Proposal to redefine an existing school: 
Towards a new UCLA School of the Arts and Architecture

A Preview

UCLA proposes to redefine the School of the Arts and Architecture by focusing on four complementary departments (Art; Architecture and Urban Design; Design|Media Arts; and World Arts and Cultures/Dance) and transferring two departments (Ethnomusicology and Music) to the proposed UCLA Herb Alpert School of Music. The internationally renowned faculty in the redefined School represents a broad range of art, architecture, design and media, performance practices, methodologies, and research interests. Seven unique interdisciplinary centers, and numerous regional, national, and international community programs further complement and expand the offerings of the four departments. The newly refocused School of the Arts and Architecture will remain the largest and highest ranked of its kind in the University of California. The School will continue its strong commitment to innovative education, pioneering research, dynamic public service and community engagement, and to the fundamental human value of creativity. The School will also promote artistic autonomy and focus in the studio coequally with interdisciplinary projects that engage diverse communities and impact the humanities, medicine, science, and technology.
The Executive Summary

The redefinition of the School of the Arts and Architecture arises as a consequence of a proposal to establish a School of Music. With the transfer of Ethnomusicology and Musicology from Arts and Architecture to the School of Music comes an opportunity to define a new mission and brand for the School. The internationally renowned faculty of the redefined School represents a broad range of art, architecture, design, performance practices, and research interests in four departments—Art; Architecture and Urban Design (AUD); Design|Media Arts (DMA); World Arts and Cultures/Dance (WACD)—and seven centers devoted to interdisciplinary projects that impact the humanities, medicine, science and technology in local, national, and international communities.

The redefined School of the Arts and Architecture will have 70 fully funded faculty lines (FTE), a student body of ~830 (71% undergraduates; 29% graduate students), and an annual revenue of ~$22M. The School’s endowment of ~$23M will provide revenues of ~$860,000 annually. These revenues, in addition to those from gifts and grants, will comprise ~11% of the School’s annual revenue. All departments offer a Bachelor of Arts degree; AUD and WACD offer the Master of Arts and Doctor of Philosophy degrees; AUD offers a Master of Architecture degree. Three departments (Art, DMA, WACD) offer the Master of Fine Arts (MFA) degree. The School was recently ranked fourth in the nation based on the highly ranked MFA programs in drawing, painting, photography, and sculpture in the Department of Art, and multimedia and visual communications in the Department of Design|Media Arts.

The four departments will continue to be housed in three on-campus buildings: Broad Art Center (Art and DMA), Glorya Kaufman Hall (WACD), and Perloff Hall (AUD), as well as two off-campus sites, Warner Art Studios (Culver City) for the MFA Art program and the IDEAS Campus (Playa Vista) for the recently established self-supporting Master of Architecture program. The Arts Library, a branch of the UCLA Library, has more than 300,000 books in the fields of architecture, art, art history, dance, design/media, film/television, photography, and theater.

The Dean’s Office will continue to be housed in the Broad Art Center, and the Dean and his staff will serve the School’s four departments with the exception of a Shared Central unit that will assist both Arts and Architecture and the new School of Music. The Chancellor has committed General Funds to create a new Dean’s Office for the Music School and to add staff to the proposed Shared Central unit. The current Development Office in Arts and Architecture will remain intact and a new office will be created for the new School of Music.

The Proposal demonstrates the four departments have academic rigor and financial viability and that restructuring the School of the Arts and Architecture has benefits and satisfies the priorities of UCLA and the UC. In addition to paving the way to create a new music school, restructuring the School will have three important benefits for the four departments: 1) it will create a more focused brand and leadership for the School; 2) it will facilitate academic collaborations and foster new programs among the four departments; and 3) it will improve fundraising opportunities.
The Authors

At the beginning of July 2014, a faculty workgroup was appointed to organize and write sections of the Proposal. Members included the Department Chair and one ladder faculty member from each of the four affected departments. Over the next six months, the workgroup provided the faculty of their departments, as well as their students and staff, with various drafts that were vetted, discussed, and edited. An account of the workgroup’s efforts is summarized in Section 4, which focuses on Faculty Consultation, Engagement, and Vote.

The workgroup was assisted by Emerita Vice Provost/Dean Judith L. Smith, who was recalled to facilitate all aspects of the faculty’s work and was largely responsible for drafting the Pre-proposal during the spring of 2014, as well as facilitating quick interfaces between the workgroup and the Chancellor’s Office and the Academic Senate.

The workgroup relied on information provided by colleagues, department MSOs, the Dean and Assistant Dean of the School of the Arts and Architecture, the Office of Academic Planning and Budget, the Office of Analysis and Information Management, as well as the leadership and staff of the Academic Senate. They were also responsible for drafting preliminary versions of the School Bylaws and Regulations, and seeing that their departments followed procedures outlined in Appendix V.

Workgroup members:

Professor Rebecca Allen, Chair of Design|Media Arts
Professor Neil Denari, Vice Chair of Architecture and Urban Planning
Professor Abe Hitoshi, Chair of Architecture and Urban Planning
Professor Angelia Leung, Chair of World Arts and Cultures/Dance
Professor Peter Lunenfeld, Design|Media Arts
Professor Hirsch Perlman, Chair of Art
Professor Polly Roberts, World Arts and Cultures/Dance
Professor Patty Wickman, Vice Chair of Art

December 30, 2014
The Table of Contents

Section 1. Introduction
The Proposal and Process
Arts and Architecture at UCLA and the University of California
Timeline for Campus and System-wide Reviews

Section 2. An Overview of the Redefined School of the Arts and Architecture
Mission of the School, its Departments, Programs, and Interdisciplinary Centers
Summary of Ladder Faculty, Degree Programs, and Degrees Awarded
Community Outreach and Engagement Programs: Local, National, and International
Summary of Basic Workload Data and Financials
Summary of the Facilities and Capital Issues
Key Comparisons to Related Schools at UCLA

Section 3. School-wide Governance, Administration, and Development
School Bylaws and Regulations
Offices of the Deans
Endowments and Gifts/Grants, Board of Visitors, and UCLA’s Centennial Campaign

Section 4. Faculty Consultation, Engagement, and Vote
Initial Consultation and the Pre-Proposal
Faculty Engagement in Writing the Proposal
The Faculty Vote

Section 5. Official Responses from the Four Departments
Official Response from the Department of Architecture and Urban Design
Official Response from the Department of Art
Official Response from the Department of Design|Media Arts
Official Response from the Department of World Arts and Cultures/Dance

Section 6. Evidence Satisfying the Four UC Criteria for Restructuring a School
Academic Rigor of the Education and Research Programs
Financial Viability of the Restructured School and its Four Departments
Benefits Associated with the Proposed Change
Satisfies Campus and System Priorities

Appendix
A. Letters regarding the Pre-Proposal and the Proposal
B. Brief bio-sketches of the ladder faculty proposed for the redefined School
C. Resources for the redefined School
D. Draft of the Revised Bylaws and Regulations for the redefined School
E. The Chairs’ memos transmitting the faculty vote; list of eligible voters; list of meetings
SECTION 1.
INTRODUCTION

The Proposal and Process

UCLA’s proposal to establish a new music school, if approved, will result in the transfer of two departments (Ethnomusicology and Music) from the School of the Arts and Architecture. This pending action provides an opportunity to redefine a new mission and brand for the School of the Arts and Architecture. UCLA’s Academic Senate leadership deemed the proposed restructuring of the School to be an Appendix V action akin to consolidation and decided a proposal to redefine the school was required.

This document, written for the Academic Senate’s Appendix V review, aims to demonstrate that the administration’s proposed action will have benefits but no adverse impact on the academic programs, fiscal health, or overall ranking of departments or programs in the unit proposed for restructuring. The School was recently ranked fourth in the nation by *U.S. News and World Report* (2012) based on fine arts graduate (MFA) programs, and several UCLA fields were ranked in the top ten: sculpture (4), multimedia and visual communications (5), drawing and painting (6), and photography (8). All of these fields will continue to prosper in the redefined School of the Arts and Architecture.

This document includes a brief history of events that motivated the plan to redefine the School, as well as a description of its four departments: Art; Architecture and Urban Design; Design|Media Arts, and World Arts and Cultures/Dance. The factual information presented in Sections 2 and 3 are updated from the Pre-Proposal, a document endorsed by UCLA’s Academic Senate leadership (see letter from Chair Jan Reiff in Appendix A) and submitted by Chancellor Gene Block to the UC Office of the President on July 1, 2014.

Referred to as the “full proposal” (or simply the Proposal), this document adds two sections pivotal to UCLA’s upcoming Appendix V process. Section 4 describes the roles of the faculty in writing and vetting the Proposal and reports the faculty vote. Section 5 consists of four official responses, one each from the affected departments. In these responses, the faculty lists and discusses the major benefits and challenges anticipated by the redefinition of the School and makes predictions about how the redefined School might advance in ten years’ time.

Section 6 summarizes the evidence demonstrating that programs offered by the four departments will continue to have academic rigor and financial viability, and that the proposed restructuring will benefit the School and satisfy the priorities of UCLA and the UC.

---

1 *Appendix V (Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units) of the Academic Senate Manual of the Los Angeles Division of the Academic Senate. The act of accomplishing any of these actions is commonly referred to as an “Appendix V action.”


3 *Reconstitution Pre-Proposal to Establish the UCLA Herb Alpert School of Music and Redefine the UCLA School of the Arts and Architecture* (July 1, 2014).
Arts and Architecture at UCLA and the University of California

The establishment of an art gallery and a music department in 1919 demonstrated an early commitment by UCLA’s leadership to offer opportunities to study the arts in the context of a liberal arts research university. In 1939 the College of Applied Arts was created with the addition of an Art Department. By 1960, there were separate departments of art, dance, music, and theater arts, and the College was renamed the College of Fine Arts. In 1964, the Graduate School of Architecture and Urban Planning was established (Architecture in Figure 1).

In 1988, Design and Art History formed separate departments from Art, while Ethnomusicology and Musicology each separated from Music. Two of the four (Art History and Musicology) transferred to the Humanities Division in the College, while Design and Ethnomusicology remained in fine arts. In 1991, the fine arts college was disestablished, and two schools were created, the School of the Arts and the School of Theater, Film and Television. In 1994, UCLA’s Professional School Restructuring Initiative resulted in the relocation of architecture and urban design to the arts, which became the School of the Arts and Architecture.

UCLA now proposes to create a School of Music by 2016. If approved, the campus will have a comprehensive trio of professional schools devoted to scholarship and practice in the performing and visual arts: the current School of Theater, Film and Television, a redefined School of the Arts and Architecture, and a new School of Music (Figure 1). The three schools will promote education, scholarship, performance, and creativity in their specific domains.

Figure 1. A timeline showing the series of administrative units for UCLA’s performance and visual arts departments over a 77-year period, beginning in 1939 with the College of Applied Arts and ending in 2016 with the proposed configuration of three similar-in-size schools.

The University of California, as a whole, has a long history of supporting the study of the visual and performing arts. Table 1 summarizes the departments at other UC campuses, which are similar to those currently housed in UCLA’s School of the Arts and Architecture. Eight UC campuses have departments of art and music, but only two campuses have departments of architecture, and UCLA, alone, has departments of ethnomusicology and musicology.
Table 1. Departments in UCLA’s current School of the Arts and Architecture and the locations of similar departments within eight UC campuses. Source: campus websites and faculty input.

<table>
<thead>
<tr>
<th>Campus</th>
<th>Berkeley</th>
<th>Davis</th>
<th>Irvine</th>
<th>Riverside</th>
<th>San Diego</th>
<th>Santa Barbara</th>
<th>Santa Cruz</th>
<th>UCLA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department names (bold) are in UCLA’s current School of the Arts and Architecture</td>
<td>College of Arts and Science: Division of Arts and Humanities</td>
<td>College of Letters and Science: Division of Humanities, Arts and Social Sciences</td>
<td>School of the Arts</td>
<td>College of Humanities, Arts, and Social Sciences</td>
<td>Division of Arts and Humanities</td>
<td>College of Letters and Science: Division of Humanities and Fine Arts</td>
<td>Division of the Arts</td>
<td>Redefined School of the Arts and Architecture</td>
</tr>
<tr>
<td>Art</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Architecture</td>
<td></td>
<td></td>
<td>CED</td>
<td>**</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Design/Media Arts; (Film &amp; Media)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance, WACD</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance &amp; Theater</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Music</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Musicology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>H</td>
<td></td>
</tr>
</tbody>
</table>

* Two departments currently in UCLA’s School of the Arts and Architecture are proposed for transfer to the new music school, along with Musicology that is in the Humanities Division of the College (denoted by the letter ‘H’).

** The visual arts department at UCSD offers a Media major for undergraduate students.

**CED** = At Berkeley, the Department of Architecture is located in the College of Environmental Design.

Table 1 also shows that eight campuses have departments or programs of dance; most are housed with theater. In 1995, UCLA’s Department of Dance merged with World Arts and Cultures, an Interdepartmental Program (IDP), to create the Department of World Arts and Cultures (WAC). Though dance was not included in the title, UCLA’s dance programs continued to thrive. In 2001, WAC’s offerings expanded to accommodate Folklore and Mythology, a disestablished IDP. In 2011, the department was renamed World Arts and Cultures/Dance (WACD in Table 1) to better reflect the range of degrees offered by the department.

Five campuses offer degrees in design; two are paired with film & digital media (UCSB, UCSC) and one is offered through visual arts (UCSD). In 1995, UCLA’s department changed its curricula to incorporate digital technologies and media arts, as well as its name from Design to Design | Media Arts in 2000. Only UC Davis maintains a “design” department.

If approved, UCLA’s redefined School of the Arts and Architecture will continue to be the largest arts school and have the highest national ranking in the UC system. The UCLA School of the Arts and Architecture currently ranks fourth in the nation (tied with Virginia Commonwealth) behind the School of Art at Yale University (ranked 1) and the Rhode Island School of Design and the School of the Art Institute of Chicago (tied for 2nd).

---

*The pipe symbol (|) comes from computer science; it is not a slash (/). To the department, it represents “communication technologies” and it is the “line that blurs the boundaries between disciplines and creates hybrids yet to be defined and named” (Victoria Vesna, Chair 2001).*
Timeline for Campus and System-wide Reviews

The calendar of events, summarized in Table 2, has been followed in preparing the Proposal; future dates are also outlined for its continued review by the Academic Senate.

| Summer 2014 | July 1. Chancellor Gene Block submits the Pre-proposal to the UC Provost and the Chair of the UC Academic Council with a request to expedite the pre-proposal review for establishing a new school. If expedited, UCLA expects to receive system-wide feedback by December 1, 2014.  
July-August. A faculty workgroup, with two representatives from each of the four departments, prepares a Preliminary Draft of the Proposal that is completed on August 25, 2014.  
September 5. In preparation for the September 22 meeting, each Department Chair emails the Preliminary Draft with a copy of the department’s response to faculty in the department. |
|---|---|
| Fall Quarter 2014 | September 22. Department sessions are held to review the organization of the Preliminary Draft and to edit the initial draft of the department responses.  
Sept—Oct. Key statewide committees of the UC Academic Council and key standing committees of UCLA’s Academic Senate review the factual information presented in the Pre-proposal.  
October 24. The faculty workgroup releases a full DRAFT of the Proposal for faculty review; the DRAFT contains a department-specific response to the proposed actions from each of the four units.  
October 24—November 24. The faculty reviews and edits the DRAFT; faculties in each department also vet the proposed actions with their students and staff members. On Nov 20, UCLA’s Legislative Assembly is officially informed about the proposal to redefine the School of the Arts and Architecture.  
November 25. Edits from the four departments are due; FINAL DRAFT is completed on November 30.  
December 1. Faculty receives a two-week notice of the pending vote and a link to FINAL DRAFT.  
December 15-17. Faculty votes via an online ballot; the voting process is managed by a neutral IT group to ensure voters’ confidentiality; results are announced on December 19, 2014.  
December 19. The Department Chairs’ memos to Dean Waterman due; each reports the faculty vote and includes a listing of eligible voters and meetings held to discuss the proposal with faculty, students, and staff; memos in Appendix E.  
December 31. Proposal to Redefine the School of the Arts and Architecture is completed. |
| Winter & Spring Quarters 2015 | January 8. The Proposal is submitted to UCLA’s EVC Provost, Academic Senate Chair, and the faculty, students, and staff of the School. The Faculty Executive Committee (FEC) of the School of the Arts and Architecture (SOAA) does not vote on the Proposal, per the Nov 10 ruling by UCLA’s Committee on Rules and Jurisdiction (letter in Appendix A).  
UCLA’s Academic Senate Executive Board initiates the Appendix V process.  
Academic Senate Review ends with a vote by the Legislative Assembly (June 2015 or Nov 2015).  
UCLA’s Academic Senate Chair submits recommendation to Chancellor Block.  
Chancellor Block sends the Proposal to the UC Provost and the Chair of the UC Academic Council. |
| Fall Quarter 2015 | The Chair of the UC Academic Council initiates the system-wide review outlined in Section III of the UC Compendium.  
The UC Board of Regents provides a final vetting of the proposal.|

---

5The UC Academic Council completed its review of UCLA’s Pre-proposal ahead of schedule, and on October 20, 2014 gave UCLA its approval to proceed: “The three Compendium Committees are unanimous in their view that UCLA’s pre-proposal is worthy of continued development.” (Letters in Appendix A)

6Compendium: University-wide Review Processes for Academic Programs, Academic & Research Units.
SECTION 2.
AN OVERVIEW OF THE REDEFINED SCHOOL OF THE ARTS AND ARCHITECTURE

Mission of the School, its Departments, Programs, and Interdisciplinary Centers

The School of the Arts and Architecture is committed to innovative education, pioneering research, dynamic public service and community engagement, as well as the fundamental human value of creativity. Its internationally renowned faculty represents a broad range of art, design, and performance practices, methodologies and areas of research interests in four departments: Art; Architecture and Urban Design; Design|Media Arts; and World Arts and Cultures/Dance.

Through faculty and student initiatives, vanguard research centers, and departmental and school-wide programs, the School promotes artistic autonomy and focus in the studio coequally with interdisciplinary projects that engage diverse communities and impact the humanities, medicine, science and technology.

Los Angeles is a pre-eminent world city for the arts and architecture. From the local to the global, the School contributes to that cultural capital by foregrounding progressive and provocative art forms and their study.

Architecture and Urban Design

Considered one of the most progressive and advanced programs in the country, Architecture and Urban Design is a leading player on the international stage of contemporary architecture and design at all levels. The department has world-renowned faculty using the most creative and cutting-edge advanced approaches to design, technology and architecture.

Art

Headed by a faculty of internationally recognized artists and complemented by a roster of distinguished lecturers, the Department of Art is committed to artistic development and study within the context of a research university. Studio practice augmented with academics in the liberal arts, including theoretical studies, is the core of the program. As working artists, the faculty represents many approaches to art making and the interpretation of artworks. Students are provided the tools, facilities, and curriculum to experiment and are challenged to express themselves in ways that are meaningful in the social context in which they live. The department offers top-ranked MFA programs (ranked fourth in the nation) in ceramics, drawing and painting, interdisciplinary studio, new genres, photography, and sculpture.

Design|Media Arts

Design|Media Arts (DMA) is a multidisciplinary department dedicated to media design and media art. Led by an internationally renowned faculty, DMA fosters creative exploration and innovative research at both the undergraduate and graduate levels. Embracing strategies ranging from autonomous media arts production to interactive motion graphics, print to video to game design to generative software, public arts practices to media archeology to digital humanities, the curriculum is technologically innovative and intellectually rigorous. The MFA program in media arts is ranked fifth in the nation.

World Arts and Cultures/Dance

Committed to critical cross-cultural analysis through the arts and defined by a dynamic interdisciplinary approach, World Arts and Cultures/Dance (WACD) is led by a renowned faculty of art, cultural, and dance theorists, curators, filmmakers, and choreographers. The department draws upon multiple scholarly disciplines, artistic approaches, and diverse new media as it encourages intercultural literacies that negotiate distinctions of identity while encouraging students to position their work within broad social contexts. A hallmark of WACD’s path-breaking programs is the integration of theoretical rigor with practical engagement, activism, and social transformation through the arts.
Seven interdisciplinary centers and one school-wide program are housed within the School of the Arts and Architecture and are designed to explore groundbreaking connections between the arts and a range of fields such as education, health, the sciences, and technology. It is unusual to have this number of innovative initiatives housed within a single school, and important to note the significant role the centers play in defining and enhancing the experiences of the School’s faculty and students.

Art and Global Health Center (David Gere, Director). Launched in 2006, the Center nurtures a global network of artists and advocates working in the realm of public health to address such issues as HIV/AIDS, mental health, and climate change. The Center’s initiatives, initially piloted in Los Angeles, are now being implemented in Mexico, Brazil, Malawi, South Africa, India, Thailand, and the southern United States.

Art|Sci Center (Victoria Vesna, Director). In cooperation with Design|Media Arts, UCLA’s California NanoSystems Institute, and SOAA, the Art|Sci Center is dedicated to pursuing and promoting the evolving “Third Culture” by facilitating productive collaborations between (media) arts and (bio/nano) sciences and by supporting the innovative research projects of visiting scholars and artists in residence.

CityLAB (Dana Cuff, Director). Founded in 2006, cityLAB, a think tank, is one of the leading urban design centers in the country bringing design and research together. Through cityLAB, faculty, students, designers, and policy makers collaborate on experimental proposals for architecture in the 21st century metropolis. In 2012, Cuff and cityLAB were awarded $2M from the Mellon Foundation to create an innovative cross-disciplinary curriculum at UCLA for graduate study of Pacific Rim megacities.

Experiential Technologies Center (Diane Favro, Director). The Experiential Technologies Center promotes the use of new technologies for experiential research in architecture, archaeology, classics, art history, the performing arts and other disciplines. A recipient of prestigious grant awards, the Center is renowned for the spatial modeling of comprehensive environments, from buildings and cities, to scientific 3D visualizations and geo-temporal mapping.

The Now Institute (Thom Mayne, Executive Director). The Now Institute focuses on the investigation and application of urban strategies to complex problems in modern advanced metropolises and informal settlements. Working with Architecture and Urban Design’s SUPRASTUDIO and various private and public organizations, students learn to synergize new ideas and actions between academia and industry.

UCLA Game Lab (Eddo Stern, Director). The UCLA Game Lab fosters the production of experimental computer and other game forms, and promotes games-related research, education and awareness. Specific areas of focus include Game Aesthetics - experimentation in the look, sound, language and tactility of games; Game Context - to involve the body, new interfaces, physical space and performance in new ways; and Game Genres - examination of the socio-historic-political discourse around games and the development of new game genres.

Social and Public Art Resource Center (SPARC) (Judy Baca, Director). Established in 1996 as a non-profit center UCLA/SPARC provides a home and history for the Los Angeles murals while also providing an innovative lab for creating and preserving murals, as well as educational programs that train UCLA students and artists about community issues, activism and art within a community setting.

Visual and Performing Arts Education Program (VAPAE) (Barbara Drucker, Director). Established in 2010 VAPAE is an innovative arts education program that fosters the intellectual growth of UCLA students while providing much needed arts education curricula to children in underserved communities. VAPAE includes a school-wide minor, interdisciplinary coursework, internships and community programs that introduce students to the history and importance of arts education in a diverse society and to a broad range of careers in the arts including K-12 teaching, community arts education, museum education, art therapy and arts advocacy.
Summary of Ladder Faculty, Degree Programs, and Degrees Awarded

As of July 1, 2014, the four departments proposed for the redefined School of the Arts and Architecture had a total of 67.23 budgeted faculty lines (FTE). Table 3 provides a summary of the allocation by department. Of the budgeted FTE, 52.17 (78%) are filled by ladder faculty members, who are internationally recognized artists and scholars. Appendix B includes a faculty list by department, along with a brief bio-statement that describes each faculty member’s areas of expertise and recent accomplishments and awards. The departmental listings also include ladder faculty members who currently hold an administrative post.

Table 3 shows that 15.06 positions are not filled. Typically funds associated with unfilled positions are used to hire temporary faculty. In the past years, a few FTEs have been “shelled” (cashed out); these FTEs are held centrally and not included in the tally of faculty FTE. The department (or dean) receives the funds associated with the shelled FTEs. The dean may “buy back” the shelled FTEs under conditions specified by the Chancellor.


<table>
<thead>
<tr>
<th></th>
<th>AUD</th>
<th>Art</th>
<th>DMA</th>
<th>WACD</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder Faculty filled FTE</td>
<td>10.00</td>
<td>14.50</td>
<td>11.00</td>
<td>12.33</td>
<td>47.83</td>
</tr>
<tr>
<td>Filled Institutional FTE*</td>
<td>1.67</td>
<td>0</td>
<td>0</td>
<td>2.67</td>
<td>4.34</td>
</tr>
<tr>
<td>Total ladder-filled FTE</td>
<td>11.67</td>
<td>14.50</td>
<td>11.00</td>
<td>15.00</td>
<td>52.17</td>
</tr>
<tr>
<td>Unfilled Faculty FTE</td>
<td>9.31</td>
<td>1.85</td>
<td>1.12</td>
<td>2.78</td>
<td>15.06</td>
</tr>
<tr>
<td>Total Budgeted FTE**</td>
<td><strong>20.98</strong></td>
<td><strong>16.35</strong></td>
<td><strong>12.12</strong></td>
<td><strong>17.78</strong></td>
<td><strong>67.23</strong></td>
</tr>
<tr>
<td>Shelled FTE^</td>
<td>0.00</td>
<td>0.00</td>
<td>1.00</td>
<td>0.00</td>
<td>1.00</td>
</tr>
<tr>
<td>Administrative Posts^^</td>
<td>0.00</td>
<td>1.00</td>
<td>0.00</td>
<td>2.50</td>
<td>3.50</td>
</tr>
</tbody>
</table>

* Institutional FTE are listed as budgeted FTE and filled by ladder faculty; these lines are on loan to the department based on an institutional need such as spousal hires, faculty retentions, or for new administrative posts. Should the appointee leave UCLA, the FTE would not remain in the department but return to the loaning unit, typically the Chancellor’s Office.

** Totals for budgeted FTE effective July 1, 2014 are slightly different from those listed in Table 5 for 2013-14; this is due either to shelling of FTE or changes in the number of administrative-post FTEs.

^ Shelled FTEs are not added to the department’s total because the FTE lines are held centrally.

^^ Administrative Posts: The filled FTE totals do not include 3.5 ladder faculty members who currently hold an administrative post in the SOAA Dean’s Office: Dean Chris Waterman (WACD), Associate Dean Barbara Drucker (Art), and Associate Dean David Rousseve (WACD); or the UCLA College, Vice Provost/Dean Patricia Turner (50% WACD). Usually these lines return to the department when the faculty member no longer serves in an administrative capacity.

Faculty cohorts in each of the four departments have a keen focus on excellence in education at the graduate and undergraduate levels. Curricula are rigorous and innovative. It is important to note that there will be no changes in the departments’ degree programs as a result of the restructuring. Table 4A lists the degrees offered by the four departments, and Table 4B summarizes the degrees awarded at all levels during the past three years.
Table 4A. Degree programs to be offered by the redefined School and its four departments.

<table>
<thead>
<tr>
<th>Degree Programs</th>
<th>Art</th>
<th>Architecture and Urban Design</th>
<th>Design</th>
<th>Media Arts</th>
<th>World Arts and Cultures/Dance*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Minor</td>
<td>The minor in Visual and Performing Arts Education (VAPAE) is open to all undergraduate students in SOAA.**</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts Degrees</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor of Arts (BA)</td>
<td>Art</td>
<td>Architectural Studies</td>
<td>Design</td>
<td>Media Arts</td>
<td>1) Dance 2) World Arts and Cultures</td>
</tr>
<tr>
<td>Master of Arts (MA)</td>
<td>-</td>
<td>Architecture</td>
<td>-</td>
<td></td>
<td>Culture and Performance</td>
</tr>
<tr>
<td>Doctor of Philosophy (PhD)</td>
<td>-</td>
<td>Architecture</td>
<td>-</td>
<td></td>
<td>Culture and Performance</td>
</tr>
<tr>
<td>Professional Degrees</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master of Fine Arts (MFA)</td>
<td>Art</td>
<td>-</td>
<td>Media Arts</td>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td>Master of Architecture (M Arch)</td>
<td>-</td>
<td>M Arch I M Arch II^</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

* The BA degree in the Department of World Arts and Cultures/Dance is awarded via two distinct degree programs: 1) Dance and 2) World Arts and Cultures.

**The VAPAE Minor is currently open to all majors in SOAA; with the restructuring, the minor would be open to all majors in SOAA (redefined) and the new School of Music. [Note: This change will require approval of the VAPAE Faculty Advisory Committee and the SOAA FEC.]

^ The Master of Architecture II is a one-year self-supporting program designed for students to work on dedicated research topics at SUPRASTUDIO with distinguished faculty. The compressed and intensive program requires an advanced background in architectural studies and is open to students with a five-year Bachelor of Architecture degree from an NAAB accredited program in the U.S., foreign equivalent, or graduate degree in architecture. The “Student Charge” for this program was $35,909 in 2013-14 and increases to $37,704 for 2014-15. In deficit after its first year of operation, the program must break even in the first three years of enrollment. Once fully established, the program is expected to net about $2 million per year.

Table 4B. Summary of degrees awarded by department. Source: Office of Analysis and Information Management; degrees awarded from Summer 2010 through Spring 2013.

<table>
<thead>
<tr>
<th></th>
<th>*Bachelor of Arts</th>
<th>Professional Master</th>
<th>Master of Arts</th>
<th>Doctor of Philosophy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td>70</td>
<td>138</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Art</td>
<td>152</td>
<td>48</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Design</td>
<td>Media</td>
<td>137</td>
<td>30</td>
<td>NA</td>
</tr>
<tr>
<td>WACD</td>
<td>164</td>
<td>11</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>Totals</td>
<td>523</td>
<td>227</td>
<td>12</td>
<td>23</td>
</tr>
</tbody>
</table>

*During this period, two additional students were awarded an “Individual Field” BA degree; this novel interdisciplinary major, available by petition to undergraduates in the School of the Arts and Architecture, is designed individually by the student with faculty guidance and requires a substantial capstone project.
Community Outreach and Engagement Programs: Local, National, and International

In addition to the academic and research programs, the School and individual departments sponsor a diverse range of programs devoted to public service and community engagement. The examples cited below represent a sample of programs offered rather than a comprehensive listing.

The Visual and Performing Arts Education Program (VAPAE), a school-wide initiative, is a multi-faceted arts education program that offers UCLA students multiple opportunities for arts-based civic engagement through hands-on experience as artist educators in K-12 classrooms, internships, and afterschool and summer programs. At the core of VAPAE is the Arts Education Teaching Sequence, a series of three foundational courses designed to introduce students to the fields of the teaching artist, arts specialist and credentialed classroom teacher, in which students first observe and then implement 8-weeks of carefully developed arts-based units of instruction at LAUSD partner sites.

VAPAE’s afterschool Studio Sessions programs were developed in response to the pressing need to provide middle school students in the Los Angeles area with supportive and constructive out of school activities. In collaboration with its community partners the Studio Sessions program offers 10-20 weeks of arts-based programming, led by VAPAE teaching artists in collaboration with UCLA faculty and VAPAE staff. Programs have been successfully implemented at the Huffington Center at St. Sophia’s Cathedral, Emerson Middle School and the UCLA Community School.

The Art and Global Health Center in the department of World Arts and Cultures/Dance collaborates with the Los Angeles-based community organization artworxLA, to provide continuation high school students with sequential arts programming over the course of the academic year. Professional development for teaching artists and classroom teachers are core to this partnership.

Summer Institutes for highly motivated high school students are offered by both the Art and Design|Media Arts departments. While the DMA two-week summer program focuses on graphic and web design, as well as game and video design, the Art department’s program focuses on studio work in a range of disciplines, lectures, presentations, and field trips. Both summer programs culminate with final exhibitions of student work in the New Wight Gallery.

An additional summer program, offered through the department of World Arts and Cultures/Dance, is the 9-day High School Dance/Performing Arts Program for rising juniors and seniors in high schools. Supported in part by the Flourish Foundation that provides scholarships to underrepresented students (50% of the enrollments), in 2013 this program received the “Creative and Innovative Award for the Most Outstanding Credit Program” awarded by the North American Association of Summer Sessions.

Offered by the Department of Architecture and Urban Design, the Teen ArchStudio Summer Institute is an intensive two-week full-time summer architecture experience that exposes high school students to the discipline of architecture in a university environment, and provides them with the opportunity to experience the profession through the design of an original project in addition to fieldtrips to landmark buildings and architectural offices in Los Angeles.

As a leading urban design center, cityLAB brings together design and research to forge proposals for architecture in the 21st century metropolis, beginning in Los Angeles and extending beyond. Recent collaborations in Los Angeles include projects with community organizations, the Mayor’s offices, museums, and City Council offices.
Architecture’s **The Now Institute** applies strategic urban thinking to real world issues and partners with private organizations, policymakers and non-governmental organizations in Beijing, Port-au-Prince, and New Orleans. The **Institute** provides opportunities for architects to participate in city-scale research and urban implementation across disciplines, with world partners in fields that include urban revitalization and sustainability.

The **Art and Global Health Center Africa** was founded in 2011 in response to the success of projects pursued in South Africa and Malawi. The Center educates, mobilizes, and encourages dialogue through arts interventions in African universities and in rural and urban poor communities throughout the southeast Africa region. The program relies on collaborative relationships with local, regional, and international organizations for operating each project.

**Summary of Basic Workload Data and Financials**

As indicated by Dean Waterman in his memo to EVC/Provost Waugh (Appendix C), **resources allocated to each of the four departments will remain intact** (e.g., faculty and staff FTE, operational funds, equipment inventories, space, and the like) and **will not change** (i.e., be **augmented** or **reduced** in any way) by the transfer of Ethnomusicology and Music to the proposed **School of Music**. For each of the four departments, Table 5 summarizes UCLA’s allocation for budgeted faculty and staff, provides a listing of basic workload data, and lists sources of annual revenues and expenditures. Data from the Dean’s Office is not included. Staffing patterns and funding of the Dean’s Office proposed for the redefined School of the Arts and Architecture are presented in Section 3.

For the **Pre-proposal** (submitted July 1, 2014), the Office of Academic Planning and Budget provided a complete set of data for fiscal year (FY) 2011-12. For the **Proposal**, Table 5 has been updated to include data for FY 2013-14, and the data table for FY 2011-12 has been placed in Appendix C. A comparison of data for the past two years indicates that the only substantial change was an increase in **Non-Appropriated** revenue for the Department of Architecture & Urban Design in FY 2013-14. The increased revenue (~$2 million) represents the intake of fees for the M Arch II, the new self-supporting professional degree.

This July (2014), the Chancellor announced that UCLA’s fiscal health had improved significantly for the first time since the UC economic crisis began in 2008, allowing him to increase General Funds to all academic units by 3% for 2014-15. The **current** School of the Arts and Architecture share was $877,000. The Chancellor also permanently allocated funds, called the **Undergraduate Academic Initiative Funds** (UAIF), to increase General Funds for academic units by $39 million; SOAA’s share is $2.26 million. For the past few years, **UAIF** funds were allocated annually as temporary funds. The Chancellor also provided $14 million in temporary funds to cover the need for additional undergraduate teaching in 2014-15; SOAA’s share is $98,000.

The Dean’s allocation of these new funds is summarized for each department in a memo from Assistant Dean Guy Custis (Oct 6, 2014) in Appendix C. These augmentations are not reflected in Table 5.
Table 5. Workload and financial data. Source: Office of Academic Planning and Budget. Does not include budget for the Dean’s Office (see Table 7).

<table>
<thead>
<tr>
<th>FY2013/14 Workload Data, Revenues, and Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art, Design</td>
</tr>
<tr>
<td>Workload Data</td>
</tr>
<tr>
<td>Budgeted Faculty FTE</td>
</tr>
<tr>
<td>Paid Staff FTE</td>
</tr>
<tr>
<td>Undergraduate Major Headcount</td>
</tr>
<tr>
<td>Graduate Major Headcount</td>
</tr>
<tr>
<td>Undergraduate Credit Hours</td>
</tr>
<tr>
<td>Graduate Credit Hours</td>
</tr>
</tbody>
</table>

Revenues

| Appropriated | 4,138,776 | 3,296,139 | 4,249,538 | 4,567,014 | 16,251,467 |
| Non-Appropriated | 382,523 | 42,785 | 3,020,699 | 27,708 | 3,473,715 |
| Contracts & Grants | 39,833 | 24,941 | 316,416 | 363,332 | 744,522 |
| Gifts & Endowments | 601,009 | 233,034 | 163,577 | 1,618,366 |

| Total Revenues | 5,162,141 | 3,596,899 | 8,207,398 | 5,121,631 | 22,088,069 |

Expenditures

| Faculty Ladder | 1,826,114 | 1,361,161 | 1,971,883 | 1,878,045 | 7,037,203 |
| Faculty Temporary | 268,542 | 140,745 | 974,444 | 327,996 | 1,711,727 |
| Academic Apprentice | 230,890 | 143,898 | 233,342 | 302,034 | 910,165 |
| Academic Other | 94,351 | 5,508 | 300,561 | 40,725 | 441,145 |
| Career Staff | 690,171 | 398,207 | 708,360 | 114,255 | 447,606 |
| Non-Career Staff | 83,832 | 92,260 | 157,390 | 114,255 | 447,606 |

| Total Salaries & Wages | 3,194,900 | 2,141,779 | 4,345,980 | 3,355,298 | 13,026,956 |
| Benefits | 932,634 | 658,884 | 1,288,415 | 948,141 | 3,828,074 |
| Fee Remissions | 334,864 | 202,438 | 253,029 | 338,903 | 1,129,234 |
| Operating Expenses | 802,414 | 218,802 | 2,425,434 | 483,236 | 3,929,886 |

| Total Expenditures | 5,263,811 | 3,221,903 | 8,312,859 | 5,115,578 | 21,914,151 |

1 The student headcount data source is the MP table (unduplicated), and the student credit hour data source is the Class Report. Student credit hours is number of course units multiplied by the number of students in the course, summed over the three academic quarters (F, W, S).

2 Paid Staff FTE is based on April 2014 payroll (all funds), excluding casual/restricted, contract, academic and limited classifications.

3 Appropriated funds include General Funds, Education Funds, and other General Fund sources (such as Summer Sessions revenues) earned by the department; includes permanent and temporary funds; excludes carry-forward funds.

4 Non-Appropriated Funds include Sales and Service, Course Material Fee (such as the IEI Fee) and Professional Degree Supplemental Tuition fund sources, and the Student Charge for “self-supporting” degrees programs.

5 Operating expenses (inclusive of recharges) include office supplies and other expendables, computers & software, telecommunications, student scholarships and fellowships, travel, entertainment, etc.
The allocation of **General Funds** by the Dean of the School of the Arts and Architecture, listed as “Appropriated” revenue in Table 5, sets the base budget for each department. Collectively the four SOAA departments had **$16.25M in General Funds** revenue last year (2013-14), and as shown in Figure 2, the distribution was relatively similar among three departments (ART, AUD and WACD), while DMA, the smallest SOAA department, has ~20% of the total. The relative distribution among the four departments was unchanged by the recent increase in **General Funds**, because the dean’s allocation was based on a “3% augmentation of the units’ permanent state funding” (per October 9 letter from Assistant Dean Guy Custis; Appendix C).

**Figure 2.** Allocation of **General Funds** across the four departments. The graph shows the percent of the total for **General Funds** (Total = $16.25 million; data from Table 5) for each department. Abbreviations: AUD = Architecture and Urban Design, DMA = Design/Media Arts, WACD = World Arts and Cultures/Dance.

In 2013-14, **General Funds** comprised **74% of the annual total revenue** across the departments. Of the four, Architecture and Urban Design (AUD) had more revenue from **non-general funds** than the other three departments. Last year, AUD’s annual revenue was $8.21 million, with 52% from **General Funds**, 37% from non-appropriated funds (mainly from the new self-supporting degree), and 11% from grants, gifts and endowments.

In future years, dependence on **General Funds** in all departments and programs may decrease as units increase revenues from other sources, including grants, gifts and endowments, or sources of “non-appropriated” funds. The procurement of these revenues depends largely on the entrepreneurship of the faculty, the Department Chairs, and the Dean of the School.
Summary of the Facilities and Capital Issues

The redefined School of the Arts and Architecture will continue to be housed in five buildings, three on campus and two off campus. There is also an Arts Library on campus, which is a branch of the UCLA Library. Both Perloff Hall (Architecture and Urban Design) and the Warner Building (Arts MFA Studios in Culver City) are badly in need of upgrading. Future plans to renovate these buildings will depend largely on donor funds being secured. When planning for these improvements has advanced further and donor prospects are identified, specific projects will be included in UCLA’s Capital Financial Plan.

1) Broad Art Center. The Broad Art Center, an eight story building houses the departments of Art and Design Media Arts, as well as the Dean’s Office. Originally constructed in 1965 as the Dickson Art Center, the building was recently renovated, expanded, and renamed following receipt of a major capital gift from the Broad Foundation. The building includes ceramic, photo, and sculpture labs; interactive multimedia technology; studio space for students; updated classrooms, and galleries for student exhibitions, as well as office and conference space, and the New Wight Gallery.

2) Glorya Kaufman Hall. The Department of World Arts and Cultures/Dance occupies its own building, the recently renovated Glorya Kaufman Hall (formerly Women’s Gymnasium and later called the Dance Building). The Hall includes faculty and administrative offices, classrooms (general assignment and department specific), and dance studios, as well as the following facilities: Glorya Kaufman Dance Theater, Amber Dance Studio/Theater, Kaufman Family Garden Theater, a video lab, a small materials and production lab, a graduate student study room, and a shared space for TA offices.

3) Perloff Hall. The Department of Architecture and Urban Design occupies its own building, Perloff Hall. Perloff contains studio spaces, a computer lab, lecture halls, an exhibition gallery, classrooms/lecture halls, and faculty offices. Architecture students have their own drawing tables and storage areas; MA and PhD students have their own study area. Perloff has a fabrication shop with technologies for visualization and fabrication vital to contemporary architectural practice; computing facilities devoted to advanced design, education, and research; and a visual resource room that features current issues of 20 design magazines covering architecture, graphic design, product design, and interiors.

4) MFA Arts Studios in the Warner Building (Culver City). Each Art MFA student is offered year-round use of an individual studio off-campus in the Warner Building, located in Culver City about eight miles from campus. Acquired in the 1980s, the building also includes laboratories for photography, sculpture, ceramics, and computer labs, and a large open area used for classrooms, lectures, or exhibition space. A plan to renovate Warner has been completed and awaits funding.

5) IDEAS Campus (Playa Vista). Architecture and Urban Design’s Master of Architecture II (branded SUPRASTUDIO), a self-supporting post-professional program, is housed in a facility located seven miles from UCLA. It includes an Advanced Technologies lab with four industrial robots allowing students to examine not only how robotics and other technologies can change the way buildings are made, but how they can be integrated into architecture and urban design methodology. Under faculty direction, students collaborate with industry partners to engage in new research and design synergies.

THE ARTS LIBRARY. The Arts Library, a branch of the UCLA Library, has more than 300,000 books in the fields of architecture, art, art history, dance, design, film, television, photography, and theater. In Art, the library’s collection excels in the areas of Italian Renaissance art; African art; arts of the Ancient Americas; Asian art, and contemporary Latin American art. The architecture collection spans all areas of architectural and urban design history, theory, and practice. Focal points include contemporary European, Japanese, and U.S. architecture, as well as mid-century modernism, twentieth-century Southern California architecture and urban design. The Arts Library collects selectively in all areas of design and design history, including digital design, interactive media design, media arts, game, graphic, industrial, typography, ceramics, fashion, furniture, glass, jewelry and textile design.
Key Comparisons to Related Schools at UCLA

UCLA’s three schools for the performing and visual arts are depicted as being of similar size and scope in Figure 1. Supporting evidence is provided in Table 6. Here, key resource data are summarized for the departments proposed for the new UCLA Herb Alpert School of Music, those in the redefined School of the Arts and Architecture, and those in the current School of Theater, Film and Television. While there are some differences, there are important similarities, most notably in the narrow range of annual revenues, from $16.5M to $18.5M.

Table 6. Workload data, revenues, and expenditures for departments in the three UCLA schools focused on the visual and performing arts; Dean’s Office data not included. Source: Office of Academic Planning and Budget (2012-13 data)

<table>
<thead>
<tr>
<th></th>
<th>The new UCLA Herb Alpert School of Music 3 departments</th>
<th>The redefined School of the Arts &amp; Architecture 4 departments</th>
<th>The current School of Theater, Film and Television 2 departments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budgeted Faculty FTE</td>
<td>50</td>
<td>*67</td>
<td>50</td>
</tr>
<tr>
<td># Paid department staff</td>
<td>**19</td>
<td>37</td>
<td>37.75</td>
</tr>
<tr>
<td>UG Major Head Count</td>
<td>304</td>
<td>569</td>
<td>327</td>
</tr>
<tr>
<td>Grad Head Count</td>
<td>147</td>
<td>216</td>
<td>328</td>
</tr>
<tr>
<td><strong>Total Head Count</strong></td>
<td><strong>451</strong></td>
<td><strong>785</strong></td>
<td><strong>655</strong></td>
</tr>
<tr>
<td>UG Credit Hours</td>
<td>35,674</td>
<td>24,783</td>
<td>33,705</td>
</tr>
<tr>
<td>Grad Credit Hours</td>
<td>5,689</td>
<td>9,018</td>
<td>15,381</td>
</tr>
<tr>
<td><strong>Total Credit Hours</strong></td>
<td><strong>41,372</strong></td>
<td><strong>33,801</strong></td>
<td><strong>49,086</strong></td>
</tr>
<tr>
<td><strong>Total Annual Revenues</strong></td>
<td>$16,472,480</td>
<td>$18,548,832</td>
<td>$17,675,748</td>
</tr>
<tr>
<td><strong>Total Annual Expenditures</strong></td>
<td>$16,696,380</td>
<td>$19,754,069</td>
<td>$19,165,995</td>
</tr>
</tbody>
</table>

*Refer to Table 3 for current count (2014-15) budgeted FTE for the redefined SOAA.

**The total number of department staff FTE currently available for transfer to the new School of Music is noticeably less than the total number of staff FTE for departments in the other two schools. This issue is addressed in the companion document, Proposal to Establish the UCLA Herb Alpert School of Music (January 8, 2015).

A case can be made that with these three schools, UCLA has the deepest, richest, and most comprehensive arts education in the nation. Consider, for example, the following comparisons with other research universities that have strong arts reputations: Yale has superb art, architecture, design, music, and theater, but no dance or film units; Columbia has strong art, architecture and film, but no design; New York University is famed for its film school, but its art, design and architecture programs cannot compete with UCLA. Harvard, Berkeley, Michigan, Stanford, Carnegie Mellon, Texas, and Virginia all have centers of excellence in the arts, but none with the diversity and high rankings in UCLA’s creative cluster. When combined with the public arts units like the Fowler Museum, the Hammer Museum, the Center for the Art of Performance at Royce Hall, and the UCLA Film and Television Archive at the Billy Wilder Theater, there is no stronger environment for the arts at any other higher education institution in the United States.
SECTION 3.
SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT

School Bylaws and Regulations

During the summer (2014), workgroup members reviewed the current SOAA Bylaws and SOAA Regulations for Bachelor’s Degrees (Part 2-Chapter II of the UCLA Academic Senate Manual) with an eye towards updating them. The drafts posted in Appendix D are works-in-progress. During 2015, separate ad hoc committees will be appointed to complete each, and a ladder faculty vote to ratify each will occur at a later time, to be determined. The faculty’s December vote on the FINAL DRAFT was not a vote to ratify the SOAA Bylaws (a preliminary draft) or SOAA Regulations (a very preliminary draft) posted in Appendix D.7

A review of the Graduate Regulations (Part 2-Chapter III of the UCLA Academic Senate Manual) for Master’s Degrees (Section 2), PhD Degrees (Section 4), as well as the Professional Master’s and Doctoral Degree Programs (Section 5) indicated that no changes were needed as a consequence of the proposed reorganization. Lastly, reviews of the department Bylaws indicate no changes are needed to accommodate the proposed restructuring of the School.

Offices of the Deans

The Dean’s Office in the current School of Arts and Architecture has many responsibilities, and staffing includes the Dean, two Associate Deans (faculty appointees), an Assistant Dean, a dean’s assistant, and staff responsible for managing all aspects of the School, including:

1) Administration, Finance, Operations, and Human Resources
2) Student Services (includes recruitment and admissions)
3) Information Technology (network, help desk, etc.)
4) Public Relations and Communications
5) Development and Alumni Relations

Staff members in the first four categories are compensated by General Funds allocated to the dean’s office. Development staff members, those responsible for securing donations from private donors and foundations, are supported primarily by External Affairs funds, not General Funds. The current Dean’s Office in the School employs about ~30 full-time employees, and total compensation (salary and benefits) is ~$3.3M with ~$2.7M from General Funds and ~$623,000 from External Affairs.

7 Faculty members eligible to vote on an Appendix V action include temporary faculty (adjuncts and lecturers) who are not typically eligible to vote on the Bylaws or Regulations. The faculty workgroup will appoint two faculty committees to work during the winter and spring of 2015, one to finalize the Bylaws and one to finalize the Regulations. When the faculty for each school is formally constituted, they will vote on the Bylaws and then on the Regulations.
As the Office of Academic Planning and Budget initiated plans to contemplate staffing a new dean’s office for the music school, the EVC/Provost and Vice Chancellor-Chief Financial Officer requested that some functions be shared between the *redefined* SOAA and the *new* music school. Their intention was twofold: to ease the transition period associated with establishing a new school and to reduce the start-up costs of creating a new office.

Figure 3 illustrates the current scenario proposed by the Office of Academic Planning and Budget. Under this scenario, all current employees of the Dean’s Office in the School of the Arts and Architecture retain their jobs and offices in the Broad Art Center; some will be in the “Arts & Arch Dean’s units” (upper left in Figure 3). Others will be in the “Shared Central units” working with two deans and supervised jointly by the Associate and Assistant Deans of the two schools. In addition, new staff members will be hired to work in the “New Music Dean’s units” (upper right in Figure 3) and housed in the Schoenberg Music Building. Having independent units for each dean (upper boxes) will provide greater administrative support for the faculty and school-wide functions in both schools.

**Figure 3.** Proposed staffing for 2 deans’ offices. Source: Office of Academic Planning and Budget.

Faculty and staff have raised questions about the size of the SOAA IT unit. Universally thought to be understaffed, there is concern that the current IT unit would be stretched too thin if it had to provide services for both schools. Two remedies will ease this problem during the first few years of the transition. First, Musicology will continue to be supported for all its computing needs by the Center for Digital Humanities through 2019-2020 (Dean Schaberg’s letter in Appendix B). Second, Guy Custis (SOAA Assistant Dean) and Paul Phillabaum (SOAA IT Director) believe that the SOAA IT unit might work in a Shared Central unit if two staff were added by the time the schools separated. Funding for the additional IT staff members has been estimated and summarized in Table 7, along with increased funds for the HR staff.

While this may be a workable IT solution, EVC/Provost Scott Waugh has asked Professor Jim Davis, Vice Provost-Information Technology, to conduct an assessment of the IT needs for each school. The assessment will include faculty and staff interviews, and planning with the schools and IT units to recommend an organization, service structure and operating model for the IT
Proposal to Redefine the School of the Arts and Architecture  (January 8, 2015)

infrastructure and service needs. The Vice Provost’s report, due March 1, 2015, will help inform the EVC/Provost’s decision about the current and future IT needs for both schools.

Table 7 provides an estimated cost for each of the three staff cohorts (per the boxes in Figure 3). Funds listed under “current available funds” are General Funds from the current Dean’s Office and the Director’s Office (virtual music school). “Additional Funds Needed” includes the estimates for new staff or to fully fund current staff proposed for the Shared Central unit.

**Table 7.** Cost estimates for additional **General Funds** to establish a new dean’s office with a shared component. All estimates are for staff compensation—salary and benefits (figured at 38%). Source: UCLA Office of Academic Planning and Budget. [HR = Human Resources, IT = Information Technology]

<table>
<thead>
<tr>
<th></th>
<th>Current Available Funds</th>
<th>Additional Funds Needed</th>
<th>Total Based on Figure 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dean’s Separate Staff</strong></td>
<td><strong>Arts and Architecture</strong></td>
<td>$1,818,453</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Shared Central Staff</strong></td>
<td>$876,161</td>
<td>HR $55,058</td>
<td>IT $204,047</td>
</tr>
<tr>
<td><strong>Dean’s Separate Staff</strong></td>
<td><strong>School of Music</strong></td>
<td>$473,045</td>
<td>$1,053,598</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>$3,167,659</td>
<td>$1,312,703</td>
<td>$4,506,237</td>
</tr>
</tbody>
</table>

*Compensation of employees in current SOAA Dean’s Office is a sum of both cells (~$2.7M); this does not include compensation for Development staff paid for by External Affairs.

The Chancellor and the EVC/Provost have committed General Funds to provide the additional resources needed for the deans’ offices (per letters in Appendix A). Based on the figures in Table 7, the current estimate is ~$1.31M for staff compensation, plus $130,000 for office operations (not listed in Table 7). In addition, as part of the campus’ ongoing *Centennial Campaign*, UCLA’s External Affairs unit will be responsible for creating an independent development office for the music school with **non-general funds**. The staff costs for this new unit are estimated at ~$400,000. Currently, External Affairs provides ~$623,000 for staff in the SOAA Development Office. Table 7 does not list compensation for development staff for either the redefined School or the new School of Music.

In the course of the next six months, the Office of Academic Planning and Budget will continue to review the needs of the two deans’ offices with the intention of forming fully functional and effective offices. The Chancellor and the EVC/Provost are committed to providing the necessary funds to achieve this. Their allocation of new permanent funding is possible because UCLA’s fiscal health in the aftermath of the State budget cuts has improved sufficiently now to re-invest in established academic units and invest in new ones.

**Endowments and Grants/Gifts, Board of Visitors, and UCLA’s Centennial Campaign**

The current **endowment** for the redefined UCLA School of the Arts and Architecture is nearly **$23 million** and includes endowments held by the four departments, as well as those held in the Dean’s Office earmarked for arts and architecture-related functions. A table summarizing these endowments, listed by department, is included in the Dean’s resource statement in
Appendix C. The endowments are earmarked for specific functions and, as shown in Figure 4, there is now more support for students and faculty than for programs across the four departments. In FY 2013-14, the $23 million endowment provided revenues of $856,000 (data from table in Appendix C). The four departments also received gifts from donors and grants from private foundations for current expenditure to support specific scholarships and programs. The combined revenue from endowments, private gifts, and foundation grants was $2.362 million, about 11% of the $22.09 million revenue from all sources (data from Table 5).

Figure 4. Relative support (% of total) for faculty, student, and programs by endowments committed to the redefined UCLA School of the Arts and Architecture. Data includes endowments managed by the UCLA Foundation and the UC Regents.

The Arts and Architecture $23 million endowment

The current Board of Visitors for UCLA School of the Arts and Architecture has made significant contributions to help meet the needs of students, faculty, and the dean. Collectively the Board has contributed more than $118 million since its formation. During 2015, the Board of Visitors will be restructured and new members will be added to create two boards, one serving the redefined School of the Arts and Architecture and the other, the proposed School of Music. It is anticipated that having two boards and independent development offices—one for each school—will facilitate the capacity of the development director and the interim deans to raise support from foundations and private donors.

Last spring (2014), UCLA inaugurated an ambitious Centennial Campaign with the overall goal of raising $4.2 billion by 2019. The goal set for the current School of the Arts and Architecture is $170 million. During the campaign’s “silent phase” that ended in last spring (2014), the current School had raised $59 million (34% of target) for specific needs (including public arts programs that are part of the current School). If the proposed action is approved, the redefined School will be in a prime position to invigorate the ongoing campaign with the inauguration of a new dean. At that time, the original goal will be revised and tailored for the new arts and architecture school, including a naming opportunity for the School.
SECTION 4.
FACULTY CONSULTATION, ENGAGEMENT, AND VOTE

Initial Consultation and the Pre-proposal

In 2010-11, Academic Senate leaders and Provost/EVC Scott Waugh discussed the practicalities of establishing a real music school as part of the Department of Music’s program review. In 2013-14, these discussions were renewed as part of the Academic Senate’s Program Review of the Department of Musicology and the Department of Ethnomusicology. In the course of these deliberations, the EVC/Provost, in consultation with the Academic Senate leadership, determined an Appendix V action was needed to understand the effects that the transfer of two departments (Music and Ethnomusicology) would have on the academic wellbeing and financial viability of the School of the Arts and Architecture.

After discussing the proposal to redefine the School with the Chair of each of the affected departments, Dean Waterman attended four faculty meetings to present the plan: World Arts and Cultures/Dance (May 27), Art (June 3), Architecture and Urban Design (June 3), and Design/Media Arts (June 4). Dean Waterman then asked each Chair to continue her/his faculty discussions and inform him of the faculty’s willingness to have a summer group develop a preliminary draft of the proposal to redefine the School of the Arts and Architecture. By mid-June, each Chair confirmed that the faculty was willing to continue, and each nominated two representatives to participate in a summer workgroup that was to be facilitated by Emerita Vice Provost/Dean Judith Smith (workgroup appointment letter is in Appendix A).

In May 2014, Provost/EVC Waugh recalled Emerita Vice Provost and Dean Smith to assist the deans and to facilitate the process of restructuring the arts and architecture and establishing a music school. She attended department meetings, met individually with faculty, and began to draft the pre-proposal, consulting the deans, Academic Senate leaders, staff of the Office of Academic Planning and Budget, and Chairs and MSOs of the affected departments.

On June 2, 2014, Dean Waterman and Emerita Vice Provost and Dean Smith met the Chairs and MSOs of the affected departments to discuss the process and review an early draft of the pre-proposal. On June 16, Dean Waterman and Emerita Vice Provost and Dean Smith met with the Faculty Executive Committee of the School of the Arts and Architecture to discuss the process and review sections of the pre-proposal draft. On June 26, all staff of the School received an email from Dean Waterman, briefing them on the proposed actions; the day before, a similar email was sent to the School’s Board of Visitors; see Appendix A for all notifications.

Department Chairs, Academic Senate leaders, and faculty representatives reviewed the draft of the Pre-proposal before Chancellor Gene Block sent it to the UC Provost and the Chair of the UC Academic Council on July 1, 2014. Soon after, the faculty workgroup was appointed (memo in Appendix A), and the Preliminary Draft of the Proposal to Redefine the UCLA School of the Arts and Architecture was completed on August 25, 2014.
Faculty Engagement in Writing the Proposal

One day after the Pre-proposal was submitted, the faculty workgroup, comprising the Chair and one faculty representative from each of the four departments, was appointed (memo in Appendix A) and soon began work on the Preliminary Draft of the Proposal to Redefine the UCLA School of the Arts and Architecture. The group worked steadily during July and August, and the draft was completed on August 25, 2014.

The full faculty was scheduled to begin vetting the Preliminary Draft at a fall academic gathering scheduled for September 22, which had been announced by Dean Waterman in a save-the-date notice on June 23 (email in Appendix A). In preparation for the gathering, each Chair sent the Preliminary Draft to the faculty on September 5, 2014 (memo in Appendix A). The program, planned by the summer workgroup, included separate breakout sessions for faculty in each department to discuss a preliminary draft of the Department Response. The “Response” had been drafted by the Chair and faculty member representing each department in the workgroup, and in some cases, in consultation with other department members.

Each Department Response was specifically focused on two prompts related to redefining the School of the Arts and Architecture:

1. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of the challenges identified.

2. Predict how the redefined school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

Each Department Response was to be vetted and edited by the full faculty at meetings scheduled during the Fall Quarter to provide, as much as possible, a fair and full report delineating the department’s support (Benefits) for and opposition (Challenges) to the redefinition of the School of the Arts and Architecture.

Based on comments received from those attending the September 22 gathering, the faculty workgroup completed the first full DRAFT of the Proposal that was released on October 24, 2014. From October 24 through November 24, faculty in each department reviewed the DRAFT and consulted with their students and staff. Based on comments received November 25th, the FINAL DRAFT was edited and released on December 1, 2014. The FINAL DRAFT was the document on which faculty based their votes.

The Faculty Vote

Emerita Vice Provost/Dean Smith, with the approval of UCLA’s Committee on Rules and Jurisdiction, opted to work with a neutral IT unit on campus to manage the online voting process for all departments and to tally the votes. This was done to ensure that all ballots cast

---

8The FINAL DRAFT was a complete draft of the Proposal, lacking only an account of the faculty vote. With the addition of the faculty vote, the FINAL DRAFT became the official Proposal.
would be confidential and that all faculties would vote during the same period of time and use
the same voting system.

To register voters, each Chair provided a list of faculty deemed eligible to vote according to the
guidelines set by UCLA’s Committee on Rules and Jurisdiction. In total, 108 faculty members
(ladder and non-ladder) were deemed eligible to vote (Table 8). In two separate rulings, the
Committee also required ladder and temporary faculty votes be reported separately (unless
the number of temporary faculty was too small), and when possible, adjunct and lecturer votes
were to be reported separately (per Oct 21 rulings; Appendix A).

Table 8. Tally of eligible voters in three categories (Ladder, Adjunct, Lecturer). For each department, the
Chair’s letter transmitting the vote includes a complete list of eligible voters (Appendix E).

<table>
<thead>
<tr>
<th>Departments</th>
<th>Ladder Faculty</th>
<th>Non-Ladder Faculty</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adjunct</td>
<td>Lecturer</td>
<td></td>
</tr>
<tr>
<td>AUD</td>
<td>15</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>Art</td>
<td>16</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>DMA</td>
<td>11</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>WACD</td>
<td>*21</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Totals</td>
<td>63</td>
<td>11</td>
<td>35</td>
</tr>
</tbody>
</table>

*Emeriti faculty members on recall since the department’s last 8-yr review were considered eligible to
vote (Rules and Jurisdiction ruling, Nov 10 letter in Appendix A). In total, four emeriti were deemed
eligible to vote, two ladder faculty in AUD and two in WACD.

On December 1, the faculty eligible to vote received an email NOTICE OF PENDING VOTE
(Appendix A) with voting instructions and a link to the FINAL DRAFT. Early on December 15,
eligible voters received a TIME-TO-VOTE NOTICE (Appendix A), and over a 48-hour period,
from noon on Monday-December 15 until noon on Wednesday-December 17, the affected faculty
voted on the following proposition (approved by the Committee on Rules and Jurisdiction (Nov 10 ruling, Appendix A):

In accordance with the Final Draft of the Proposal to redefine the School of
the Arts and Architecture, dated December 1, 2014, UCLA should restructure
the School of the Arts and Architecture to be comprised of four departments:
Architecture and Urban Design; Art; Design|Media Arts; and World Arts and
Cultures/Dance.

On December 19, 2014, each Department Chair sent a memo to Dean Chris Waterman,
transmitting the faculty’s vote, listing the faculty deemed eligible to vote, and enumerating the
meetings organized for faculty, staff, or students to discuss the proposal. These memos are
posted in Appendix E, and the official tally of the faculty vote is provided in Table 9.

---

9 The Committee on Rules and Jurisdiction (Academic Senate, Los Angeles Division) defines the affected faculty as: “all current faculty of the program/units in question, plus all faculty (still at UCLA) who have been listed in the UCLA Catalog or who have taught courses in the programs/units since the last 8-year review(s); all faculty [who] have sat on committees, helped to formulate or oversee curriculum, or who have been otherwise substantially involved with the programs/units, since their last 8-year reviews.” [From the Appendix V Procedures, Steps in the Process, revised April 2002.]
Table 9. The official vote tallied by department.

A. Department of Architecture and Urban Design

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>15</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Adjunct</td>
<td>*5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>22</td>
<td>7</td>
<td>0</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Totals</td>
<td>42</td>
<td>12</td>
<td>0</td>
<td>2</td>
<td>28</td>
</tr>
</tbody>
</table>

*Adjunct votes tallied with lecturer votes.

B. Department of Art

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>16</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Adjunct</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lecturer</td>
<td>*1</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Totals</td>
<td>17</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
</tbody>
</table>

*Lecturer vote tallied with Ladder faculty votes.

C. Department of Design | Media Arts

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>11</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Adjunct</td>
<td>*1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Totals</td>
<td>13</td>
<td>8</td>
<td>2</td>
<td>0</td>
<td>5</td>
</tr>
</tbody>
</table>

*Adjunct and Lecturer votes tallied with Ladder faculty votes.

D. Department of World Arts and Cultures/Dance

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>21</td>
<td>6</td>
<td>8</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Adjunct</td>
<td>*4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>11</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Totals</td>
<td>36</td>
<td>11</td>
<td>10</td>
<td>0</td>
<td>15</td>
</tr>
</tbody>
</table>

*Adjunct votes tallied with Lecturer votes.

The majority of ladder and non-ladder faculty who cast a ballot voted in favor of the proposition: DMA (8/8 at 100%), AUD (12/14 at 86%), Art (7/10 at 70%), and WACD (11/21 at 52%). Of the 63 ladder faculty eligible to vote, 46% did not vote: AUD (10/15 at 67%), DMA (5/11 at 45%), Art (7/16 at 44%), and WACD (7/21 at 33%). In the two departments (AUD and WACD), where ladder and non-ladder votes could be tallied separately, the percentage of non-voters was similar for AUD ladder (10/15 at 67%) and non-ladder faculty (10/14 at 71%), but for WACD, it was higher for non-ladder faculty at 53% (8/15) than for ladder faculty at 33% (7/21). No faculty member contacted the helpline (facultyvoteSOAA@ucla.edu) for assistance during the voting period.

The low turnout suggests that some faculty were not fully engaged in the review process during the Fall Quarter. The lack of engagement was foreshadowed by comments made during the opening session of the September 22 forum. Many who spoke saw the School’s restructuring as a fait accompli driven largely by the administration’s desire to establish a music school and predicted the action would have little benefit for the remaining departments.
Evidenced by the number of meetings held to discuss the proposed action, WACD was the most engaged of the four departments (letter in Appendix E). Nevertheless, the split vote (11 Yes, 10 No, and 15 Did not vote) suggests the faculty did not reach consensus. As is discussed in their response posted in Section 5, there was concern that WACD might be marginalized in the redefined School, which would be more narrowly focused on the visual arts, design, and architecture than on the performing arts and interdisciplinary studies.

SECTION 5.
OFFICIAL RESPONSES FROM THE FOUR DEPARTMENTS

The department responses were developed independently by each of the four departments and were not shared until the OCT 24 DRAFT was distributed. At that time, faculty were encouraged to review the responses from the other departments and permitted to report factual errors. The response from each department was written to represent a specific faculty and designed to provide, as much as possible, a fair and full report delineating the individual department’s support (Benefits) for and opposition (Challenges) to the redefinition of the School of the Arts and Architecture. As such, these responses set the foundation and context for the faculty’s vote department by department.  

Official Response from the Department of Architecture and Urban Design

In a series of meetings in the fall, beginning with the Academic Gathering on September 22, the faculty discussed the benefits and challenges associated with being transferred to a redefined School of the Arts and Architecture, and forecast how a new school might advance during its first ten years, with special emphasis on key contributions the department might make to this advancement. The following represents these discussions and the range of opinions expressed by the faculty, in consultation with its students and staff.

A. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

The key benefits that will develop for the Department of Architecture and Urban Design out of a new School of the Arts and Architecture are:

1. The new School, which will be comprised of World Arts and Cultures/Dance, Art, Design Media Arts, and Architecture and Urban Design, will be more focused.

This new identity will generate a higher degree of coherence and visibility that will allow the Department of Architecture and Urban Design a greater chance to be recognized as one of the leading laboratories for innovative thinking in our field. Through its association with these

---

10 Rules and Jurisdiction ruled that the “Benefits” (pro) statements and “Challenges” (con) statements in the Official Response from each department could substitute for the “brief summary of arguments pro and con” that must accompany a notice of vote (Nov 10 ruling, Appendix A).
allied fields, AUD will be understood as a department that focuses on the “performance, art, and interface” aspects of architecture in addition to its technical and engineering based cultures. AUD’s already robust design reputation will become even more acute and in many ways, more specialized because of the new School.

2. A smaller and more focused School will foster an active form of collaboration amongst the department’s courses, programs, and above all, faculties.

It is important to recognize that while the departments do carry out discrete agendas, more and more there is a need to produce knowledge that is connected across platforms and disciplines. The redefined School will be perfectly set up to support new courses that seek a more holistic cultural approach to arts education. As a research university, UCLA is known for the production of knowledge beyond current applications. By making greater and more frequent connections between architecture, design, and visual culture, new knowledge bases will be created, leading to new forms of expression, lifestyle, and environmental design.

3. As related to #1 above, the new Dean for the School will likely come from a visual culture background, thus lending a greater awareness and understanding for the public of the role that architecture plays on campus, in Los Angeles, and contemporary society at large.

This understanding will help facilitate academic and on-campus, policy-related decisions that will be beneficial to AUD. The upper levels of UCLA administration have not, historically, used architecture to its advantage in its portrayal of the school as one of the world’s leading research institutions. With the new School, AUD will be in a position, through the newly selected Dean, to communicate the ideas and agendas of the school to the leaders of our community.

4. A smaller, more cohesive School will likely mean better opportunities to advance the messages of the Department in the process of entrepreneurial and fundraising initiatives.

As the Centennial Campaign moves beyond its formative stages, the SOAA will be able to broadcast its international stature to an audience of potential donors and supporters, sending messages of clarity and confidence in our mission. Often seen as a “discretionary” aspect of contemporary culture (as opposed to, for instance, the sciences which are aligned with function and progress), the new School will be able to elevate not only the status but also the relevance of the arts and architecture. This will allow contributions to come from beyond the sphere of those already passionate about the arts.

5. The newly redefined School will greatly benefit the Department’s current and ongoing efforts to secure a new and/or renovated building on campus by setting high expectations for the leaders of UCLA’s 2019 Centennial Campaign.

While it is known that the AUD is in serious need of new facilities, the means to achieve our goals will now be augmented through a School of shared cultural concerns. A state of the art building reflecting our progressive position within the field is a central element in the future growth of AUD and along with the other buildings that define the SOAA (the Broad Center,
Fowler Museum, Hammer Museum, etc.), the new AUD building will perhaps become the symbol for innovative thinking about the built environment.

CHALLENGES

The challenges that will emerge for the Department of Architecture and Urban Design from a redefined School of the Arts and Architecture are:

1. The Department’s Self-Supporting Program, the Master of Architecture II, will continue to be housed off campus at Playa Vista.

As long as there is no new building for AUD, a split school will deny the critical mass necessary to expand its recruiting efforts for the best students. Above all other departments, AUD must have a building that is not only large enough to house our entire, expanded program, it must do it with a building that speaks to our culture of design. For too long, AUD has worked with subpar facilities, a deficiency that has and will continue to negatively impact our image.

2. The redefined school may lead to fewer campus resources overall, especially any arts related research grants or opportunities that were afforded the larger school.

The pressure and burden to be even more entrepreneurial will have both near- and long-term debilitating effects on our research, the quality of our student body, and our ability to retain our world-class faculty. While smaller is better in terms of producing a coherent identity, such a “downsizing” comes with possible exclusions or neglect. The Department does not have a wealthy alumni population to look to for funding, therefore it is imperative that the University continues to address, at an adequate level, the needs of our department.

3. Although the SOAA has been promised that there will be no loss of resources, AUD remains concerned as to how those resources will be shared or reallocated.

The proposed shared administrative staff among the Herb Alpert School of Music and the SOAA may not, in the end, be the best solution for both Schools. Given the ongoing reestablishment of UCLA’s financial health, but keeping in mind how sharing resources allows for this to happen, we hope that, should the new School need more resources in the future, the University will be attentive to these needs. While the new School will not technically have resources taken away, the fact that the School of Music will have a new Dean and related administration will create the sense that something has been taken away.

4. As the Centennial Campaign moves into an expanded front of activities, it is imperative that AUD (and SOAA) are not left in a weak position because of a delay in the transition to new leadership in our School.

The Department of Architecture and Urban Design is concerned that an interim Dean and a potentially protracted process to select a permanent Dean will be more than merely bad timing. Not only will we not have a completely vested voice in a time when we need one to speak clearly about the School, but we also believe that this transitional period will produce potential feelings of doubt and confusion about our ability to carry out our larger mission.
5. As a corollary to point 4, it is of great concern that the UCLA Chancellor’s Council on the Arts, if in name only, suggests a secondary position for architecture among the arts.

The Department’s identity and by definition, Architecture, within the larger Arts culture of UCLA is in jeopardy of being eclipsed by the University’s (possibly unconscious or unintentional) foregrounding of (visual) art over its allied yet completely different medium of architecture. Our concern is that with 33% of the student population of graduate students and the largest operating budget, we will not be accorded the same status as art given the current ways in which the University sends messages about its concern for art. We believe the term architecture should be used as often as possible in naming protocols at all levels, even beyond the School of the Arts and Architecture.

B. Predict how the redefined school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

1. The new School will be at the forefront of innovation with regard to advancements in all forms of technology, both applied and speculative.

Architecture, though it has persisted for thousands of years, is, like all other fields, an ever-changing field. Schools of architecture must keep pace with the innovations in other fields to remain not only relevant, but also on the cutting edge. Digital technology has changed every aspect of life and UCLA was one of the first school’s to bring these now ubiquitous tools to architectural education. The Department will continue to advance its position as a leader in the world of high tech construction methods. Over the next ten years, the Department will forge even deeper relationships with industry partners (past and current partners have been Toyota, Disney, Boeing, and Elon Musk’s Hyperloop initiative) that will advance thinking on issues such as sustainability, mobility, and mass housing and transportation.

2. The curricula among the four departments in the new school will reflect future thinking in a more lateral, expanded field of careers and opportunities for our graduates.

As related to the point above, with the continuing expansion of technology into all aspects of architecture and design, what will come with that are new forms of practice for our graduates. Architecture has and will continue to morph as a field and discipline. Design, construction management, systems and software engineering, scenario planning, curatorial design, architecture for film and animation, graphic design, and cultural research are just a few of the areas of concern of an expanded field of architecture. The Department will endeavor to teach students, especially though the self-supporting Suprastudio program and the critical studies and PhD programs, about these modes of production and practice within our curriculum, allowing them to find multiple pathways to successful careers. These new critical practices are evolving and AUD will create programs to facilitate their development.

3. Through current and future initiatives to bring the humanities, urbanism, and even politics into closer alliances with the arts and architecture, we predict that architecture will be understood to be a medium that incorporates and registers the concerns of our larger contemporary world.

Design Culture at UCLA has always centered on the ways in which new aesthetics create new experiences that enhance our lives. Whether emotional or practical, these new experiences
define our culture at any given moment. The value and importance of architecture and its relation to other media will increase with the Department’s efforts to incorporate knowledge from other fields.

Official Response from the Department of Art

In a series of meetings in the fall, beginning with the Academic Gathering on September 22, 2014, the faculty identified the short-term and long-term benefits and challenges for the department of Art associated with the establishment of a new, bona fide School of Music, and a redefined School of the Arts and Architecture. Forecasts of how a redefined School might advance in the next ten years were also discussed, with special consideration of ways the department may contribute to that advancement. The following represents the perspective of the faculty and student stakeholders regarding the proposal.

A. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

1. The Department of Art anticipates that the redefined School will have a narrower focus overall that will likely foster a more defined identity.

Clearer identities will in turn be reflected in the larger picture of Schools that cover all the arts at UCLA (TFT, Music, SOAA). The SOAA’s position will be one of three nearly co-equal schools, each one teaching essential categories of the arts, and the three together will present a fundamental picture of 21st century arts among the humanities.

2. A more defined identity for the SOAA should facilitate increasing its visibility, influence, and its competitive standing.

The exemplary status of the department is based upon the excellence of the faculty and the students they have attracted over the last three decades. Situated within a city of enormous cultural capital, the department anticipates that a unified, school-wide focus on the visual arts will signal an unparalleled commitment to the arts at UCLA that will increase our standing and visibility. Much of that potential will hinge on how the School makes use of that identity with respect to development efforts, and with particular respect to the Centennial Campaign already underway. The School may be more attractive to philanthropy that would like to reflect a visual arts focus. The search for a Dean for the redefined School of the Arts and Architecture must put these concerns front and center.

CHALLENGES

An Immediate Challenge: The Transition

The first challenge to a redefined School will be a general transition period of two or more years. The Department of Art anticipates three aspects of the transition as particularly important:
Proposal to Redefine the School of the Arts and Architecture (January 8, 2015)

a) With the Centennial Campaign already underway, fundraising and development should not be idle during the transition.

b) The search for a Dean of the SOAA will be critical. The narrower focus of the redefined school should translate to a Dean with expertise in development and support of the visual arts. It should not be lost on the search committee that there is tremendous financial need across all the departments in the new School and that fundraising will be the primary expectation of the new Dean.

c) The current plan calls for the SOAA and the new Herb Alpert School of Music to share staff including IT, Academic Personnel, and HR Management. If the three arts schools, TFT, Music, and SOAA, are now roughly equal, then sharing these staff members will likely pressure the SOAA administratively. Are the estimated costs of establishing a third Dean’s office adequate?

Long-Term Ongoing Challenges

The challenges that the Department of Art faces now and will continue to face in a redefined SOAA are the same. The instability and uncertainty of the department budget since state funding was drastically cut in 2008 has made planning very difficult and deferred vital improvements. Below are three high priority challenges for the Department of Art. Insofar as a more focused identity for the school facilitates fund-raising and development, the redefinition of the SOAA may help allay these challenges.

1. A New Graduate Art Facility must be funded and renovated.

The single largest challenge for the Department of Art will be securing 25-30 million dollars in funding to rebuild the Warner building graduate Art facility. It is widely recognized by every level of the university that the building must be rebuilt/renovated. The architectural firm Johnston Marklee completed an architectural study and redesign of the property in 2011. Dean Christopher Waterman and the faculty have embraced the Johnston Marklee plan.

2. Resources and faculty FTE for the Department of Art must grow.

The Department of Art has reduced the number of undergraduate offerings over the last decade in response to ongoing budget cuts. As a result there has been an increase in average class size and thus less teacher/student contact, an essential component of a successful studio-based program. This has affected our ability to open classes to all non-majors interested in studying art. Including students from other majors adds to diversity and is fundamentally interdisciplinary. A liberal arts degree at a premier public research university should mean students have access across all the humanities. Increasing department funding and adding FTEs would be necessary to be inclusive of students from other majors let alone to consider increasing the number of Art majors. Future fiscal support will need to include the establishment of endowed chairs, to aid in recruiting artists of the highest caliber.

The Department of Art takes the assurance that nothing will be lost in the redefinition of the SOAA to mean that funding levels have stabilized and that as senate faculty members retire, existing FTEs will not need to be “shelled” for the survival of the department.
3. The Department of Art needs more space allocated.

Every department of the redefined School has a variety of “labs” and performance spaces subject to extraordinary wear and tear. We recommend an inventory of deferred maintenance needs and a comprehensive plan to address upkeep and improvements across all the SOAA facilities. A related ongoing challenge for the department of art, despite the improvements of the Broad Art Center, is the need for additional exhibition and studio space.

We are currently able to provide studio spaces for six senior painting students. Extending this privilege to students in each of the four other areas within the undergraduate program—new genres, sculpture, photography and ceramics—would allow at least our most serious undergraduate students to further concentrate their work in the form of a capstone project and/or in anticipation of applying to graduate school. While we understand that no space in the Broad Art Center is currently unused, more studio and exhibition space for undergraduates is needed to enhance the art major experience in immediately tangible ways to students.

B. Predict how the redefined school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

With the necessary support, including but not limited to essential capital projects, the redefined UCLA SOAA would be unparalleled across all of its disciplines in ten years. The Department of Art will continue to champion the core of its program that serves as a foundation for all the arts, fostering individual artistic growth across the visual arts. The combination of extraordinary faculty, the resources and offerings of a top tier public research university, and affordability when compared to other top ranked schools, attracts a large and competitive applicant pool.

The stature of the Department of Art is reflected in the average acceptance rate of less than 3% of the applicants to the MFA program. We predict maintaining that competitive standing. However, that will likely be contingent upon the development of support beyond unreliable (even if stabilized) state funds. Whether that support is a school-wide endowment or separate department specific efforts, the availability of critical funds will determine a great deal of how the school is positioned to compete in the 21st century.

Predictions, and likely additional support, are also contingent upon two key positions that may not be filled before the redefined School is officially established—a Dean of the SOAA (following Dean Waterman’s return to faculty) and the new position of “Associate Chancellor of the Arts” proposed by the 2013-14 UCLA Chancellor’s Council on the Arts, which Chancellor Block has approved. These offices will likely have a significant impact on the position of the redefined School of the Arts and Architecture well into the 21st century.

---

11In an email memo to members of the UCLA Council on the Arts (sent October 9, 2014), Chancellor Gene Block notes that the reappointed Council will begin the “process for seeking” an Associate Chancellor of the Arts, who will be “responsible for outreach and communication for the Arts and will oversee management for the public arts programs. Even with this administrative change, our museums and performing arts venues will remain deeply connected to the academic enterprise and to the schools of the arts and architecture; music; and theater, film and television.”
1. **The School will be successful in securing funds ($25-30 M gift) to rebuild the graduate MFA facilities.**

Besides the immense practical need, a new graduate art building will enhance the identity and competitive standing of the SOAA as well as contribute architecturally and programmatically to the Culver City “creative corridor” we’ve been a part of since 1986. The graduate MFA facilities lie within a burgeoning cluster of start-ups and internationally recognized art galleries, design firms and commercial art complexes. A publicly accessible gallery in the new building would showcase the work of our MFA candidates as well as serve as a space to host visiting artist lectures, and a small apartment could accommodate visiting artists. Rebuilding the graduate facility is long overdue and will be essential in insuring that the MFA program remains among the top five MFA programs in the nation (ranked by *US News and World Report*).

2. **Increased development will bring more scholarship and fellowship funds for Arts undergraduates and graduate students.**

Higher tuition rates and degree fees have increased the need for scholarships at all levels. To assemble a diverse student body of serious and dedicated young artists, there is an ongoing need to build up scholarship and endowment funds to aid in recruitment and support. While UCLA is less expensive than the other top MFA programs with whom we compete, we nevertheless lose talented students to top schools with more comprehensive financial packages than we are able to offer. Furthermore, a graduate degree in fine art does not necessarily translate into earning power. The relationship between art and earning power is fickle. Most fine artists do not earn their living from their work. Our students should leave with as little debt as possible.

An Art department endowment of $15 M will be necessary to secure the combination of an outstanding fine arts program with outstanding student support that, as a premier public research university, UCLA should provide.

3. **The relationship between the Public Arts units and the School and the Department of Art will remain strong.**

The Hammer Museum, the Fowler Museum, and UCLA CAP are crucial components of the Arts at UCLA. As part of the redefinition of the School, the public arts units will likely report to a newly established Associate Chancellor for Arts and Cultures. This future arrangement should ease the burden on the Dean’s office and help concentrate development efforts on the departments of the redefined SOAA.

The Department of Art’s association with the Hammer Museum in particular enriches our department exponentially by providing opportunities for collaboration, internships, programs, and exhibitions that engage students, faculty and alumni. While these relationships run deep, it is vital that they not only continue but also expand. The Hammer Museum and the Warner Graduate facility are important hubs where the university, the arts, and the city mix. As such both the Hammer and Warner have functioned, and will continue to function, as highly effective, organically interdisciplinary research centers for both faculty and students in the Department of Art.

The Department of Art anticipates that the new office of Associate Chancellor of the Arts will help to develop and centralize the educational mandate of the public arts units in the redefined School.

The relationship between Architecture, Art, and Design|Media Arts is historically well established, with each discipline sharing core concerns rooted in making things. These clear links raise the question of how best to articulate the fit with World Arts and Cultures/Dance (WACD) into the redefined context of the School. WACD’s interdisciplinary focus, visual culture, ethnography, with strengths in dance and performance is welcomed by Art, as are the potential collaborations the redefined School will foster. Still, the Art faculty is concerned that the redefinition benefits each department in the School. We look forward to working with all four departments in the redefined School to make that so.

Official Response from the Department of Design|Media Arts

This summer, the chair of Design|Media Arts, and a designated faculty member participated in a series of meetings with representatives from the departments of Art, Architecture and Urban Design, and World Arts and Cultures/Dance. We worked with our colleagues on a preliminary draft proposal for the re-defined School of the Arts and Architecture. Among our responsibilities was to create a departmental response to the proposed changes; a response that lays out the challenges and opportunities involved with splitting off Music and Ethnomusicology and redefining the School of the Arts and Architecture with four rather than six departments. We were also tasked with creating a vision document for the department ten years from now. We have had discussions with the DMA faculty, students and staff to ensure that this document represents the concerns and aspirations of the department as a whole.

A. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

1. The School of the Arts and Architecture will be able to recruit a dean with expertise in fields more closely identified with the majority of the faculty in the School.

In splitting off Music and Ethnomusicology to form a new UCLA Herb Alpert School of Music, the School of the Arts and Architecture has a chance to redefine and sharpen its focus. Key to making a success of the realignment will be seeking and then establishing leadership for the School that understands the following: the new SOAA will have a primary focus on the visual and spatial arts ranging from art to design to architecture; the importance of fostering new technologies as they affect making and scholarship, and integrating these disciplines with the attention to the interdisciplinary studies, choreography, and performance manifested by the interests and creative practices of our colleagues in WACD.

For us, the first major benefit of this redefinition of SOAA will be the advent a Dean with strong and recognizable ties to one of the departments that has not been represented in the Dean’s office for almost a quarter of a century. The benefit of this redefinition will be to allow a new Dean and her/his staff to clearly identify and articulate the strengths and needs of making and research into two and three dimensional art, architecture, urban planning, design and media art, and to offer the energy and expertise in fundraising to ensure that the these areas not only remain at the forefront, but attain even more recognition and influence globally.
2. As a department committed to the integration of aesthetic excellence, rigorous criticality, technological exploration and social impact, DMA expects that the redefined SOAA will enhance our already existing trans-disciplinary, technologically sophisticated practices.

According to our unanimous vision, our department fits nicely between Art and AUD because of our shared interests in art, design and technology, and both faculty and students have also worked well with WACD over the years. In all four departments, the faculty has a history of mentoring and teaching each other’s students; we expect this will be amplified.

3. With fewer departments in the school, we see enhanced opportunities to have a closer working relationship with the Development Officers in the School.

The DMA faculty is willing to engage its energy and resources to further UCLA’s Centennial Campaign and sees opportunities to raise funds for student scholarships and fellowships, as well as to develop endowed chairs for key faculty positions. To date, we have not had much access to fundraising, and hope we may benefit by working with a strong development team that can focus on fundraising for fewer departments.

CHALLENGES

1. In order for the Department to be a fully functioning member of a new School of the Arts and Architecture, we need resources to offer our undergraduate and graduate programs.

The first and foremost challenge is the need to recoup and expand DMA’s diminished resources. The austerity that has been required over the last several years has had a devastating effect on our program. We believe the students’ education has suffered as a result and have an urgent need not only return to our previous level of funding but to grow beyond it. For example, the department has not received a new hire position since 2008.

Of the four departments in the redefined school, DMA is consistently the least resourced. In order for our department to be a full contributing member of the new school, we need to take such actions as expanding our master’s program with the required FTE, space and funding. This will not only align us with the other SOAA departments, it will afford us new collaboration and funding opportunities with other academic disciplines and with industry. The ability to implement our vision of growth and innovation in our graduate program is our primary concern, especially during the interim period before a new dean is selected.

We are aware that Art has serious needs to improve the MFA Warner graduate studios, and that the department of Architecture and Urban Design plans to redevelop Perloff Hall. While we endorse these goals, we also want to ensure that our own needs for space and resources will not be ignored during the coming period of restructuring, rebuilding and renovation.

In the process of establishing the new Herb Alpert School of Music and redefining the School of the Arts and Architecture, there has been no discussion of strengthening the faculty of the now diminished (at least in terms of FTEs) SOAA. Instead, we are confronted with continued growth of administration. We suggest that to get real buy-in to this proposal from SOAA ladder faculty, there is a UCLA commitment to add FTEs to the remaining departments, particularly in our
department, which has the greatest need. This would go a long way to reassuring us that SOAA faculty interests are being taken into account.

2. Another challenge is to make sure that SOAA staff and resources are not stretched by the establishment of the School of Music, and that services and support for the redefined SOAA not only remain at the same level, but in fact improve.

It is important to DMA that IT and academic personnel in particular remain in Broad. Long term, we are concerned that the overall staffing for SOAA may be reduced because of the need to accommodate the music school’s new support systems. The scenario proposed in the Proposal shows that the existing staff in the Dean’s Office for SOAA will stay in Broad and serve fewer faculty. But we are concerned about the idea of sharing central IT staff and doubt that this unit will be effective. We urge that both schools develop independent IT units early in the transition phase.

3. How can each department focus on its strengths and educate its own, distinct undergraduate majors and minors and graduate students while at the same time being open to trans-disciplinary initiatives?

Finally, the challenges remain as they always have: how can the faculty, students, and staff of the School of the Arts and Architecture continue their preeminence locally, nationally, and internationally into the 21st century?

B. Predict how the redefined school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

1. In ten years the redefined School of the Arts and Architecture should be doing what it’s doing now, but with stronger resources, more attention for faculty and student projects and research, and even greater social impact.

The faculty feels that the constituent departments of the redefined SOAA are already practicing provocative and innovative pedagogy, making and research, and that the future will bring opportunities to continue to refine, expand, and promulgate this kind of work. In ten years DMA will have expanded to the program we envision. In other words, we both hope and expect that the redefinition will expand on the successes we’ve already achieved and the plans we have already formulated.

2. Focus on the visual and spatial arts that will occur with this restructuring could allow UCLA to contribute to a global phenomenon in higher education that goes by the phrase STEM to STEAM.

Other disciplines have come to realize that if they want to participate fully in 21st century intellectual life, they have to incorporate, for example, graphic visualizations, interactive environments, embedded video, three dimensional printing, and a host of other visual and spatial paradigms that the departments in the School the Arts and Architecture have honed to an extraordinary degree. STEM to STEAM expresses this by taking the acronym for Science, Technology, Engineering and Mathematics [STEM], and adding an A for Art [STEAM].
The classic pairings of art & science and design & engineering are yielding remarkable new hybrid forms and performers. The 21st century researcher is one who works across disciplines and understands that innovation comes not merely from facts and numbers, but from sophisticated representations of that base information. DMA is already participating in this key millennial phenomenon with research centers like GameLab and Art+Sci serving as the nexus for discussion and collaboration between and among students, faculty and practitioners from a huge range of disciplines. DMA’s engagement with Digital Humanities initiatives already underway at UCLA also demonstrates the department’s commitment and contributions to cross-campus pedagogy and research.

Our faculty has engaged with a host of science and engineering students from first year undergraduates to graduate students to post-docs. DMA teaches three large GE lectures that are cross-listed with STEM fields including computer science, Media Histories, Design Culture and Art, as well as a course in Science & Technology that recently received UC funding for an online version. In the future, we would like be able to offer not only historical, critical and theoretical classwork, but to open up courses that focus on “making” using new materials and technologies such as robotics, nano-fabrication, 3D modeling, animation and printing, and various interactive gamification technologies.

3. Longer term, a positive outcome of the redefinition could be the development of survey courses aimed at first year undergraduates in order to ensure formal and cultural literacies across the four departments of SOAA.

These courses—inspired in part by the school-wide courses currently offered to freshman students in the three music-related departments—would create a new core of techniques, ideas, and strategies as well as critical, theoretical, and historical references that students could draw upon in upper division work. It is our feeling that such a pedagogical evolution after the redefinition of the School could help to define SOAA to industry, academia, and the professional worlds of art, architecture and design. These core classes could also strengthen the relationship between practice and theory in the context of a school of creative art and media production within an R1 research institution.

In the end, of course, this will require more faculty—ladder, visiting and adjunct—more graduate students, more lab and studio space. This will be a challenge but one that we feel the redefined School of the Arts and Architecture will be able to reach and exceed.

As the Department of Design|Media Arts looks to the future, our faculty hopes for a Dean’s Office that fully understands and supports the education and research of the Department. The Department also hopes for a Dean’s Office that: 1) encourages entrepreneurialism, 2) understands the importance of strategic fundraising, 3) supports DMA in seeking and attaining endowed chairs for its faculty, 4) assists us in expanding our graduate program and securing more funds for graduate student support, 5) works to secure the naming rights for our theaters and labs, and 6) identifies and secures richer and more robust streams of external funding to support excellence and foster innovation and creativity.
Official Response from the Department of World Arts and Cultures/Dance

Initiated over the summer, developed for the formal Academic Gathering on September 22, 2014, and followed by a series of meetings in the fall, the faculty responded to two key prompts that identified and discussed the benefits and challenges to the department associated with a redefined School of the Arts and Architecture, and forecast how the redefined school might advance during the next ten years, with special emphasis on key contributions the department might make to this advancement. The following represents these discussions and the range of opinions expressed by the faculty, in consultation with its students and staff in response to the prospect of the School’s redefinition.

A. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

1. The proposed re-alignment offers the opportunity to initiate a school-wide process for establishing a framework and coherence of the redefined School.

While the music-related departments in the proposed new SOM have had a process in the past few years to forge new connections, content, and vision, the remaining SOAA departments have not had that opportunity to engage in such a process. Such a proposed process would help to clarify the clustering of these four departments into a single School and would bring a shared vision to the redefined identity of the School. As the music departments consolidate into a proposed new school, the SOAA ironically becomes de-consolidated, reduced to four departments (three of which are visually oriented). WACD is interdisciplinary with study of cultures globally employing critical theory, ethnographic and social sciences methodologies, visual (including digital and filmic media) practices, along with a strong focus on dance, performance and body-based practices. The re-aligned School is also proposed to be formally detached from the public units with which our department has always worked closely. When WACD was part of the larger SOAA, the school was comprised of an eclectic mix of departments that spoke to diverse media and approaches (see also Challenge #1).

This important need to find structural and substantive coherence in the new SOAA requires that we embark on a process whereby we will benefit from forging innovative new connections. We strongly suggest that this process might result in a consideration of a new name for the redefined school that would better reflect the diverse strengths of the four departments and as part of the Centennial Campaign efforts towards a "named" school; thus, benefitting all the departments in the redefined School.

2. With the advent of a redefined SOAA, WACD anticipates new opportunities to partner with other departments in the School to develop courses and programs that will complement and advance our respective fields.

With the newly redefined school, there would be potential benefit in the creation of a number of new cross-departmental programs, courses, and initiatives that would lend a visionary brand to the School (see also Challenge #4). Segments of our respective departments in the School could provide mechanisms and support for inter-departmental efforts that might include (but would not be limited to) the following:
a) Establish a high-profile public lecture series that addresses key themes for WAC/Culture and Performance/Dance faculty and students but that may also be of interest to faculty and students across the School. Possible topics could be Art and Activism, Art and Ethnography, or Artists Working at the Margins. A Dean’s Office or endowed funded series would enable the department to host important contemporary visual and dance/performing artists who work inter-disciplinarily, or visual/performing artists whose work reflects important cultural histories and legacies.

b) Support a School-wide series through funding from the Dean’s office in order to better utilize the department’s theaters in Kaufman 208 and 200, as well as SOAA galleries in Broad, along with continued collaboration with the public arts units (the Fowler, Hammer, etc.). A curatorial committee drawn from across the School could identify artists who create links between and among the School’s four departments and present their works in our gallery spaces and/or theaters. These artists might include both emerging artists like Gerard and Kelly and established artists like Ralph Lemon (a contemporary choreographer who is now making gallery-based installations).

c) Include a Visual and Performing Arts Curatorial/Museum Studies degree program that would revive the extensive work done by an SOAA Dean-appointed committee (2007-2008). Such a program for Critical Curatorial and Museum Studies with emphases in visual and related performing arts could provide a compelling inter-departmental thread, bringing research and practice together for our faculty, students, and the public sphere while preparing students for a diversity of career opportunities.

d) Conceive School-wide courses that might be co-taught by professors from more than one department in the School, and could potentially become core courses for several of the units, benefitting faculty and student research. Such courses might be variations on the existing Arts Encounters class, which exposes students to a multiplicity of art forms, as well as methods and theories related to the study of the arts. Newly developed courses might focus on interdisciplinary approaches to produce innovative perspectives and practices. There are currently no studio-based School-wide courses open to the entire SOAA. In collaboration with other departmental faculty we could create and co-teach school-wide studio-based courses that combine discipline, theme, and genre to explore wholly new creative forms.

3. **WACD offers an innovative pedagogical dimension through its interdisciplinarity.**

Not only does WACD value an integration of theory and practice, but also the department offers the School the possibility of *interdisciplinary practice* where new forms and methodologies (such as field-based research and digital humanities research) can be explored across departmental lines. Our strong dance program also brings a focused approach to the body that creates a synergy between scholarly and practice-based research and that could serve as a model for integrating practice and theory within multiple disciplines. This hallmark of and benefit to the department and the School will attract prospective students who are looking for a distinctive, progressive school of the arts and will strongly propel the fund-raising capacities and branding of the School for its programs and students.

4. **Inclusive leadership and vision will be critical to the success of the redefined School.**

With a smaller number of departments in the redefined School, it would be to our benefit that a new dean will be able to devote more attention to advancing each unit with a greater focus
on department-specific fundraising, as well as funding for the School as a whole. It will be an opportunity to identify a new Dean who is equally committed to both visual AND dance/performance-based arts, and who embraces the research-oriented interdisciplinarity and cultural diversity that WACD brings to the School. The search committee must be carefully composed and include representatives drawn from each of the four departments, with strengths reflecting the diversity of our programs and faculty in order to ensure the excellence and relevance of the choice for a new Dean.

5. **Opportunities for new sources of support will benefit the department.**

There will be opportunities during UCLA’s Centennial Campaign to identify donors, benefitting the department and School. Increasing gifts and endowments will be the primary way the School and the department will have the potential to increase annual revenues. In order for the continued dynamic development of the department in the school, there must be a return of lost resources, as well as additional support to address new initiatives within the School.

Although the state’s economic climate has improved, the department has not recovered losses of FTE from retired faculty and staff, or funding to offset the unfunded benefits of our faculty and staff. WACD relies on a number of institutional FTEs (2.67) that are part of the current 12.33 active ladder FTEs as noted in Table 3, teaching for five programs numbering over 240 students. With a total of five degree programs and its Art and Global Health Center, the department is dependent on the return of lost resources and more. Our current programs are unmatched by any other at UCLA or UC-wide, and to engage with our fellow departments’ faculties to create new initiatives, WACD must receive renewed resources. If not from the UC, securing gifts will benefit the department in terms of endowed chairs for faculty, graduate student recruitment packages, and programmatic needs, which will be a necessity for continued dynamic development of the department in fulfilling its mission, as well as the mission of the School and UCLA (also see Challenge #2).

**CHALLENGES**

1. **The Department of World Arts and Cultures/Dance must be integral to the mission of the redefined School of the Arts and Architecture.**

With the newly redefined SOAA, it is a challenge to make it explicitly clear that the School is not strictly visual, but also is dedicated to dance, performance, and the study of culture using diverse methodologies drawn from the arts, humanities, and social sciences. As related to the first point articulated in the “Benefits” section, this makes it ever more important and a critical challenge to find ways to engender new artistic conversations across the departmental lines of our newly redefined School and beyond. How we brand WACD and its relevance in this redefined School can be both a challenge and a benefit, but overall WACD adds an innovative interdisciplinary dimension and a signature to the School that sets it apart from a typical fine and performing arts school. This signature will strongly propel the fund-raising capacities of the School for its programs and students.

2. **Visibility challenges.**

While WACD has many innovative ideas for partnership and dialogue described in the “Benefits” section, there remains an overarching concern among our faculty that the _redefined_
School will be perceived by most, including funders, as a visual arts/design school. This is problematic for WACD, which thrives on its interdisciplinarity—the combination of visual, cultural, performance-based and kinesthetic/body-based study and practice—and is the only place where the formal study of dance is located on the campus. While most of our competitors for Dance students are housed in dance departments, dance as a disciplinary study at UCLA exists within a larger interdisciplinary framework (visual cultures, film and digital media, critical ethnography, arts activism) that allows it to flourish as a groundbreaking and singular entity within the dance field. The challenge is that dance and the department’s interdisciplinary programs could become invisible to outside funders, college counselors, and students because they do not know where to look on campus for our programs, since all the other art forms have their own departments.

3. Shared resources for the School and the Department.

The current proposal indicates that the redefined School will retain its current funding levels for each of the departments, but at the administrative level, there will be a split of resources in the areas of IT, Academic Personnel, HR Management, and Operations. The proposed new SOM will gain new resources from the Chancellor to support the new administrative components of its school along with the additional support of endowed gifts by Herb Alpert. While it may be perceived that it is to our benefit that the two schools have shared resources similar to other schools and the College, the challenge is that those shared components may not be adequately supported in terms of capacity and management issues. It will be critical to conduct regular assessment of the effectiveness of these shared resources in support of both schools and to address this issue in a timely and effective manner.

4. Identifying New Resources.

The aforementioned programs, courses, and initiatives described in the “Benefits” section (#2) would require funding support (potentially a challenge) from the Dean’s office and/or from endowed and named gifts, and engagement by interested faculty from the other departments of the School.

While noted as a potential benefit to the department above (#5) with new opportunities during UCLA’s Centennial Campaign, the challenge for the new Dean in the redefined School is to identify the needed donors for the School and specifically for our department within a shortened timeframe during the Centennial Campaign since a new Dean would not be in place (estimated 2016 appointment) until after this proposed redefinition of the School is approved.

B. Predict how the redefined school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

1. WACD envisions a broader framework for encompassing the arts at UCLA. We believe that the three Schools (TFT, HASOM, and SOAA) would benefit from and have greater impact if they shared an overarching institutional umbrella under a single name.

While the management of each school separately from the standpoint of administration, curricula, and funding may be a logical step forward, the Arts at UCLA nevertheless deserve to be part of a grander and more generative vision. A new Associate Chancellor for the Arts will be an asset, but cannot be the sole mechanism whereby the arts have a focal point and a voice.
We hope that the coming years will allow discussion of ways whereby the arts can gain a place of undeniable prominence and presence in the larger framework of the UC system and its great academic, intellectual and research strengths.

2. **The School of the Arts and Architecture will be endowed for $60 million or more and the annual yield (payout) will provide approximately $3,000,000 for faculty chairs, undergraduate fellowships, and graduate fellowships, as well as annual funds for academic programs.**

Even though UCLA’s economic situation continues to improve, it is clear that any substantial increase in appropriated funds (General Funds) will be small. Having a school-wide endowment, similar to the music school endowment, will be critical. Specifically, WACD envisions support for: 1) endowed chairs for faculty, 2) programmatic needs such as for its Art and Global Health Center, 3) various public series and implementing initiatives cited earlier, and 4) fellowships and scholarships for student recruitment and support.

3. **WACD envisions dynamic networks formed within the School through activism, public service, ethnography, health, science, and education.**

There is already evidence of this exciting network building within the School’s growing VAPAE Minor program and the range and number of centers in the School, as well as a new Associate Dean designated to oversee Community Outreach and Arts Education. From the study and practice of the arts through visual arts and body- and movement-based practices, the application of our students’ knowledge and skills in real world contexts are crucial to develop so that they may graduate with greater assurance to find relevant employment and contribute for the better good in diverse communities.

4. **WACD envisions the development of all the possible interdisciplinary programs that are self-evident in the curricular and faculty/student strengths of the four departments.**

With the School’s remarkable faculty strengths and its hallmark of crossing or opening boundaries, the development of a series of innovative multidisciplinary programs would give cutting-edge definition and vision to the *redefined* School of the Arts and Architecture. Just as each department will excel in their respective arenas, WACD will encourage intellectual and practice-based approaches that contribute to the study of the arts through examination of theories of culture, performance and the body, the dynamics of local/global artistic production and consumption, and a firm commitment to the capacity of the arts to effect change and transformation in the 21st century.

Finally, Chancellor Block has invited WACD Professor Peter Sellars to found The Boethius Institute at UCLA, to mobilize artists and scholars to consider “hot button topics of public import” demanding multidisciplinary approaches. Artists, scholars, and activists creating new vocabulary and imagery will advance the profile of the School and should receive Centennial Campaign attention and support.
SECTION 6.
EVIDENCE SATISFYING THE FOUR UC CRITERIA FOR RESTRUCTURING A SCHOOL

In the last section of the Proposal, information from previous sections is summarized to demonstrate that the redefined School satisfies UC’s key factors in the assessment of a new or restructured school: 1) academic rigor, 2) financial viability, 3) benefits the academic units, and 4) meets campus and UC system priorities.

Academic Rigor of the Education and Research Programs

The redefined School of the Arts and Architecture will include four top-rated departments with internationally acclaimed faculties. UCLA’s graduate programs in the “fine arts” were collectively ranked #4 in the nation, by U.S. News and World Report in 2012, with four UCLA specializations ranked in the top ten. In all four departments, there is an ardent focus on excellence in education. Curricula are rigorous and innovative. Most undergraduate students complete a capstone project in their junior/senior years, and graduate students complete a creative or scholarly project that becomes part of a dissertation, thesis, or creative portfolio.

Awards accorded to ladder faculty in the School are noted in the short bio-sketches (Appendix B). Major awards selected from the bio-sketches are listed below to illustrate the breadth of top accolades received by faculty recently. This is a sample rather than a comprehensive listing:

Professor Peter Sellars (World Arts and Cultures/Dance) was named the 2014 Polar Music Prize laureate; he is also a recipient of a MacArthur Fellowship and the Sundance Institute’s Risk Takers Award. Professor Rebeca Mendez (Design|Media Arts) was awarded the 2012 National Design Award by the Smithsonian’s Cooper-Hewitt, National Design Museum. Professor Hitoshi Abe (Architecture and Urban Design) received the 2003 Architectural Institute of Japan Award for “Reihoku Community Hall.” Professor Catherine Opie (Art) received the Julius Shulman Excellence in Photography award in 2014, and Professor Charles Ray (Art) was elected to the American Academy of Arts and Sciences.

Professors Christian Moeller and Jennifer Steinkamp (Design|Media Arts) won awards for the public arts from Americans for the Arts in 2013 and 2014. Professor Thom Mayne (Architecture and Urban Design) received the Pritzker Prize in 2005 and the McDowell Medal in 2008. Professor Adrian Saxe (Art) is a recipient of a Flintridge Foundation Visual Artists award for his innovative ceramics. Professor Mary (Polly) Nooter Roberts was decorated as a Knight of the Order of Arts and Letters by the Republic of France (2007) for her work with francophone African arts and artists.

Professors Neil Denari and Craig Hodgetts (Architecture and Urban Design) received the Los Angeles American Institute of Architecture Gold Medal Award. Professor Barbara Kruger (Art) was awarded the Golden Lion Award for Lifetime Achievement at the 51st Venice Biennale. Professor David Shorter (World Arts and Cultures/Dance) is recipient of the Chicago Prize for Best Book in Folklore for We Will Dance Our Truth: Yaqui History in Yoeme Performances (2009). Professor Peter Lunenfeld (Design|Media Arts) is the creator and editorial director of the award winning Mediawork project, a cross-platform publishing series for MIT Press.

An exhibition of Professor Andrea Fraser’s (Art) on new genres was awarded the Wolfgang Hahn Prize. World Arts and Cultures/Dance Professors Victoria Marks and David Rousseve were recent recipients of Guggenheim Fellowships. Professor Casey Reas (Design|Media Arts) won the 2005 Golden Nica award from Ars Electronica for his work on processing software language. Professor Dana Cuff (Architecture and Urban Design) founded cityLab, which was named one of the top four “urban think tanks” in the country by Architect Magazine in 2009.
**Financial Viability of the Restructured School and its Four Departments**

Reducing the size of the School of the Arts and Architecture (SOAA) will not alter the support to any department continuing in the *redefined* School. In total, the four departments have annual revenues of ~$22 million (data from Table 5). The SOAA Dean’s Office will be restructured; all current staff will retain their jobs and be housed in the Broad Art Center. Most of the staff will provide service for the (*redefined*) SOAA while some will be in a “Shared Central Unit” that will provide service for SOAA and the new music school. To ensure the staff in the central units will be sufficient in size to assist both schools, more General Funds (~$260,000) will be added to key units.

Both Perloff Hall (Department of Architecture and Urban Design) and the Warner MFA Art Studios in Culver City (Department of Art) need upgrading and renovations. Future plans for these buildings will depend largely on donor funds being secured. An architect’s plan to redesign Warner was completed recently and awaits funding. When planning for these improvements for Perloff and Warner has advanced further and donor prospects are identified, these projects will be added to UCLA’s Capital Financial Plan.

While there is concern about the financial health of the new self-supporting Master of Architecture II degree program, the program has only completed its first full year (2013-14), and it is anticipated that the program will be solvent (break even) and begin to earn money by the end of the third year (2015-16).

The funding provided by External Affairs for the SOAA Development Office will not change and an independent development office will be created for the music school. The current Development Director and staff will be able to concentrate on the visual and performing arts, and will not be engaged in fundraising activities for the new music school. This expansion is consistent with UCLA’s Centennial Campaign to invest more in an infrastructure that will be effective in raising funds from alumni, other private donors, and foundations.

**Benefits Associated with the Proposed Change**

In the *redefined* School of the Arts and Architecture, the four departments and UCLA will be able to:

1) **Create a more focused brand and leadership for the School.**

The School will have an opportunity to rebrand itself. In doing so, the faculty and Dean must articulate the School’s multiple dimensions—it is not a School of Art and Architecture but a School of the Arts and Architecture, including dance, design, performance, and the study of the arts, world cultures, as well as architecture and urban design.

Since the founding of the UCLA School of the Arts in 1991, the deans have been scholars and/or performers of music. Although the current dean and former deans have worked to advance all components of the school, the non-music faculty has often expressed a desire to be represented by a dean with expertise in the visual arts, design, architecture, and the performing arts. With the refocusing of the School, the faculty has an opportunity to search for
Proposal to Redefine the School of the Arts and Architecture (January 8, 2015)

a dean with expertise in these fields. This will be important particularly during the Centennial Campaign and future efforts to brand the school and build stronger relationships with the arts and architecture communities in the greater Los Angeles area and nationwide.

2) Promote academic collaborations and foster new programs among the four departments.

The School’s stellar faculty with its commitment to interdisciplinary education and research is poised to consider the development of innovative academic programs that would give cutting-edge definition to the refocused School. Among those suggested is a Critical Curatorial and Museum Studies degree program that has been under discussion since 2007.

3) Improve fundraising.

The formation of a School with a more focused identity and fewer numbers of departments will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. Currently units remaining in the School of the Arts and Architecture have annual revenues from endowments and gifts of about $2.36 million, which is nearly 11% of the total annual revenues. During the campaign, the goal is to increase annual revenue from gifts and endowments. A plan for a school-naming gift will also be developed.

Satisfies Campus and System Priorities

UCLA has invested heavily in the visual and performing arts since its founding almost 100 years ago, and its continued investment is unmatched by other campuses in the UC system. The Chancellor, EVC/Provost, and the SOAA Dean strongly support the restructuring plan, as does the leadership of the Academic Senate. At the June meeting, the Executive Board of the Academic Senate endorsed the pre-proposal (letter from Chair Jan Reiff in Appendix A).

The Chancellor’s Council on the Arts embraced the proposal at its June 11, 2014 meeting. The new Council was established in the fall of 2013 to advise the Chancellor and deans on “opportunities related to the arts, performance creativity and related scholarship at UCLA” and to consider “organizational changes” that “promote greater collaboration across disciplines.” Council membership includes community members, directors of UCLA’s public arts programs, and faculty representing the performing and visual arts, as well as the humanities.

The affected faculty is largely supportive of the proposal to redefine the School of the Arts and Architecture. The majority of faculty who cast a ballot voted in favor of the proposition: DMA (100%), AUD (86%), Art (70%), and WACD (52%). Of the 67 ladder faculty eligible to vote, 46% did not cast a ballot. The low turnout suggests that many faculty were not fully invested in the review process, perhaps because they saw the realignment as a fait accompli, driven largely by the administration’s desire to establish a School of Music and/or believed the proposal to redefine the School would have little benefit for the four remaining departments.
Lastly, the University of California and UCLA are dedicated to three overarching priorities:

1) scholarly research and creative works,
2) undergraduate, graduate, and professional education; and
3) professional, civic, and global engagement and service.

The ladder faculty members of the School of the Arts and Architecture are internationally recognized artists and scholars and highly ranked by their peers for their creative works, stellar performances, and vanguard research. In addition, the ladder faculty, along with an outstanding cohort of temporary faculty (lecturers and adjuncts), are dedicated teachers and scholars who continue to nurture a number of innovative and highly ranked academic programs, leading to three liberal arts degrees: Bachelor of Arts, Master of Arts, and Doctor of Philosophy, as well as two professional degrees: Master of Architecture and Master of Fine Arts. The four departments also sponsor a rich array of programs devoted to public service and community engagement in a range of areas including: K-12 in school, afterschool and summer arts education programs, outreach programs for multiple publics, and collaborative projects with national and international organizations.

In summary, evidence presented in the Proposal demonstrates that the education and research programs of the four departments proposed for the redefined School of the Arts and Architecture have academic rigor and financial viability. Furthermore, the restructuring of the School will have benefits and satisfy the priorities for UCLA and the University of California.
## Appendix A

### Letters regarding the *Pre-Proposal* and the *Proposal*

<table>
<thead>
<tr>
<th>Date</th>
<th>From/To</th>
<th>Content</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 10, 2014</td>
<td>From: Jan Reiff To: Scott Waugh</td>
<td>Academic Senate Executive approves Pre-proposal to be sent to UC Office of the President and the UC Academic Council</td>
<td>45</td>
</tr>
<tr>
<td>June 16, 2014</td>
<td>From: David Schaberg and Christopher Waterman To: Scott Waugh</td>
<td>Submission of Pre-proposal to EVC/Provost and Chancellor</td>
<td>47</td>
</tr>
<tr>
<td>June 19, 2014</td>
<td>From: Scott Waugh To: David Schaberg &amp; Christopher Waterman</td>
<td>Agreement to provide funds and to support the proposals to establish a SOM and redefine SOAA</td>
<td>49</td>
</tr>
<tr>
<td>June 23, 2014</td>
<td>From: Christopher Waterman To: SOAA faculty</td>
<td>Save-the-date notice for the September 22nd Academic Gathering</td>
<td>50</td>
</tr>
<tr>
<td>June 25, 2014</td>
<td>From: Christopher Waterman To: UCLA Arts Board of Visitors</td>
<td>Notifying the Board members of the proposal to establish a SOM and redefine SOAA</td>
<td>51</td>
</tr>
<tr>
<td>June 26, 2014</td>
<td>From: Christopher Waterman To: SOAA staff</td>
<td>Notifying the SOAA staff of the proposal to establish a SOM and redefine SOAA</td>
<td>53</td>
</tr>
<tr>
<td>July 1, 2014</td>
<td>From: Chancellor Gene Block To: Aimee Dorr</td>
<td>Submission of Pre-proposal to UCOP and the UC Academic Council</td>
<td>55</td>
</tr>
<tr>
<td>July 2, 2014</td>
<td>From: Judith L. Smith To: Members of the two faculty workgroups</td>
<td>Appointment letter for faculty in the two workgroups</td>
<td>56</td>
</tr>
<tr>
<td>September 5, 2014</td>
<td>From: Judith L. Smith To: Department Chairs on workgroups</td>
<td>Recommended format for Chair’s memo to faculty about September 22nd gathering</td>
<td>57</td>
</tr>
<tr>
<td>October 20, 2014</td>
<td>From: Mary Gilly To: Aimee Dorr</td>
<td>UCLA Pre-proposal is worthy of continued development; UC Academic Council Chair w 3 committee letters</td>
<td>59</td>
</tr>
<tr>
<td>October 21, 2014</td>
<td>From: Linda Bourque To: Judith L. Smith</td>
<td>Enfranchisement of “Affected Faculty” for Proposed School of music and Re-organization of School of the Arts and Architecture</td>
<td>63</td>
</tr>
<tr>
<td>November 10, 2014</td>
<td>From: Linda Bourque To: Judith L. Smith</td>
<td>Rulings on various voting procedures</td>
<td>66</td>
</tr>
<tr>
<td>November 10, 2014</td>
<td>From: Aimee Dorr To: Chancellor Gene Block</td>
<td>UCOP comments on the Pre-proposal</td>
<td>69</td>
</tr>
<tr>
<td>December 1, 2014</td>
<td>To: Faculty eligible to vote on redefining SOAA</td>
<td>NOTICE OF PENDING VOTE</td>
<td>71</td>
</tr>
<tr>
<td>December 15, 2014</td>
<td>To: Faculty eligible to vote on redefining SOAA</td>
<td>TIME-TO-VOTE NOTICE</td>
<td>72</td>
</tr>
</tbody>
</table>
June 10, 2014

Scott L. Waugh
Executive Vice Chancellor and Provost

RE: Pre-proposal for the Herb Alpert School of Music

Dear Scott:

The Executive Board of the Academic Senate invited Judi Smith as the representative of Deans Waterman and Schaberg to attend its meeting on June 5 to present the draft of the pre-proposal to establish the Herb Alpert School of Music as an academic unit. To prepare for the meeting, we pre-circulated the draft (as of June 2) to all who attended. To have the best representation for considering the pre-proposal, we made sure the Chairs of Graduate and Undergraduate Council were present and asked the Vice Chair/Incoming Chair of the Committee and Planning and Budget to attend. Inviting next year’s CPB chair was necessary because the 2013-2014 chair is a member of one of the affected departments and had to recuse herself.

In its discussion following Judi’s presentation, the Executive Board voted unanimously to support the deans’ plan to forward the pre-proposal to the Office of the President and to support the further development of a full proposal for the new school this summer. As you know, the Senate, in its most recent program review of the Department of Music and in the reviews of Ethnomusicology and Musicology now being completed, recommended that the departments and administration consider creating a “real” School of Music in addition to the “virtual” school that now exists. Each of the three review teams felt that some of the synergies already emerging in the latter would develop more fully if the former came into being and the Executive Board was pleased to see that those recommendations helped shape the pre-proposal. We hope that, as the faculty from the three departments work together to develop the full proposal, the School of Music will develop into a new kind of music school that builds on the celebrated strengths of all three departments. The Board also appreciated the efforts outlined in the pre-proposal to ensure that the impact on the School of Arts and Architecture would not be detrimental and to allow the faculty in the Musicology Department to maintain their close ties with the Division of Humanities.

The Board does have many questions that we expect will be answered in the full proposal that will be vetted by the full range of Senate committees. We anticipate, for example, that the faculty charged with drafting the proposal will pay attention to the departmental concerns raised in the aforementioned program reviews. We also anticipate that the proposal will speak directly to the ways in which the combined educational efforts already underway in the virtual school have benefitted undergraduate and graduate students alike and suggest ways in which their
educational experiences will be even better in the proposed new school. We expect that the full proposal will also indicate how this reconfiguration will serve the faculty and their research needs in both the Schools of Music and Arts and Architecture.

These discussions, however, lie in the future after the faculty design the new school and work with the administration to ensure that it can achieve the aspirations that guided the pre-proposal. The Senate looks forward to seeing – and reviewing – the results of that effort.

Best,

Jan Reiff
Chair, Academic Senate

cc: Dean Christopher Waterman, School of Arts and Architecture
    Dean David Schaberg, Humanities
    Judi Smith, Emerita Vice-Provost for Undergraduate Education
    Linda Sarna, Past Chair, Academic Senate
    Joel Aberbach, Vice Chair, Academic Senate
    Leo Estrada, Incoming Vice Chair, Academic Senate
    Linda Mohr, CAO, Academic Senate
June 16, 2014

Dear Scott,

We write to submit the Pre-proposal for Reconstitution to establish the UCLA Herb Albert School of Music and redefine the School of Arts and Architecture. We have discussed the reconstitution widely and have concluded that it is worthy of pursuing.

The School of Music would be established with the transfer of three funded departments: ethnomusicology and music from the School of Arts and Architecture and musicology from the Division of Humanities in the College of Letters and Science. As you know, the departments are already linked through the virtual Herb Albert School of Music. The School of Music would be the first of its kind in the UC system and provide a new model for music studies, with balanced resources devoted to vanguard scholarship and stellar performance of European classical music, world music, popular music, and jazz. The new school will have a broad, ambitious, and unconstrained focus on music.

With music transferred from Arts and Architecture, the School would become an academic unit with four rather than six departments. It would be redefined by its collective focus on the advancement of innovative scholarship and stellar creativity in the visual arts, dance, and architecture. The School of the Arts and Architecture with its exceptional faculty and students would lead the nation in defining new dimensions in these fields, as well as exploring the meaning of creative expression and design in the modern world.

At least one of us has met with the faculties of the affected departments, and the facilitator you appointed to assist us, Emerita Dean/Vice Provost Judith Smith, has had meetings with individual faculty members to answer their questions and address their concerns. We have shared drafts of the pre-proposal with the Chairs and MSOs of the affected departments, the Faculty Executive Committee of the School of Arts and Architecture, the Executive Board of the Academic Senate, as well as senior administrators copied here within.

The pre-proposal is a blueprint for the proposed reconstitution, and it contains information about the departments (faculty, degree programs, and funds) to be transferred to the proposed music school, as well as those who will remain in the redefined arts and architecture school. While the reconstitution can be achieved largely with existing funding, new funding would be required to create a dean’s office for the new school, as well as to address the chronic shortage of staff support in Schoenberg. The UCLA Office of Academic Planning and Budget has provided a financial plan,
included in the pre-proposal, for establishing the dean’s office, and we have been encouraged by your assurance that this funding would be provided by the Chancellor’s Office.

Faculty discussions of the proposed reconstitution have been often lively and always engaging. The faculty have raised thoughtful concerns, many of which we are confident will be satisfactorily addressed. During the past week, we have received a letter from each chair, indicating the faculty is willing to proceed with the details of the Full Proposal, and we have appointed a writing committee to work with Judith Smith during the summer and fall to prepare a draft that will be reviewed and voted on by all the faculty, as well as the Faculty Executive Committees of the Arts and Architecture and the College of Letters and Science.

We urge you and the Chancellor to endorse this pre-proposal. We understand the next step in this process is for the Chancellor to send the Pre-proposal to the Office of the President, University of California, along with his endorsement and that of the Executive Board of the Academic Senate, Los Angeles Division. If we can be of further assistant in preparing materials for this transmission, please let us know.

Cordially,

David Schaberg
Dean of Humanities, College of Letters and Science

Christopher Waterman
Dean of the School of Art and Architecture

cc.  Janice Reiff, Professor and Chair of the Academic Senate
     Robin Garrell, Vice Provost, Graduate Education
     Carole Goldberg, Vice Chancellor, Academic Personnel
     Steven Olsen, Vice Chancellor and Chief Financial Officer
     Rhea Turteltaub, Vice Chancellor, External Affairs
     Glyn Davies, Associate Vice Chancellor, Academic Planning and Budget
     Hitoschi Abe, Chair, Architecture and Urban Design
     Rosina Becerra, Chair, Ethnomusicology
     Michael Dean, Chair, Music
     Raymond Knapp, Chair, Musicology
     Angelia Leung, Chair, World Arts and Cultures/Dance
     Willem-Henri Lucas, Chair, Design Media Arts
     Hirsch Perlman, Chair, Art
     Daniel Neuman, Interim Director, UCLA Herb Albert School of Music
June 19, 2014

Dean David Schaberg, Division of Humanities
Dean Chris Waterman, School of Arts and Architecture

Dear David and Chris:

Thank you for your letter of June 16, 2014 and the transmittal of the Pre-proposal for Reconstitution to establish the Herb Alpert School of Music and to redefine the School of Arts and Architecture. The pre-proposal is very comprehensive and should serve the campus well in this, the first phase of a two-year process. As you know, I strongly support these proposals and agree it is time to establish the school of music as an official academic unit.

To that end, I am prepared to provide the funds needed to establish a new dean’s office. Also, I am willing to provide the additional resources to enlarge the central staff in Schoenberg who currently serve the three music departments. These funds will be available after an HR study is conducted to recommend the most effective level of staffing.

I received a letter from the Chair of the Academic Senate, Jan Reiff, announcing that the Executive Board has unanimously endorsed the plan. With the Senate’s endorsement and your assurance that the pre-proposal has been discussed by all affected faculty, who are willing to proceed to writing the full proposal, I have recommended that Chancellor Gene Block formally submit the pre-proposal to the UC Provost and Executive Vice President, Aimee Dorr, and the Chair of the UC Academic Council, William Jacob, by July 1, 2014.

The Pre-proposal for Reconstitution is a significant step in enhancing the profile of the Arts at UCLA and the quality of our academic programs. I am pleased that you support this process and look forward to working with you on bringing it to fruition.

Sincerely,

Scott L. Waugh
Executive Vice Chancellor and Provost

cc: Academic Senate Chair Jan Reiff
Academic Gathering, September 22: Daylong Meeting

June 23, 2014 (sent by email)

Dear Colleagues,

I’m writing to ask you to save the date of **Monday, September 22, 2014 from 9:30 am to 4:00 pm** for an Academic Gathering of the three departments of the UCLA Herb Alpert School of Music (Ethnomusicology, Music, and Musicology) and the Departments of Architecture and Urban Design, Art, Design | Media Arts and World Arts and Cultures/Dance.

The focus of this all-day event will be to review and redraft the proposal to establish the UCLA Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture. EVC/Provost Scott Waugh and Chancellor Gene Block will both be in attendance.

The tentative agenda is as follows:

- Two Plenary Sessions (one with EVC Waugh & one with Chancellor Block)
- Breakout Sessions by Department and by the (proposed) new schools
- Lunch served between 12 noon and 1:00 pm
- End of session reception at the Chancellor’s Residence from **4:30-6 pm**, hosted by Gene and Carol Block

A more detailed agenda and confirmation of the location(s) will be distributed at the end of August.

All faculty members are invited. Four graduate students from each department will also be invited to attend, as well as a number of consulting administrators and support staff.

Please contact Sharon Clark at sclark@arts.ucla.edu to let her know if you will be able to attend. If possible, please let us know by Friday, July 11th if you’ll be able to participate, as this will greatly assist us in the planning for the plenary and breakout sessions.

I would like to personally request that you make every effort to attend this gathering, which will be an opportunity to participate in the process of creating a new organizational scheme for the arts at UCLA, as well as to voice any suggestions or concerns you have to the top leadership on campus.

Sincerely,

Christopher Waterman
Dean
June 25, 2014 (sent by email)

Dear Members of the UCLA Arts Board of Visitors:

I am writing to inform you about a significant structural change that is being proposed for the UCLA School of the Arts and Architecture.

Chancellor Block is proposing to establish the Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture.

The new School of Music would be created by combining the Departments of Ethnomusicology and Music, currently in Arts and Architecture, and the Department of Musicology from the Humanities Division of the UCLA College, and would be headed by its own Dean and have its own Board of Visitors.

The redefined School of the Arts and Architecture would comprise four departments -- Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance-- and would remain a national leader in scholarship and creative work in the visual arts, architecture, design and digital media, dance, and the interdisciplinary study of performance. Through its research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

Together with the School of Theater, Film and Television, the School of Arts and Architecture and the Herb Alpert School of Music will form a triad of professional arts programs unmatched in American higher education in terms of scope, diversity, and quality. Campus leadership envisions that each school will be a national leader in its respective field, creating forward-looking ways to foster teaching, research and creative production across all of the arts disciplines.

It is anticipated that this change would formally go into effect July 1, 2016.

While planning for the establishment of the new School of Music is still in its very early stages, the Chancellor’s office has committed to providing funding for the appointment of the new dean and the establishment of the dean’s office. No resources currently held by individual departments in the School of the Arts and Architecture will be utilized for this purpose.

A blueprint for this proposed reorganization of the academic departments in the current School of the Arts and Architecture is currently being developed for submission to the UC Office of the President. This “pre-proposal” is the first step in the process required by the University of California for the establishment of a new school.
In my view, the proposed reorganization responds to a concern of the Board of Visitors that goes back at least a decade, when we had a vigorous discussion about the limitations of our current structure with then Chancellor Albert Carnesale. I believe that the new organizational structure is clearer and more rational and will be easier to explain to our constituents in the community, particularly potential benefactors. This will be a major advantage as we move forward into the university’s Centennial Campaign, upon which so many of our dreams for the future of the arts at UCLA depend.

Harold Williams and I look forward to sharing details of this process, discussing the implications of the planned reorganization, and garnering your input when we come together at our first board meeting this fall. I will, of course, keep you apprised of any major developments in the interim.

Sincerely, and with best collegial regards,

Dean, School of the Arts and Architecture
June 26, 2014 (sent by email)

To the Staff of the UCLA School of the Arts and Architecture:

As some of you may have heard, Chancellor Block is proposing to establish the Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture.

The new School of Music would be created by combining the Departments of Ethnomusicology and Music, currently in Arts and Architecture, and the Department of Musicology from the Humanities Division of the UCLA College, and would be headed by its own Dean.

The redefined School of the Arts and Architecture would comprise four departments -- Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance-- and would remain a national leader in scholarship and creative work in the visual arts, architecture, design and digital media, dance, and the interdisciplinary study of performance. Through its research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

Together with the School of Theater, Film and Television, the School of Arts and Architecture and the Herb Alpert School of Music will form a triad of professional arts programs unmatched in American higher education in terms of scope, diversity, and quality. Campus leadership envisions that each school will be a national leader in its respective field, creating forward-looking ways to foster teaching, research and creative production across all of the arts disciplines.

It is anticipated that this change would formally go into effect July 1, 2016.

While planning for the establishment of the new School of Music is still in its very early stages, the Chancellor’s office has committed to providing funding for the appointment of the new dean and the establishment of the dean’s office. No resources currently held by individual departments in the School of the Arts and Architecture will be utilized for this purpose, and no plans are being considered that would affect current staff positions in the departments.

A blueprint for this proposed reorganization of the academic departments in the current School of the Arts and Architecture is currently being developed for submission to the UC Office of the President by July 1, 2014. This “pre-proposal” is the first step in the process required by the University of California for the establishment of a new school.

I believe that the new organizational structure is clearer and more rational and will be easier to explain to our constituents in the community, particularly potential benefactors. This will be a major advantage as we move forward into the university’s Centennial Campaign, upon which so many of our dreams for the future of the arts at UCLA depend.
If you are interested in learning more about the initial planning stages for the new School of Music, you may request a copy of the pre-proposal after it is finalized and submitted to the UC Office of the President on July 1st. We will keep you apprised of any major developments in the interim.

Sincerely, and with best collegial regards,

Christopher Waterman
Dean
Provost and Executive Vice President  
University of California Office of the President  
1111 Franklin Street, 12th Floor  
Oakland, CA  94607

Dear Aimee:

I am pleased to submit UCLA’s Pre-proposal for Reconstitution to establish the UCLA Herb Alpert School of Music and to redefine the UCLA School of the Arts and Architecture. Drafts of the pre-proposal have been widely circulated on campus during the spring term, and the plan has the endorsement of the Executive Board of the Academic Senate, the affected faculty, and the deans. While the reconstitution can be achieved largely with existing funding, new funding from my office will be required to create a dean’s office for the new school, and I am prepared to meet this commitment.

Because resources are at hand to establish a music school and a substantial philanthropic gift already led to the creation and naming of the UCLA Herb Alpert School of Music in 2007, I request the UC President’s Office and Academic Council to expedite the pre-proposal review phase to provide UCLA with feedback by the end of the 2014 fall term, on or before December 1, 2014.

For the next six months, UCLA will be completing the Full Proposal and working through our campus procedures outlined in the Senate’s Appendix V (Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units). Feedback from reviews by the President’s Office and the Academic Council by December 1, 2014 will permit us to incorporate any needed information into the final draft of the Full Proposal, making it possible for faculty to vote during the winter term, 2015.

I am hopeful that all of the necessary actions can be completed for the UC Regents to approve the establishment of the new school by July 1, 2016. The creation of two schools, each with a more focused identity, will carry a variety of important academic benefits and will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. The support of the arts, in all of its dimensions, is a critical component of UCLA’s Centennial Campaign.

Thank you for your expedited review of this pre-proposal.

Sincerely,

Gene D. Block  
Chancellor

cc:  
UC Academic Senate Chair William Jacob  
UCLA Academic Senate Chair Janice Reiff  
Dean of Humanities David Schaberg  
Dean of School of the Arts and Architecture Chris Waterman
Summer Workgroup to draft the Full Proposal to redefine the School of the Arts and Architecture
Art: Hirsch Perlman (Chair) and Patty Wickman
Architecture and Urban Planning: Hitoshi Abe (Chair) and Neil Denari
Design Media Arts: Rebecca Allen (Chair) and Peter Lunenfeld
World Arts and Cultures/Dance: Angelia Leung (Chair) and Polly Roberts

Summer workgroup to draft the Full Proposal to establish the UCLA Herb Alpert School of Music
Ethnomusicology: Rosina Beccera (Chair) and Steve Loza
Music: Neal Stulberg (Chair) and Frank Heuser
Musicology: Ray Knapp (Chair) and Robert Fink

On behalf of Dean Chris Waterman and David Schaberg, I write to thank you for agreeing to help draft the two aforementioned proposals. The two workgroups listed above will work separately and each includes the Chair and one faculty representative from each of the affected departments.

The Full Proposal will include all information contained in the Pre-Proposal, and in addition, there will be a response addressing the following:

1. Identify and discuss significant benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of the key challenges identified; and
2. Predict how the new or redefined school might advance in ten years time, from 2016 to 2025, and forecast key contributions the department will make to this predicted advancement.

Your responsibilities this summer will be to prepare the “pre-draft” of your own department’s response and to assist your workgroup in drafting (or revising) the required Academic Senate Bylaws and Regulations for the new or redefined school. There will be ample opportunity for the faculty writ large to review and help re-draft these documents. The first vetting sessions will occur at the recently announced September 22 Academic Gathering. You will be working with me to plan this meeting.

I will be assisting each workgroup throughout the summer. I do not believe the workload for individual members will be too burdensome. The Provost/EVC Scott Waugh is supporting our work and has authorized the following compensation: one faculty representative from each department will have the option of receiving $8,000 as a summer stipend (salary – to be paid at the end of August) or $8,000 placed in a departmental “fund” for professional expenditures, such as research travel, purchasing supplies or computer items, or paying a student worker to assist in a research project (available September 1). For Chairs with 2/9th support, there will be no additional compensation, but those with 1/9th summer support will have the same options described for faculty representatives.

My assistant for this project, Ms. Myrna Dee Castillo, will be contacting you soon by email to schedule the workgroup meetings. Please contact me by email if you have any questions or concerns. I look forward to working with you this summer.

Cordially,
Judith L. Smith
Emerita Vice Provost/Dean (on recall)

cc.
Associate Provost Maryann Gray
Dean David Schaberg, Humanities
Dean Chris Waterman, SOAA
EVC/Provost Scott Waugh
September 5, 2014

I write to remind you about the Sept 22 Fall Gathering, which has been planned by the summer workgroup on which (name of faculty) and I represented the department. If you have not indicated your attendance, please reply directly to Jason Corbett at jcorbett@arts.ucla.edu by September 11. It is important we have an accurate attendance count for lunch.

I am attaching the agenda for the fall gathering and two important PDF documents that I ask you to read before September 22. The meeting starts promptly at 11:30 am with a brief plenary session in the Broad Auditorium, followed by a faculty meeting with lunch. The agenda for the gathering is attached.

At our faculty meeting, we will focus on two issues:

1. An overview of the Preliminary Draft of the **A ‘New’ School of the Arts and Architecture for UCLA – A Proposal to Redefined an Existing School** (see attached PDF).

3. **MAIN FOCUS**: A discussion of the department’s to the proposed actions. This response is attached and was drafted based on discussions we had as a faculty. This is a “preliminary draft” and the faculty will continue to vet and edit it at regular faculty meetings during the fall term, to be finalized by December 1, 2014.

After lunch, we will return to the Broad Auditorium to gather with colleagues from the proposed school of music (who are also meeting that day to vet their proposal to establish a new school) to discuss the UCLA Centennial Campaign and the role of the new school in the campaign.

This session will end with brief comments from Chancellor Gene Block focusing on the role of the arts in the campaign and announcing ways in which he will highlight and support the arts in the coming years. After this session, the Chancellor has invited us to attend a reception at the Residence, which is just steps away from the Broad Art Center.
The School of the Arts and Architecture
Schedule the Academic Gathering
September 22, 2014

11:30  Plenary Session (Broad Arts Center Auditorium)

Welcoming remarks by Dean Chris Waterman and an introduction to the Academic Senate Appendix V process by Chair Jan Reiff (History)

12:00 – 2:30  Departmental Meeting and Lunch (breakout rooms to be announced)

Departments will review the mission of the school and the department’s role in that mission; departments will also review the responses drafted this summer outlining 1) the benefits and challenges of the new alignments, and 2) vision for the school looking into ten years ahead.

2:45 – 3:25  Development Convocation (Broad Auditorium; music faculty will join)

Light Refreshments

UCLA’s Centennial Campaign and the role of the School of the Arts and Architecture and the proposed Herb Alpert School of Music (Shelia Bergman, Laura Parker, and Chris Waterman). Discussion of new goals for the campaign in light of the proposed restructuring.

3:30  Chancellor Gene Block

Remarks about the re-organization, importance of the visual and performing arts at UCLA, the role of the UCLA Centennial Campaign. Session will end with questions from the audience.

4:15 Closing Remarks by Dean Chris Waterman

4:30-6:30  Reception at the Chancellor’s Residence, hosted by Gene & Carol Block
AIMÉE DORR  
PROVOST AND EXECUTIVE VICE PRESIDENT  
UNIVERSITY OF CALIFORNIA  

Re: UCLA’s pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture  

Dear Aimée:  

In accordance with the *Universitywide Review Processes For Academic Programs, Units, and Research Units* (the “Compendium”), the Academic Senate has solicited input from the University Committee on Educational Policy (UCEP), the University Committee on Planning and Budget (UCPB), and the Coordinating Committee on Graduate Affairs (CCGA) regarding the UCLA pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture.  

The Senate’s three “Compendium Committees” are unanimous in their view that UCLA’s pre-proposal is worthy of continued development. We look forward to reviewing the full proposal in the future.  

Sincerely,  

Mary Gilly, Chair  
Academic Council  

Encl:  UCEP, UCPB, and CCGA Comments  

Cc:  Academic Council  
Chief of Staff Jones  
Senior Policy Analyst Banaria  
Executive Director Baxter  
Senate Executive Directors
October 10, 2014

Mary Gilly, CHAIR
ACADEMIC SENATE

Re: UCLA’s Pre-proposal for Reconstitution to Establish the UCLA Herb Alpert School of Music and to Redefine the UCLA School of the Arts and Architecture

Dear Mary,

UCEP discussed the UCLA’s Pre-proposal for Reconstitution to Establish the UCLA Herb Alpert School of Music and to Redefine the UCLA School of the Arts and Architecture during our meeting on October 6th. The committee members did not identify any red flags and looks forward to receiving the final proposal from UCLA.

Please feel free to contact me if you have any questions.

Sincerely,

Tracy Larrabee, Chair
UCEP
MARY GILLY, CHAIR  
ACADEMIC COUNCIL

RE:  UCLA School of Music Reconstitution Pre-proposal

Dear Mary,

The University Committee on Planning and Budget (UCPB) considered the UCLA School of Music Reconstitution Pre-proposal at its meeting of October 7, 2014. The committee supports the pre-proposal, and we look forward to evaluating the full proposal when it is ready.

Sincerely,

L. Gary Leal, Chair  
UCPB

cc:   UCPB  
      Hilary Baxter, Executive Director, Systemwide Academic Senate
ACADEMIC CHAIR MARY GILLY

Dear Mary,

At its meeting of October 1, 2014, CCGA discussed the pre-proposal regarding the reconstitution of the Herb Alpert School of Music and the re-definition of the School of Arts and Architecture at UCLA. At this point, CCGA sees no problems with the proposal and invites UCLA to continue in the development of a full proposal regarding this change.

The UCLA pre-proposal is enclosed with this letter for your convenience.

Sincerely,

Jutta Heckhausen, Ph.D.
Chair, CCGA

cc: Dan Hare, Academic Council Vice Chair
CCGA Members
Hilary Baxter Academic Senate Executive Director
Todd Giedt, Academic Senate Associate Director
Jocelyn Banaria, Senior Policy Analyst, Academic Planning
Michael LaBriola, Academic Council Analyst

Enclosures (1)
October 21, 2014

TO: Judi Smith  
Dean/Vice Provost Emeriti (on recall)

FROM: Linda Bourque, Chair, Committee on Rules and Jurisdiction

SUBJECT: Enfranchisement of “Affected Faculty” for Proposed School of Music and Reorganization of School of the Arts and Architecture

The Committee on Rules and Jurisdiction has considered the four questions you raised on October 1, 2014, about who the “affected faculty” are and how and when they are consulted as regards the process of officially establishing a School of Music at UCLA and redefining the School of the Arts and Architecture. The pertinent legislation is Appendix V, Procedures for Transfer, Consolidation, Disestablishment, and Discontinuance (TCDD) of Academic Programs and Units, and an interpretation entitled “Appendix V Procedures, Steps in the Process” prepared by the Committee on Rules and Jurisdiction between 2001 and 2003. All of the questions you raise deal with the pre-Appendix V process and specifically with the following section from the “Steps in the Process.”

The proposal must include an account of how and when all affected faculty, students, staff and administrators were consulted about the proposed action. It should include a fair report of both support for and opposition to the proposed action, and the positions of the different groups involved. Furthermore, and ideally, a comprehensive list of ‘affected faculty’ should be included in the proposal. In recent Appendix V actions CR&J has defined ‘affected faculty’ as:

- All current faculty of the programs/units in question, plus
- All faculty (still at UCLA) who have been listed in the UCLA Catalog or who have taught courses in the programs/units since the last 8-year review(s); and
- All UCLA faculty that have sat on committees, helped to formulate or oversee curriculum, or who have been otherwise substantially involved with the programs/units, since their last 8-year reviews.

Your questions and the Committee’s answers follow.

1. . . . The faculty would like to separate the votes by ladder faculty and temporary faculty (who meet the definition) for each department. Would R&J have any objection to this way of reporting the vote?

R&J not only approves the separation of votes but would require it. Members of the Academic Senate are defined by Standing Order 105.1 of the Regents, and it is the Academic Senate under SO 105.2 that authorizes and supervises all courses and curricula.

It is our understanding that each of the seven departments affected by the reorganization include Academic Senate members and two categories of temporary
faculty, lecturers without security of employment and adjunct faculty. The three
categories of faculty should be tallied separately. Our only concern would be if there
are only one or two lecturers or adjunct faculty in a department such that their votes
would not be confidential. In such a case, a department should combine the categories
of temporary faculty.

As regards the number of temporary faculty that should be enfranchised within a
department, this will be determined by the date of the final report on the department's
last 8-year review.

2. **In each unit . . ., there is a school-wide minor . . . A question has been raised
about the Faculty Advisory Committees for each minor having separate votes.**

All faculty in the seven departments affected by the reorganization will be given the
right to vote. We assume that all of the faculty that sit on Faculty Advisory Committees
are in one of the seven departments. To allow them to vote a second time is, in our
opinion, unfair, and would allow them to vote twice while all other faculty would only be
allowed to vote once.

3. **Should the Faculty Executive Committee of the current School of the Arts and
Architecture vote on the proposal?**

Following the same reasoning as that found in answer to question 2 above, all faculty in
the seven departments affected by the reorganization will be given the right to vote.
R&J understands that the SOAA FEC is comprised of two members from each of the
seven departments in the SOAA plus a Chair and Vice Chair. We assume that all of the
faculty that sit on the Faculty Advisory Committee are in one of the seven departments.
To allow them to vote a second time is, in our opinion, unfair, and would allow them to
vote twice while all other faculty would only be allowed to vote once.

4. **The ballot wording needs to be reviewed and approved by R&J . . .**

We suggest the following wording for the two ballots.

**Ballot 1, School of Music.** In accordance with the Final Draft of the Proposal to Establish
the Herb Alpert School of Music, dated January 7, 2015, UCLA should establish a school
of music comprised of three departments: Ethnomusicology, transferred from the School
of Arts and Architecture; Music, transferred from the School of Arts and Architecture;
and Musicology, transferred from the Division of Humanities in the College of Letters
and Sciences.

**Ballot 2, School of the Arts and Architecture.** In accordance with the Final Draft of the
Proposal to Redefine the ‘New’ School of Arts and Architecture, dated January 7, 2015,
UCLA should restructure the School of the Arts and Architecture to be comprised of four
departments: Art; Architecture and Urban Design; Design|Media Arts; and World Arts
and Cultures/Dance.
5. When should the Faculty Executive Committee of the College and Letters and Science vote?

Votes in the seven departments are scheduled to take place between January 28, 2015, and February 3, 2015. The College FEC should consider the proposal to create a school of music immediately after those votes are reported. The relevant issue for the College is the transfer of Musicology from the Division of Humanities to the new school. The ballot used could be identical to Ballot 1 above.

The Committee on Rules and Jurisdiction believes it has addressed all of the questions you raised in your memo of October 1, 2014. Please let us know if we can be of further assistance.

[Linda Bourque's signature]

Linda Bourque  
Chair, UCLA Committee on Rules & Jurisdiction

cc: C. Jason Throop, James Crall, Joel Aberbach, Janice Reiff, Linda Mohr, Marian Olivas
November 10, 2014

To: Judi Smith  
    Dean/Vice Provost (on recall)

From: Linda Bourque, Chair 
    Rules & Jurisdiction

Re: Response to Memos (October 25, November 1, November 6) on establishing a school of music and reconfiguring the School of the Arts and Architecture

The Committee on Rules and Jurisdiction has reviewed the three questions that you sent to us on October 25, November 1, and November 6, 2014. We will answer and opine on them in the order in which they were received.

First, can the date of the vote be changed from January 28, 2015, to a 48-hour period of December 15-16, 2014, and, in the absence of a Secretary for the affected units (since they span the School of the Arts and Architecture and the College of Letters and Science), can Professor Smith serve as the neutral faculty member that certifies that the vote has been handled correctly and that the faculty’s identity and voting rights have been protected?

The Committee understands that the vote will occur over a 48-hour period on December 15-16, 2014, instead of the originally proposed date of January 28, 2015. Consistent with Senate Bylaw 95, the vote will be by electronic ballot. Since there is no secretary in the current school, a neutral party will set up the voting process to protect the identity of all voters. In our opinion, it is appropriate for Professor Smith to serve as that neutral party. Votes for each department will be tallied and reported to each department chair. Consistent with SB 95, final drafts of the two proposals along with pro and con arguments will be sent to faculty on December 1, 2014, 14 calendar days before the deadline for completing the vote.

The Committee on Rules and Jurisdiction finds this proposal consistent with the Code of the Academic Senate.

Second, can the final drafts of the proposals for a new school of music and a reconfigured School of the Arts and Architecture that are circulated to each department faculty include all of the “pro” (called benefits) and “con” (called challenges) relevant to that department which are received by November 24, 2014, rather than a “short list” of pros and cons?

Senate Bylaw 95 reads as follows.

A. At least fourteen calendar days before the deadline for completion of voting, the appropriate Secretary shall provide to each voter, either through the mail or
electronically, accompanied by all relevant texts, such background information prepared by the Secretary as the Assembly or Division may direct, a brief summary of arguments pro and con, and the deadline for the return of the ballots or for electronic voting . . .

The Committee on Rules and Jurisdiction has reviewed the proposed procedures for informing faculty about the “pro” and “con” arguments for the creation of a school of music and the reconfiguration of the School of the Arts and Architecture, and finds them consistent with the Code of the Academic Senate.

SB 95 specifies that all information relevant to a vote should be distributed fourteen calendar days before the deadline for the completion of voting. The proposal distributes information on November 24 which is 16 days before the close of voting on December 15-16.

Substitution of a Secretary by a “neutral party” is addressed above.

As regards the presentation of “pro” and “con” arguments, the Committee on Rules and Jurisdiction interprets SB 95 to be establishing the minimal standards for distributing “pro” and “con” arguments. Professor Smith proposes separating the arguments by their relevance to each department from whom they have been received, the Committee on Rules and Jurisdiction finds this a reasonable way to precede.

Professor Smith proposes that all “pro” and “con” arguments received by the deadline date of November 24, 2014, be included in the documents circulated to each of the department faculties who are enfranchised to vote on the proposals. The Committee on Rules and Jurisdiction finds that this proposal exceeds the minimum for “pro” and “con” arguments established under SB 95.

Third, what is the status of emeriti faculty with regard to the “affected faculty eligible to vote” on the creation of a school of music and the reconfiguration of the School of the Arts and Architecture?

Emeriti faculty remain members of the School or College of which they were members prior to attaining emeriti status. Senate Bylaw 55 (D) Rights and Privileges of Emeritae/i Faculty states the following.

1. Emeritae/i members of the Academic Senate retain membership in the departments to which they belonged at the time of their retirement. They do not have the right to vote on departmental matters, except as provided in this Article D.

   . . .

2. (SHOULD BE 3). Emeritae/i, while recalled to service in a department from which they have retired, regain voting rights on all departmental matters, except personnel matters, during the period of such service. . . .
The Committee on Rules and Jurisdiction has reviewed this question. Consistent with Senate Bylaw 55, emeriti faculty do not retain the right to vote on departmental matters unless they have been recalled. The Committee recommends that each department that is voting on the proposal to create a new school of music and to reconfigure the School of the Arts and Architecture issue ballots to all emeriti who were recalled for any period since the department’s last 8-year review.

The Committee on Rules and Jurisdiction hopes that this memo answers all of the questions that you have sent us.

cc: Jason Throop, Committee on Rules & Jurisdiction
    James Crall, Committee on Rules & Jurisdiction
    Joel Aberbach, Chair, Academic Senate
    Leobardo Estrada, Vice Chair, Academic Senate
    Jan Reiff, Immediate Past Chair, Academic Senate
    Linda Mohr, CAO, Academic Senate
    Serge Chenkerian, MSO, Academic Senate
November 10, 2014

CHANCELLOR BLOCK
UCLA

Dear Gene:

I am formally replying to your July 1 letter to me requesting UC Office of the President and Academic Council feedback on UCLA’s pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture. You requested feedback on or before December 1, 2014 so that your campus can move forward on a full proposal to be submitted sometime in 2015 with a goal of Regents approval by July 1, 2016.

The systemwide Senate has completed its review of the pre-proposal. Academic Council Chair Mary Gilly informed me of the Senate's opinions last week. Enclosed are her letter to me and the letters from the three systemwide Academic Senate committees that reviewed the proposal. As you will read, there is good support for the proposal by the Academic Senate and no indication of any concerns.

The process for pre-proposal calls for UCOP to provide comments as well. We have circulated the proposal to relevant UCOP departments, and there are no major concerns with the proposal. There were a small number of issues raised that I am including here in case you believe they should be addressed as you prepare the full proposal:

1. Clarification about whether or not the new school would be a professional school. It is unclear whether or not the proposal is to create a new professional school. We are assuming it is given that two of the relevant schools are classified as professional schools (Theater, Film, and Television and Arts and Architecture).

2. Financial plans. The pre-proposal identifies a $1.35 million cost for a new Dean’s Office and makes reference to an $11 million debt for the Ostin Music Center. It may be helpful to identify how the campus intends to finance these obligations.

3. Capital facilities renovations. The pre-proposal identifies three buildings in need of upgrading. Those projects are not currently in the UCLA chapter of the UC system 10-year Capital Facilities Plan for 2014-2024. It may be helpful to describe how those projects would be financed and whether or not UCLA’s section of the Capital Facilities Plan would be amended to accommodate those projects.
UCOP supports UCLA moving forward to a full proposal. We look forward to reviewing the full proposal in the near future.

Cordially,

[Signature]

Aimée Dorr, Provost
Executive Vice President for Academic Affairs

Enclosures

cc: Academic Council Chair Gilly
   Executive Vice Chancellor/Provost Waugh
   Vice President Brown
   UCLA Dean of Humanities Schaberg
   UCLA Dean of the School of Arts and Architecture Waterman
   Executive Director Baxter
   Director Greenspan
   Chief of Staff Jones
IMPORTANT
Faculty Notice Regarding the Upcoming Vote on the
Proposal to Redefine the UCLA School of the Arts and Architecture

December 1, 2014
Faculty of Art; Architecture and Urban Design; Design|Media Arts; World Arts and Cultures/Dance

Pursuant to Academic Senate Regulations, this email serves as official two-week notice that the faculty vote on the Proposal to Redefine the UCLA School of the Arts and Architecture will begin at 12 Noon on Monday-December 15, 2014 and will end 48 hours later at 12 Noon, Wednesday December 17, 2014. You will receive a Time-to-Vote Notice on December 15 (~9AM) and directed to log on to MyUCLA; you may vote any time during the timeframe indicated. If you do not already have a UCLA Logon (formerly known as Bruin Online), please sign up today by going to http://logon.ucla.edu/ and following the easy instructions to create a UCLA Logon ID.

The FINAL DRAFT of the Proposal to Redefine the UCLA School of the Arts and Architecture is posted at (http://www.uei.ucla.edu/docs/SOAA_FINAL_DRAFT.pdf). Please note that your faculty's official “Department Response” in the FINAL DRAFT provides an account of and the context for your department’s deliberations during the Fall Quarter. Your “Official Department Response” provides, as much as possible, a fair report of both support (Benefits) for and opposition (Challenges) to the restructuring and redefinition of SOAA.

You will cast your vote for the following: (ballot selections: yes, no, abstain)

In accordance with the Final Draft of the Proposal to redefine the School of Arts and Architecture, dated December 1, 2014, UCLA should restructure the School of the Arts and Architecture to be comprised of four departments: Architecture and Urban Design; Art; Design|Media Arts; and World Arts and Cultures/Dance.

The voting process, which is being managed by a neutral party, is designed to keep your vote confidential. The votes will be electronically tallied by department and submitted to the Department Chair by December 19, 2014. To comply with a ruling by UCLA’s Committee on Rules and Jurisdiction, the votes will be tallied separately for ladder faculty and temporary faculty (Lecturers and Adjuncts).

If you have any questions or concerns about the process of voting explained above, please respond directly to this email (facultyvotesSOAA@ucla.edu).

----------------------------------------------------------------------------------
IMPORTANT TIME-VOTE-NOTICE (by email to all eligible voters)
Proposal to Redefine the UCLA School of the Arts and Architecture
December 15, 2014 (9 AM)

Faculty of Architecture and Urban Design, Art, Design Media Arts, World Arts and Cultures/Dance:

It is time to vote on the Proposal to Redefine the UCLA School of the Arts and Architecture. Voting begins today, MONDAY NOON, December 15, 2014 and ends WEDNESDAY NOON, December 17, 2014. To vote, go to http://my.ucla.edu/directLink.aspx?featureID=136&surveyID=483 to log on and you will be directed to the ballot.

Your ballot is confidential; voting is being managed by an independent party, using a process designed to ensure confidentiality. Because votes must be tallied by appointment (Ladder, Lecturer, Adjunct), voting is being managed on a SURVEY site; don’t let this confuse you. At the top of each page, you will see:

FACULTY BALLOT: Proposal to Redefine the UCLA School of the Arts and Architecture

If you have any questions or concerns about the voting process explained above, please send an email to facultyvoteSOAA@ucla.edu

Note: You will be accessing the ballot via your UCLA Logon; if you have forgotten your UCLA Logon ID or Password, follow the easy instructions on http://logon.ucla.edu/.

IMPORTANT REMINDER-TO-VOTE NOTICE (by email to all eligible voters)
Proposal to Redefine the UCLA School of the Arts and Architecture
December 16, 2014 (12NOON)

Faculty of Architecture and Urban Design, Art, Design Media Arts, World Arts and Cultures/Dance:

A REMINDER: If you have not yet voted on the Proposal to Redefine the UCLA School of the Arts and Architecture, please do so. Voting ends WEDNESDAY NOON, December 17, 2014. To vote, go to http://my.ucla.edu/directLink.aspx?featureID=136&surveyID=483 to log on and you will be directed to the ballot. If you have voted already, please ignore this reminder, and thank you for casting your ballot.

Your ballot is confidential; voting is being managed by an independent party, using a process designed to ensure confidentiality. Because votes must be tallied by appointment (Ladder, Lecturer, Adjunct), voting is being managed on a SURVEY site; don’t let this confuse you. At the top of each page, you will see:

FACULTY BALLOT: Proposal to Redefine the UCLA School of the Arts and Architecture

If you have any questions or concerns about the voting process explained above, please send an email to facultyvoteSOAA@ucla.edu

Note: You will be accessing the ballot via your UCLA Logon; if you have forgotten your UCLA Logon ID or Password, follow the easy instructions on http://logon.ucla.edu/.
Appendix B

Brief bio-sketches of the ladder faculty proposed for the *redefined* School
**Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture**

1. **Department of Architecture & Urban Design**

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hitoshi Abe</strong>&lt;br&gt;Professor (2007) and Department Chair (2007-present) and Director, Terasaki Center for Japanese Studies</td>
<td>Architecture &amp; Urban Design</td>
<td>Since 1992, when Dr. Hitoshi Abe won first prize in the Miyagi Stadium competition, he has maintained an active international design practice based in Sendai, Japan, and Los Angeles, as well as a schedule of lecturing and publishing, which placed him among the leaders in his field. Recipient of the 2011 Japan Society for Finishing Technology Award for the F-town building, 2009 Contractworld Award for Aoba-tei, 2009 Architectural Institute of Japan Award for the K-Museum, 2009 the Architectural Institute of Japan Education Award, 2008 SIA-Getz Prize for Emergent Architecture in Asia, and the 2003 Architectural Institute of Japan Award, “Reihoku Community Hall”</td>
</tr>
<tr>
<td><strong>Dana Cuff</strong>&lt;br&gt;Professor (1994)</td>
<td>Architecture &amp; Urban Design</td>
<td>Dana Cuff engages architecture and the city as cultural production. She recently edited Fast Forward Urbanism, and is author of <em>The Provisional City and Architecture: The Story of Practice</em> (both MIT Press). Cuff’s current research explores the nature of “public architecture” today, emergent pervasive computing technologies, design opportunities leveraged from infrastructure, and infill housing. In 2006 she founded cityLAB to explore the challenges facing the contemporary metropolis. cityLAB was invited to exhibit at the 2010 Venice Architecture Biennale, was featured on CNN and in Newsweek Magazine, and was named one of the top four urban think tanks in the country by Architect Magazine in 2009.</td>
</tr>
<tr>
<td><strong>Neil Denari</strong>&lt;br&gt;Professor (2005) and Department Vice Chair (2006-present)</td>
<td>Architecture &amp; Urban Design</td>
<td>Former Director of SCI-Arc from 1997 -2001 and recipient of the Los Angeles AIA Gold Medal in 2011, Neil Denari is principal of NMDA, Neil M. Denari Architects Inc. In 2010 Denari was inducted into the Interior Design Hall of Fame honoring him for his contribution to the growth and prominence of the interior design field. In 2009, he was given the California Community Foundation Fellowship from the United States Artists and in 2008 he received an Architecture Award from the American Academy of Arts &amp; Letters. Current projects include a 34,000sf office building in Beverly Hills, an art gallery in New York, and HL23. He is the author of <em>Interrupted Projections</em> (TOTO), <em>Gyroscopic Horizons</em> (Princeton).</td>
</tr>
<tr>
<td><strong>Diane Favro</strong>&lt;br&gt;Professor (1984)</td>
<td>Architecture &amp; Urban Design</td>
<td>Diane Favro’s research focuses on Roman architecture and urbanism, and the applications of digital technologies in the arts and humanities. She is Director of the UCLA Experiential Technologies Center. She participates in the development of <em>HyperCities</em>, a revolutionary aggregation platform that interrogates the space and time of the physical world with the information web and publishing, and with new Digital Humanities degree programs at UCLA. Most recently Favro is co-recipient of an NEH grant entitled <em>Digital Cultural Mapping</em>. She served as the President of the Society of Architectural Historians and currently is Assistant Vice Chancellor of Research at UCLA.</td>
</tr>
<tr>
<td>Name, title, date of hire</td>
<td>General field(s) of Study</td>
<td>Sample of career achievements and awards</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Craig Hodgetts Professor (1994)</td>
<td>Architecture &amp; Urban Design</td>
<td>Craig Hodgetts, a member of the faculty since 1972, worked for Sir James Stirling and formed StudioWorks before opening a firm with his partner, Hsinming Fung, in 1984. The work of Hodgetts + Fung Design and Architecture has received numerous awards, including First Design Awards from Progressive Architecture, an AIA Library Buildings Award for UCLA Towell Library, the National Trust for Historic Preservation Honor Award for the Egyptian Theatre in Hollywood, and the Chrysler Award for Innovation in Design. Hodgetts is also the recipient in 2006 of the Los Angeles American Institute of Architecture Gold Medal Award and in 2008 received the AIACC Firm of the Year Award.</td>
</tr>
<tr>
<td>Sylvia Lavin Professor (1991)</td>
<td>Architecture &amp; Urban Design</td>
<td>Sylvia Lavin, who was chair of the Department from 1996-2006, is a leading figure in contemporary architectural history, theory, and criticism. Lavin is the recipient of a 2011 Arts and Letters Award, as well as previous awards from the Getty Center, the Kress Foundation and the Social Science Research Council. In addition to her most recent book, <em>Kissing Architecture</em>, (Princeton University Press 2011) Lavin is the author of <em>Quatremere de Quincy and the Invention of a Modern Language of Architecture</em> (MIT, 1992), <em>Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture</em> (MIT, 2005). She initiated a series of architectural projects for the Hammer Museum and guest curators for the CCA.</td>
</tr>
<tr>
<td>Greg Lynn Professor (2008)</td>
<td>Architecture &amp; Urban Design</td>
<td>Greg Lynn has been at the cutting edge of design in both architecture and design culture. The buildings, projects, publications, teachings and writings associated with his office have been influential in the acceptance and use of the advanced technologies germane to the aeronautic, automobile and film industries of Southern California in architecture. He was named a 2010 fellow of United States Artists (USA) and recipient of the Golden Lion at the 11th Venice Biennale of Architecture. In 2002 he led a group of UCLA students to participate in the Venice Biennale of Architecture representing the United States in the American Pavilion. He writes and is the author of seven books including the 2009 <em>Greg Lynn Form</em>.</td>
</tr>
<tr>
<td>Mark Mack Professor (1994)</td>
<td>Architecture &amp; Urban Design</td>
<td>In 1976 Mark Mack founded Western Addition, an organization devoted to fine architecture and is the co-founder and editor of <em>Archetype Magazine</em>. Since 1984, he leads Mack Architect(s) in Venice, CA. A UCLA faculty member since 1993, Mark's interest is in housing as an architectural discipline and has completed projects in Fukuoka, Japan and Judenburg, Austria. Current projects range from housing, museum and institutional buildings, hospitality and mixed use complexes in the Middle East and housing projects in Austria and Korea. Mack Architect(s) was awarded the Korea National Housing competition to develop a new model of low-density residential and sustainable community living in Seoul, Korea.</td>
</tr>
<tr>
<td>Name, title, date of hire</td>
<td>General field(s) of Study</td>
<td>Sample of career achievements and awards</td>
</tr>
<tr>
<td>--------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
</tbody>
</table>
| **Thom Mayne**  
Distinguished Professor  
(2000) | Architecture & Urban Design | Thom Mayne is one of the world’s leading architects. A UCLA professor since 1992, his distinguished honors include the Pritzker Prize (2005), the Centennial Medal from the American Academy in Rome (2009), the McDowell Medal (2008), the National Design Award from the Cooper Hewitt (2006), the Rome Prize (1987). He was appointed to the President’s Committee on the Arts and Humanities in 2009, and honored with the American Institute of Architects /Los Angeles Gold Medal in 2000. Thom Mayne founded Morphosis as an interdisciplinary and collective practice involved in experimental design and research. |
| **Michael Osman**  
Assistant Professor  
| **Jason Payne**  
Associate Professor  
(2008) | Architecture & Urban Design | Jason Payne, a faculty member since 2002, has taught at Rice University, Pratt Institute, Bennington College, and Rensselaer Polytechnic Institute. He has worked as project designer for Reiser + Umemoto Architects and Daniel Libeskind Studio, and co-partners the award winning office Gnuform. With the launch of his new office, Hirsuta, Payne continues to promote a new materialism with a distinctly sensate bias. Informed by intensive research and an experimental approach, his work engages material dynamics in the production of form to create a direct appeal to the senses. Payne teaches option studios, core studios, and technology seminars. |
| **Ben Refuerzo**  
Professor  
(1992) | Architecture & Urban Design | Ben Refuerzo is principal architectural designer in the firm R-2ARCH and has taught at the University of Texas. He has received numerous awards including an Honor Award from the Society of Architects, three national Progressive Architecture awards, an Architectural Design Association of Collegiate Schools of Architecture award, and two American Institute of Architects awards. His research activity focuses on social, cultural, and behavioral factors as design considerations with applied research focusing on the study of design user needs of oppressed or underrepresented populations. |
| **Heather Roberge**  
Associate Professor  
(2007)  
and  
Associate Vice Chair  
(2009-present) | Architecture & Urban Design | Heather Roberge, a faculty member since 2002, is a practicing architect and educator in Los Angeles. She is the Director of the undergraduate program in Architectural Studies and teaches graduate courses in design and digital fabrication. She is the founder and principal of murmuru, a practice that focuses on the effective implications of contemporary surfaces with particular interest in formal and material experimentation that engages the senses. Current projects include the Vortex House in Malibu, CA and a residence in Beverly Hills, CA. Her work has received numerous design awards and has been included in *A+U, Praxis, Metropolis, I.D., Japan Esquire, Architectural Record, Log, and The New York Times*. |
Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

2. Department of Art

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbara Drucker Professor (1983) and SOAA Associate Dean (2010- )</td>
<td>Art: Painting and Drawing</td>
<td>UCLA School of the Arts and Architecture Associate Dean, Academic Affairs. Current Director, and began Arts Education Program minor in 2010. Exhibitions: Mazzocchi Gallery, Parma, Italy; Bouzianis Gallery, Athens, Greece; Art Centre of Hasselt, Belgium; Center for Book Arts, NY; LA Contemporary, LA; Patricia Correia Gallery, Santa Monica; Gallery 10, Washington, D.C.; and Kathryn Markel Gallery, NY. Work is held by Smithsonian Archives of Contemporary Art, Washington, D.C.; National Museum of Women in the Arts, Washington, D.C.; Museum of Greek Folk Art, Film Archives, Athens, Greece. Recipient of the George A. and Eliza Gardner Howard Foundation Fellowship in Visual Art, Brown University, Providence, RI.</td>
</tr>
</tbody>
</table>
### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roger Herman</td>
<td>Art: Painting and Drawing</td>
<td>Solo exhibitions at Museo del Arte Contemporanea, Mexico City; the LA County Museum of Art; the La Jolla Art Museum; and the San Francisco Art Institute. Group exhibitions at the Museum of Contemporary Art (MOCA), LA; National Gallery of Art, Washington, D.C.; the San Francisco Museum of Modern Art; the American Center, Paris; Walker Art Center, Minneapolis; Art Museum of São Paulo, Brazil; Museum Ludwig, Saarloops, Germany; and museums in Osaka and Tokyo. Public collections: LA County Museum of Art; Museum of Contemporary Art, LA; The Albertina, Vienna, Austria; the Walker Art Center, Minneapolis; the San Francisco Museum of Modern Art; the Eli Broad Collection. Received 2 NEA grants.</td>
</tr>
<tr>
<td>Barbara Kruger</td>
<td>Art</td>
<td>Since 1974, 48 solo exhibitions including Artists’ Space, Franklin Furnace; and PS1 in NY; Institute of Contemporary Art, London; Kunsthalle, Basel, Switzerland; the LA County Museum of Art; the Wadsworth Athenaeum, Hartford; the National Art Gallery of New Zealand; the Centre National d’Art Contemporain, Grenoble. In 1999, a large-scale retrospective originating at the Museum of Contemporary Art, LA, and continuing to the Whitney Museum of American Art, NY. Recent installations: Broad Contemporary Art Museum at LACMA, the Moderna Museet, Stockholm. Honored at the 51st Venice Biennale with the Golden Lion Award for Lifetime Achievement.</td>
</tr>
</tbody>
</table>
### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silke Otto-Knapp</td>
<td>Art: Painting and Drawing</td>
<td>Recent one-person exhibitions: the Berkeley Art Museum/Pacific Film Archive; Sadler’s Wells Theatre, London; Kunstverein Munich, Germany; the Banff Centre, Canada; Modern Art Oxford, UK; and Tate Britain, London. Group exhibitions include <em>Le Nouveau Pleinairisme</em> at the Musée national des beaux-arts du Quebec; <em>Hilary Lloyd, Janice Kerbel, Silke Otto-Knapp</em> at the Kölnischer Kunstverein, Germany; <em>Dance/Draw</em> at the Institute of Contemporary Art, Boston; <em>Watercolour</em> at Tate Britain, London; <em>modern modern</em> at the Chelsea Art Museum, NY; <em>Rendez-Vous Nowhere</em> at the Montehermoso Cultural Center, Spain; the 9th Istanbul Biennial; and <em>The Undiscovered Country</em> at the Hammer Museum, LA.</td>
</tr>
<tr>
<td>Lari Pittman</td>
<td>Art: Painting and Drawing</td>
<td>Surveys: Le Consortium, Dijon, France; Contemporary Art Museum St. Louis (CAM); LA County Museum of Art (LACMA); CAM, Houston; the Corcoran Gallery of Art; the Institute of Contemporary Art, London; the Center for Contemporary Art in Geneva, Switzerland. Included in 4 Biennial Exhibitions at the Whitney Museum of American Art, and <em>Documenta X</em>. Received a Getty Fellowship for the Visual Arts and 3 NEA fellowships. Rizzoli published a monograph of Pittman’s works in 2011. Permanent collections: Museum of Contemporary Art, LA; LACMA; Whitney Museum of American Art, NY; Museum of Modern Art, NY; Museo de Arte Contemporana, Monterrey, Mexico; Stedelijk Museum, Amsterdam, the Netherlands.</td>
</tr>
</tbody>
</table>
Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adrian Saxe</strong> Professor (1975)</td>
<td>Art: Ceramics</td>
<td>Mid-career survey, LA County Museum of Art (LACMA) traveled internationally. Solo exhibitions: Everson Museum of Art, Syracuse, NY, the Gallery of Art at the Univ. of Missouri, Kansas City. Grants: NEA Artist’s Fellowship; U.S./France Exchange Fellowships; and Visiting Artist Fellowship at the Manufacture National de Sèvres, Paris; Flintridge Foundation Visual Artists Award; Guggenheim Foundation Fellowship. Fellow of the American Craft Council. Public permanent collections: the Metropolitan Museum of Art, NY; Brooklyn Museum; Cooper-Hewitt Museum, NY; LA County Museum of Art; Victoria and Albert Museum, London; De Young Museum, San Francisco; Musée National de Céramique, Sèvres, France.</td>
</tr>
<tr>
<td><strong>Patty Wickman</strong> Professor (1985)</td>
<td>Art: Painting and Drawing</td>
<td>Solo exhibitions: Fuller Theological Seminary, Pasadena; Sheppard Gallery, Univ. of Nevada, Reno; Laband Gallery, Loyola Marymount University; LA Contemporary Exhibitions; Guggenheim Gallery, Orange, CA; and USC Atelier, Santa Monica. Group exhibitions: Carlson Tower Gallery at North Park Univ., Chicago; Cathedral of Our Lady of the Angels, LA; NY Center for Art and Media Studies; San Jose Museum of Art, San Jose, CA; Academy of Fine Arts, Brescia, Italy; ACME, LA; Frye Art Museum, Seattle; Triton Museum of Art, Santa Clara, CA; Hunter Museum of Art, Tennessee; Denver Art Museum. Publications feature her work: IMAGE: A Journal of the Arts and Religion and Edward Lucie Smith’s Adam.</td>
</tr>
</tbody>
</table>
# Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

## 3. Department of Design | Media Arts

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
</table>
| **Rebecca Allen**  
Professor (1996)  
and Department Chair (2014-) | Artist, designer and research scientist: virtual and augmented reality, mobile media design, wearable computing, video games, computer animated films, large-scale performance and interactive experience design. | Founding Chair UCLA Design Media Arts; Founding Director Nokia Research Center Hollywood; Co-inventor One Laptop per Child (OLPC) award-winning laptop; Research Director MIT Media Lab Europe; Founding Director UCLA research group Emergence; Creative Director / 3D Visionary Virgin Games; Artist / Senior Researcher at renowned NYIT Computer Graphics Laboratory; Researcher at MIT Media Lab: Artwork is in permanent collection of Centre Georges Pompidou, Whitney Museum and Museum of Modern Art, NY. Awards include: Emmy Award; Fast Company’s Most Creative People in Business (2010 & 2014). |
| **Erkki Huhtamo**  
Professor (2001) | Media archaeology; cultural history; history and theory of media culture and media arts. | Erkki Huhtamo has Ph.D. in cultural history. He is a world renowned authority as theorist and historian and one of the founders of a field of study, media archaeology. He has lectured worldwide, curated exhibitions of media art and published extensively on media culture and art. His most recent books are *Media Archaeology: Approaches, Applications and Implications* (ed. with Jussi Parikka, University of California Press, 2011) and *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013). |
| **Robert Israel**  
Professor (1989) | Set and costume designer for opera and theater. | Former chair of the Theater Department at UCLA. Works seen at the Lincoln Center Theater, the Metropolitan Opera, the National Opera in London and Tokyo, the Paris Opera, Vienna and many other international locations; costume drawings in the collections of the Museum of Modern Art in New York; recipient of a Guggenheim Fellowship and an Obie award; most recently, has designed for "L'altra meta del cielo" (2013), Teatro alla Scala (La Scala), Milan Italy; "Lost," the world premier of a new opera by Philip Glass, libretto by Peter Handke, The Linz Opera House, Linz Austria; and "The Three Penny Opera" by Kurt Weill and Bertolt Brecht, The Atlantic Theater, New York City. |
| **Willem Henri Lucas**  
Professor (2007)  
and Department Chair (2009-2014) | Printed matter in the digital era; semiotics in graphic design; social impact + influence of graphic design | Recipient of the ‘fBKVB’ grant, a Dutch national grant to support fine arts, design and architecture (1996); Best Dutch Book Design/BNO awards (2002, 2003); Art Directors Club Nederland nomination (2002). AIGA (the professional association for design) awards in the years 2004, 2006, 2007, 2008 and 2010 in the “50 books / 50 covers” category; in 2012 received the Excellence Award and became a case study in the “Justified: AIGA Annual Design Competition. Recipient of Gold Award from Graphis (2008); AIGA Award in the 365: Year in Design 30 category (2009). Works belong to a part of the Design Collections of the *Stedelijk Museum* in Amsterdam, as well as LACMA, Los Angeles and also exhibited around the world. |
### Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Peter Lunenfeld</strong></td>
<td>Digital humanities, new modes of knowledge formation that go beyond print.</td>
<td>The Digital Dialectic (MIT Press, 1999); Snap to Grid (MIT, 2000); USER (MIT, 2005); Digital_ Humanities (MIT Press, 2012); The Secret War Between Downloading and Uploading: Tales of the Computer as Culture Machine (MIT Press, 2011), winner of the Dorothy Lee Prize for Outstanding Scholarship (2013). Creator and editorial director of the Mediawork project, a pamphlet series for the MIT Press that redefined the relationship between serious academic discourse and graphic design, and between book publishing and the World Wide Web; Fellowship recipient from the Columbia University Institute for Scholars at Reid Hall in Paris, and in the Vectors program at the USC Annenberg Center.</td>
</tr>
<tr>
<td><strong>Christian Moeller</strong></td>
<td>Media Art - urban scale sculpture and installation; public art.</td>
<td>A monograph titled, <em>A Time and Place, Media Architecture</em>, was published by Lars Mueller Publishers, Switzerland in 2004 about his international body of work. Since his move to Los Angeles in 2001, Moeller has worked with great success in the realm of public art in the United States. Awarded best work in the years 2007, 2008, 2010 and 2012 by the Americans for the Arts Year in Review. Works have been exhibited at Schirn Kunsthalle, Frankfurt, Spiral Art Center, Tokyo, Centro Cultural de Belem, Lisbon, Science Museum London, National Taiwan Museum of Fine Arts, ARS Electronica, Linz, Frederieke Taylor Gallery, New York.</td>
</tr>
<tr>
<td><strong>Jennifer Steinkamp</strong></td>
<td>Installation Art</td>
<td>Subject of numerous exhibitions; recipient of many prestigious awards from the NSF, LEF, C.O.L.A. (City of Los Angeles), City of Las Vegas Arts Commission, Seattle Art Commission, J. Paul Getty Trust Fund, California Arts Council, Art Matters, Ruth and Jake Bloom Young Artist Fund, and recognition, most recently including an Honorary Doctorate from the Art Center College of Design, Pasadena. Featured in many prominent private and public art collections, including Denver Art Museum and the Museum of Contemporary Art in Los Angeles and in North Miami.</td>
</tr>
</tbody>
</table>
#### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Victoria Vesna</strong>&lt;br&gt;Professor&lt;br&gt;(1999)</td>
<td>Media Art</td>
<td>Former chair of Department of Design Media Arts; Director of UCLA Art</td>
</tr>
</tbody>
</table>
## Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

### 4. Department of World Arts & Cultures/Dance

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
</table>
| **Judith F. Baca**  
Professor IX  
"Judith F. Baca Arts Academy" in South Central Los Angeles named by LAUSD 2011  
National Public Art Award Americans for the Arts 2010,  
AAHE(American Assoc. of Hispanics in Higher Educ. Fine Arts Award 2011  
Recipient of National Hispanic Heritage Award, Guggenheim Award 2003,  
Founder and Artistic Director of the Social and Public Art Resource Center Venice Ca |
| **Anurima Banerji**  
Professor  
(2009) | Performance Studies, Dance Studies, Dance of Southeast Asia | Researches the interaction between dance history, practice, and critical political theory; Teaches courses on theories of performance, dance studies, and Indian classical dance at UCLA; Recipient of grants and awards from Congress on Research in Dance, Society of Dance History Scholars, American Association of University Women, Hellman Foundation, NYU, and UCLA |
| **Susan Foster**  
Distinguished Professor  
(2002) | Dance history and theory, choreographic analysis, corporeality | Has authored four books, including Reading Dancing, Choreography and Narrative Dances that Describe Themselves, and Choreographing Empathy. Editor of three anthologies, including Choreographing History, Corporealties, Worldeing Dance. |
| **Dan Froot**  
Professor  
(2006) | Interdisciplinary Performance, Business of the Arts (Non-Profit), Community Engaged Arts | Has created and produced original dance, music and theater work nationally and internationally since 1983; Awards include a Bessie (New York Dance and Performance Award) and a COLA (City of Los Angeles Artist Fellowship); Recipient of numerous grants, including MAP Fund, National Endowment for the Arts, Doris Duke Foundation, New England Foundation for the Arts, Los Angeles County Arts Commission, among others |
| **David Gere**  
Professor  
(1998) | Arts Activism: viewing the arts as world-changing; with examples drawn from the AIDS epidemic, sexual health education, and climate change; inventor of new arts-based delivery systems for sexual health education, including AMP! and Through Positive Eyes | Founder and director of the UCLA Art & Global Health Center; recipient of the UCLA Gold Shield Distinguished Teaching Award (2010); recipient of nearly $2 million in funding from the Ford Foundation, with additional grant support from the President’s Emergency Plan for AIDS Relief, UNESCO, National Endowment for the Arts, and a dozen other foundations and agencies; author of How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS (2004), with awards from the Congress on Research in Dance and the Society of Dance History Scholars; co-editor of volumes on dance criticism and improvisation; co-curator of MAKE ART/STOP AIDS and an array of exhibitions on AIDS and the arts. |
### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Angelia Leung</strong>&lt;br&gt;Associate Professor (1981) and Department Chair (2006-)</td>
<td>Dance improvisation, choreography, production, movement analysis/technique, dance education</td>
<td>Founding member of <em>Chopsticks &amp; Sneakers</em>, a collective of Asian-American choreographers; has presented and taught regionally and internationally including venues in New York, Minneapolis, San Francisco, Los Angeles, Mexico City, Taipei, Helsinki, Kuopio, Guangzhou, Beijing, Edinburgh.</td>
</tr>
<tr>
<td><strong>Victoria Marks</strong>&lt;br&gt;Professor (1995)</td>
<td>Choreography, Disability Studies</td>
<td>Award-winning choreographer—1997 recipient of the Alpert Award for Outstanding Achievement in Choreography, Golden Antennae Award (Bulgaria), and the IMZ Award for Best Screen Choreography, among others. Recipient of numerous grants and fellowships—2005 Guggenheim Fellow.</td>
</tr>
<tr>
<td><strong>Peter Nabokov</strong>&lt;br&gt;Professor (1996)</td>
<td>Ethnographical and ethnohistorical researcher of Native American communities throughout North America</td>
<td>PhD of culture and Performance, University of California, Berkeley. Has served on the Anthropology faculty at the University of Wisconsin-Madison; Has published eight books, including <em>Native American Testimony: From Prophecy to Present 1492-1992</em>.</td>
</tr>
<tr>
<td><strong>Janet O’Shea</strong>&lt;br&gt;Associate Professor (2008)</td>
<td>Dance Studies</td>
<td>Author of <em>At Home in the World: Bharata Natyam on the Global Stage</em>, co-editor of the Routledge Dance Studies Reader (second edition), and a member of the editorial review board for the Routledge Online Encyclopedia of Modernism; She recently received a Transdisciplinary Seed Grant to study the cognitive benefits of hard-style martial arts training. Her essays have been published in three languages and six countries. In addition to academic writing, she has published general non-fiction and short fiction. Recipient of the Association for Asian Studies First Book Award and the SDHS Selma Jeanne Cohen Award.</td>
</tr>
<tr>
<td><strong>Lionel Popkin</strong>&lt;br&gt;Associate Professor (2006)</td>
<td>Choreography, Skinner Technique, Modern/Postmodern Technique, Improvisation</td>
<td>Touring of past works includes throughout the US and in England and China; Grants received includes the National Performance Network, National Dance Project, Center for Cultural Innovation, and the City of Los AngelesFormer dancer in the Trisha Brown Dance CompanyCertified teacher of the Skinner Releasing TechniqueHas served on the faculty at Bates College, the Laban Centre (London), Sarah Lawrence College, Temple University, and the University of Maryland</td>
</tr>
<tr>
<td><strong>Allen Roberts</strong>&lt;br&gt;Professor (1999)</td>
<td>Socio-cultural Anthropology, African visual practices, symbolic systems, religious movements, and local-level politics; teaches cultural theory, myth and ritual, visual cultures, and vernacular architecture; curates thematic museum exhibitions</td>
<td>PhD Anthropology, U Chicago 1980, postdoc Michigan Society of Fellows. Humanistic research in 18 African countries, knighted for exceptional public service by the Republic of Chad. 100+ scholarly articles and 11 books published, three garnering major national awards. Has guest-curated five major NEH-funded museum exhibitions, directed African Studies Centers at UCLA and U Iowa, and is co-editor of the peer-reviewed journal African Arts. Conducts research, writes, and creates exhibitions with WAC/D Professor Mary Nooter Roberts. Has mentored scores of grad students in 35 years of university teaching.</td>
</tr>
</tbody>
</table>
### Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polly Roberts, Professor (2009)</td>
<td>African visual and performance arts; critical museum and curatorial studies; the body and female representation; arts of divination, healing, and efficacy; cross-cultural approaches to memory, writing, and inscription</td>
<td>PhD Art History, Columbia University 1991. Served as Senior Curator at the Museum for African Art, NY and Deputy Director /Chief Curator of UCLA’s Fowler Museum. Currently Consulting Curator for African Art at LACMA. Author and curator of major thematic books and exhibitions exploring philosophical underpinnings of African visual arts, including the award-winning works Memory: Luba Art and the Making of History (1996) and A Saint in the City: Sufi Arts of Urban Senegal (2003) with Allen F. Roberts. Decorated by the Republic of France as a Knight of the Order of Arts and Letters; Editor of the journal African Arts; Past President of the Arts Council of the African Studies Association; recipient of numerous awards including a Getty Postdoctoral Fellowship and three Wenner-Gren Foundation Research Grants for fieldwork in Africa, India, and Europe; and a frequently invited public speaker.</td>
</tr>
<tr>
<td>David Roussève, Professor (1996) and SOAA Associate Dean (2014-)</td>
<td>Choreography, Dance/Theater</td>
<td>Artistic Director of the dance/theater company David Roussève/REALITY that has toured throughout the U.S., Europe, and S. America. Has created 13 full-length works for REALITY including 3 commissions for the “Next Wave Festival” at the Brooklyn Academy of Music. Has created 3 dance films, the most recent (2012) screened in 12 countries and received 13 Festival Awards. Created 11 commissioned works for dance companies. Recipient of Guggenheim Fellowship, 7 consecutive NEA Fellowships, NY Dance and Performance Award (a “Bessie”), 3 LA Horton Dance Awards, Cal Arts/Alpert Award, 5 Nat’l Dance Project Commission Grants. Former Chair of WAC/D.</td>
</tr>
<tr>
<td>Peter Sellars, Visiting Professor (1989-1998) and Professor (1998-present)</td>
<td>Arts practice that integrates classical and contemporary subject matter in multiple cultures crossing disciplines and vocabularies, engaging and informing political and social action; collaborative structures, community interaction</td>
<td>Internationally-renowned, interdisciplinary and intercultural artist creating collaborative projects in dance, music, theater, opera, film, and visual art in museums, theaters, opera houses, and community sites worldwide; awards include MacArthur Fellowship, the Polar Music Prize, the Sundance Institute’s Risk-Takers Award, the Erasmus Prize, and the Gish Prize; has led several major arts festivals and organizations including the 1990 and 1993 Los Angeles Festivals, the 2002 Adelaide Arts Festival in Australia, the 2003 Venice Biennale International Festival of Theater in Italy, and the 2006 New Crowned Hope Festival in Vienna, the American National Theatre at the Kennedy Center, and the Boston Shakespeare Co.</td>
</tr>
<tr>
<td>Aparna Sharma, Assistant Professor (2009)</td>
<td>Film theory, observational film practice and cultural studies at UCLA.</td>
<td>Documentary filmmaker and film theorist; Has published academically on Indian documentaries and gender in Indian cinema. Documentaries made: ‘Exhale...’ (2002), ‘Crossings in a Beautiful Time’ (2006) ‘Kamakha: Through Prayerful Eyes’ (2012). These have been screened worldwide at film festivals, conferences and have received non-profit distribution; Member, Editorial Board, Journal of Media Practice; Review Panelist, Leonardo Digital Reviews; Art writer for Delhi-based women’s news collective, Women’s Feature Service.</td>
</tr>
<tr>
<td>David Delgado Shorter, Professor (2008)</td>
<td>Indigenous Studies, Digital Humanities, Religious Studies, Semiotics</td>
<td>Vice Chair of Graduate Affairs since 2009; UCLA Distinguished Teaching Award, 2012-13; Winner of coveted Chicago Prize for Best Book in Folklore for We Will Dance Our Truth: Yaqui History in Yaqui Performances (University of Nebraska Press, 2009); Filmmaker of Lutu Chuktiwa: Cutting the Cord,&quot; a film selection for the International Ethnographic Film Festival of Quebec (2014); Founder of the Wiki for Indigenous Languages (WIL), a web-based platform to preserve and revitalize indigenous cultures and language; Recipient of numerous grants and fellowships from UCLA, Indiana University, and the National Science Foundation, among others.</td>
</tr>
</tbody>
</table>
### Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cheng-Chieh Yu</strong></td>
<td>Choreographer of dance theater works that explore Asian Diaspora topicality, crisscrossing issues such as gender ascription, social-political perspectives, cultural boundaries, and hybridity</td>
<td>International choreographer, commissions and touring in the US, Germany, China, Singapore, Hong Kong, and Taiwan; Grants received includes National Endowment of Arts and Cultures of Taiwan, the Jerome Foundation, James Irvine foundation and Asian Cultural Council; Has served as Faculty at the Beijing Dance Academy, Taipei National University of the Arts, Guangdong Modern Dance Festival, Beijing Modern Dance Festival, Suzanne Dellal Dance Center-Israel, The Limon Institute and Movement Research in NYC.; Has performed as a member of the Cloud Gate Dance Theater/Taiwan, Jose Limon Dance Company, Bebe Miller Dance Company, and as a guest artist for the Ralph Lemon Dance Project</td>
</tr>
</tbody>
</table>
Appendix C

Resources for the *redefined* School

Resource letter from Christopher Waterman for the *redefined* School of the Arts and Architecture

Addendum for Christopher Waterman’s resource letter from Assistant Dean Guy Custis

Table from *Pre-Proposal* for Workload and Fiscal Data (2012-13)
August 26, 2014

Executive Vice Chancellor and Provost Scott L. Waugh
UCLA Office of the Chancellor
2147 Murphy Hall
140501

Dear Scott:

I am writing regarding the disposition of resources currently held in the School of the Arts and Architecture on behalf of the academic departments that will remain in the School following the establishment of the UCLA Herb Alpert School of Music in July, 2016.

All the resources currently allocated to the four departments comprising the redefined School of the Arts and Architecture (Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance) will be retained by the School. The transfer of the departments of Ethnomusicology and Music to the new UCLA Herb Alpert School of Music will not reduce current allocations to these departments in any way.

These resources include, but are not limited to, all ladder faculty, soft faculty, and teaching apprentice FTE; funding supporting staff appointments; operating funds; inventoried and non-inventoried property and equipment; and space currently allocated to the four departments and the dean’s office of the School of the Arts and Architecture.

In addition, the School of the Arts and Architecture will retain all endowed funds and gift funds designated for the four departments or disciplines with those departments, as well as funds held by the School of the Arts and Architecture earmarked specifically for disciplines within the four departments.

The table below summarizes the endowed funds that will remain in the School of the Arts and Architecture:
### Student Support vs. Program Support vs. Faculty Support/Other

<table>
<thead>
<tr>
<th></th>
<th>Student Support</th>
<th>Program Support</th>
<th>Faculty Support/Other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Market</td>
<td>Total Market</td>
<td>Total Market</td>
</tr>
<tr>
<td></td>
<td>Value of All</td>
<td>Value of All</td>
<td>Value of All</td>
</tr>
<tr>
<td></td>
<td>Endowments</td>
<td>Endowments</td>
<td>Endowments</td>
</tr>
<tr>
<td></td>
<td>Total Estimated</td>
<td>Total Estimated</td>
<td>Total Estimated</td>
</tr>
<tr>
<td></td>
<td>Annual Revenue</td>
<td>Annual Revenue</td>
<td>Annual Revenue</td>
</tr>
<tr>
<td>Architecture &amp; Urban</td>
<td>$720,193</td>
<td>$60,552</td>
<td>$607,970</td>
</tr>
<tr>
<td>Design</td>
<td>$1,299,821</td>
<td>$59,980</td>
<td>$533,730</td>
</tr>
<tr>
<td>Art</td>
<td>$3,454,785</td>
<td>$86,718</td>
<td>$98,960</td>
</tr>
<tr>
<td>Design/Clas/Media Arts</td>
<td>$174,241</td>
<td>$7,904</td>
<td>$714,241</td>
</tr>
<tr>
<td>World Arts &amp; Cultures/Dance</td>
<td>$178,804</td>
<td>$8,111</td>
<td>$600,161</td>
</tr>
<tr>
<td>SCAA Dean's Office</td>
<td>$4,810,606</td>
<td>$198,987</td>
<td>$1,647,843</td>
</tr>
<tr>
<td>Totals</td>
<td>$5,337,630</td>
<td>$362,271</td>
<td>$3,615,633</td>
</tr>
</tbody>
</table>

*UCLA endowments managed by the UC Regents and the UCLA Foundation are summarized in the table. The expected yield (annual payout) for Regents endowments is 4.25% and the expected yield (annual payout) for Foundation endowments is 4.75%.

**NOTES:**
*Faculty Support/Other* includes Faculty Support, Campus Improvement, Chair Support, Research Other.
SCAA Dean's Office includes four funds (Gladys Turk, Ostin, Palcic, Salaix, Ethnic Arts) which may be distributed to multiple departments, including those in the new School of Music.

I believe that this letter summarizes in brief the critical resource components of the redefined School of the Arts and Architecture.

Sincerely,

Christopher Waterman
Dean, School of the Arts and Architecture
October 9, 2014

TO: Dean/Vice Provost Emerita Judith L. Smith

Dear Judi,

As requested, I am writing to report on recent allocations made by the Dean to the academic departments in the School of the Arts and Architecture. The table below summarizes allocations of the 3% augmentation to the School’s permanent state funding and of the Undergraduate Academic Incentive Funding (UAIF) to academic units in 2014-15:

<table>
<thead>
<tr>
<th>Department</th>
<th>3% augmentation to permanent funds</th>
<th>UAIF allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture and Urban Design</td>
<td>98,201</td>
<td>145,990</td>
</tr>
<tr>
<td>Art</td>
<td>91,207</td>
<td>378,596</td>
</tr>
<tr>
<td>Design</td>
<td>Media Arts</td>
<td>75,426</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>85,126</td>
<td>380,659</td>
</tr>
<tr>
<td>Music</td>
<td>140,227</td>
<td>504,013</td>
</tr>
<tr>
<td>World Arts and Cultures/Dance</td>
<td>100,096</td>
<td>409,785</td>
</tr>
<tr>
<td>UCLA Herb Alpert School of Music</td>
<td>1,370</td>
<td></td>
</tr>
<tr>
<td>SOAA/Dean's Office</td>
<td>148,028</td>
<td>207,526</td>
</tr>
</tbody>
</table>

Allocation of the 3% augmentation to permanent funds was based on units’ permanent state funding level as of July 1, 2013. For 2014-15, all UAIF distributions have been allocated as temporary 19900 funds, since the campus has informed us that maintaining the current level of funding will be contingent on meeting the School’s enrollment targets. UAIF allocations were based on a weighted formula that factored each department’s 2014 undergraduate student credit hours, undergraduate headcount majors, and number of roster faculty, with a portion of the total funds reserved to support Schoolwide undergraduate courses, including Arts and Architecture 10 (Arts Encounters) and courses in the Visual and Performing Arts Education minor.

Approximately $100,000 of the School/Dean’s Office augmentation allocation will be transferred to the UCLA Herb Alpert School of Music to establish a new staff position in order to address critical staffing deficiencies, as identified in an analysis undertaken by UCLA Campus Human Resources.

Please contact me if you have any questions or need further information.

Sincerely,

Guy Castis
Assistant Dean, Administration

cc: Christopher Waterman, Dean, School of the Arts and Architecture
These FY 2012-13 data were included as Table 7 in the *Pre-proposal* (July 1, 2014). For the *Proposal*, a new table was created based on FY 2013-14 data (see Table 5). Source: UCLA Office of Academic Planning and Budget; does not include funding for the Dean’s Office.

<table>
<thead>
<tr>
<th>FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workload Data</strong></td>
</tr>
<tr>
<td>-------------------</td>
</tr>
<tr>
<td>Budgeted Faculty FTE</td>
</tr>
<tr>
<td>Paid Staff FTE</td>
</tr>
<tr>
<td>Undergraduate Major Headcount</td>
</tr>
<tr>
<td>Graduate Major Headcount</td>
</tr>
<tr>
<td>Undergraduate Credit Hours</td>
</tr>
<tr>
<td>Graduate Credit Hours</td>
</tr>
<tr>
<td><strong>Revenues</strong></td>
</tr>
<tr>
<td>Appropriated 1</td>
</tr>
<tr>
<td>Non-Appropriated 2</td>
</tr>
<tr>
<td>Contracts &amp; Grants</td>
</tr>
<tr>
<td>Gifts &amp; Endowments</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
</tr>
<tr>
<td>Faculty Ladder</td>
</tr>
<tr>
<td>Faculty Temporary</td>
</tr>
<tr>
<td>Academic Apprentice</td>
</tr>
<tr>
<td>Academic Other</td>
</tr>
<tr>
<td>Career Staff</td>
</tr>
<tr>
<td>Non-Career Staff</td>
</tr>
<tr>
<td><strong>Total Salaries &amp; Wages</strong></td>
</tr>
<tr>
<td>Benefits</td>
</tr>
<tr>
<td>Fee Remissions</td>
</tr>
<tr>
<td>Operating Expenses 3</td>
</tr>
<tr>
<td><strong>Total Expenditures</strong></td>
</tr>
</tbody>
</table>

1 Appropriated funds include General Funds, Education Funds, and other General Fund sources.
2 Non-Appropriated Funds include Sales and Service, Course Material Fee and Professional Degree Supplemental Tuition Funds.
3 Operating Expenses include materials and supplies, communications, information technology and student support expenses.

Three observations serve as additional footnotes to Table 5.

a) Architecture and Urban Design has 21 budgeted faculty FTE but only 13 of the 21 (62%) are filled by ladder faculty appointments.

b) Of the 19 FTE for World Arts and Cultures, 14 are ‘true’ program allocations, while 5 are institutional FTE’s from various sources (i.e., target of opportunity, spousal, administrative hires).

c) Student credit hours is a standard measure of teaching workload; it is the number of course units multiplied by number of students in the course, per each course added over the F,W,S terms.
Appendix D

Draft of the Revised Bylaws and Regulations for the redefined School

Proposed Bylaws for the redefined School of the Arts and Architecture
(Preliminary Draft)

Current Bylaws of the existing School of the Arts and Architecture

Proposed Changes for the current Regulations of the existing School of the Arts and Architecture
(Very Preliminary Draft)
Part I. Faculty Function and Membership

A. The Faculty of the School of the Arts and Architecture shall conduct the government of the School in accordance with the rules of the Academic Senate of the University of California, the Standing Orders of the Regents and subject to the rules and coordinating powers of the Graduate Council respecting graduate study and higher degrees.

B. Membership of the Faculty is defined by Division Bylaws 50(A) and 181.

Part II. Chair of the Faculty

The Chair of the Faculty will be elected in the spring every two years according to procedures prescribed in Divisional Bylaw 150. This person will serve on the Faculty Executive Committee (FEC) for three years, first year as Chair-Elect and the following two years as Chair of the FEC.

Part III. Meetings of the Entire Faculty

A. Meetings of the entire Faculty of the School may be called by the Chair of the Faculty or at the written request of 20% of the Faculty of the School. Such meetings shall be limited to matters of business specified in the CALL, which must be sent to the Faculty at least 14 days before the meeting. The minutes of the meeting will be available 14 days after the meeting is held.
B. Special meetings of the Faculty may be called by written notice signed by four members thereof not less than forty-eight hours prior to the time of meeting stated in such notice; but a special meeting shall be limited to consideration of the matters of business specified in the notice.

C. In all instances except those meetings specifically called by the Dean, the Chair of the Faculty shall preside.

D. A quorum shall be 35% of the Faculty to conduct official business at meetings of the entire Faculty.

**Part IV. Faculty Executive Committee (FEC)**

A. The Chair of the Faculty shall be the chair of the Faculty Executive Committee (FEC). In the absence of the Chair, the Chair-Elect shall serve as Chair, or in the absence of both, an FEC member shall be designated by the Chair or Chair-Elect to lead the meeting.

B. **Membership**

1. **Faculty members.** Each department in the School shall be represented by two faculty members. Members will be elected by their respective faculties according to Division Bylaw 150. Elections will be held in the spring quarter for the following academic year. Members shall hold office for a period of two years, beginning September 1st and ending August 31. Department representatives shall be elected in alternating years to ensure continuity.

2. **Ex-Officio Members.** The Dean and the Associate Dean(s) of the School shall be ex-officio members of the Faculty Executive Committee; their attendance at meetings is without vote and not part of quorum.

3. **Student Members.** One student from each department shall participate as a non-voting member. Student members shall be elected on an annual basis in a duly constituted election by the students of the department, or in the absence of such an election, a representative shall be selected by the faculty of the department. Student members shall be excluded from meetings, or portions of meetings, when personnel actions are considered.

4. **Visitors.** Visitors may attend the FEC meeting at the invitation of the Chair or by majority vote of those attending the meeting.
C. *Meetings* of the Faculty Executive Committee (FEC)

1. Meetings will be called at least twice each quarter or as necessary. The CALL to meeting will be announced at least 5 working days before the meeting is scheduled and minutes of the meeting shall be available at least 10 working days after the meeting is held.

2. A quorum shall consist of a majority of faculty members of the FEC. If a member cannot attend the meeting, a departmental substitute (with vote) may be permitted to attend, subject to the approval of the Chair or by majority vote of the elected FEC members attending that meeting.

3. Items requiring FEC approval shall be passed by a majority of those attending and eligible to vote.

4. Meetings shall be governed by procedures specified in Senate Bylaw 120(C).

D. *General function* of the Faculty Executive Committee (FEC)

The FEC is intended to be a mechanism for directing and integrating their work. It is not intended to replace Departmental Chairs, who continue to have the responsibility for administration of departmental budgets, academic and non-academic personnel, curriculum, and the management of day-to-day affairs. Whereas Departmental Chairs will be concerned with departmental interests, the Faculty Executive Committee will take a school-wide perspective.

E. *Duties* of the Faculty Executive Committee (FEC)

1. Provide general oversight of the academic programs in the School and bring before the School’s faculty any recommendation it deems advisable using procedures set forth in Senate Bylaw 95.

2. Review and approve the academic requirements for the School of the Arts and Architecture set forth in Part II of the Regulations of the Division, UCLA Academic Senate Manual.

3. Approve School-wide requirements for writing, foreign language, and quantitative reasoning, as well as the diversity requirement and the requirements for General Education.

4. Review and approve requirements for majors (departmental and interdepartmental) and minors (departmental and free-standing), honors programs, capstone requirements, and any other graduation requirement specified by the faculty.
5. Review and approve all new courses or all changes in course descriptions, prerequisites, and grading. If these actions are deemed to be routine and non-controversial, the Chair or the Chair’s designee may approve them.

6. Review and approve proposals for new departments, Centers for Interdisciplinary Instruction, and interdepartmental programs that directly impact the educational and research programs of the School.

7. Advise the Dean on the School’s priorities, allocation of educational and research resources, utilization of building space and facilities, and budget and planning issues.

8. Review the Program Review Reports completed by the Academic Senate in the course of the eight year reviews for the departments in the School, as well as the free-standing minors offered by the School and reviewed by the Academic Senate.

9. Serve as an advisory body on matters concerning the welfare of faculty, staff and students in the School.

10. Appoint and, when appropriate, carry out recommendations made by ad hoc committees created to review specific issues. At least one FEC member should be appointed to each such committee, and when appropriate, at least one student shall be appointed.

11. Consult and advise on policy and relations to UCLA public arts organizations, programming, and initiatives.

F. Curriculum SubCommittee of the FEC

1. Membership. The Chair will appoint four members, one from each of the SOAA departments, to serve on the Curriculum Committee. One student representative may also be appointed.

2. Duties. Recommends action on all curricular proposals they deem non-controversial, recommend further consideration to the full FEC and send minutes of all meetings to the FEC.
PART V. The Departments

A. Each Department shall be responsible for the following matters:

1. The recruitment, supervision, and evaluation of departmental academic personnel.

2. The development of the departmental curriculum and the administration of its degree programs.

3. The admission and matriculation of departmental students.

4. The proper functioning of a grievance procedure for both Department personnel and students.

5. Elect a representative to the School FEC and work with the students to ensure that a student representative is duly elected or appointed annually.

B. Each Department Chair will be responsible for the following departmental matters:

1. The proper administration of the budget according to the allocations and categories decided by the Dean in consultation with the Chair.

2. Ensure that departmental Bylaws are updated and reviewed periodically.

3. The staffing and supervision of the departmental curriculum

4. The recruitment, supervision, and evaluation of non-academic personnel.

Part VI. The Dean

A. The Dean’s Duties. The Dean is responsible for the overall administration of the school, including (but not limited to):

1. Allocation of resources to the department.

2. Administration of applicable system-wide and local rules and regulations.

3. Responsible for seeing that the admission and matriculation of students in the departments are in accordance with University rules and regulations.

4. Maintaining proper grievance procedures for students and staff.
5. Recommend the appointment of a new departmental chair after comprehensive consultation with the faculty.

B. Enfranchisement. The Dean of the School shall submit to the Faculty at the beginning of each year the names of all members of the Faculty. Consistent with Standing Order 105, Senate Bylaw 55 and Legislative Rulings 5.67, 5.75B and 12.75, all members of the Faculty are extended the right to vote on specified personnel actions and all matters of "...substantial departmental concern..." Any extension of the franchise on personnel actions to all tenured, non-tenured or Emeriti departmental members of the Academic Senate beyond the minimum mandated under SB 55(A) (1-5) must be reaffirmed every three years by those Faculty enfranchised under SB 55 (B) (1-5).

C. Any change in the allocation of FTE among departments or programs that would lead to a de facto disestablishment of a department will require a vote of the entire School of Arts and Architecture Faculty and an Academic Senate Appendix V action.

D. The Dean’s Cabinet. The Dean of the School shall be advised by a Dean’s Cabinet comprised of the Chair and Vice Chair (should there be one) of each of the departments. Council meetings may include staff members or other guests as deemed necessary by the Dean. The Council shall advise the dean on budget, space, new academic initiatives, as well as priorities for development and outreach. Agendas for Council meetings will be posted at least one week before the meeting is scheduled.

Part VII. Amendment of the Bylaws

These Bylaws of the School of the Arts and Architecture may be amended by a majority of the Faculty voting by electronic ballot, provided notice shall have been given 14 days prior to the electronic voting deadline.
SCHOOL OF THE ARTS AND ARCHITECTURE

Part I. Functions

1. The Faculty of the School of the Arts and Architecture shall conduct the government of the School.

Part II. Membership

2. Membership in the Faculty of the School of the Arts and Architecture is defined by Divisional Bylaws 50 (A) and 181.

Part III. Officers

3. Chair. The Faculty shall elect a Chair-elect in the spring prior to the final year of the Chair’s term. The election will be held according to the procedures prescribed in Divisional Bylaw 150 and Senate Bylaw 340 (A). This person will serve on the Executive Committee for three years: the first year as Chair-Elect and the following two years as Chair of the Executive Committee.

Part IV. Meetings

4. The Faculty shall meet at the call of the Chair or by petition to the Chair of at least 20% of the Senate Faculty.

Part V. Quorum

5. One-third of Senate Faculty shall constitute a quorum.

Part VI. Committees

Title I. Appointment and Tenure

6. The Chair shall appoint committees of the Faculty not otherwise provided. The Deans shall be ex-officio of all committees.
7. Committees shall hold office for a term of one year from October 1st or until successor committees are appointed thereafter.

Title II. Standing Committees

8. **Executive Committee**

   (A) The Chair of the Faculty shall serve as Chair of the Executive Committee.

   (B) **Membership.** Each department in the School shall be represented by two faculty members. Members will be elected by their respective faculties according to Division Bylaw 150. Elections will be held in the spring quarter for the following academic year. Members shall hold office for a period of two years, beginning October 1st and ending September 30th. Department representatives shall be elected in alternating years to ensure continuity.

   (C) **Student Members.** One student from each department shall participate as non-voting members. Student members shall be elected on an annual basis in a duly constituted election by the students of the department, or in the absence of such an election, a representative shall be selected by the faculty of the department. Student members shall be excluded from meetings, or portions of meetings, when personnel actions are considered.

   (D) **Meetings.** Meetings will be called once a month or as necessary and minutes distributed to all Senate Faculty of the School.

   (E) **Duties.**

      (1) The Committee shall have the general oversight of the welfare of the students, faculty and staff of the School, and shall bring before the Faculty any recommendations that the Committee may deem advisable.

      (2) It shall designate the specific courses for the general education requirements of the School as well as review new majors and curricula, including prerequisites and limitations on programs, and alternative electives.
(3) The Faculty delegates to the Committee its powers to act under Divisional Bylaws 50 (D) (4), (5) and (6) and authorizes the Committee, at its discretion, to re-delegate these powers to the Dean of the School.

(4) Advise on academic policies of the School.

(5) Advise on long-range planning and future direction of the School including, but not limited to, budgetary considerations.

(6) Advise on policies affecting the public arts components of the School.

(7) Advise on policy and relations to arts organizations within the UC community, including ICA, SCA and others.

(F) **Curriculum Subcommittee**

(1) Membership. The Chair will appoint three members from different departments as the Curriculum Subcommittee. One student representative (from another department) may also be appointed.

(2) Duties. In consultation with the Dean, recommend action on all curricular proposals they deem non-controversial, recommend further consideration to the full Executive Committee and send minutes of all meetings to the Executive Committee.

(G) **Quorum and Voting Procedures.** A quorum consists of a majority of voting members (Dean, Chair, departmental representatives). Items requiring approval by the Executive Committee shall be passed by a majority of those in attendance.

**Part VII. Order of Business**

9. All meetings of the Faculty shall be governed by procedures specified in Senate Bylaw 120 (C).
Part VIII. Amendment of Bylaws

10. The Bylaws may be amended by a two-thirds vote either at any duly constituted meeting, or by mail, provided notice shall been sent to each member at least five days previous to the meeting, or ten days prior to the deadline for the receipt of mail ballots.

Part IX. Suspension of Rules

11. The rules of the meetings of the Faculty may be suspended by a vote of the Faculty, provided not more than two voting members present object to such suspension.

Adopted: April 1995

Revised: July 1, 1995

Revised: May 17, 1996

Revised: April 1998
To the Faculty: Members of the Summer Workgroup reviewed the current SOAA Regulations for the Bachelor's Degree with Merrilyn Pace and made recommendations for a few changes (see yellow highlights). These changes will be reviewed by the faculty in the Winter/Spring 2015 and then reviewed by the Academic Senate’s Committee on Rules and Jurisdiction before the faculty is asked to ratify it. Ratification will not occur until Fall of 2015 (or Winter 2016).

UCLA ACADEMIC SENATE MANUAL
Part II
Regulations of the Division

Chapter II. BACHELOR’S DEGREES IN ACADEMIC COLLEGES AND PROFESSIONAL SCHOOLS

Section 2. Academic Requirements of the School of the Arts and Architecture

Requirements for the Bachelor’s Degree

435. The degree of Bachelor of Arts will be granted upon the following conditions:

(A) The minimum number of units for the Bachelor’s degree shall be 180; of which at least 64 units shall be upper division (numbered 100-199). Eight units of freshmen seminars and/or eight units of 300 level courses may be applied toward the degree.

Credit for special studies courses (195 through 199) is limited to a maximum of 8 units in a single term and a maximum of 32 units total for a letter grade.

Credit earned through the College Board Advanced Placement (AP) Examinations may be applied toward certain University/school requirements. If a student takes an equivalent UCLA course, unit credit for such duplication will be deducted before graduation.

Advanced Placement credit obtained by the student prior to entering the University shall not be counted toward the maximum unit limitation either for selection of a major or graduation.

Courses in the 400 and 500 series are not open for credit to undergraduate students in the School of the Arts and Architecture. University Extension courses with the prefix "X" do not apply toward the degree. University Extension courses designated "XLC" shall apply toward the degree, and will be awarded grade point and unit credit.

Students are normally expected to complete the work for the Bachelor’s degree with no less than 180 units. In unusual circumstances a student will be allowed to exceed the 180 units, up to a maximum of 216 units. After 216 units of credit, a
student will be permitted to continue enrollment in the school only in rare cases approved by the Dean. [Am 28 May 96, 01 Jun 04]

(B) Undergraduate students who wish to take graduate courses (200 level) to apply toward their Bachelor's degree must petition for advance approval of the department chair and the dean of the school and must meet the specific qualifications. Graduate courses approved for application on the Bachelor's degree may not be used to fulfill requirements for a higher degree (see Divisional Regulation 302).

(C) The candidate shall have satisfied the general requirements of the University. (See Senate Regulations 610, 612, 614, 630, 634, 636, and 638.)

(D) The candidate shall have satisfied the following: (1) General School Requirements: Writing I, Writing II, Foreign Language, Quantitative Reasoning, Upper Division Non-Major Requirement and Diversity Requirement; (2) General Education Requirements: (a) Foundations of Society and Culture, (b) Foundations of the Arts and Humanities, and (c) Foundations of Scientific Inquiry. The candidate shall have completed the General Education Requirements of the School of the Arts and Architecture with an average grade of "C" or better. [Am 01 Jun 04]

(E) The candidate shall have completed a major in the School of the Arts and Architecture with a scholarship average of at least two grade-points per unit in all upper division courses and shall have been recommended by the Chair of his/her major department.

(F) Except as otherwise provided in SR 614, 630 and 642, 35 of the final 45 units completed for the Bachelor's degree must be earned in residence in the School of the Arts and Architecture. (A student is "in residence" only while enrolled and attending classes as a major in one of the departments of the School of the Arts and Architecture.) Not more than 18 of these 35 units may be completed in Summer Session on the Los Angeles campus.

When students transfer from another institution, from University Extension, or from another College or School of the University, with senior standing, there is the additional requirement that, of the 35 units to be earned in residence in the School of the Arts and Architecture, 28 must be in upper division including 16 upper division units in the major department.

Courses in University of California Extension may not be offered as part of this residence requirement. A student who is enrolled in the Education Abroad Program must satisfy the residence requirement by earning 35 of his/her final 90 units, including the final 12 units, in residence in the School of the Arts and Architecture.

(G) Reciprocity with other UC campuses: Students who transfer to UCLA from other UC campuses and have met all General Education Requirements prior to attending UCLA are not required to complete the School of the Arts and Architecture's General Education Requirements. Written verification from the college dean at the other UC campus is required.
(H) Transfer Core Curriculum (through Spring, 1993) or Intersegmental General Education Transfer Curriculum (effective Fall, 1991): Transfer students from non-UC schools have the option to fulfill the lower division General Education Requirements by completing the transfer core curriculum or IGETC as outlined in SR 478. This curriculum must be completed prior to entry at UC and must be verified by the Office of Undergraduate Admissions and Relations with Schools. [En 11 Jun 91]

General School Requirements

436. The General Requirements of the School of the Arts and Architecture are:

(A) Writing I. English Composition 3 with a minimum grade of "C" or a score of 4 or 5 on one of the College Board Advanced Placement Examinations in English or a combination of a score of 720 or higher on the SAT Reasoning Test Writing Section and superior performance on the English Composition 3 Proficiency Examination. Must be completed within the first three terms of residence. With the approval of the Faculty Executive Committee of the School, this requirement may also be satisfied by passing a proficiency examination in English composition administered by the Freshman Writing Programs. Students whose native language is not English may satisfy the Writing I requirement by completing English as a Second Language 36 with a grade of "C" or better. English Composition 3 and English as a Second Language 36 may not be taken on a Pass/No Pass basis. [Am 01 Jun 04]

(B) Writing II. One course from a faculty approved list of Writing II courses listed in the Schedule of Classes or available from the School’s Office of Student Services. Course must be completed with a grade of "C" or better. Must be completed within the first six terms of residence. This course may not be taken on a Pass/No Pass basis.

A Writing II course also approved for General Education may apply toward the foundation area of General Education. [Am 01 Jun 04; Am 07 Feb 06]

(C) Foreign Language: May be satisfied by one of the following methods: (1) scoring 3, 4, or 5 on the CEEB Advanced Placement foreign language examination in Chinese, French, German, Italian, Japanese or Spanish, OR (2) presenting a UCLA foreign language proficiency examination score indicating competency through level three, OR (3) completing one college level foreign language course equivalent to level three or above at UCLA with a grade of Passed or C or better. If satisfied with less than 12 units, additional units must be completed from courses in any area of the General Education Requirements. Must be completed within the first six terms of residence. International students may petition to use an advanced, upper division course in their native tongue for this requirement. A student whose entire secondary education has been taken in a language other than English may petition to be exempt from the foreign language requirement. Proficiency examinations may not be used to complete this requirement.

(D) Quantitative Reasoning: One quantitative reasoning course selected from a faculty approved course list available in the School’s Office of Student Services. An SAT Reasoning Test Mathematics Section score of 600 or better or an SAT Subject
Test in Mathematics score of 550 or better also meets this requirement. A course used to meet this requirement may not apply toward a foundation area of General Education. [Am 01 Jun 04] **Action to consider: either 1) eliminate quantitative reasoning requirement or 2) maintain quantitative reasoning requirement but allow overlap with GE.**

(E) **Upper Division Non-Major Requirement:** Students are also required to complete 12 units of upper division work outside of their major field. [Am 01 Jun 04] **Action to consider: Eliminate Upper Division Non-Major Requirement.**

(F) **Diversity Requirement:** One course selected from a faculty approved list of diversity courses available in the School’s Office of Student Services. The course selected may also satisfy one of the following: (1) a General Education requirement, or (2) a major requirement, or (3) an upper division non-major requirement. [En 30 Apr 07]

**General Education Requirements**

(G) **Foundations of Society and Culture:** (1) Historical Analysis, and (2) Social Analysis. Three courses are required with at least one from each sub-group. [Am 30 Apr 07]

(H) **Foundations of the Arts and Humanities:** (1) Literary and Cultural Analysis, (2) Philosophical and Linguistic Analysis, and (3) Visual and Performance Arts and Analysis and Practice. Three courses are required, one from each sub-group. Courses in the student's major field may not meet these requirements. [Am 30 Apr 07] **Action to consider: Eliminate provision that student's major field may not meet these requirements.**

(I) **Foundations of Scientific Inquiry:** (1) Life Sciences, and (2) Physical Sciences. Two courses from either sub-group. If both courses are selected from the same sub-group, they must be from different departments in the sciences. [Am 30 Apr 07]

**Regulations Concerning Majors and Curricula**

437.

(A) A major is composed of no fewer than 56 units, including at least 36 units of upper-division work. The major includes both lower and upper division courses, arranged and supervised by the department.

(B) An interdepartmental major shall consist of no fewer than 56 units, including at least 36 units of upper-division work. The major includes both lower and upper division courses, supervised by an Advisory Committee appointed by the Dean of the School.

(C) Requirements for the majors and curricula, including prerequisites and limitations on programs, and alternative electives, shall be submitted by the departments to the Faculty Executive Committee of the School for approval. As changes in major requirements occur, students are expected to satisfy the new requirements insofar
as possible. Petitions for adjustment should be submitted to the Dean of the School in hardship cases.

(D) Any student failing to attain a scholarship average of at least two grade points per unit in his/her major department/program may, at the option of the department/program, be denied the privilege of a major in that department/program.

(E) A department/program may submit to the Dean of the School the name of any student who, in the opinion of the department/program, cannot profitably continue in the major together with a statement of the basis for this opinion, and probable cause for the lack of success. The Dean may permit a change of major, or may require the student to withdraw from the School. [Am 01 Jun 04]

(F) Any department/program offering a major in the School of the Arts and Architecture may require from candidates for the degree a final examination in the department/program.

(G) A student in good standing who wishes to change his/her major may petition the School and department/program in charge of that proposed major, provided that the student can complete the proposed field of study without exceeding the 216 unit limit. Changes are normally not permitted if a student is on probation or has begun their last term. No change of major will be permitted after the student has completed 140 quarter units. [Am 01 Jun 04]

(H) Double majors in the School, or between the School and other academic units, are permitted. The School of the Arts and Architecture students must be able to complete the proposed double major within a 228 unit limit. [En 11 Jun 91] [Am 28 May 96]

Honors

438. Dean's Honors:

Dean's Honors will be awarded each quarter to students completing their program of study with distinction according to criteria established by the Dean of the School. [En 11 Jun 91]

439. Honors with the Bachelor's Degree:

Students eligible for award of graduation honors shall be those who have completed 90 or more units for a letter grade in the University of California and have a superior grade-point average at graduation. [En 11 Jun 91]

Study List Limits

440.

(A) A student in good scholastic standing may present a study list aggregating 15 to 20 units (minimum 15 units) without special permission. After the student's first quarter, he/she may petition to carry a program of study exceeding 20 units provided he/she has an overall grade-point average of 3.0 (B or better) and has
attained at least a B average in the preceding quarter, with all courses passed. [Am 01 Jun 04]

(B) All repeated courses are to be counted in study list limits.

(C) Concurrent enrollment in courses offered by University Extension or another institution of higher education is not permitted except in extraordinary circumstances, and no credit will be given for such courses unless the approval of the Dean has been obtained by petition prior to enrollment.

(D) The inclusion of English A or Math A in a student’s study list reduces the allowable maximum by one course in the term these courses are taken.

(E) Minimum Progress: An undergraduate student in the School of the Arts and Architecture who does not pass at least 45 units during any three consecutive quarters in attendance shall be placed on probation for lack of progress. An undergraduate student who does not pass at least 40 units during any three consecutive quarters shall be subject to disqualification from further registration at the University.

(F) Student’s Responsibility: The presentation of a study list by the student and its acceptance by the School evidences an obligation on the part of the student to faithfully perform the designated work to the best of his/her ability. Withdrawal from, or neglect of, any course entered on the study list, or a change in program without the formal permission of the Dean of the School renders the student liable to enforced withdrawal from the University, or other appropriate disciplinary action.

(G) [En 11 Jun 91] The Faculty Executive Committee of the School is responsible for approving rules that govern study lists for students enrolled in the School of the Arts and Architecture.
Appendix E

The Chairs’ memos transmitting the faculty vote; list of eligible voters; list of meetings

Department of Architecture & Urban Design
   Neil Denari, Chair

Department of Art
   Hirsch Perlman, Chair

Department of Design|Media Arts
   Rebecca Allen, Chair

Department of World Arts and Cultures/Dance
   Angelia Leung, Chair
December 19, 2014

Dean Christopher Waterman  
School of the Arts and Architecture

Dear Chris,

I write to inform you of the faculty’s vote on the proposal to redefine the UCLA School of the Arts and Architecture. A total of 42 faculty members were eligible to vote and the tally is as follows:

<table>
<thead>
<tr>
<th>Department of Architecture and Urban Planning</th>
<th>Voters</th>
<th>Total Eligible</th>
<th>Yes</th>
<th>No</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>15</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Adjunct</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>22</td>
<td>7</td>
<td>0</td>
<td>2</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>42</td>
<td>12</td>
<td>0</td>
<td>2</td>
<td>28</td>
<td></td>
</tr>
</tbody>
</table>

*Adjunct votes tallied with lecturer votes.

As required, I am attaching a list of the faculty in the Department of Architecture and Urban Design deemed eligible to vote (Attachment 1) and a list of meetings during which the proposal was discussed by the affected parties: faculty, students, or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Neil M. Denari  
Vice Chair

cc. All eligible voters in the department.

Attachments
  List of eligible voters
  List of meetings
## ATTACHMENT 1

Official list of eligible voters in the Department of Architecture and Urban Design
42 eligible voters: 5 Adjunct, 15 Ladder, 22 Lecturer

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Huljich, Georgina</td>
<td>Adjunct</td>
</tr>
<tr>
<td>2</td>
<td>Inaba, Jeffrey</td>
<td>Adjunct</td>
</tr>
<tr>
<td>3</td>
<td>Locke, Alan</td>
<td>Adjunct</td>
</tr>
<tr>
<td>4</td>
<td>Sherman, Roger</td>
<td>Adjunct</td>
</tr>
<tr>
<td>5</td>
<td>Sotamaa, Kivi</td>
<td>Adjunct</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Abe, Hitoshi</td>
<td>Ladder</td>
</tr>
<tr>
<td>2</td>
<td>Cuff, Dana</td>
<td>Ladder</td>
</tr>
<tr>
<td>3</td>
<td>Denari, Neil</td>
<td>Ladder</td>
</tr>
<tr>
<td>4</td>
<td>Favro, Diane</td>
<td>Ladder</td>
</tr>
<tr>
<td>5</td>
<td>Hodgetts, Craig</td>
<td>Ladder</td>
</tr>
<tr>
<td>6</td>
<td>Lang, Jurg</td>
<td>Ladder</td>
</tr>
<tr>
<td>7</td>
<td>Lavin, Sylvia</td>
<td>Ladder</td>
</tr>
<tr>
<td>8</td>
<td>Lynn, Greg</td>
<td>Ladder</td>
</tr>
<tr>
<td>9</td>
<td>Mack, Mark</td>
<td>Ladder</td>
</tr>
<tr>
<td>10</td>
<td>Mayne, Thom</td>
<td>Ladder</td>
</tr>
<tr>
<td>11</td>
<td>Osman, Michael</td>
<td>Ladder</td>
</tr>
<tr>
<td>12</td>
<td>Payne, Jason</td>
<td>Ladder</td>
</tr>
<tr>
<td>13</td>
<td>Refuerzo, Ben</td>
<td>Ladder</td>
</tr>
<tr>
<td>14</td>
<td>Roberge, Heather</td>
<td>Ladder</td>
</tr>
<tr>
<td>15</td>
<td>Weinstein, Richard</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Aparicio, German</td>
<td>Lecturer</td>
</tr>
<tr>
<td>2</td>
<td>Barkan, Katy</td>
<td>Lecturer</td>
</tr>
<tr>
<td>3</td>
<td>Carson, Wil</td>
<td>Lecturer</td>
</tr>
<tr>
<td>4</td>
<td>Christensen, Steven</td>
<td>Lecturer</td>
</tr>
<tr>
<td>5</td>
<td>Daly, Kevin</td>
<td>Lecturer</td>
</tr>
<tr>
<td>6</td>
<td>Fetchko, Lisa</td>
<td>Lecturer</td>
</tr>
<tr>
<td>7</td>
<td>Frankel, Ron</td>
<td>Lecturer</td>
</tr>
<tr>
<td>8</td>
<td>Fries-Briggs, Gabriel</td>
<td>Lecturer</td>
</tr>
<tr>
<td>9</td>
<td>Handwerker, Margo</td>
<td>Lecturer</td>
</tr>
<tr>
<td>10</td>
<td>Ickx, Wonne</td>
<td>Lecturer</td>
</tr>
<tr>
<td>11</td>
<td>Irani, Glen</td>
<td>Lecturer</td>
</tr>
<tr>
<td>12</td>
<td>Kim, Kiduck</td>
<td>Lecturer</td>
</tr>
<tr>
<td>13</td>
<td>Koerner, Julia</td>
<td>Lecturer</td>
</tr>
<tr>
<td>14</td>
<td>Kovacs, Andrew</td>
<td>Lecturer</td>
</tr>
<tr>
<td>15</td>
<td>Lai, Jimenez</td>
<td>Lecturer</td>
</tr>
<tr>
<td>16</td>
<td>Liang, Andrew</td>
<td>Lecturer</td>
</tr>
<tr>
<td>17</td>
<td>May, John</td>
<td>Lecturer</td>
</tr>
<tr>
<td>18</td>
<td>Mirzaeian, Narineh</td>
<td>Lecturer</td>
</tr>
<tr>
<td>19</td>
<td>Mohamed, Sharif</td>
<td>Lecturer</td>
</tr>
<tr>
<td>20</td>
<td>Nowak, Marta</td>
<td>Lecturer</td>
</tr>
<tr>
<td>21</td>
<td>Paull, Marty</td>
<td>Lecturer</td>
</tr>
<tr>
<td>22</td>
<td>Yi, Eui-Sung</td>
<td>Lecturer</td>
</tr>
</tbody>
</table>
ATTACHMENT 2

Meetings of the Architecture and Urban Design organized to discuss the proposal to redefine the UCLA School of the Arts and Architecture.

Faculty Meetings

1. June 3, 2014 (w Dean Chris Waterman)
2. September 22, 2014
3. October 3, 2014

Student Meetings

On October 7, 2014, Chair Abe Hitoshi and Jason Corbett met with representatives of the department’s graduate programs (6 M.Arch I, 4 M.Arch II, 1 PhD, 1 MA) and one undergraduate student, to discuss the proposed new School.

Staff Meeting

On November 24, 2014, all staff members were invited to attend a lunch meeting with the staff of Art, Design Media Arts, and World Arts and Culture/Dance, as well as the Dean’s Office staff. Dean Chris Waterman spoke about redefining SOAA and Emerita Vice Provost/Dean Judith Smith summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.
December 19, 2014

Dean Christopher Waterman

Dear Chris,

I write to inform you of the faculty’s vote on the proposal to redefine the UCLA School of the Arts and Architecture. A total of 17 faculty members were eligible to vote, and the tally is as follows:

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>16</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Adjunct</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lecturer</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Totals</td>
<td>17</td>
<td>7</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
</tbody>
</table>

*The lecturer’s vote was tallied with the ladder faculty’s vote.*

As required, I am attaching a list of the faculty in the Department of Art deemed eligible to vote (Attachment 1) and a list of meetings during which the proposal was discussed by the affected parties: faculty, students, or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Hirsch Perlman
Chair

cc. Faculty eligible vote in the department.

Attachments
- List of eligible voters
- List of meetings
ATTACHMENT 1

Official list of eligible voters in the Department of Art:
17 eligible voters: 16 ladder and 1 lecturer

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bolande, Jennifer</td>
<td>Ladder</td>
</tr>
<tr>
<td>2</td>
<td>Drucker, Barbara</td>
<td>Ladder</td>
</tr>
<tr>
<td>3</td>
<td>Ferguson, Russell</td>
<td>Ladder</td>
</tr>
<tr>
<td>4</td>
<td>Fraser, Andrea</td>
<td>Ladder</td>
</tr>
<tr>
<td>5</td>
<td>Herman, Roger</td>
<td>Ladder</td>
</tr>
<tr>
<td>6</td>
<td>Kelly, Mary</td>
<td>Ladder</td>
</tr>
<tr>
<td>7</td>
<td>Kruger, Barbara</td>
<td>Ladder</td>
</tr>
<tr>
<td>8</td>
<td>McMillian, Rodney</td>
<td>Ladder</td>
</tr>
<tr>
<td>9</td>
<td>Opie, Catherine</td>
<td>Ladder</td>
</tr>
<tr>
<td>10</td>
<td>Otto-Knapp, Silke</td>
<td>Ladder</td>
</tr>
<tr>
<td>11</td>
<td>Perlman, Hirsch</td>
<td>Ladder</td>
</tr>
<tr>
<td>12</td>
<td>Pittman, Lari</td>
<td>Ladder</td>
</tr>
<tr>
<td>13</td>
<td>Ray, Charles</td>
<td>Ladder</td>
</tr>
<tr>
<td>14</td>
<td>Saxe, Adrian</td>
<td>Ladder</td>
</tr>
<tr>
<td>15</td>
<td>Welling, James</td>
<td>Ladder</td>
</tr>
<tr>
<td>16</td>
<td>Wickman, Patricia</td>
<td>Ladder</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Samuel, Jacob</td>
<td>Lecturer</td>
</tr>
</tbody>
</table>
ATTACHMENT 2

Meetings of the Department of Art organized to discuss the redefinition of the UCLA School of the Arts and Architecture.

Faculty Meetings:

1. June 3, 2014 (with Dean Chris Waterman)
2. September 22, 2014
3. October 2, 2014
4. Various email correspondence

Student Meetings:

1. Graduate Students, Wednesday November 12th, 4-5
2. Undergraduate Students, Wednesday November 5th, 1-2.

Staff Meeting:

On November 24, 2014, all staff members were invited to attend a lunch meeting with the staff of Design Media Arts, Architecture and Urban Design, and World Arts and Cultures/Dance. Dean Chris Waterman spoke about redefining SOAA and Emerita Vice Provost/Dean Judith Smith summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.
December 19, 2014

Dean Christopher Waterman
School of the Arts and Architecture

Dear Chris,

I write to inform you of the faculty’s vote on the proposal to redefine the UCLA School of Arts and Architecture. A total of 13 faculty members were eligible to vote, and the tally is as follows:

Department of Design | Media Arts

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>11</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Adjunct</td>
<td>*1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>*1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>13</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
</tbody>
</table>

*The Adjunct and Lecturer votes have been tallied with the ladder faculty vote.

As required, I am attaching a list of the faculty in the Department of Design | Media Arts deemed eligible to vote (Attachment 1) and a list of meetings in which the proposal was discussed by the affected parties: faculty, students, and/or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

[Signature]

Rebecca Allen
Chair
CC. All faculty eligible to vote in the department.

Attachments
List of eligible voters (one page)
List of meetings (one page)
ATTACHMENT 1

Official list of eligible voters from the Department of Design|Media Arts
13 eligible voters: 1 Adjunct; 11 Ladder; 1 Lecturer

<table>
<thead>
<tr>
<th>1.</th>
<th>McWilliams, Chandler</th>
<th>Adjunct</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Allen, Rebecca</td>
<td>Ladder</td>
</tr>
<tr>
<td>2.</td>
<td>Huhtamo, Erkki</td>
<td>Ladder</td>
</tr>
<tr>
<td>3.</td>
<td>Israel, Robert</td>
<td>Ladder</td>
</tr>
<tr>
<td>4.</td>
<td>Lucas, Willem Henri</td>
<td>Ladder</td>
</tr>
<tr>
<td>5.</td>
<td>Lunenfeld, Peter</td>
<td>Ladder</td>
</tr>
<tr>
<td>6.</td>
<td>Méndez, Rebeca</td>
<td>Ladder</td>
</tr>
<tr>
<td>7.</td>
<td>Moeller, Christian</td>
<td>Ladder</td>
</tr>
<tr>
<td>8.</td>
<td>Reas, Casey</td>
<td>Ladder</td>
</tr>
<tr>
<td>9.</td>
<td>Steinkamp, Jennifer</td>
<td>Ladder</td>
</tr>
<tr>
<td>10.</td>
<td>Stern, Eddo</td>
<td>Ladder</td>
</tr>
<tr>
<td>11.</td>
<td>Vesna, Victoria</td>
<td>Ladder</td>
</tr>
</tbody>
</table>

| 1. | Kaplan, Noa          | Lecturer |

Page 119 of 124
ATTACHMENT 2

Meetings of the Design|Media Arts organized to discuss the redefinition of the UCLA School of the Arts and Architecture.

Faculty Meetings (for Ladder Faculty)
1. June 4, 2014 (w Dean Chris Waterman)
2. September 22, 2014
3. September 30, 2014 (Senate Faculty Retreat)
4. November 19, 2014
5. December 10, 2014

Non-ladder members were informed in individual conversations.

Student Meetings
Graduate and Undergraduate Student / Adjunct Faculty Meeting:
- November 5, 2014
Chair Rebecca Allen was available for students. There were no RSVPs and no students showed up for the meeting.

Staff Meeting
On November 24, 2014, all staff members were invited to attend a lunch meeting with the staff of Art, Architecture and Urban Design, and World Arts and Cultures/Dance. Dean Chris Waterman spoke about redefining SOAA and Emerita Vice Provost/Dean Judith Smith summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.
December 19, 2014

Dean Christopher Waterman
School of the Arts and Architecture

Dear Chris,

I write to inform you of the faculty’s vote on the proposal to redefine the UCLA School of the Arts and Architecture. A total of 36 faculty was eligible to vote, and the tally is as follows:

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>21</td>
<td>6</td>
<td>8</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Adjunct</td>
<td>*4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturer</td>
<td>11</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Totals</td>
<td>36</td>
<td>11</td>
<td>10</td>
<td>0</td>
<td>15</td>
</tr>
</tbody>
</table>

*The Adjunct votes were tallied with the Lecturers’ votes

As required, I am attaching a list of the faculty in the Department of World Arts and Cultures/Dance deemed eligible to vote (Attachment 1) and a list of meetings during which the proposal was discussed by the affected parties: faculty, students, or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Angelia Leung
Chair

cc. Faculty eligible to vote in the Department of World Arts and Cultures/Dance

Attachments

List of eligible voters (one page)
List of meetings (two pages)
ATTACHMENT 1
Official list of eligible voters from the Department of World Arts and Cultures/Dance
36 eligible voters: 4 Adjuncts; 21 Ladder; 11 Lecturers

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Harris, Lorenzo</td>
<td>Adjunct</td>
</tr>
<tr>
<td>2</td>
<td>Prakash, Viji</td>
<td>Adjunct</td>
</tr>
<tr>
<td>3</td>
<td>Tokofsky, Peter</td>
<td>Adjunct</td>
</tr>
<tr>
<td>4</td>
<td>Warby, Rosalyn</td>
<td>Adjunct</td>
</tr>
<tr>
<td></td>
<td>Baca, Judy</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Banerji, Anurima</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Cosentino, Donald</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Foster, Susan</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Froot, Dan</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Gere, David</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Leung, Angelia</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Marks, Victoria</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Mitoma, Judy</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Nabokov, Peter</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>O'Shea, Janet</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Popkin, Lionel</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Roberts, Allen</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Roberts, Polly</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Rousseve, David</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Sellars, Peter</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Sharma, Aparna</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Shorter, David</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Turner, Patricia</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Yu, Cheng-Chieh</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Waterman, Chris</td>
<td>Ladder</td>
</tr>
<tr>
<td></td>
<td>Duran, Nicholas</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Een, Robert</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Henderson, Cari Ann</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Holguin, Ginger</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Kouakou, Michel</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Lopez, Jackie</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Polk, Patrick</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Rasch, Shel</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Souly, Wilfried</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Tomita, Natsuo</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Tsou, Jason</td>
<td>Lecturer</td>
</tr>
</tbody>
</table>
ATTACHMENT 2

Meetings of World Arts and Cultures/Dance organized to discuss the proposal to redefine the UCLA School of the Arts and Architecture.

Faculty Meetings
1. May 27, 2014 (ladder faculty w Dean Chris Waterman)
2. September 22, 2014 – all affected faculty were invited; several non-ladder and most of the ladder faculty attended this meeting.
3. October 7, 2014 – all ladder faculty meeting – further discussion of the Sept 22 PRELIMINARY DRAFT.
4. October 28, 2014 - the Oct 24 DRAFT was sent to all affected faculty. Another set of mailing to staff, undergraduate and graduate students were sent inviting them to review, offer input, and attend the November 4th meeting.
5. November 4, 2014 – all affected faculty, undergrad and graduate students, and staff were invited to attend this meeting. Attendees were mainly ladder faculty, two graduate representatives, and three staff members.

— During the period between Nov 4 and Nov 25: Individual input was sent to the workgroup representatives (P. Roberts & A. Leung) to incorporate/address in the Department Response. Various versions of the Response were sent out for further review.

— Final version of the Department Response was sent to all affected faculty, staff, and graduate students on Nov 25.

5. December 2, 2014 – Discussion of the DEC 1 FINAL DRAFT took place with Dean Waterman and ladder faculty; one undergraduate student representative and two staff members were present also.

Student Meetings
October 28, 2014 - Both graduate and undergraduate students were sent the OCT 24 DRAFT and invited to attend the November 4th meeting that included WACD staff and faculty. The final version of the Department Response was sent to all faculty, staff, and graduate students on Nov 25.

1. November 4, 2014 - Graduate Students – two representatives attended the Nov 4th meeting. All affected faculty, undergrad and grad students, and staff were also invited to attend this meeting.
2. December 2, 2014 - Undergraduate Students – a handful of students inquired individually and one student reviewed the draft document.
Staff Meetings

On October 28, 2014, the Oct.24 Draft Proposal was sent to all staff (as well as to undergraduate and graduate students) inviting them to review, offer input, and attend the Nov.4th meeting.

– During the period between Nov. 4 to Nov. 25: Individual input was sent to the working group representatives (P. Roberts & A. Leung) to incorporate/address in the Department Response. Various versions of the response document were sent out for further review.

—Final version of the Department Response was sent to all affected faculty, staff, and graduate students on Nov. 26.

1. November 4, 2014 - three staff members attended the Nov 4th meeting. All faculty, undergrad and grad students, and staff were invited to attend this meeting.

2. November 24, 2014 - all staff members were invited to attend a lunch meeting with the staff of WACD, Art, Architecture and Urban Design, and Design Media Arts, as well as the Dean’s Office staff. Six WACD staff attended this meeting. Dean Chris Waterman spoke about redefining SOAA and Emerita Vice Provost/Dean Judith Smith summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.

3. December 2, 2014 - two staff members added the ladder faculty meeting with Dean Waterman that included discussion of the FINAL DRAFT.