
ARTS DIVISION

Comprehensive Divisional Plan



University of California, Santa Cruz

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Introduction: Planning Principles

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,” spatial, 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 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 by 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, indeed, 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 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.

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

Part I: Academic Program Goals

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. Between now and 2010-11, the Arts Division will undergo a transformation from a unit overseeing five essentially separate and predominantly undergraduate departments into one which coordinates the fluid interactions of several disciplines sharing strong interdisciplinary ties through participation in graduate programs.

While both general education and undergraduate majors will be offered through existing departments and approximately 90% of our total enrollment will be at the undergraduate level, approximately 10% of our enrollment and 20% of our faculty and other resources will be committed to graduate programs. Thus, while the familiar vertical, disciplinary departments will continue to provide essential grounding in art and art history, in music, in theatre arts, and in film and digital media, the horizontal connections among departments and divisions will increasingly drive the agenda for our intellectual future.

These connections will be developed through curricula leading to the MFA for art practitioners – our studio artists, musicians, theater artists, filmmakers, and digital media artists – and curricula leading to the Ph.D. for students of the history, theory, and critical study of the visual and performance arts.

The emergence of such linkages across disciplines in both the practice and theory of the arts should not preclude the establishment of one or two small and more specialized graduate programs, such as the proposed D.M.A. (Doctor of Musical Arts) in Music Composition or an MFA in Theatre Arts which builds upon the existing strengths of Shakespeare Santa Cruz. Indeed, such carefully selected disciplinary offerings will strengthen and be strengthened by cross-disciplinary programs.

However, we fully recognize that it is not possible, nor even desirable, for every department to have its own masters and/or doctoral program. That would be prohibitively expensive, dilute our energy, disperse our impact, and intellectually isolate our faculty from each other as well as colleagues in other divisions.

The exact profile of our offering will depend on many variables, not the least of which will be our success in recruiting outstanding faculty members. But the goal is clear: to provide opportunities for all our faculty to participate in graduate-level instruction which is rigorous at the same time as it is broadly inclusive of intellectual developments in many disciplines.

Sections 1a. and 1b., below, list the interdisciplinary and disciplinary graduate programs we expect to establish. A projection of our ultimate profile of graduate offerings is detailed under 1.c.

1a. *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. Six budgeted FTE have been distributed among the departments. The M.F.A. is the terminal degree for practicing artists. A formal proposal will 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:

A doctoral program in the theory/ history/criticism aspects of our disciplines with links to Humanities and Social Science 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.

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.

1b. *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.
- Theater Arts: M.F.A. (normal terminal degree)

1c. *Phasing and Prioritization of Graduate Programs:*

The establishment of graduate degree programs is not entirely within divisional or even campus control, since they must be supported by CCGA and UCOP, and authorized by CPEC. However, judging from their current state of development, the depth and breadth of faculty support, and commitments of divisional resources, we tentatively project the following timeline for implementations. The

chart indicates which departments will be involved in which graduate programs and gives an approximation of new FTE requirements to initiate them. The degree programs are listed in chronological order of implementation.

	Art (studio) Dept.	Art History Dept.	Film & DM Dept.	Music Dept.	Theater Arts Dept.
Music				Already offered	
Music DMA				2003-04 +1 FTE	
DA/NM MFA	←————— 2004-05 —————→ ←————— 0FTE (Resources already in place) —————→ ←————— +4 FTE if SVC component added —————→				
F&DM MFA/PhD			2005-06 +6 FTE		
Theory/History PhD	←————— 2006-07 —————→				
	0 FTE	+2 FTE	+1 FTE	+1 FTE	+2 FTE
Art MFA	2007-08 +4 FTE				
Theater MFA					2007-08 +4 FTE

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 to 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 (*Part II, Managing Enrollment and Program Growth*), 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) has been filled; 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, a ladder-rank appointment in the Film and Digital Media Department specializing in Mexican-American documentary film. 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 shortage of faculty and administrative office space 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.
- 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.

4c. Outline of Arts Interim Space Plan

The Arts Interim Space Plan is scheduled for review by ACF in February 2002. The studies required by 4a and 4b, above, will take time to complete and we are greatly dependent on the timing of major capital construction projects in other divisions which will directly affect us. We currently foresee our space needs being met as follows, listed in rough chronological order.

4c.i. State-Funded Projects

Film and Digital Media:

Phase I: Expansion in Communications Building Alterations, 2002

Phase II: Expansion in Kresge College in space released by Humanities through construction of the Academic Building 2005. This will enable the Communications Building to be dedicated to production and research facilities, with Kresge as the home of the departmental administration, faculty and graduate student offices, and class/seminar rooms.

Note: At this point, Porter and Kresge will be affiliated as the two colleges essentially dedicated to the Arts.

Divisional Administration:

This will remain at Porter, expanding in some of the space released by the Film & Digital Media program when it moves to Communications Building, 2002.

Digital Arts/New Media:

Phase I: The initial cohorts will occupy some of the space released in Porter College by the movement of the Film & Digital Media Department to Communications Building, 2002.

Phase II: The program will expand in Porter, acquiring some of the space released by the Humanities move into the Academic Building in 2005.

Phase III: The program will expand further in Porter when Art History moves to the McHenry Library Addition, circa 2009.

Art History:

Phase I: Art History will expand into some of the space released by the Film & Digital Media department's move to the Communications Building in 2002.

Phase II: Art History will eventually move en masse to capacity space in the McHenry Library Addition, circa 2009.

Doctoral Program in History/Theory/Criticism of the Arts:

This program will also occupy the capacity space available in the McHenry Library Addition, circa 2009.

Art Studio:

Phase I: We will replace approximately 3,000 ASF of faculty research space demolished to make way for Porter Infill Project, either with new construction at Baskin Arts, or as "tenant space" in the Porter Infill Project, circa 2005.

Phase II: Construct additional faculty research studios, offices, and teaching facilities at Baskin Arts as a component of an Arts major capital construction project, circa 2007. Concurrently release remaining space in Performing Arts, C-Building, to Theatre Arts.

Music:

Include modest expansion in Arts capital construction project, circa 2007.
Upgrade listening rooms in McHenry Library Addition.

Theatre Arts:

Include expansion in Arts capital construction project, circa 2007. Acquire teaching studio from Art Department in Performing Arts C-Building.

Theatre Arts expansion space will accommodate graduate program facilities for the proposed MFA connected with Shakespeare Santa Cruz.

4c.ii. Non-State-Funded Projects

- **Museum/Gallery** (campus Visual Arts Center)
- **Campus Auditorium**

Our aspirations to develop these facilities through donor-funded capital campaigns are discussed briefly in Part II.B.2.

Accountability Measures:

- ▶ We will complete an Arts Area Study before December 2002 (this assumes central funding and assignment of campus 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. Despite the recent economic slowdown, the numbers statewide will continue to grow 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, it is 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>

Accountability Measure:

- ▶ We will produce detailed academic plans for SVC when called for.

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 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. Increased 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 in Winter of 2002. 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:

- ▶ With cooperation from the Education Department, 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) if 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. SSC’s outreach programs, e.g. Shakespeare To Go, reach an additional 10,000 K-12 students. 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 departments’ 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 defray our production expenses. Not only do our audiences provide excellent public relations for the campus and 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 \$300,000 from donors this 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 continue to plan for 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). We are pleased that the campus capital plan now includes 10,000 asf of departmental office, research, and dedicated instructional facilities for the Art History Department.

Accountability Measure: Not applicable

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.
- Arts Fall 2001 enrollment is 15% greater than its Fall 2000 enrollment.

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 the Film and Digital Media Department 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 another 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. 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 in enrollment 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.

Interdisciplinary Theory/History/Critical 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
 Theory/History/Critical Studies 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 below in abbreviated form:

Department/Program/Unit	Current 2000-01 No.	Current 2000-01 Perm \$	Projected 2010-11 No.	Projected 2010-11 Perm \$	No. Diff.	Perm \$ Diff.	Comments
DIVISIONAL TOTALS:							
Division Workload Totals:							
Undergrad FTE	1,510		2,101		591		
Grad FTE	20		204		184		
Total Student FTE	1,530		2,305		775		
Unwtd. Stud/Budget Fac	22.5		19.2				
Unwtd. Stud/TA FTE	53.5		45				
Division Resource Totals:							
Budget Fac. FTE Total	67.9	4,430,390	120	7,829,850	52.1	3,399,460	Current avg. of \$65,249 per FTE
TA FTE	28.6	653,159	51.2	1,169,292	22.6	516,133	Current avg. of \$22,838 each
Acad. support Staff+nonStaff Tot		2,701,762		4,070,301		1,368,539	+775 students avg. \$1,766/FTE
Equipment Replacement		76,000		114,500		38,500	+775 students \$50/student FTE
Grad Support Camp. Fellowships	20.0	38,800	204	446,800	184	408,000	+204 Grad. FTE \$2,000 each
DIVISION BASE BUDGET		7,900,111		13,630,743		5,730,632	
DIVISION INCREMENTAL COST, 2000-01 vs 2010-11						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 two endowed chairs, the Rebele Chair in Art History, and the Hasan Chair in Indian Classical 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. 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.

Arts Division 2001 Buildout Plan Resource Summary

Department/Program/Unit	Current 2000-01		Projected 2010-11		No. Diff.	Perm \$ Diff.	Comments
	No.	Perm \$	No.	Perm \$			
ART (STUDIO)							
Resources:							
Fac FTE Ladder Provisions	12.0	778,695	16				Include 4 FTE for MFA
Fac FTE Non-ladder	2.4	124,485	2				
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 Supp 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							
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 Supp Campus Fellowships		0				0	
Equipment		2,000					
Workload:							
Undergrad FTE	187.3		336				
Grad FTE	0.0		0				
Total Student FTE	187.3		336				
Unwtd Stud/Budget Fac	20.7		24				
FILM & DIGITAL MEDIA							
Resources:							
Fac FTE Ladder Provisions	7.0	455,250	16				Incl 6 FTE for MFA/PhD
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 Supp Campus Fellowships		0					
Equipment		18,588					
Workload:							
Undergrad FTE	278.4		468				
Grad FTE	0.0		32				2 per ladder FTE in PhD
Total Student FTE	278.4		500				
Unwtd Stud/Budget Fac	29.5		25				

Arts Division 2001 Buildout Plan Resource Summary

Department/Program/Unit	Current 2000-01 No.	Perm \$	Projected 2010-11 No.	Perm \$	No. Diff.	Perm \$ Diff.	Comments
MUSIC							
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 Supp Campus Fellowships		0					
Equipment		25,000					
Workload:							
Undergrad FTE	403.3		396				
Grad FTE	12.0		28				MA+DMA -2 per ladder FTE
Total Student FTE	415.3		324				
Unwtd Stud/Budget Fac	25.5		18				
THEATERARTS							
Resources:							
Fac FTE Ladder Provisions	9.5	712,945	14				Includes 4 FTE for MFA
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 Supp 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				
DIGITALARTS/NEW MEDIA (Including SVC Component)							
FTEs Held in Departments							
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 Supp 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				

Arts Division 2001 Buildout Plan Resource Summary

Department/Program/Unit	Current 2000-01 No.	Current 2000-01 Perm \$	Projected 2010-11 No.	Projected 2010-11 Perm \$	No. Diff.	Perm \$ Diff.	Comments
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INTERDISCIPLINARY THEORY/HISTORY PhD							
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 Supp 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				

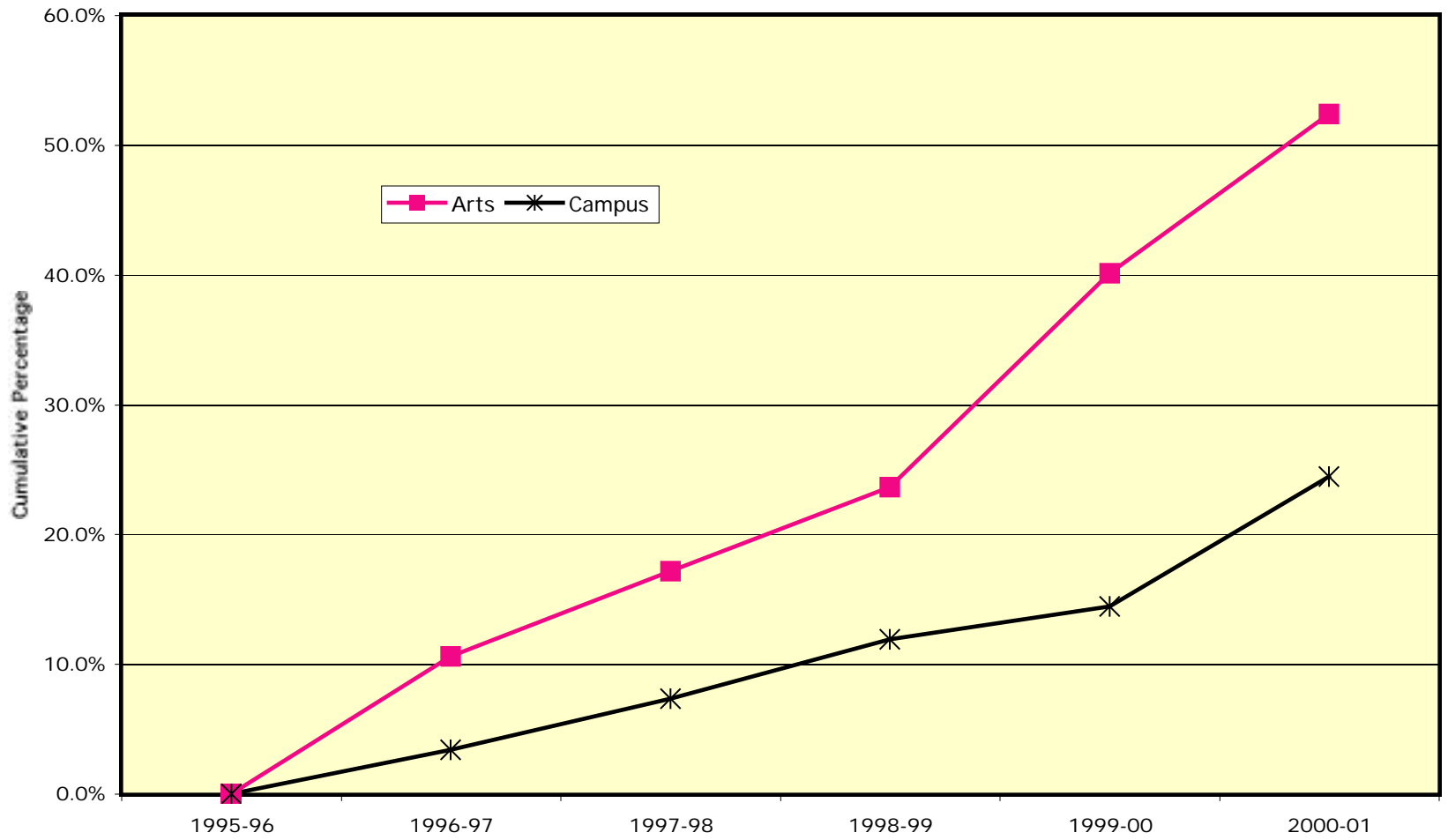
SUMMER QUARTER INCREMENT				Assumes 50% of 3 qtr Average enrollment			
Resources:							
Fac FTE Ladder Provisions	0.0						
Fac FTE Non-ladder	0.0						
Budget Fac FTE Total	0.0		17		17		1/6 of Divisional Totals
TA FTE	0.0		6.8		6.8		Increment @ 44.1/1
Acad Support Staff FTE	0.0						
Acad Support Non Staff	0.0						
Grad Supp Campus Fellowships	0.0						
Equipment	0.0						
Workload:							
Undergrad FTE	0.0						
Grad FTE	0.0						Incl in Dept/Prog Totals
Total Student FTE	0.0		329				50% of 3 qtr Avg
Unwtd Stud/Budget Fac	0.0		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 Supp Campus Fellowships	0.0						
Equipment							

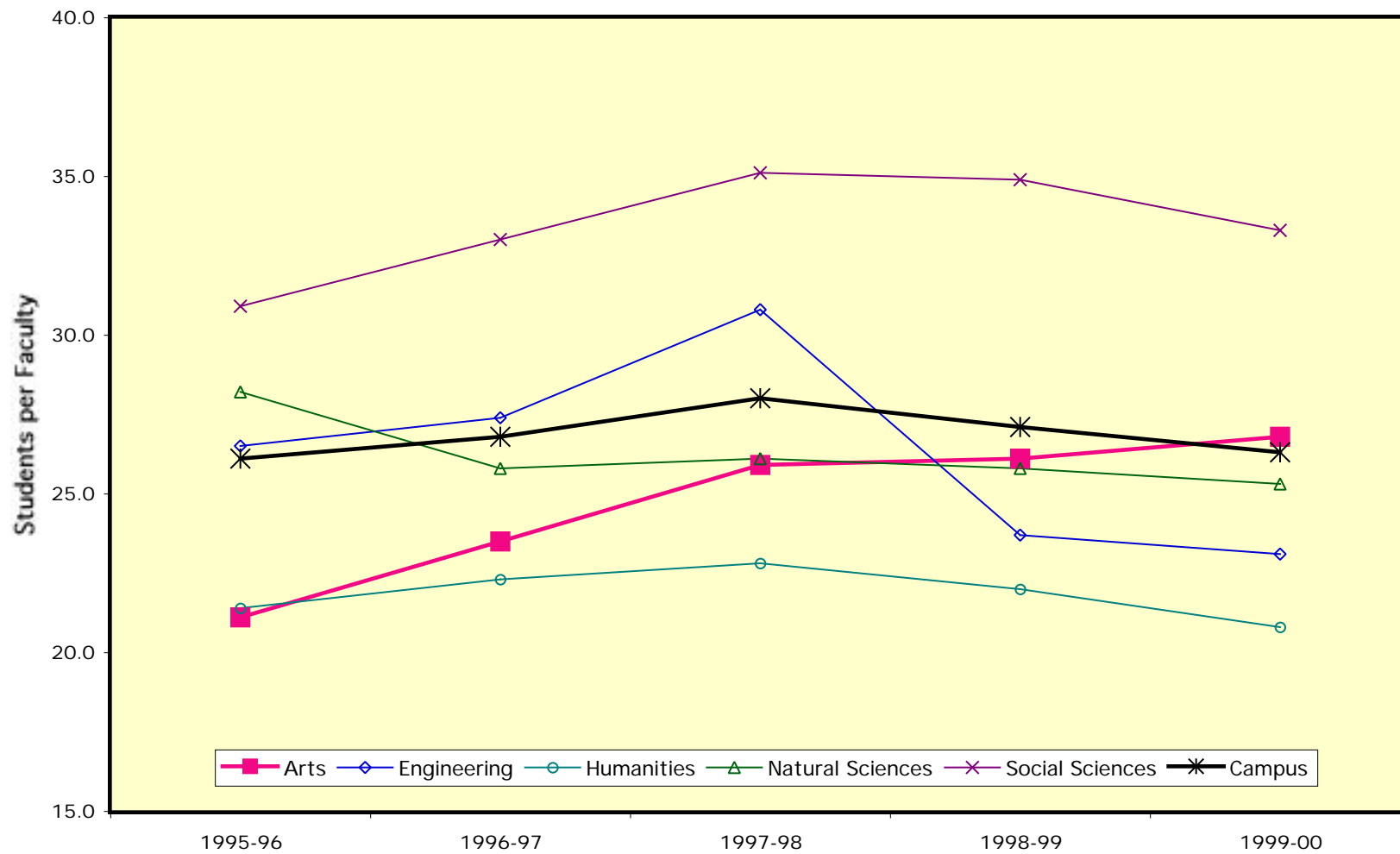
Arts Division 2001 Buildout Plan Resource Summary

Department/Program/Unit	Current 2000-01 No.	Current 2000-01 Perm \$	Projected 2010-11 No.	Projected 2010-11 Perm \$	No. Diff.	Perm \$ Diff.	Comments
DIVISIONAL TOTALS							
Division Workload Totals:							
Undergrad FTE	1,510		2,101		591		
Grad FTE	20		204		184		
Total Student FTE	1,530		2,305		775		
Unwtd Stud/Budget Fac	22.5		19.2				
Unwtd Stud/TA FTE	53.5		45				
Division Resource Totals:							
Budget Fac. FTE Total	67.9	4,430,390	120	7,829,850	52.1	3,399,460	Current avg of \$65,249 per FTE
TAFTE	28.6	653,159	51.2	1,169,292	22.6	516,133	Current avg of \$22,838 each
Acad support Staff+nonStaff Tot		2,701,762		4,070,301		1,368,539	+775 students avg \$1,766/FTE
Equipment Replacement		76,000		114,500		38,500	+775 students \$50/student FTE
Grad Support Campus Fellowships	20.0	38,800	204	446,800	184	408,000	+204 Grad FTE \$2,000 each
DIVISION BASE BUDGET		7,900,111		13,630,743		5,730,632	
DIVISION INCREMENTAL COST, 2000-01 vs 2010-11						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 Unwtd Stud/Fac Ratio
TAFTE	230.0		383				
Campus Workload Totals:							
Total Student FTE	11,770.0		16,900				
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				

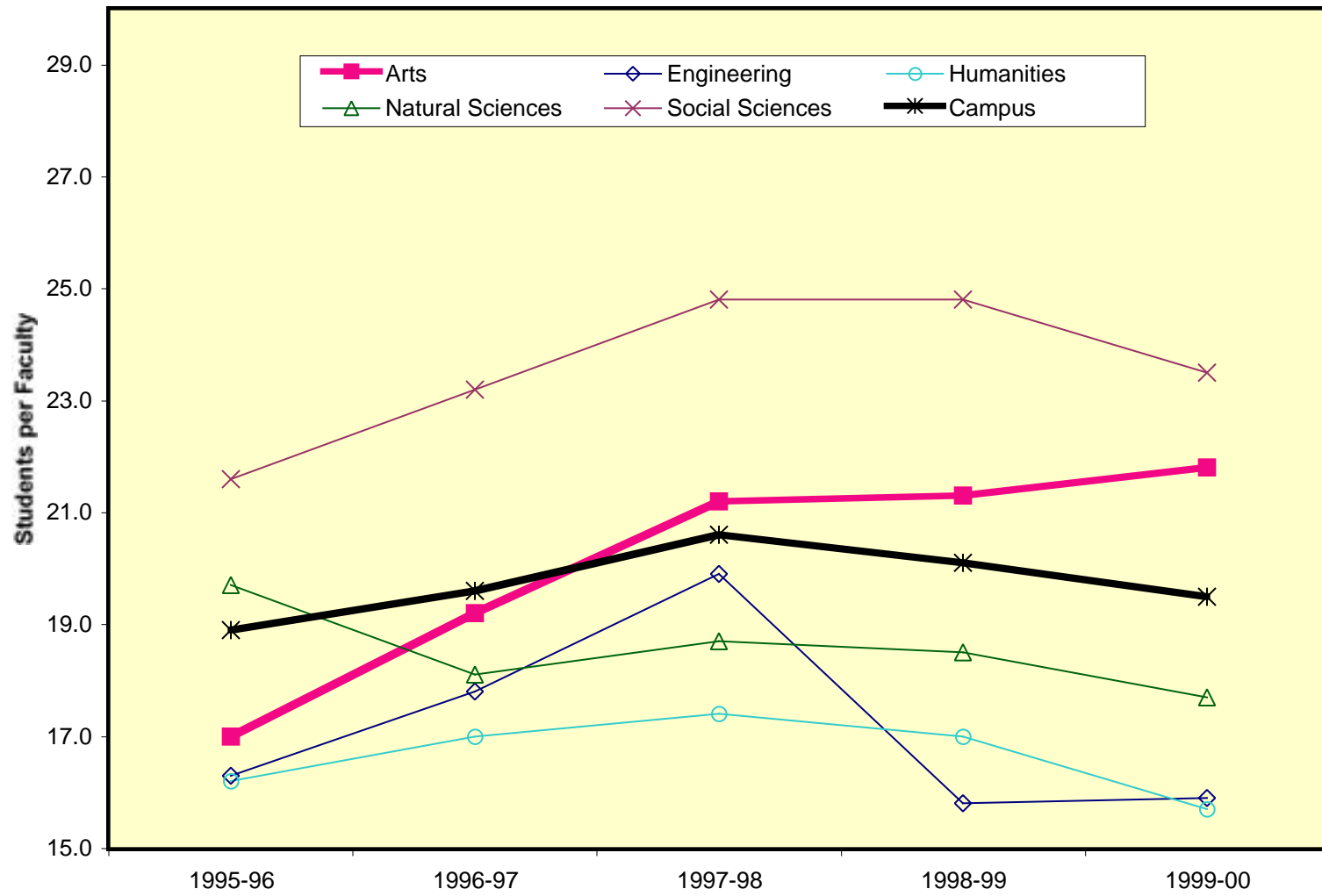
CUMULATIVE ENROLLMENT INCREASE (Unweighted)



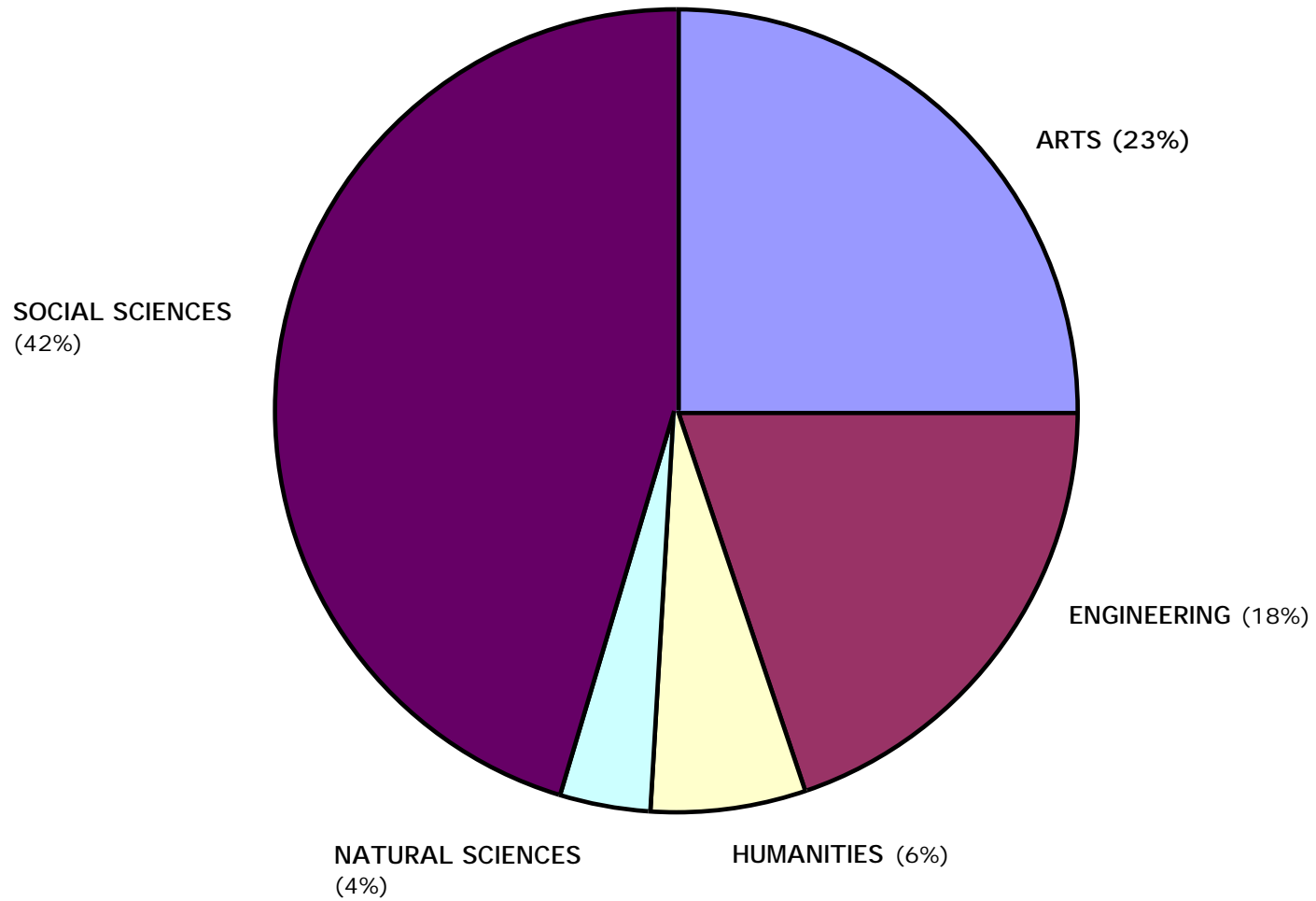
WEIGHTED STUDENT FACULTY WORKLOAD RATIOS



UNWEIGHTED STUDENT FACULTY WORKLOAD RATIOS

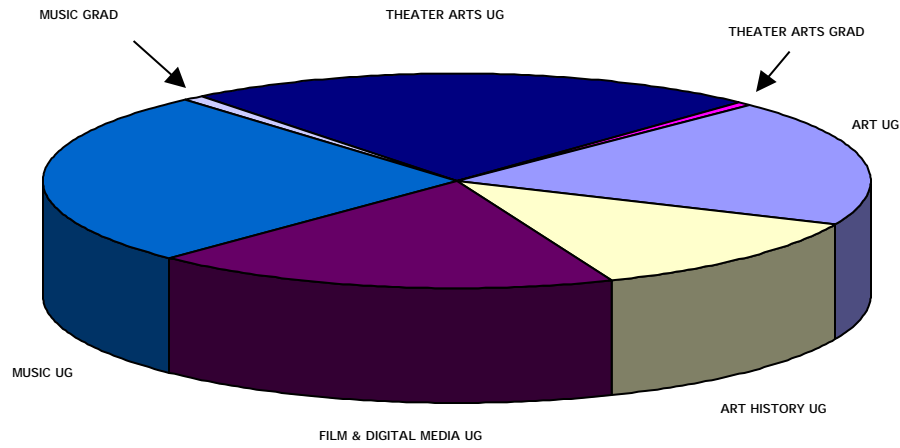


NEW UCSC STUDENTS
SINCE 1995-96



RELATIVE PROGRAM ENROLLMENTS

2000-01



2010-11

