The ‘New’ School of the Arts and Architecture
A Proposal to Redefine an Existing School at UCLA

Preliminary Draft prepared for September 22, 2014

PREFACE TO THE PRELIMINARY DRAFT
This Preliminary Draft has been prepared to envision and define a new School of the Arts and Architecture at UCLA. The draft—still a work in progress—was prepared by a faculty workgroup; it includes relevant sections from the Pre-Proposal submitted in July, a mission statement for the new School drafted by the workgroup, and an updated resource section submitted by the Office of Academic Planning and Budget. Workgroup members from each department also drafted a “preliminary faculty response” to the proposed action for their own department. On September 5, 2014, each of the four Chairs emailed this Preliminary Draft and the department-specific responses to her or his faculty in preparation for the September 22 meeting. At this meeting, faculty will review the draft and, based on faculty comments, the faculty workgroup will revise the document and release a full “Draft” with all four of the departmental responses in October. During the fall quarter, the faculty will review the “Draft” and recommend edits to ensure the document is accurate, clear, and complete before they are asked to vote on the changes proposed by the administration.
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>1</td>
</tr>
<tr>
<td>The Proposal and UCLA’s Appendix V Action</td>
<td></td>
</tr>
<tr>
<td>Arts and Architecture at UCLA and the University of California</td>
<td></td>
</tr>
<tr>
<td>Proposed Timeline for Campus and System-wide Reviews</td>
<td></td>
</tr>
<tr>
<td><strong>An Overview of the Redefined School of the Arts and Architecture</strong></td>
<td>5</td>
</tr>
<tr>
<td>Mission of the School, its Departments and Interdisciplinary Centers</td>
<td></td>
</tr>
<tr>
<td>Summary of Ladder Faculty, Degree Programs, and Degrees Awarded</td>
<td></td>
</tr>
<tr>
<td>Summary of Basic Workload Data and Financials</td>
<td></td>
</tr>
<tr>
<td>Summary of the Facilities and Capital Issues</td>
<td></td>
</tr>
<tr>
<td>Key Comparisons to Related Schools at UCLA</td>
<td></td>
</tr>
<tr>
<td><strong>School-wide Governance, Administration, and Development</strong></td>
<td>14</td>
</tr>
<tr>
<td>School Bylaws and Regulations</td>
<td></td>
</tr>
<tr>
<td>Office of the Dean</td>
<td></td>
</tr>
<tr>
<td>Current Endowments, Board of Visitors, and UCLA’s Centennial Campaign</td>
<td></td>
</tr>
<tr>
<td><strong>Departmental Consultations About and Responses to the Proposed Action</strong></td>
<td>17</td>
</tr>
<tr>
<td>Consultations about the Proposed Actions</td>
<td></td>
</tr>
<tr>
<td>Response from the Department of Architecture and Urban Design</td>
<td></td>
</tr>
<tr>
<td>Response from the Department of Art</td>
<td></td>
</tr>
<tr>
<td>Response from the Department of Design</td>
<td>Media Arts</td>
</tr>
<tr>
<td>Response from the Department of World Arts and Cultures/Dance</td>
<td></td>
</tr>
<tr>
<td>Summary of Faculty Votes and the Identified Benefits and Challenges</td>
<td></td>
</tr>
<tr>
<td><strong>Summary of Evidence Satisfying the UC Criteria for a School</strong></td>
<td>20</td>
</tr>
<tr>
<td>Academic Rigor</td>
<td></td>
</tr>
<tr>
<td>Financial Viability</td>
<td></td>
</tr>
<tr>
<td>Significant Benefits Associated with the Proposed Changes</td>
<td></td>
</tr>
<tr>
<td>Adherence to Campus and System Priorities</td>
<td></td>
</tr>
<tr>
<td>Concluding Remarks</td>
<td></td>
</tr>
<tr>
<td><strong>Appended materials</strong></td>
<td>24</td>
</tr>
<tr>
<td>A. Letters regarding the Pre-Proposal and the Proposal</td>
<td></td>
</tr>
<tr>
<td>B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture</td>
<td></td>
</tr>
<tr>
<td>C. Resources for the redefined School</td>
<td></td>
</tr>
<tr>
<td>D. Draft of the Revised Bylaws and Regulations for the School</td>
<td></td>
</tr>
<tr>
<td>E. Chairs’ Memos transmitting the vote of their faculties</td>
<td></td>
</tr>
</tbody>
</table>
INTRODUCTION

The Proposal and UCLA’s Appendix V Action

UCLA’s proposal to establish a new music school, if approved, will result in the transfer of two departments from the School of the Arts and Architecture, Ethnomusicology and Music. 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 Academic Senate review, aims to demonstrate that the actions proposed by the administration will have important benefits but no adverse effects on the academic programs, fiscal health, or overall ranking of departments or programs in the School 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 (rankings did not include music), and several UCLA fields were ranked in the top ten: sculpture (4), multimedia/visual communications (5), drawing and painting (6), and photography (8). All of these fields will continue 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 of the Arts and Architecture, as well as a description of its four departments: Art, Architecture and Urban Design, Design|Media Arts, and World Arts and Cultures/Dance. The background and description sections were core to Reconstitution 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 (July 1, 2014).

Referred to as the “full proposal” (or simply the Proposal), this document adds a section pivotal to UCLA’s Appendix V process, titled Departmental Consultations About and Response to the Proposed Action. It includes responses from each of the four departments focused on the key benefits and challenges related to the proposed realignment, as well as predictions about how the redefined school might advance in ten years time.

The Proposal ends with a summary aimed at marshaling evidence to demonstrate that programs in the redefined School of the Arts and Architecture will have academic rigor and financial viability, and that the proposed change has significant benefits and satisfies campus and system priorities.

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”.

2 The Fine Arts Rankings by U.S. News and World Report are based on MFA programs; see http://grad-schools.usnews.rankingsandreviews.com/best-graduate-schools/top-fine-arts-schools/fine-arts-rankings

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. If approved, the campus will have a comprehensive trio of independent but complementary schools by 2016: the current theater, film & television school, a **redefined** arts and architecture school, and a **new** music school (Figure 1). These independent but complementary schools are similar in size and scope, and each promotes education and creativity in specific domains.

**Figure 1.** This graphic shows the timeline for administrative units (colleges or schools) that housed UCLA’s arts and architecture departments over a 77-year period, from 1939 to 2016. The timeline ends (right side) with a proposed cluster of three independent but complementary 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 currently in UCLA’s 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 Studies</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>Art</td>
<td></td>
<td>CED</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Design</td>
<td>Media Arts; (Film &amp; Media)</td>
<td>X</td>
<td>**</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Dance, WACD</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></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>
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<tr>
<td>Ethnomusicology</td>
<td>X</td>
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<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Musicology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>H</td>
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</tbody>
</table>

*Two departments currently in UCLA’s School of the Arts and Architecture are proposed for transfer to the new music school, while the third department 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 eight campuses have departments or programs of dance; most are housed with theater arts. 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. 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, and the name was changed from Design to Design|Media Arts in 2000. Only Davis maintains a “design” department.

In summary, if approved, the redefined UCLA School of the Arts and Architecture will still be the largest arts school and have the highest national ranking in the UC system. The School of the Arts and Architecture currently ranks fourth in the nation (tied with in 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).
Proposed Timeline for Campus and System-wide Reviews

In consultation with the UCLA Academic Senate, a tentative schedule was outlined for conducting campus and system-wide reviews of the administration’s proposal to redefine the School of the Arts and Architecture. The proposed two-year schedule, endorsed by UCLA’s Academic Senate Executive Board (June 5, 2014), is summarized in Table 1. With this schedule, the actions proposed, if approved, will be effective by July 1, 2016.

Table 2. Proposed timeline for campus and UC system-wide processes.

<table>
<thead>
<tr>
<th>Summer 2014</th>
<th>Fall 2014 and Winter 2015</th>
<th>Spring 2015 and Fall 2015</th>
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<tbody>
<tr>
<td><strong>July 1, 2014:</strong> Chancellor Gene Block submits the <strong>Pre-proposal</strong> 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.</td>
<td><strong>September 22, 2014:</strong> In department breakout sessions, the faculty reviews and edits sections of the Preliminary Draft. Based on faculty comments, the faculty workgroup completes the first full Draft of the Proposal, to be released October 20, 2014.</td>
<td><strong>At the start of Spring Quarter,</strong> UCLA’s Academic Senate Executive Board initiates the Formal Review Proceedings specified in <strong>Appendix V</strong> of the UCLA Academic Senate Manual; review is concluded by October 2015.</td>
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<td><strong>July-August:</strong> A faculty workgroup, with two representatives from each of the four departments, prepares a preliminary draft of the Proposal, which includes relevant sections of the Pre-proposal and a new section critical to UCLA’s Appendix V process, entitled Departmental Consultations About and Response to the Proposed Action. The Preliminary Draft is completed August 25, 2014.</td>
<td><strong>October 20—November 30, 2014:</strong> The faculty reviews and edits the Draft; in each department, the faculty also consults with students and staff members about the proposed actions.</td>
<td><strong>LGA Vote (November 2015):</strong> The Appendix V review concludes with a vote of the Academic Senate’s Legislative Assembly (LGA); UCLA’s Academic Senate Chair submits the vote and recommendation to Chancellor Block by the end of the Fall Quarter.</td>
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<td><strong>September 5, 2014:</strong> 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.</td>
<td><strong>December 1, 2014:</strong> Suggestions for edits from the four departments are due, and comments from the UC President’s Office and the UC Academic Council are expected.</td>
<td><strong>March 16, 2015:</strong> The FEC transmits its vote and recommendation to the Academic Senate Chair and Dean Waterman.</td>
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<td><strong>January 7, 2015:</strong> The Final Draft is completed in preparation for the faculty vote.</td>
<td><strong>January 28, 2015:</strong> Faculty votes by department.</td>
<td><strong>Spring 2015 and Fall 2015</strong></td>
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<td><strong>February 3, 2015:</strong> Each Department Chair sends a memo to Dean Waterman, transmitting the votes and recommendations of her or his faculty; letters are posted in Appendix E; proposal is completed.</td>
<td><strong>February 18, 2015:</strong> Dean Waterman transmits the Proposal with his recommendation to UCLA’s EVC/Provost, Academic Senate Chair, and the Chair of the Faculty Executive Committee (FEC) of the School of the Art and Architecture.</td>
<td><strong>LGA Vote (November 2015):</strong> The Appendix V review concludes with a vote of the Academic Senate’s Legislative Assembly (LGA); UCLA’s Academic Senate Chair submits the vote and recommendation to Chancellor Block by the end of the Fall Quarter.</td>
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<td><strong>March 16, 2015:</strong> The FEC transmits its vote and recommendation to the Academic Senate Chair and Dean Waterman.</td>
<td><strong>Summer 2014</strong></td>
<td><strong>Winter 2016 and Spring 2016</strong></td>
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<td><strong>Winter 2016 and Spring 2016</strong></td>
<td><strong>January 2016:</strong> Chancellor Block transmits the Proposal with his recommendation to the UC President. 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 in the spring.</td>
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</tr>
</tbody>
</table>

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

Mission of the School, its Departments and Interdisciplinary Centers

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

Through faculty and student initiatives, departmental programs, and vanguard centers, the School promotes artistic autonomy and 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. 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 while challenged to express themselves in ways that are meaningful in the social context in which they live and work. The department offers top-ranked MFA programs (4th nationwide by US News & World Report) in painting and drawing, photography, sculpture, ceramics, interdisciplinary, and new genres.

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 cross-cultural understanding 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 and artistic approaches as it encourages intercultural literacies that transcend 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 are housed within the School of the Arts and Architecture, and they are designed to explore groundbreaking connections between the arts and fields such as health, the sciences, and technology. It is unusual to have this number of innovative centers housed within a single school, and they play an important role in defining the experiences of the School’s faculty and students.

1) **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 is rooted in an innovative premise, that the arts and the health of communities are intrinsically related. Initiatives seek to unleash the transformative power of the arts. Center programs, initially piloted in Los Angeles and adapted for a global audience, are now running in Mexico, Brazil, Malawi, South Africa, India, Thailand, and the southern United States.

2) **Art|Sci Center** (Victoria Vesna, Director). The Art|Sci Center is dedicated to pursuing and promoting the evolving “Third Culture” by facilitating the infinite potential of collaborations between (media) arts and (bio/nano) sciences. In cooperation with California NanoSystems Institute (CNSI), Design|Media Arts, and the School, the Art|Sci Center supports visiting research scholars and artists in residency to mesh these cultures and inspire individuals to think about art and science as already interrelated and relevant to society.

3) **cityLAB** (Dana Cuff, Director). Founded in 2006, cityLAB is a think tank. One of the leading urban design centers in the country, cityLAB’s mandate is to bring together design and research to forge experimental proposals for architecture in the 21st century metropolis. Its projects engage four broad initiatives: the post-suburban city, rethinking green, urban sensing and new infrastructures. Through cityLAB, faculty, students, designers and policy makers collaborate on numerous problems, beginning in Los Angeles but extending beyond the region.

4) **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. Recipient of prestigious grant awards, the Center is renown for the spatial modeling of comprehensive environments, from buildings and cities, to scientific 3D visualizations and geo-temporal mapping.

5) **The Now Institute** (Thom Mayne, Executive Director). The Now Institute is Architecture and Urban Design’s research center focusing on the investigation and application of urban strategies to complex problems in modern advanced metropolises and informal settlements. In working with the SUPRASTUDIO and various private and public organizations, the students learn to synergize new ideas and actions between academic and industry partners.

6) **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. The lab focuses on: Game Aesthetics through experimentation in the look, sound, language and tactility of games; Game Context through development of games that involve the body, new interfaces, physical space and performance in new ways; and Game Genres through examination of the socio-historic-political discourse around games and the development of new game genres.

7) **Social and Public Art Resource Center (SPARC)** (Judy Baca, Director). UCLA/SPARC was established in 1996 as a non-profit center that provides a home and history for the Los Angeles murals. Professor Baca pioneered digital techniques for creating murals and created an innovative methodology that trains UCLA students and artists about community issues and art within a community setting.
Summary of Ladder Faculty, Degree Programs, and Degrees Awarded

In total, there are 67 budgeted faculty lines allocated to the four departments comprising the redefined School of the Arts and Architecture. Of the 67, 58 (86%) are filled currently by ladder faculty appointments: Art (16), Architecture and Urban Design (13), Design|Media Arts (11), World Arts and Cultures/Dance (18). A listing by department and a brief bio-sketch for each ladder faculty member is posted in Appendix B.

The faculty in the redefined School of the Arts and Architecture has a keen focus on excellence in education at the graduate and undergraduate levels. Curricula are rigorous and innovative. Most undergraduate students complete a capstone project in their junior/senior year, and graduate students complete a creative project that becomes part of a dissertation, thesis, creative portfolio, or a thesis exhibition.

Table 3 lists the degree offered by the four departments; there will be no change in the departments’ degree programs as a result of the School’s restructuring.

Table 3. Degree programs offered by the four departments.

| Degree Programs | Art | Architecture and Urban Design | Design|Media Arts | World Arts and Cultures/Dance* |
|-----------------|-----|-------------------------------|-----------|-------------|
| Undergraduate Minor | | Arts Education Minor: open to all undergraduates in the school; explanation of the Visual and Performing Arts Education Program (VAPAE) on the following page. | | |
| Liberal Arts Degrees | | | | |
| Bachelor of Arts (BA) | Art | Architectural Studies | Design|Media Arts | 1) Dance 2) World Arts and Cultures |
| Master of Arts (MA) | - | Architecture | - | Culture and Performance |
| Doctor of Philosophy (PhD) | - | Architecture | - | Culture and Performance |
| Professional Degrees | | | | |
| Master of Fine Arts (MFA) | Art | - | Media Arts | Dance |
| Master of Architecture (M Arch) | - | M Arch I M Arch II** | - | - |

* 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 Master of Architecture II is a one-year self-supporting program designed for students to work on a dedicated research topic 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 4 summarizes the number of degrees awarded during the past three years for all degree programs offered by the departments to comprise the School of the Arts and Architecture.

**Table 4.** Summary of degrees awarded. Source: Office of Analysis and Information Management; counts are based on degrees awarded over three years from Summer 2010 through Spring 2013.

<table>
<thead>
<tr>
<th><em>Bachelor of Arts</em></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>
</tr>
<tr>
<td>Art</td>
<td>152</td>
<td>48</td>
<td>NA</td>
</tr>
<tr>
<td>Design</td>
<td>Media</td>
<td>137</td>
<td>30</td>
</tr>
<tr>
<td>WACD</td>
<td>164</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>523</strong></td>
<td><strong>227</strong></td>
<td><strong>12</strong></td>
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</table>

*Two students were also awarded an “Individual Field” BA degree, an interdisciplinary major available to students in the School of the Arts and Architecture.

In addition to their academic and research programs, the four departments sponsor a rich array of programs devoted to public service and community engagement. The examples cited below represent a sample of programs offered rather than a comprehensive listing in each of four categories:

1) **K-12 arts education**

UCLA’s Visual and Performing Arts Education Program (VAPAE), created and directed by Professor Barbara Drucker (Associate Dean, School of the Arts and Architecture), offers an arts education minor for students in the School and provides opportunities for students to share their passion for civic engagement by gaining hands-on experience in K-12 classrooms as teaching artists and curriculum specialists. The Arts Education Teaching Sequence, core to the VAPAE Program, is a series of three courses designed to introduce students to the fields of the teaching artist, art specialist and credentialed classroom teacher. Students first observe and then implement carefully crafted arts-based units of instruction at UCLA partner sites.

World Arts and Cultures/Dance and its Arts and Global Health Center partner with Los Angeles-based artworxLA, an organization that works with continuation high school students through sequential arts programming, which includes a partnership model with museums and cultural institutions throughout Los Angeles. Professional development for teaching artists and curricular developments are core to this partnership.

2) **Outreach programs for Los Angeles youth**

Design|Media Arts offers a two-week summer program for high school students that focuses on graphic and web design, as well as game and video design. Art also offers a two-week summer institute in studio art designed for talented and highly motivated high school students. Each session is structured on studio work, lectures, presentations, and field trips. The program ends with a final exhibition of student work in the New Wight Gallery.
World Arts and Cultures/Dance offers an annual 9-day summer High School Dance/Performing Arts program for rising juniors and seniors in high schools. Supported by the Flourish Foundation that provides scholarships to minority students (~50% of the enrollments), the program received the “Creative and Innovative Award for the Most Outstanding Credit Program” awarded by the North American Association of Summer Sessions in 2013.

3) Partnership projects with Southern California agencies

César Chávez Digital/Mural Lab program provides a home and history for the Los Angeles murals. The program provides an interactive environment where UCLA students and artists meet together to learn about community art within a community setting.

As one of the leading urban design centers in the nation, cityLAB brings together design and research to forge proposals for architecture in the 21st century metropolis, beginning in Los Angeles and extending beyond the region. Projects engage four faculty, students, designers, and policy makers to collaborate on solving real problems.

4) National and international collaborative programs

Architecture’s The Now Institute applies strategic urban thinking to real world issues 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 resource letter (Appendix C), the resources allocated to specifically 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 be affected (augmented or reduced) by the transfer of Ethnomusicology and Music to the proposed School of Music. Table 5 summarizes UCLA’s allocation of budgeted faculty and staff to each of the four departments, and it provides a listing of basic workload data. Table 5 also summarizes all sources of annual revenues and all sources of annual expenditures.

For the Pre-proposal, the Office of Academic Planning and Budget provided data for fiscal year (FY) 2011-12, as data for all categories were complete at the time it was submitted. For the Proposal, Table 5 has been updated to include data for FY 2013-14, and the data table for FY 2011-12 is in Appendix C.
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>
<th>Art, Design</th>
<th>Media Arts</th>
<th>Architecture and Urban Design</th>
<th>World Arts and Cultures/Dance</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workload Data¹</td>
<td>Art</td>
<td>Design</td>
<td>Media Arts</td>
<td>Architecture and Urban Design</td>
<td>World Arts and Cultures/Dance</td>
</tr>
<tr>
<td>Budgeted Faculty FTE</td>
<td>15.4</td>
<td>12.1</td>
<td>21.0</td>
<td>18.8</td>
<td>67.2</td>
</tr>
<tr>
<td>Paid Staff FTE²</td>
<td>10.9</td>
<td>5.7</td>
<td>7.8</td>
<td>10.2</td>
<td>34.6</td>
</tr>
<tr>
<td>Undergraduate Major Headcount</td>
<td>206.3</td>
<td>165.5</td>
<td>41.2</td>
<td>184.3</td>
<td>597.3</td>
</tr>
<tr>
<td>Graduate Major Headcount</td>
<td>38.0</td>
<td>18.7</td>
<td>131.5</td>
<td>45.3</td>
<td>233.5</td>
</tr>
<tr>
<td>Undergraduate Credit Hours</td>
<td>5,380</td>
<td>7,307</td>
<td>2,684</td>
<td>8,199</td>
<td>23,570</td>
</tr>
<tr>
<td>Graduate Credit Hours</td>
<td>2,013</td>
<td>767</td>
<td>5,516</td>
<td>1,659</td>
<td>9,955</td>
</tr>
<tr>
<td>Revenues</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriated³</td>
<td>4,138,776</td>
<td>3,296,139</td>
<td>4,249,538</td>
<td>4,567,014</td>
<td>16,251,467</td>
</tr>
<tr>
<td>Non-Appropriated⁴</td>
<td>382,523</td>
<td>42,785</td>
<td>3,020,699</td>
<td>27,708</td>
<td>3,473,715</td>
</tr>
<tr>
<td>Contracts &amp; Grants</td>
<td>39,833</td>
<td>24,941</td>
<td>316,416</td>
<td>363,332</td>
<td>744,522</td>
</tr>
<tr>
<td>Gifts &amp; Endowments</td>
<td>601,009</td>
<td>233,034</td>
<td>620,745</td>
<td>163,577</td>
<td>1,618,366</td>
</tr>
<tr>
<td>Total Revenues</td>
<td>5,162,141</td>
<td>3,596,899</td>
<td>8,207,398</td>
<td>5,121,631</td>
<td>22,088,069</td>
</tr>
<tr>
<td>Expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Ladder</td>
<td>1,826,114</td>
<td>1,361,161</td>
<td>1,971,883</td>
<td>1,878,045</td>
<td>7,037,203</td>
</tr>
<tr>
<td>Faculty Temporary</td>
<td>268,542</td>
<td>140,745</td>
<td>233,342</td>
<td>302,034</td>
<td>910,165</td>
</tr>
<tr>
<td>Academic Apprentice</td>
<td>94,351</td>
<td>5,508</td>
<td>300,561</td>
<td>40,725</td>
<td>441,145</td>
</tr>
<tr>
<td>Academic Other</td>
<td>690,171</td>
<td>398,207</td>
<td>708,360</td>
<td>682,373</td>
<td>2,479,110</td>
</tr>
<tr>
<td>Non-Career Staff</td>
<td>83,832</td>
<td>92,260</td>
<td>157,390</td>
<td>114,125</td>
<td>447,606</td>
</tr>
<tr>
<td>Total Salaries &amp; Wages</td>
<td>3,193,900</td>
<td>2,141,779</td>
<td>4,345,980</td>
<td>3,345,298</td>
<td>13,026,956</td>
</tr>
<tr>
<td>Benefits</td>
<td>932,634</td>
<td>658,884</td>
<td>974,444</td>
<td>327,996</td>
<td>3,228,074</td>
</tr>
<tr>
<td>Fee Remissions</td>
<td>334,864</td>
<td>202,438</td>
<td>253,029</td>
<td>338,903</td>
<td>1,129,234</td>
</tr>
<tr>
<td>Operating Expenses⁵</td>
<td>802,414</td>
<td>218,802</td>
<td>2,425,434</td>
<td>483,236</td>
<td>3,929,886</td>
</tr>
<tr>
<td>Total Expenditures</td>
<td>5,263,811</td>
<td>3,221,903</td>
<td>8,312,859</td>
<td>5,115,578</td>
<td>21,914,151</td>
</tr>
</tbody>
</table>

¹The 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).

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

³Appropriated 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.

⁴Non-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.

⁵Operating expenses (inclusive of recharges) include office supplies and other expendables, computers & software, telecommunications, student scholarships and fellowships, travel, entertainment, etc.

Comment. The financial data in Table 5 for FY 2013-14 are similar to the FY 2012-13 data presented in the Pre-proposal except for a substantial increase in Non-Appropriated revenue for the Department of Architecture & Urban Design. The increased revenue (~$2 million) represents the intake of fees for the new self-supporting degree (M Arch II); the FY 2012-13 table is posted in Appendix C.
The dean allocates General Funds, listed as “Appropriated” revenue in Table 5, and these funds **set the base budget**. As shown in Figure 2, the distribution of these funds is relatively balanced among three departments (ART, AUD and WACD), with DMA, the smallest of the four departments, with 20% of the total. Collectively, General Funds comprise **74% of the annual total revenue** for the four departments. In future years, dependence on General Funds 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 chair, and the dean.

**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.

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 is $877,000. At the time the Preliminary Draft was completed (August 25, 2014), Dean Waterman had not announced the departmental distributions for these new funds or others allocated by the Chancellor for 2014-15.

6 The self-supporting Master of Architecture II program provides a source of “non-appropriated” revenue for the Department of Architecture and Urban Design; see Comment after Table 5.

7 The Chancellor also permanently allocated funds, called the *Undergraduate Academic Initiative Funds* (UAIF), to increase General Funds for academic units by $39 million; the School’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; the School’s share is $98,000.
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.

1) Broad Art Center. The Broad Art Center, an eight story building (~172,000 GSF) 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 renovated, expanded, and renamed following receipt of a major capital gift from the Broad Foundation. The building includes ceramic sculpture, and photos 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 contains 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, a 45,000 square-foot facility in Culver City, about 7.5 miles from campus. Acquired in the 1980s, the building also includes laboratories for photography, sculpture, ceramics, and computer labs, and a large open space for use by classes, lectures, or exhibitions. 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 13,000 square foot facility located 7 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.

UCLA 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. The Library has an art collection covering all aspects and periods of art and art history. It is particularly strong in Italian Renaissance art; seventeenth-century Dutch art; African art; arts of the Ancient Americas; Asian art in Western languages, with vernacular-language materials housed in the East Asian Library, contemporary Latin American art; new media and contemporary art, and contains an outstanding artists books collection.
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, the departments to be in the redefined School of the Arts and Architecture, and the departments 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 $16.5 million to $18.5 million.

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>451</td>
<td>785</td>
<td>655</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>41,372</td>
<td>33,801</td>
<td>49,086</td>
</tr>
<tr>
<td>Total Annual Revenues</td>
<td>$16,472,480</td>
<td>$18,548,832</td>
<td>$17,675,748</td>
</tr>
<tr>
<td>Total Annual Expenditures</td>
<td>$16,696,380</td>
<td>$19,754,069</td>
<td>$19,165,995</td>
</tr>
</tbody>
</table>

*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.

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 institutions in the United States.

**SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT**

*School Bylaws and Regulations*

A draft of the revised Bylaws for the School of the Arts and Architecture, to be ratified at a later date, is placed in Appendix D. A review of the Regulations for Bachelor’s Degrees in the School of the Arts and Architecture (Part 2-Chapter II of the UCLA Academic Senate Manual) revealed a need to update the existing regulations and a draft has been placed in Appendix D for ratification at a later time. 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.

*Office of the Dean*

The current Office of the Dean in the School of the Arts and Architecture includes the Dean and two Associate Deans (faculty appointees), as well as an Assistant Dean, a dean’s assistant, and the staff responsible for managing all aspects of the School. The staff is divided among the following units:

1. administration, finance, and operations (includes Dean, Associate and Assistant Deans),
2. student services,
3. information technology (network, help desk, etc.),
4. public relations and communications, and
5. external affairs (development and alumni).

Staff members in the first four units are compensated by General Funds allocated to the dean’s office. Development staff members—those in the external affairs units, who are responsible for securing donations from private donors and foundations—are supported primarily by External Affairs funds, not General Funds. Currently, the dean’s office has ~25 paid staff (in units 1-4), and the total compensation (salary and benefits) is ~$3.2 million. In addition, External Affairs provides $630,000 in support of the School’s development staff.

Figure 4 illustrates a possible scenario for restructuring the current dean’s office to accommodate the creation of a new dean’s office for the proposed school of music. Under this scenario, all current employees of the Office of the Dean in the School of the Arts and Architecture retain their jobs and offices; some will work only with the Arts & Arch dean (upper left box); others, in the central unit, will remain in the Broad Art Center, but work for two deans rather than one. New staff will also be hired to work only with the dean of music (upper right box).
Figure 3. A possible scenario for staffing two deans’ offices.

By having independent units for each dean (upper boxes), there will be greater administrative support for the faculty in both schools. In the review of this scenario, some have raised concerns about the size of the shared IT units, and the number of staff may need to be increased. But Musicology (the only group added) will continue to be served by the Center for Digital Humanities until 2020, and this will help as the two schools begin separate operations.

Table 7 provides an estimated cost for each of the three staff cohorts (3 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 central unit.

Table 7. Cost estimates for compensating staff (salary and benefits) for two schools. Source: UCLA Office of Academic Planning and Budget.

<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>Dean’s Separate Staff</td>
<td>$1,844,808</td>
<td>0</td>
<td>$1,844,808</td>
</tr>
<tr>
<td>Arts and Architecture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shared Central Staff</td>
<td>$917,656</td>
<td>$55,856</td>
<td>$973,512</td>
</tr>
<tr>
<td>Dean’s Separate Staff</td>
<td>$499,294</td>
<td>$1,297,768</td>
<td>$1,797,062</td>
</tr>
<tr>
<td>School of Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>$3,261,758</td>
<td>$1,353,625</td>
<td>$4,615,383</td>
</tr>
</tbody>
</table>

The Chancellor is committed to providing $1.35 million in General Funds to support the dean’s offices. His commitment is achievable now because UCLA’s fiscal health has improved significantly since the onset of the UC economic crisis, making it possible to re-invest in established academic units and invest in new ones. In addition, External Affairs will be responsible for the ~$500,000 to expand the development staff units (not listed in Table 7).
Current Endowments, 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/architecture-related functions. A table summarizing these endowments, listed by department, is included in the Dean’s resource statement and posted in Appendix C.

Annual payouts from endowments are typically earmarked for specific functions. As shown in Figure 4, there is more endowment support for students and faculty than for programs across the four departments. In FY 2013-14, the arts/architecture $23 million endowment provided annual revenues of $1,618,366. The four departments also receive annual donations (“Gifts”) from donors for current expenditures, such as student scholarships. In FY 2013-14, the combined revenue from endowments and gifts was $2.362 million, nearly 11% of the $22.09 million revenue from all sources for last year (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; includes endowments managed by the UCLA Foundation and the UC Regents.

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 the next year, 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—one for each school—will facilitate the capacity of the development staff and deans to raise support from foundations and private philanthropy. During UCLA’s Centennial Campaign, the leadership of the redefined arts and architecture school will work with development directors to create strategic plans to increase annual revenues from gifts and endowments.
This 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, and during the campaign’s “silent phase” that ended in the spring (2014), the School had raised $59 million (34% of target) for specific needs. If the proposed actions are approved, the *redefined* School will be 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.

**DEPARTMENTAL CONSULTATIONS ABOUT AND RESPONSES TO THE PROPOSED ACTION**

*Consultations About the Proposed Action*

Over the past few years, Academic Senate leaders and Provost/EVC Scott Waugh have continued to discuss the possibilities of establishing a School of Music with the relevant deans and departmental chairs. Early in 2014, these discussions were renewed as part of the Academic Senate’s Program Review process. 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 affects 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 restructure the School of the Arts and Architecture with the Chair of each the affected departments, Dean Waterman attended four faculty meetings to discuss 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 discussions with the faculty and to inform him of the faculty’s willingness to have a summer workgroup develop a preliminary draft of the *Proposal*. By mid-June, each Chair confirmed that her/his faculty was willing to continue, and each nominated two faculty members to represent her or his department on the summer workgroup, which was to be facilitated by Emerita Vice Provost and Dean Judith Smith.

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 School of the Arts and Architecture and establishing a School of Music. She attended department meetings, met individually with faculty, and began to draft the pre-proposal, consulting the deans and their staffs, Academic Senate leaders, staff of the Office of Academic Planning and Budget, and Chairs and MSOs of the affected departments.

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8Funds donated as gifts or endowments are typically earmarked for a specific function or department; those earmarked for the four departments in the *redefined* SOAA will stay in the School (see *Appendix C*). Gifts or endowments not earmarked for a specific department or function will be divided by the Dean in an equitable manner among the six departments in the current School by July 1, 2016.
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, 2014, all staff of the School received an email from Dean Waterman, briefing them on the proposed actions, and the day before, a similar email was sent to the members of the School’s Board of Visitors; see Appendix A for the two notifications.

Department Chairs, Academic Senate leaders, faculty representatives, and administrators reviewed the final draft of the Pre-proposal before Chancellor Gene Block transmitted it to the UC Provost and the Chair of the UC Academic Council on July 1, 2014. Soon after, the faculty workgroup was appointed, and the Preliminary Draft of the Proposal was completed on August 25, 2014. In preparation for a fall gathering scheduled for September 22, each chair sent the draft to her/his affected faculty⁹ on September 5, 2014 (memo in Appendix A).

On June 23, the faculty received a save-the-date notice about the September 22 gathering from Dean Waterman (email in Appendix A). The program for the gathering, planned by the summer workgroup, included breakout sessions for each department to discuss the Preliminary Draft, as well as an early draft of a “response,” which had been prepared by the two members faculty representing the department on the workgroup. The response was to focus on two prompts:

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 key challenges identified; and

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.

**Future Actions.** Based on comments received from those attending the September 22 meetings, the faculty workgroup will edit the Preliminary Draft to complete the first full Draft of the Proposal, which will include the four departmental responses. During the fall quarter, the faculty will review the Draft and consult with department students and staff. All recommendations for edits will be due on or before December 1, 2014. Based on faculty comments received, the faculty workgroup will prepare the Final Draft by January 7, 2015. This draft will also include any revisions suggested by the UC Office of the President and the system-wide Academic Council, based on their review of the Pre-Proposal during the fall term.

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⁹The 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.]
On January 28, 2015, the affected faculty in each department will vote on the following:

[Committee on Rules and Jurisdiction will review Ballot wording.]

UCLA should restructure the School of the Arts and Architecture with four departments in accordance with the Proposal to Redefine the School of the Arts and Architecture, dated January 7, 2015.

___Yes ___ No ___Abstain

On or before February 2, 2015, the four Chairs will send Dean Waterman a memo, transmitting the faculty votes, along with the list of affected faculty deemed eligible to vote. These memos will be posted in Appendix E and summarized by the faculty workgroup. With these additions, the Proposal to Redefine the School of the Arts and Architecture will be complete. Dean Waterman will transmit the Proposal by February 15, 2015 to UCLA’s EVC/Provost, the Chair of the Faculty Executive Committee of the School of Arts and Architecture, as well as UCLA’s Chair of the Academic Senate.

Note: The response from each of the three departments will be added to the draft after the faculty’s vetting of them at the September 22 meeting. They will be included in the October 20, 2014 DRAFT.

Response from the Department of Architecture and Urban Design
(4 pages)

Response from the Department of Art
(4 pages)

Response from the Department of Design/Media Arts
(4 pages)

Response from the Department of World Arts and Cultures/Dance
(4 pages)

Summary of Departmental Votes and the Identified Benefits and Challenges
[To be written after the departmental responses are completed and votes reported.]
SUMMARY OF EVIDENCE SATISFYING THE UC CRITERIA FOR A SCHOOL

In this, the last section of the Proposal, information from previous sections is summarized to demonstrate that the redefined School of the Arts and Architecture satisfies UC’s four key factors for a school. These factors are: 1) academic rigor of education and research programs, 2) financial viability of the proposed unit; 3) significant benefits associated with the change, and 4) adherence to campus and system priorities.

Academic Rigor

The redefined School of the Arts and Architecture include four top-rated departments with internationally acclaimed faculties. UCLA’s graduate programs in the “fine arts” (focused mainly on Art, Design, and Media) 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.

Achievements and awards accorded to UCLA’s distinguished professors in the School are noted in the short bio-sketches in Appendix B. Major awards selected from the bio-sketches are listed below to illustrate the breadth of the top accolades received by faculty in the past 12 years. 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 for the Arts in 2013 and 2014. Professor Thom Mayne 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 Reusse were recent recipients of Guggenheim Fellowships. Professor Casey Reas (Design|Media Art) won the 2005 Golden Nica award from Ars Electronica for his work on the processing software language. Professor Dana Cuff (Architecture and Urban Design) founded cityLab, named one of the top four “urban think tanks” in the country by Architect Magazine in 2009.
Financial Viability

Reducing the size of the School of the Arts and Architecture will not reduce the support to any department continuing in the redefined School. In total, the four department to be in the redefined School of the Arts and Architecture have annual revenues of ~$22 million. This sum does not include funds for the Dean’s Office.

In July 2014, Chancellor Block announced that the fiscal health of UCLA had improved greatly since the onset of the UC economic crisis. As a result, the Chancellor was able to permanently increase General Funds to all academic units by 3%; in addition, he was able to allocate permanently another $39 million to academic units. As a result of the campus’ improved fiscal status, the Chancellor has committed $1.35 million for the creation of a new dean’s office for the proposed music school. These funds will also increase staff support for the shared unit, which will serve the School of the Arts and Architecture and the new music school.

Both Perloff Hall (Architecture and Urban Design) and the Arts MFA Studio (Warner building in Culver City) 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 been completed recently and awaits funding.

External Affairs will increase their funding for development officers. As the campus enters its Centennial Campaign, it will be necessary to invest more in an infrastructure that will be effective in raising funds from alumni, other private donors, and foundations. As noted in the next section, one benefit of creating a music school and redefining the arts and architecture school is improved fund-raising opportunities.

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 even begin to earn money by the end of the third year (2015-16).

Significant Benefits Associated with the Proposed Change

Redefining the School of the Arts and Architecture has the following benefits:

1) Enhanced visibility and representation. 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, or architecture. With the redefinition of the School of the Arts and Architecture, the faculty has an opportunity to search for 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) Improved fund-raising. The formation of a school with a more focused identity 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 (data from Table 5). 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.

[Will be expanded based on faculty’s responses to the “benefits” prompt.]

Adherence to Campus and System Priorities

More than any other UC campus, UCLA has invested heavily in the visual and performing arts since its founding almost 100 years ago. The long-term support of the arts was central to UCLA becoming a comprehensive liberal arts campus, unlike any other UC campus. The leadership of the Academic Senate supports the plan to redefine the School of the Arts and Architecture and establish a School of Music. At the June meeting, the Executive Board of the Academic Senate endorsed the pre-proposal (letter from Chair Jan Reiff in Appendix A).

In addition to strong support by UCLA’s Academic Senate leaders, the plan to establish a music school and to redefine the School of the Arts and Architecture was embraced by the Chancellor’s Council on the Arts at its June 11, 2014 meeting. The new Council was established in fall (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.

[A paragraph will be added regarding the range of faculty support based on the outcomes of the departmental votes in the winter.]

Lastly, with regard to the priorities, the University of California and UCLA are dedicated to three overarching priorities:

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

As illustrated in previous sections of the proposal, ladder faculty members of arts and architecture are internationally recognized 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 teacher/scholars who have created and continue to nurture a number of innovative and highly ranked academic programs that lead 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 four areas: 1) K-12 arts education, 2) outreach programs for Los Angeles youth, 3) partnership projects with Southern California agencies, and 4) projects with national and international organizations.
In Summary, an abundance of evidence presented in the proposal demonstrates that the redefined School of the Arts and Architecture has academic rigor and financial viability. Furthermore, the changes proposed have significant benefits and satisfy UCLA and UC system priorities.

Concluding Remarks

[To be written in January]
Appendix A

Letters regarding the Pre-Proposal and the Proposal

June 10, 2014
From Jan Reiff to Scott Waugh

June 16, 2014
From David Schaberg and Christopher Waterman to Scott Waugh

June 19, 2014
From Scott Waugh to David Schaberg and Christopher Waterman

June 23, 2014
From Christopher Waterman to the SOAA faculty

June 25, 2014
From Christopher Waterman to the UCLA Arts Board of Visitors

June 26, 2014
From Christopher Waterman to the SOAA staff

July 1, 2014
From Chancellor Gene Block to UCOP

September 5, 2014
Recommended Format for Chair’s memo to faculty about September 22\textsuperscript{nd} Fall Gathering
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,

[Signature]

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
July 1, 2014

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
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).

2. 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
Appendix B

Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture
### 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>
</table>
| **Hitoshi Abe**  
Professor (2007)  
and  
Department Chair (2007-present) | Architecture & Urban Design | 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” |
| **Dana Cuff**  
Professor (1994) | Architecture & Urban Design | Dana Cuff engages architecture and the city as cultural production. She recently edited Fast Forward Urbanism, and is author of *The Provisional City and Architecture: The Story of Practice* (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. |
| **Neil Denari**  
Professor (2005)  
and  
Department Vice Chair (2006-present) | Architecture & Urban Design | 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 & 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 *Interrupted Projections* (TOTO), *Gyroscopic Horizons* (Princeton). |
| **Diane Favro**  
Professor (1984) | Architecture & Urban Design | 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 *HyperCities*, 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 *Digital Cultural Mapping*. She served as the President of the Society of Architectural Historians and currently is Assistant Vice Chancellor of Research at UCLA. |
**Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture**

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| **Craig Hodgetts**  
Professor (1994) | Architecture & Urban Design | 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. |
| **Sylvia Lavin**  
Professor (1991) | Architecture & Urban Design | 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, *Kissing Architecture*, (Princeton University Press 2011) Lavin is the author of *Quatremere de Quincy and the Invention of a Modern Language of Architecture* (MIT, 1992), *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture* (MIT, 2005). She initiated a series of architectural projects for the Hammer Museum and guest curators for the CCA. |
| **Greg Lynn**  
Professor (2008) | Architecture & Urban Design | 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 *Greg Lynn Form*. |
| **Mark Mack**  
Professor (1994) | Architecture & Urban Design | In 1976 Mark Mack founded Western Addition, an organization devoted to fine architecture and is the co-founder and editor of *Archetype Magazine*. 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. |
Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

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<td><strong>Thom Mayne</strong> Distinguished Professor (2000)</td>
<td>Architecture &amp; Urban Design</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Jason Payne</strong> Associate Professor (2008)</td>
<td>Architecture &amp; Urban Design</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Ben Refuerzo</strong> Professor (1992)</td>
<td>Architecture &amp; Urban Design</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Heather Roberge</strong> Associate Professor (2007) and Associate Vice Chair (2009-present)</td>
<td>Architecture &amp; Urban Design</td>
<td>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 murmur, 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 <em>A+U, Praxis, Metropolis, I.D., Japan Esquire, Architectural Record, Log,</em> and <em>The New York Times.</em></td>
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2. Department of Art
## Appendix B. Brief bio-sketches for ladder faculty in the redefined School of the Arts and Architecture

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<tr>
<td>Barbara Drucker</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>
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### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

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<tr>
<td><strong>Roger Herman</strong>&lt;br&gt;Professor (1985)</td>
<td>Art: Painting and Drawing</td>
<td>Solo exhibitions at Museo del Arte Contemporáneo, 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, Saarbrücken, 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><strong>Barbara Kruger</strong>&lt;br&gt;Professor (2006)</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>
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| **Catherine Opie**  
| **Silke Otto-Knapp**  
Associate Professor (2014) | Art: Painting and Drawing | 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 *Le Nouveau Pleinairisme* at the Musée national des beaux-arts du Québec; *Hilary Lloyd, Janice Kerbel, Silke Otto-Knapp* at the Kölnischer Kunstverein, Germany; *Dance/Draw* at the Institute of Contemporary Art, Boston; *Watercolour* at Tate Britain, London; *modern modern* at the Chelsea Art Museum, NY; *Rendez-Vous Nowhere* at the Montehermoso Cultural Center, Spain; the 9th Istanbul Biennial; and *The Undiscovered Country* at the Hammer Museum, LA. |
| **Hirsch Perlman**  
Professor (2006)  
and  
| **Lari Pittman**  
Professor (1993)           | Art: Painting and Drawing | 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 *Documenta X*. 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 Contemporánea, Monterrey, Mexico; Stedelijk Museum, Amsterdam, the Netherlands. |
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<tr>
<td>Adrian Saxe 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>Patty Wickman 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: <em>IMAGE: A Journal of the Arts and Religion</em> and Edward Lucie Smith’s <em>Adam</em>.</td>
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### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

#### 3. Department of Design|Media Arts

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<th>Sample of career achievements and awards</th>
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<tbody>
<tr>
<td><strong>Rebecca Allen</strong>&lt;br&gt;Professor (1996) and Department Chair (2014- )</td>
<td>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.</td>
<td>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 &amp; 2014).</td>
</tr>
<tr>
<td><strong>Erkki Huhtamo</strong>&lt;br&gt;Professor (2001)</td>
<td>Media archaeology; cultural history; history and theory of media culture and media arts.</td>
<td>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 <em>Media Archaeology: Approaches, Applications and Implications</em> (ed. with Jussi Parikka, University of California Press, 2011) and <em>Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles</em> (The MIT Press, 2013).</td>
</tr>
<tr>
<td><strong>Robert Israel</strong>&lt;br&gt;Professor (1989)</td>
<td>Set and costume designer for opera and theater.</td>
<td>Former chair of the Theater Department at UCLA. Works seen at the Lincoln Center Theater, the Metropolitan Opera, the National Operas 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 &quot;L'altra meta del cielo&quot; (2013), Teatro alla Scala (La Scala), Milan Italy; &quot;Lost,&quot; the world premier of a new opera by Philip Glass, libretto by Peter Handke, The Linz Opera House, Linz Austria; and &quot;The Three Penny Opera&quot; by Kurt Weill and Bertolt Brecht, The Atlantic Theater, New York City.</td>
</tr>
<tr>
<td><strong>Willem Henri Lucas</strong>&lt;br&gt;Professor (2007) and Department Chair (2009-2014)</td>
<td>Printed matter in the digital era; semiotics in graphic design; social impact + influence of graphic design</td>
<td>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.</td>
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### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

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</table>
| **Peter Lunenfeld**  
Professor  
| **Rebeca Méndez**  
Professor  
| **Christian Möller**  
Professor  
| **Casey Reas**  
Professor  
| **Jennifer Steinkamp**  
Professor  
(2003) | Installation Art | 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. |
### Eddo Stern
 **Associate Professor**  
 *Name:* Eddo Stern  
 *Title:* Associate Professor  
 *Date of hire:* (2008)  
 **General field(s) of Study:** Media Art - computer software & hardware, game design, live performance, digital video, and kinetic sculpture.  

### Victoria Vesna
 **Professor**  
 *Name:* Victoria Vesna  
 *Title:* Professor  
 *Date of hire:* (1999)  
 **General field(s) of Study:** Media Art  
 **Sample of career achievements and awards:** Former chair of Department of Design Media Arts; Director of UCLA Art | Sci Center and the UC Digital Arts Research Network; exhibited her work in 16 solo exhibitions, over 70 group shows, published 20+ papers and gave a 100+ invited talks in the last decade. Recipient of many grants, commissions and awards, including the Oscar Signorini award for best net artwork in 1998 and the Cine Golden Eagle for best scientific documentary in 1986. Vesna's work has received notice in numerous publications such as Art in America, National Geographic, the Los Angeles Times, Spiegel (Germany), The Irish Times (Ireland), Tema Celeste (Italy), and Veredas (Brazil) and appears in a number of book chapters on media arts.
### Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

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

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</table>
| **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, Corporealities, Worlding 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. |
| **Angelia Leung**  
Associate Professor  
(1981) and  
Department Chair  
(2006-present) | Dance improvisation, choreography, production, movement analysis/technique, dance education | Founding member of *Chopsticks & Sneakers*, 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. |
**Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture**

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| **Victoria Marks**  
Professor (1995) | Choreography, Disability Studies | 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. |
| **Peter Nabokov**  
Professor (1996) | Ethnographical and ethnohistorical researcher of Native American communities throughout North America | 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 *Native American Testimony: From Prophecy to Present 1492-1992*. |
| **Janet O’Shea**  
Associate Professor (2008) | Dance Studies | Author of *At Home in the World: Bharata Natyam on the Global Stage*, 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. |
| **Lionel Popkin**  
Associate Professor (2006) | Choreography, Skinner Technique, Modern/Postmodern Technique, Improvisation | 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 |
| **Allen Roberts**  
Professor (1999) | 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 | 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. |
## Appendix B. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

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<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>
| **Polly Roberts**  
Professor  
(2009) | 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 | 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. |
| **David Roussève**  
Professor  
(1996) | Choreography, Dance/Theater | 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. |
| **Peter Sellars**  
Visiting Professor  
(1989-1998)  
and  
Professor  
(1998-present) | 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 | 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. |
| **Aparna Sharma**  
Assistant Professor  
(2009) | Film theory, observational film practice and cultural studies at UCLA. | 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. |
<table>
<thead>
<tr>
<th>Name, title, date hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>David Delgado Shorter</strong>&lt;br&gt;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 Chukiwa: Cutting the Cord,” 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>
<tr>
<td><strong>Cheng-Chieh Yu</strong>&lt;br&gt;Associate Professor (2001)</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

List of Endowments (was Appendix E of Pre-Proposal)

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; inventoriable and non-inventoriable 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:
<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>$1,720,193</td>
<td>$60,552</td>
<td>$667,970</td>
</tr>
<tr>
<td>Design</td>
<td>$3,454,786</td>
<td>$86,718</td>
<td>$1,299,821</td>
</tr>
<tr>
<td>Art</td>
<td>$1,299,821</td>
<td>$58,960</td>
<td>$73,370</td>
</tr>
<tr>
<td>Media Arts</td>
<td>$29,179</td>
<td>$3,843,753</td>
<td>$136,081</td>
</tr>
<tr>
<td>World Arts &amp; Culture</td>
<td>$174,241</td>
<td>$7,904</td>
<td>$174,241</td>
</tr>
<tr>
<td>Dance</td>
<td>$178,804</td>
<td>$8,111</td>
<td>$600,161</td>
</tr>
<tr>
<td>SCAA Dean’s Office</td>
<td>$4,809,606</td>
<td>$198,987</td>
<td>$647,747</td>
</tr>
<tr>
<td>Totals</td>
<td>$10,337,630</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 donations is 4.25% and for Foundation donations is 4.75%.

**NOTES:**
*Faculty Support/Other* includes Faculty Support, Campus Improvement, Chair Support, Research Other.
*SCAA Dean’s Office includes four funds (Glady’s Turk, Ostlin, Placida 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
Summary of endowments listed by department and units that will remain in the redefined School of the Arts and Architecture

<table>
<thead>
<tr>
<th>Department/Medium</th>
<th>Total Market Value of All Endowments</th>
<th>Total Estimated Annual Revenue</th>
<th>Total Market Value of All Endowments</th>
<th>Total Estimated Annual Revenue</th>
<th>Total Market Value of All Endowments</th>
<th>Total Estimated Annual Revenue</th>
<th>Total Endowment Value</th>
<th>Total Estimated Annual Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture &amp; Urban Design</td>
<td>$1,720,193</td>
<td>$60,552</td>
<td>$667,970</td>
<td>$29,179</td>
<td>$3,843,753</td>
<td>$136,081</td>
<td>$6,231,916</td>
<td>$225,811</td>
</tr>
<tr>
<td>Art</td>
<td>$3,454,786</td>
<td>$86,718</td>
<td>$1,299,821</td>
<td>$58,960</td>
<td>$73,370</td>
<td>$3,328</td>
<td>$4,827,977</td>
<td>$149,006</td>
</tr>
<tr>
<td>Design</td>
<td>Media Arts</td>
<td>$174,241</td>
<td>$7,904</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$174,241</td>
</tr>
<tr>
<td>World Arts &amp; Cultures/Dance</td>
<td>$178,804</td>
<td>$8,111</td>
<td>$-</td>
<td>$-</td>
<td>$600,161</td>
<td>$26,837</td>
<td>$778,966</td>
<td>$34,948</td>
</tr>
<tr>
<td>SOAA Dean's Office</td>
<td>$4,809,606</td>
<td>$198,987</td>
<td>$1,647,843</td>
<td>$74,747</td>
<td>$4,870,931</td>
<td>$164,579</td>
<td>$11,328,380</td>
<td>$438,313</td>
</tr>
<tr>
<td>Totals</td>
<td>$10,337,630</td>
<td>$362,271</td>
<td>$3,615,633</td>
<td>$162,885</td>
<td>$9,388,216</td>
<td>$330,825</td>
<td>$23,341,479</td>
<td>$855,981*</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.
● SOAA Dean's Office includes four funds (Gladys Turk, Ostin, Placita Salais, Ethnic Arts) which may be distributed to multiple departments, including those in the new School of Music.
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.

### FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures

<table>
<thead>
<tr>
<th>Workload Data</th>
<th>Art</th>
<th>Design</th>
<th>Media Arts</th>
<th>Architecture &amp; Urban Design</th>
<th>World Arts &amp; Cultures/Dance</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Budgeted Faculty FTE</td>
<td>15</td>
<td>12</td>
<td>21</td>
<td>19</td>
<td>67</td>
<td>67</td>
</tr>
<tr>
<td>Paid Staff FTE</td>
<td>12</td>
<td>7</td>
<td>8</td>
<td>10</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>Undergraduate Major Headcount</td>
<td>185</td>
<td>173</td>
<td>34</td>
<td>177</td>
<td>569</td>
<td>569</td>
</tr>
<tr>
<td>Graduate Major Headcount</td>
<td>40</td>
<td>16</td>
<td>114</td>
<td>46</td>
<td>216</td>
<td>216</td>
</tr>
<tr>
<td>Undergraduate Credit Hours</td>
<td>5,049</td>
<td>7,984</td>
<td>2,705</td>
<td>9,045</td>
<td>24,783</td>
<td>24,783</td>
</tr>
<tr>
<td>Graduate Credit Hours</td>
<td>1,986</td>
<td>745</td>
<td>4,640</td>
<td>1,647</td>
<td>9,018</td>
<td>9,018</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revenues</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriated 1</td>
<td>3,690,052</td>
<td>3,103,980</td>
<td>4,005,397</td>
<td>4,034,809</td>
<td>14,834,237</td>
<td></td>
</tr>
<tr>
<td>Non-Appropriated 2</td>
<td>392,206</td>
<td>(1,314)</td>
<td>960,846</td>
<td>20,212</td>
<td>1,371,950</td>
<td></td>
</tr>
<tr>
<td>Contracts &amp; Grants</td>
<td>28,021</td>
<td>36,936</td>
<td>458,793</td>
<td>231,947</td>
<td>755,697</td>
<td></td>
</tr>
<tr>
<td>Gifts &amp; Endowments</td>
<td>572,353</td>
<td>159,187</td>
<td>604,540</td>
<td>250,868</td>
<td>1,586,947</td>
<td></td>
</tr>
<tr>
<td>Total Revenues</td>
<td>4,682,632</td>
<td>3,298,789</td>
<td>6,029,575</td>
<td>4,537,837</td>
<td>18,548,832</td>
<td>18,548,832</td>
</tr>
</tbody>
</table>

| Expenditures                   |         |        |            |                            |                            |           |
| Faculty Ladder                 | 1,596,594 | 1,359,011 | 1,828,744 | 1,762,358                  | 6,546,707                  |           |
| Faculty Temporary              | 269,761  | 168,173 | 742,018    | 284,935                     | 1,464,888                  |           |
| Academic Apprentice            | 222,886  | 158,125 | 220,090    | 289,819                     | 890,920                    |           |
| Academic Other                 | 60,957   | 14,527  | 220,230    | 65,628                      | 361,343                    |           |
| Career Staff                   | 652,400  | 467,418 | 697,010    | 633,757                     | 2,450,584                  |           |
| Non-Career Staff               | 91,003   | 55,225  | 152,518    | 133,029                     | 431,775                    |           |
| Total Salaries & Wages         | 2,893,602 | 2,222,480 | 3,860,610 | 3,169,526                  | 12,146,217                 | 12,146,217 |
| Benefits                       | 765,400  | 636,966 | 1,068,119  | 811,385                     | 3,281,870                  | 3,281,870 |
| Fee Remissions                 | 313,287  | 212,789 | 260,624    | 330,658                     | 1,117,358                  | 1,117,358 |
| Operating Expenses 3           | 893,595  | 149,536 | 1,665,164  | 500,328                     | 3,208,624                  |           |
| Total Expenditures             | 4,865,885 | 3,221,771 | 6,854,517 | 4,811,897                  | 19,754,069                 | 19,754,069 |

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 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)
TO THE FACULTY:
Members of the SOAA summer workgroup drafted this document. After reviewing the bylaws of several schools at UCLA, it was clear that the current SOAA Bylaws needed to be updated and expanded to include more areas of faculty governance, as well as the faculty’s expectation for departments, chairs, and the dean of the school. This preliminary draft will be reviewed in the fall by the faculty and then vetted by the Academic Senate’s Committee on Rules and Jurisdiction before the faculty is asked to ratify a final draft. Most likely the ratification vote would occur in the spring of 2016.

UCLA ACADEMIC SENATE MANUAL
Appendix of the Division

SCHOOL OF THE ARTS AND ARCHITECTURE
Bylaws

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.

TO THE FACULTY: This is a copy of the current Bylaws for the School of the Arts and Architecture. They were last amended in 1998.
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 Merrilynn Pace and made recommendations for a few changes (see yellow highlights). These changes may be considered by the current FEC in the fall but the Regulations probably need a comprehensive updating as the faculty considers developing documents to govern the redefined School.

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
Proposed SOAA Regulations (Very Preliminary Draft) Page 2 of 6

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.