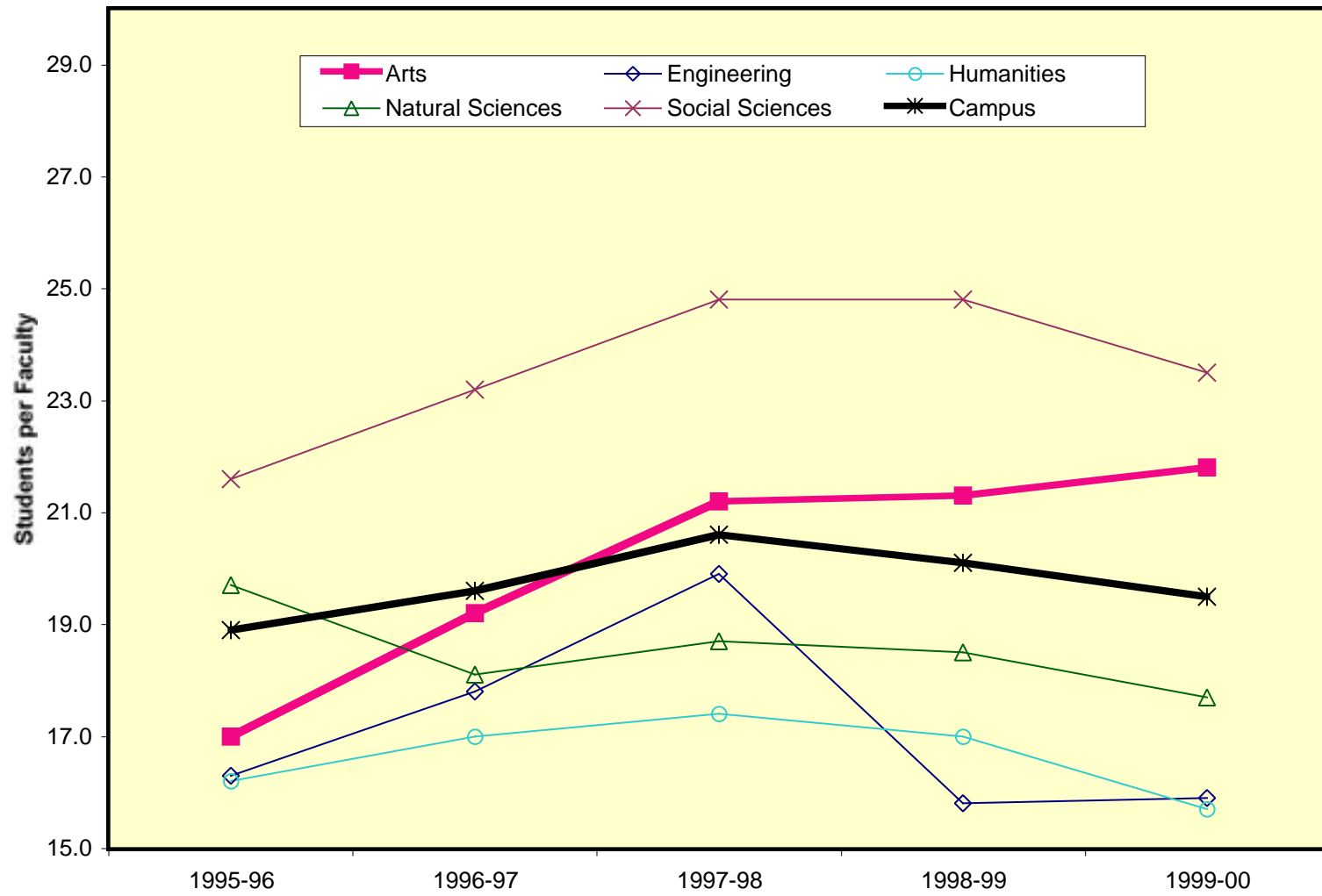
CUMULATIVE ENROLLMENT INCREASE (Unweighted)



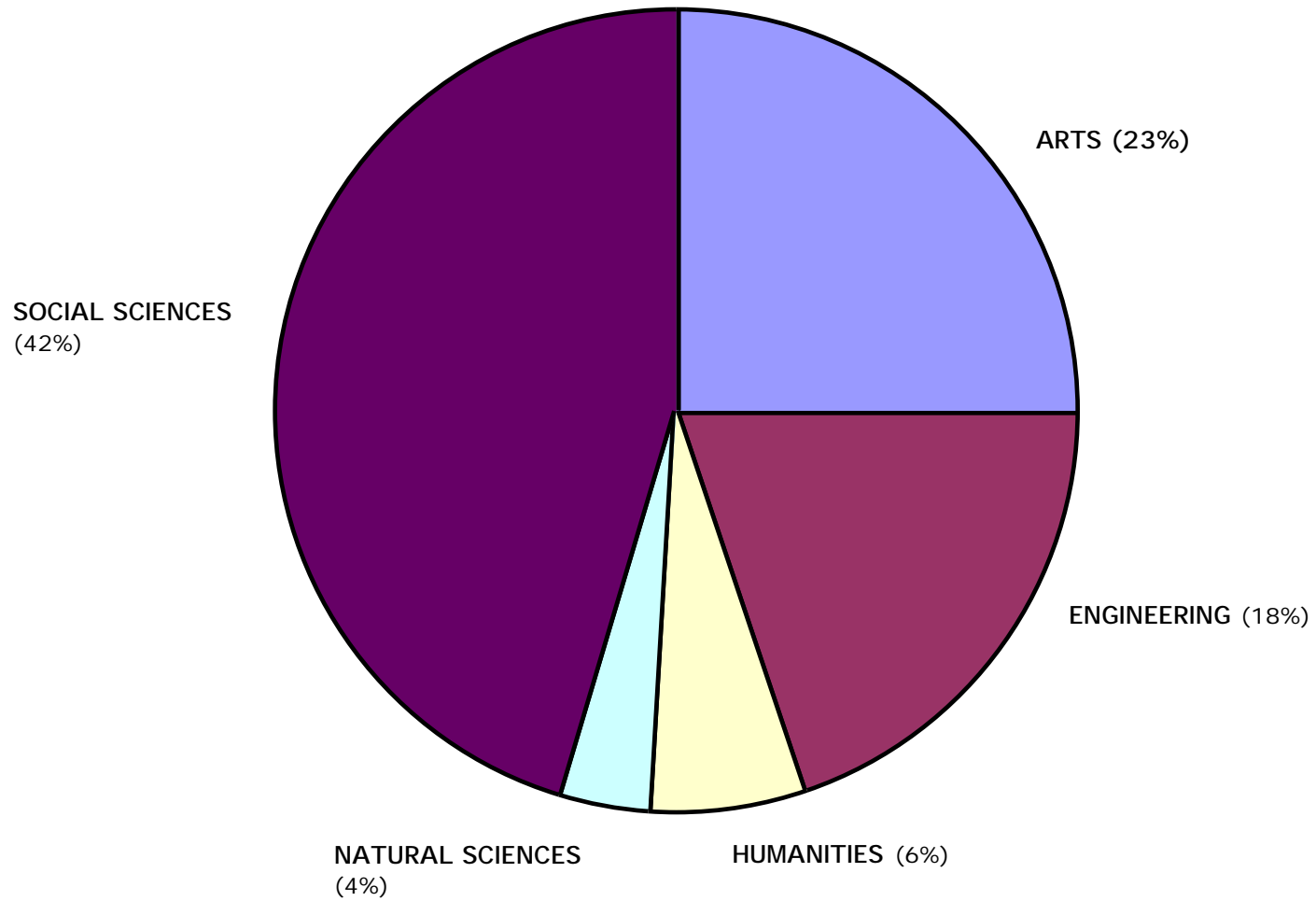
WEIGHTED STUDENT FACULTY WORKLOAD RATIOS



UNWEIGHTED STUDENT FACULTY WORKLOAD RATIOS

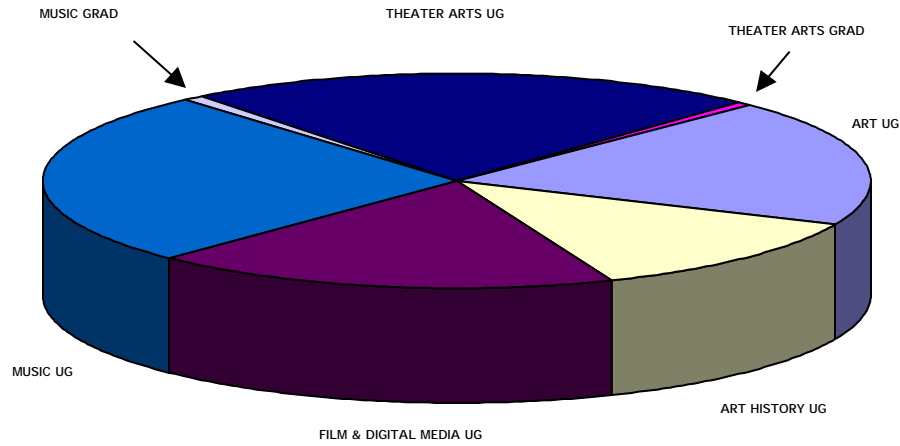


NEW UCSC STUDENTS
SINCE 1995-96



RELATIVE PROGRAM ENROLLMENTS

2000-01



2010-11

