

UNIVERSITY OF CALIFORNIA, ACADEMIC SENATE

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Chair of the Assembly of the Academic Senate
Faculty Representative to the Regents
University of California
1111 Franklin Street, 12th Floor
Oakland, California 94607-5200

October 20, 2014

AIMÉE DORR
PROVOST AND EXECUTIVE VICE PRESIDENT
UNIVERSITY OF CALIFORNIA

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

Dear Aimée:

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

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

Sincerely,

Mary Gilly, Chair
Academic Council

Encl: UCEP, UCPB, and CCGA Comments

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



UNIVERSITY COMMITTEE ON EDUCATIONAL POLICY (UCEP)
Tracy Larrabee, Chair
larrabee@ucsc.edu

Assembly of the Academic Senate
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October 10, 2014

Mary Gilly, CHAIR
ACADEMIC SENATE

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

Dear Mary,

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

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

Sincerely,

A handwritten signature in black ink that reads "Tracy Larrabee".

Tracy Larrabee, Chair
UCEP



UNIVERSITY COMMITTEE ON PLANNING AND BUDGET (UCPB)
L. Gary Leal, Chair
lg120@engr.ucsb.edu

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Phone: (510) 987-9466
Fax: (510) 763-0309

October 16, 2014

**MARY GILLY, CHAIR
ACADEMIC COUNCIL**

RE: UCLA School of Music Reconstitution Pre-proposal

Dear Mary,

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

Sincerely,

L. Gary Leal, Chair
UCPB

cc: UCPB
Hilary Baxter, Executive Director, Systemwide Academic Senate

UNIVERSITY OF CALIFORNIA, ACADEMIC SENATE

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COORDINATING COMMITTEE ON GRADUATE AFFAIRS (CCGA)

Jutta Heckhausen, Chair

heckhaus@uci.edu

ACADEMIC SENATE

University of California
1111 Franklin Street, 12th Floor
Oakland, California 94607-5200

October 7, 2014

ACADEMIC CHAIR MARY GILLY

Dear Mary,

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

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

Sincerely,

A handwritten signature in cursive script, reading "Jutta Heckhausen".

Jutta Heckhausen, Ph.D.
Chair, CCGA

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

Enclosures (1)

RECONSTITUTION PRE-PROPOSAL

Establish the UCLA Herb Alpert School of Music and
Redefine the UCLA School of the Arts and Architecture

July 1, 2014

ABSTRACT

UCLA's pre-proposal for the reconstitution aims to establish the UCLA Herb Alpert School of Music as an academic unit with an appointment of a dean and the transfer of three departments, one from Humanities (Musicology) and two from the School of the Arts and Architecture (Music and Ethnomusicology). This action, if approved, paves the way to create a smaller, more focused arts and architecture school with four departments: Architecture and Urban Design, Art, Design|Media Arts, World Arts and Cultures/Dance. The two schools—similar in scope and size—will be the first of their kind in the University of California. They stand poised as national leaders, promoting innovative and ambitious agendas for education, performance, and scholarship. All units are already funded except for the music school's office of the dean; additional funds for this new unit will be provided by the Chancellor's Office. The anticipated date of approval is July 1, 2016, two years from now.

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INTRODUCTION AND BACKGROUND

UCLA proposes to create the Herb Alpert School of Music as a *bona fide* academic unit with the transfer of three established departments (ethnomusicology, music, and musicology) and the creation of a dean's office. The new music school will be the first of its kind in the UC system and will provide a new model for music studies, with balanced resources devoted to vanguard scholarship and stellar performance and composition of classical music, world music, popular music, and jazz. The new school will have a broad and ambitious focus on music.

With the transfer of Ethnomusicology and Music to the new music school, the School of the Arts and Architecture will be smaller and focused on advancing scholarship and creative works in architecture, visual arts and design, cultural studies and dance. The *redefined* School with its stellar faculty and exceptional students will continue to be leaders in exploring these fields, as well as examining the meaning of creative expression and design in the modern world.

Although the pre-proposal includes a history of events that motivates the actions described above, it is largely devoted to providing factual information about the three music-related departments proposed for transfer and the four departments constituting the *redefined* arts and architecture school. The aim here is to demonstrate that the *proposed* music school and the *redefined* arts and architecture school have academic rigor and financial viability, and that the projected changes have significant benefits and satisfy campus and system priorities.

As a blueprint for action, the pre-proposal lacks the voice of the affected faculty and students and their thoughtful views about the benefits and challenges of the plan. Their voices, along with faculty votes, will be presented in the "full proposal" to be written and vetted over the next six months. This full proposal will also present the faculty's vision of how the *new* and the *redefined* schools might advance over the next decade, should the plan be approved.

A Brief History

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, and in 1960, it was renamed **the College of Fine Arts**, offering degrees in art, dance, music, and theater arts.

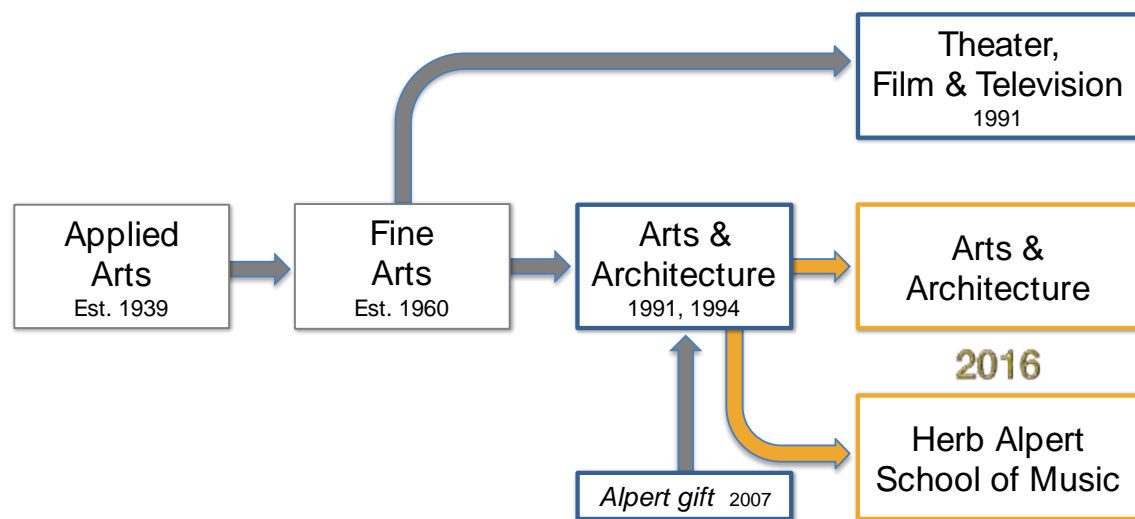
In the late 1980s, as new fields in art and music matured, new departments emerged. Ethnomusicology and musicology separated from music; design and art history separated from art. In 1988, two of the three new departments (Musicology and Art History) transferred to the humanities division in the College of Letters and Science. During this period, the fine arts college was disestablished in 1991, and two schools were created, the **School of the Arts** and the **School of Theater, Film and Television**. In 1994, Architecture transferred to the arts school, which became the **School of the Arts and Architecture**.

In 1995, the Department of Dance merged with World Arts and Cultures, an Interdepartmental Program (IDP), to create the Department of World Arts and Cultures. In 2001, the department's program was expanded to accommodate a merger with the disestablished Folklore and

Mythology IDP. In 2011, the department was renamed “World Arts and Cultures/Dance” to better reflect the range of degrees offered by the department.

UCLA now proposes to create a school of music. If approved, there will be an influential trio on campus by 2016: a *new* school of music, a *redefined* arts and architecture school, and the *current* theater, film & television school. These independent but complementary schools are similar in size and scope, and each promotes education and creativity in specific domains once housed in the College of Fine Arts (Figure 1).

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



The new music school will be called the **UCLA Herb Alpert School of Music**. In 2007, the UC Regents and the UC President approved this name when accepting a generous \$30 million gift from the Herb Alpert Foundation (represented by “Alpert gift 2007” in Figure 1). The gift obligated UCLA to establish a new *programmatic enterprise* (not an academic unit) to foster new programs and enhance innovative collaborations among UCLA’s three music-related departments. On campus the “enterprise” is known as the “small ‘s’ school” or the “virtual” school. Letters in Appendix A from the UC Office of the President and UCLA’s Chancellor document actions that led to the approval of this novel arrangement.

Led by a dean-appointed director since 2008, the UCLA Alpert School of Music has operated as a *programmatic enterprise*. An advisory council comprising three department chairs and the unit’s manager guides the director. Working in this manner, the faculty has:

1. Established a **new core curriculum** for all first-year undergraduate students in the three music departments. The innovative yearlong course, called “Music History, Culture, and Creativity,” provides a multidisciplinary introduction to the scholarship of music and integrates the study of music history and culture with the study of musicianship and music theory.

2. Developed a very popular **Music Industry Minor** for undergraduate students in the three music-related departments. The minor covers four areas: a) music science, b) music technology, c) music content, and d) music business.

3. Established a degree in **Master of Music in Jazz**, offered in collaboration with the Department of Music and the Thelonious Monk Institute of Jazz Performance at UCLA. The Institute is a branch of the Thelonious Monk Institute of Jazz, a nonprofit agency (with offices in Washington DC, Los Angeles, and New Orleans) that is devoted to promoting jazz education and sponsoring international jazz competitions.

4. Created the **Herb Alpert Scholarship Program** for undergraduate and graduate students; recipients are called “Herb Alpert Scholars” and funds are awarded to students from all three departments.

5. Established a **Herb Alpert Student Opportunity Fund** to prepare students for performance, creative, or scholarly careers beyond the university by providing funds for them to attend professional conferences, travel abroad to perform as individuals or ensembles, and engage in internships.

6. Updated classroom technology in the Schoenberg computer laboratory and established a new piano laboratory.

Since its creation, this collaborative enterprise, which is called the UCLA Herb Alpert School of Music on campus, has provided fertile ground in which to foster significant collaboration among the three music departments. The director and administrative council have met regularly to discuss school-wide courses and curricula, the allocation of endowment funds, room usage in the building, as well as other matters of mutual interest. By all accounts, the “virtual school” has been a successful programmatic unit. But, it is outside the normative academic structure, which makes it very difficult to maximize the academic cohesiveness envisioned and to establish an identity.

In the course of its recent Program Reviews of the three music-related departments, the Academic Senate has championed the establishment of a “real” school. Concluding its 2011 review of the Department of Music, the Academic Senate made a “crucial recommendation” to the Executive Vice Chancellor and Provost to “reintegrate the departments of Ethnomusicology, Music, and Musicology at UCLA.” This June (2014), the Academic Senate also made similar recommendations at the conclusions of their independent Program Reviews of the Department of Ethnomusicology and Department of Musicology.

In keeping with their Program Review recommendations, the Executive Board of the Los Angeles Division of the Academic Senate met on June 5, 2014 to discuss an early draft of the pre-proposal prepared by the Dean of Humanities (College of Letters and Science) and the Dean of the School of the Arts and Architecture, with the assistance of Emerita Vice Provost/Dean Judith L. Smith, who met with the Board. At the conclusion of that meeting, the Executive Board voted unanimously to support the plan outlined in the pre-proposal and recommended that Chancellor Gene Block transmit the pre-proposal to the Provost of the UC Office of the President and Chair of the system-wide Academic Council by July 1, 2014.

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. The schedule was endorsed by UCLA's Executive Board (June 5, 2014) and is summarized in Table 1. The process includes a "pre-proposal" and a "full proposal" stage, and is governed by the system-wide **Compendium: Universitywide Review Processes for Academic Programs, Academic Units, and Research Units**, and on campus by UCLA's **Appendix V: Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units** (UCLA Academic Senate Manual).

If the proposed timetable is met, the Herb Alpert School of Music School will be established and the School of the Arts and Architecture will be redefined, effective July 1, 2016.

Table 1. Proposed timeline for campus and UC system-wide processes

July 1, 2014 and Summer 2014	<p>July 1, 2014: Chancellor Gene Block submits the pre-proposal to the UC Provost and the Chair of the UC Academic Council with a request to expedite the pre-proposal review for establishing a new school. If expedited, UCLA will receive system-wide feedback by December 2014.</p> <p>Summer: Two faculty workgroups begin writing preliminary drafts of the "full proposal," which include all sections from the pre-proposal, plus a new section critical to UCLA's Appendix V process, entitled <i>Departmental Consultations About and Response to the Proposed Action</i>. With input from staff and students, the affected faculty addresses their perceptions of the key benefits and challenges for action(s) being proposed.</p> <p>The affected faculty vets the preliminary drafts at sessions during a daylong academic gathering on September 22, 2014, after which the drafts will be edited. Early in October the updated drafts are made available for continued faculty review and revision.</p>
Fall 2014 and Winter 2015	<p>With continued feedback from faculty, students, and staff, departments edit their sections of the draft. A fully vetted draft of the proposal is due December 1, 2014. By early January 2015, feedback from system-wide reviews will have been incorporated into the final drafts, which will be prepared for faculty vote.</p> <p>Voting: departmental votes occur February 9-13, 2015, and votes from the two Faculty Executive Committees (Arts & Architecture and the College) occur March 2-13, 2015.</p>
Spring 2015 and Fall 2015	<p>UCLA's Executive Board initiates the Formal Review Proceedings specified in Appendix V of the UCLA Academic Senate Manual in April 2015; its concludes early fall (2015).</p> <p>Voting: UCLA's Appendix V review concludes with a Legislative Assembly vote (October or November 2015) and UCLA's Academic Senate Chair submits recommendations to Chancellor Gene Block by December 1, 2015.</p>
Winter 2016 and Spring 2016	<p>Early January 2016, Chancellor Block transmits the full proposal and his recommendations to the UC President. The Chair of the UC Academic Council initiates the final system-wide review of the full proposal, a process outlined in Section III of the Compendium.</p> <p>At the May or July 2016 Regents' meeting, UC Regents vote on UCLA's proposal to establish the Herb Alpert School of Music (that will lead to a <i>redefined</i> School of the Arts and Architecture).</p>

The State of the Visual and Performing Arts in the UC

The University of California has a long history of supporting education and research in the visual and performing arts, and all but the newest campus, Merced, offer degree programs in a variety of related disciplines. In total, there are 40 departments devoted to the visual and performing arts; over 20% of these are at UCLA (Table 2). At five campuses (Berkeley, Davis, Riverside, Santa Barbara, San Diego), the departments are administered in a humanities division within a liberal arts college. At three campuses (Irvine, Santa Cruz, UCLA), the departments are administered in an arts school or arts division, independent from liberal arts.

Table 2. Departments and their locations within Eight UC campuses (Source: campus websites)

Campus	Berkeley	Davis	Irvine	Riverside	San Diego	Santa Barbara	Santa Cruz	UCLA
Academic Units Housing Departments	College of Arts and Science: Division of Arts and Humanities	College of Letters and Science: Division of Humanities, Arts & Cultural Studies	School of the Arts	College of Humanities, Arts, and Social Sciences	Division of Arts and Humanities	College of Letters and Science: Division of Humanities and Fine Arts	Division of the Arts	School of the Arts and Architecture
	College of Environmental Design		School of Humanities					School of Theater, Film & Television
Art	X	X	X	X	X	X	X	X
Architecture	X							X
Dance	X		X	X				
Design (Media)		X			*	X	X	X
Film (& TV)	X		X			X		X
Music	X	X	X	X	X	X	X	X
Musicology								H
Ethnomusicology								X
Theatre (Drama)	X	X	X	X			X	X
Theatre & Dance					X	X		
World Arts & Cultures/Dance								X
Totals	6	4	5	4	3	5	4	9

Departments at three campuses (Berkeley, Irvine, UCLA) are housed in two academic units; both are listed under “Academic Units Housing Departments.” The cell for one of the two units is shaded and departments in that unit are also shaded. For example, the UCI film department is in the School of Humanities (both are shaded), while other UCI departments are in the School of the Arts.

*UCSD Visual Art’s department offers undergraduate degrees in Media

H = At UCLA, the Department of Musicology is in the Division of Humanities, College of Letters & Science

UCLA’s proposal for reconstitution of academic units, if approved, will establish the first music school in the University of California and the first school focused on visual arts, architecture, dance, design, as well as cultural studies of the arts. UCLA envisions that each new school will be a national leader in its field, creating new and forward-looking ways to foster scholarship and creative works in their disciplines.

UCLA's three schools for the performing and visual arts are depicted as being of similar size and scope in Figure 1. Some evidence for this is provided in Table 3. Here, key resource data are summarized for the three departments *proposed* for the new music school, the four departments comprising the *redefined* School of the Arts and Architecture, and the two departments in the *current* School of Theater, Film and Television. Although there are some notable differences, there are important similarities, most notably in the range of annual revenues, from \$16.5 million to \$18.5 million.

Table 3. Workload data, revenues, and expenditures for departments in the three schools focused on the visual and performing arts. Source: Office of Academic Planning and Budget (2012-13 data)

	The <i>proposed</i> UCLA Herb Alpert School of Music Transfer 3 departments	The <i>redefined</i> School of the Arts & Architecture 4 departments remain	School of Theater, Film and Television 2 departments No change
Budgeted Faculty FTE*	50	67	50
# Paid Staff FTE	**19	37	37.75
UG Major Head Count	304	569	327
Grad Head Count	147	216	328
Total Head Count	451	785	655
UG Credit Hours	35,674	24,783	33,705
Grad Credit Hours	5,689	9,018	15,381
Total Credit Hours	41,372	33,801	49,086
Total Annual Revenues	\$16,472,480	\$18,548,832	\$17,675,748
Total Annual Expenditures	\$16,696,380	\$19,754,069	\$19,165,995

* Budgeted faculty FTE (lines) may be filled with ladder faculty or funds associated with the FTE may be used to hire temporary faculty or teaching apprentices.

** The music-related departments appear understaffed relative to the other two schools. The Academic Senate, in its recent Program Reviews of the music-related departments, has noted the paucity of central staff. Attentive to this, EVC/Provost Scott Waugh stated: "I am willing to provide the additional resources to enlarge the central staff in Schoenberg who currently serve the three music departments. The funds will be available after an HR study is conducted to recommend the most effective level of staffing." [June 19, 2014 letter in Appendix B]

The financial data in Table 3, as well as the number of paid staff, have been summed from departmental ledgers associated with each school. Neither the number of paid staff nor the annual revenues/expenditures for the offices of the deans is listed in Table 3. Staffing and funding for the deans' offices are presented in the penultimate section of the pre-proposal, *School-wide Governance, Administration and Development*.

ESTABLISH THE UCLA HERB ALPERT SCHOOL OF MUSIC

Mission of the School and its Departments

The Herb Alpert School of Music will have a broad, ambitious, and unconstrained focus on music. It will be dedicated to inspired and innovative education of undergraduate and graduate students, to ground-breaking research, and to the highest level of performance and composition of music from many genres, including world music, jazz, classical music, and popular music.

The School will be grounded in the disciplines of its three founding departments, each contributing its unique expertise and methodology but seeking to integrate and advance the study and performance of music across interdisciplinary lines. As the only music school in the University of California, it will be a flagship unit to advance composition, performance, research, and music education across the State. It will also provide a new national and international model for music schools, with resources well balanced between music scholarship and the composition and performance of a wide range of music.

Ethnomusicology

The largest and first of its kind in a United States university, the top-rated Department of Ethnomusicology explores music from virtually every region of the world and of many ethnic groups in the United States, as well as jazz and popular music. It was the first to award both undergraduate and graduate degrees in ethnomusicology. The undergraduate program offers two concentrations: one in jazz studies and another in world music. The graduate program in ethnomusicology includes a specialization in systematic musicology. The Department's mission is to explore the rich variety of musical expressions throughout the world by combining hands-on musical experience with academic study.

Music

The Department of Music is dedicated to producing musicians capable of succeeding in today's highly competitive professional world as performers, composers and educators with degree programs that fully integrate academic and artistic excellence. Gifted students from throughout the world have the opportunity to study with critically acclaimed faculty. Degree programs provide concentrations in composition, performance, conducting, music education, and music industry.

Musicology

The Department of Musicology provides a humanistic perspective on the study of music at UCLA. The most recent report of the National Research Council ranked UCLA Musicology as the #1 academic music doctoral program in the country. The department has become a recognized leader both in the study of popular music and in innovative approaches to the study of traditional repertoires and musical practices. In addition to the Ph.D., the department offers both a major and a minor in Music History, with course offerings ranging from traditional subjects spanning the history of European and American music, to more specialized courses in electronic dance music, Motown, blues, musicals, rock & roll, punk, film music, and gay and lesbian popular song.

Ladder Faculty and Degree Programs

There are 50 budgeted faculty lines allocated to the three music-related departments to be transferred to the UCLA Herb Alpert School of Music; ladder faculty fill 41 (82%) of the 50 appointments. Of 41 ladder faculty, **21** are scholars of ethnomusicology and/or musicology and **20** are music performers and/or composers in the Department of Music. The balance of these two cohorts is not common for music schools (or large music departments), where performer/teachers typically outnumber scholars of ethnomusicology and musicology. This balance will be a distinguishing hallmark of the UCLA's music school, but as the faculty bio-sketches in Appendix C show, achievements are not necessarily divided along departmental lines, as there are celebrated composers and performers in Ethnomusicology and Musicology and renown scholars in the Department of Music.

All degree programs currently sponsored by the three departments will be transferred without change. The degree programs listed in Table 4 are governed by the faculty in the department under which they are listed, except for the minor in Music Industry, a school-wide program with its own faculty advisory committee that reports directly to the dean.

Table 4. Degree Programs offered by units in the proposed music school

	Ethnomusicology	Music	Musicology
Undergraduate Minors	Music Industry Minor is open by application to all students in the music school.		
	-	-	Music History [^]
Liberal Arts Degrees			
Bachelor of Arts (B.A.)	Ethnomusicology* Jazz World Music	Music* Composition Music Education Performance	Music History
Master of Arts (M.A.)	Ethnomusicology	Music (Composition only)	Musicology
Doctor of Philosophy (Ph.D.)	Ethnomusicology	Music (Composition only)	Musicology
Professional Degrees			
Master of Music (M.M.)	-	(in) Performance (in) Jazz**	-
Doctor of Musical Arts (D.M.A.)	-	(in) Performance (in) Conducting	-

[^]Music History Minor is open to undergraduate students across campus.

* Students select one of the concentrations listed to earn a B.A. in Ethnomusicology or Music.

** M.M. in Jazz is given in conjunction with the Thelonious Monk Institute of Jazz Performance at UCLA.

Basic Workload Data and Financials

All resources allocated to each of the three departments will be transferred to the new music school. Table 5 summarizes UCLA's current investment for budgeted faculty and staff and provides a listing of basic workload data. Table 5 also summarizes annual sources of revenues and annual expenditures. In constructing the table, the Office of Academic Planning and Budget used data for fiscal year (FY) 2012-13, as these data were complete for all categories.

Table 5. Workload and financial data for three departments and one unit (HASOM = virtual school) to be transferred to the *proposed* music school. Source: Office of Academic Planning and Budget (2012-13 data). Does not include funding for a Dean's Office; see Table 8.

FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures					
Ethnomusicology, Music, Musicology, and Herb Alpert School of Music Departments					
Workload Data	Ethnomusicology	Music	Musicology	HASOM	Total
Budgeted Faculty FTE	15	26	9	0	50
Paid Staff FTE	6	11	0	1	19
Undergraduate Major Headcount	82	167	55	0	304
Graduate Major Headcount	38	79	31	0	147
Undergraduate Credit Hours	16,616	8,342	10,716	0	35,674
Graduate Credit Hours	1,228	3,235	1,226	0	5,689
Revenues					
Appropriated ¹	3,832,654	6,281,783	2,055,587	77,420	12,247,444
Non-Appropriated ²	78,800	298,410	35,000	10,296	422,506
Contracts & Grants	1,722	987,462	58,690	2,882	1,050,757
Gifts & Endowments	519,988	1,435,534	181,884	614,367	2,751,773
Total Revenues	4,433,164	9,003,189	2,331,161	704,966	16,472,480
Expenditures					
Faculty Ladder	1,639,979	2,911,247	943,885	0	5,495,111
Faculty Temporary	483,266	839,701	168,188	10,263	1,501,418
Academic Apprentice	333,754	289,196	390,976	0	1,013,926
Academic Other	311,460	219,125	43,850	0	574,435
Career Staff	347,819	665,940	0	45,672	1,059,431
Non-Career Staff	56,902	374,361	5,508	38,577	475,348
Total Salaries & Wages	3,173,181	5,299,570	1,552,407	94,511	10,119,669
Benefits	857,375	1,349,218	319,299	19,170	2,545,062
Fee Remissions	249,611	388,326	242,774	0	880,711
Operating Expenses ³	280,711	1,781,783	238,727	849,716	3,150,938
Total Expenditures	4,560,879	8,818,897	2,353,207	963,397	16,696,380
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.					

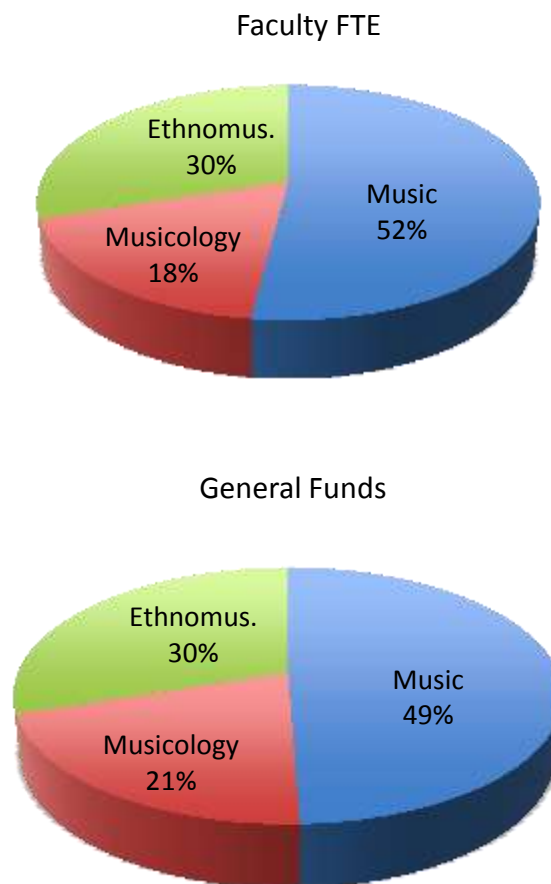
Three observations serve as additional footnotes to Table 5:

- a) HASOM (the *virtual* Herb Alpert School of Music) is treated here as a “department”; when the *real* school is established, allocations listed here will be transferred to the Dean's Office of the newly created school.
- b) There are no plans to transfer funds for staff FTE from humanities to the music school, and future plans for increasing the number of departmental staff in Schoenberg must take this into account (also see footnote for Table 3).
- c) In 2012-13, the Alpert endowment was still being funded, and the annual revenue (listed under “gifts and endowments” for HASOM) was less than the current annual revenue now that the endowment is fully funded. The current annual revenue (payout) is now nearly \$1.5 million.

As noted earlier, the balance between scholarship and performance in music studies is core to UCLA's proposed school of music and critical to its unique signature. Data in Figure 2 show UCLA's investment in music scholarship (ethnomusicology and musicology) and music performance and composition (music) is well balanced in two key areas: allocation of budgeted faculty lines (FTE) and the appropriation of general funds. With regard to budgeted faculty lines, the split is 48% for ethnomusicology and musicology combined and 52% for music, whereas the appropriation of general funds is 52% and 49%, respectively.

It is worth noting that not all faculty lines in Music or Ethnomusicology are filled by ladder faculty. Some budgeted positions have been "unfilled" for long periods of time, and the unexpended funds are used to hire superb practicing performers to teach performance courses and provide private lessons for music students.

Figure 2. The balance of two critical resources between two major areas: 1) performance and composition (Music) and 2) ethnomusicology and musicology scholars. For each of the three departments, the top graph shows the percent of total allocated for budgeted Faculty FTE (school total = 50 faculty lines), while the bottom graph shows the percent of total for "appropriated" general funds (School total = \$12.2 million); data source is Table 5.



Facilities

The UCLA Herb Alpert School of Music will be housed in two adjoining buildings, which have the following major facilities.

1) Schoenberg Music Building. Schoenberg Music Building was named after the 20th-century composer Arnold Schoenberg, a music faculty member in the 1940s. Ethnomusicology, Music, and Musicology faculty are currently all housed in Schoenberg. The building includes faculty and administrative offices, a recital hall, the **Jan Popper Theater** (seating 144), as well as a major concert and lecture hall, **Schoenberg Hall** (seating 500). Schoenberg also houses the **Henry Mancini Media Lab**, a keyboard lab, and a computer lab, as well as classrooms, practice rooms, an orchestra room, a band room, and a choral room.

Schoenberg will also house the new dean's office; plans for renovating space for this function will be included in the full proposal.

The **Music Library**, a branch of the UCLA Library, is located in 1102 Schoenberg and it serves as a major center for music research and study. Its collections and services support the School's faculty and students as well as the music community of Southern California. The Music Library has a collection of 17,390 scores, a total of 5,423 books and 13,200 records, as well as 104 current periodicals.

The **Ethnomusicology Archive** is located in 1630 Schoenberg. With over 100,000 sound and audiovisual recordings, the Archive is among the largest ethnographic archives of its kind in North America. The collections include non-commercial field recordings and commercially produced recordings of traditional, folk, popular, and art music from Africa, Asia, Europe, the Middle East, and the Americas on a variety of audiovisual formats.

2) The Evelyn and Mo Ostin Music Center. Adjacent to the Schoenberg Music Building, the new Ostin Music Center building will provide faculty and students access to the latest advances in music technology, research, and pedagogy. Construction began in summer 2012, with an anticipated completion date of summer 2014. The Center includes a high-tech recording studio, spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center, as well as classroom, studio, and office space.

The First Music School in the UC System

When making a case to establish a new school, it is necessary to "make the case for a distinct need for the new school within the UC system" (from the U.C. **Compendium**). While UCLA is proposing to establish a new school, all programs proposed for transfer to the UCLA Herb Alpert School of Music are well established and have been successfully meeting the needs of the UC system and the State of California for decades.

The proposed school of music will be the first in the UC system. This is fitting since UCLA is the only UC campus with autonomous departments devoted to the fields that define the comprehensive study of music: ethnomusicology, music performance and composition, and

musicology (Table 2). Moreover, the school has a strategic and distinctive role to play, given that Los Angeles is one of the great music cities of the world, is the film capital of the nation, and is situated on the Pacific Rim in close proximity to Latin America and Asia.

Historically, all three departments have been responsive to UCLA's geographic positioning. The Department of Music has developed a specialization in Film Music, and members of the faculty perform with the Los Angeles Philharmonic, Los Angeles Opera, and Los Angeles Chamber Orchestra, among others. Musicology and Ethnomusicology have long been leaders in the study and performance of music from Mexico and Central and Southern America, and in 2014 co-sponsored a symposium in connection with Miguel Harth-Bedoya's Regents Lectures on the music of South America. All three departments are involved in creating, performing, and/or studying the full range of popular music, especially jazz, and recently the innovative Thelonious Monk Institute of Jazz Performance was established at UCLA. Musicology is renowned for its pioneering work, within its discipline, on the study of popular music. Ethnomusicology maintains the most diverse coverage anywhere of world music, and of music reflecting the cultural diversity of Los Angeles.

In conjunction with UCLA's Graduate School of Education and Information Studies, the Department of Music offers a Bachelor of Arts in Music Education, the only one in the UC system. Students earn a California Subject Matter Waiver in music and a teaching credential in four years. This is the only music education program at a public California university where it is possible to earn a teaching credential as part of the undergraduate degree. Since 2009, 33 music education majors at UCLA were awarded California teaching credentials, and 27 are currently teaching. The California Association for Music Education has noted the need for music teachers is so high that many positions statewide will go unfilled in the next decade.

The ability to attract a large pool of well-qualified applicants is also evidence of meeting public demand. The Department of Music, for example, seeks high school students with *exceptional* music talent; admission is competitive and requires an audition. During the past three years (2012, 2013, 2014), the Department of Music received a total of 1,347 applications from highly talented high school seniors; a total of 270 applicants were admitted (admit rate = 20%), and 133 of those admitted enrolled in the Department of Music (acceptance rate = 50%).

Recently the National Research Council rated UCLA's doctoral program in musicology as the top in the nation. Over the last three years, 172 students applied for admission; only 16 were admitted (admit rate = 9%), and 14 enrolled (acceptance rate = 88%). Students completing the Ph.D. in Musicology receive top university jobs. One former student, for example, teaches at the University of Michigan and was asked to be the editor-in-chief of the prestigious *Grove Dictionary of American Music* (2nd edition). Two others teach at Case Western, where one chairs the department. Others have tenured or tenure-track positions at Tufts University, UMass Amherst, UC Davis, UC Irvine, and University of Nevada Reno (chair), among others.

Without a doubt, this level of success will be augmented by the formation of a genuine school. The identity of the UCLA Herb Alpert School of Music—its “brand”—will be shaped by the already established academic excellence of its programs and its responsiveness to the needs and opportunities of its unique setting.

REDEFINE THE UCLA SCHOOL OF THE ARTS AND ARCHITECTURE

Mission of the School and its Departments

The School of the Arts and Architecture will be dedicated to inspired and innovative education of undergraduate and graduate students, to groundbreaking research, and to the highest level of creativity in the visual arts, cultural studies, dance, design, and architecture. The School will be grounded in the disciplines of its four departments, each contributing their unique expertise and methodologies but seeking to integrate and advance the study and practice of the arts across interdisciplinary lines. The School will be a model for other university arts programs with its rigorous balance of outstanding scholarship and excellence in practice and performance. Through its vanguard research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

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. 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 professional art training within the context of a liberal arts university. Emerging artists are provided with the tools they need to express themselves in ways that are meaningful in the social context in which they live and work. The department offers courses in painting and drawing, photography, sculpture, ceramics, art theory, and new genres.

Design | Media Arts

The UCLA Department of Design | Media Arts offers a comprehensive, multidisciplinary approach to media creation that fosters individual exploration and innovative thinking. An internationally renowned faculty provides each student with a creative and intellectual foundation for constructing a unique contribution to culture. The department is committed to educating conscientious creators by emphasizing production within the context of history and theory. The core curriculum is augmented by series of lectures, workshops, and other events, and the department encourages its students to pursue other interests within the university.

World Arts and Cultures/Dance

The department is committed to cross-cultural understanding through the arts and defined by a dynamic interdisciplinary approach that encourages intercultural literacies, transcending geography, ethnicity, class, and other identity distinctions. Led by a renowned faculty of ethnographers, curators, art historians, anthropologists, filmmakers, and choreographers, the department draws upon multiple scholarly disciplines and intellectual approaches. The curriculum seeks to decenter Western perspectives by recognizing that visual and performance arts and other ways of knowing are situated locally and often made and distributed globally.

Ladder Faculty and Degree Programs

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

Table 6 lists the degree offered by the four departments; **there will be no change in these degree programs as a result of the school's redefinition.**

Table 6. Summary of degree programs offered by units in the redefined arts and architecture

Degree Programs	Art	Architecture and Urban Design	Design Media Arts	World Arts and Cultures/Dance*
Undergraduate Minor	**Visual and Performing Arts Program is open to undergraduate students in SOAA and others across campus.			
Liberal Arts Degrees				
Bachelor of Arts (B.A.)	Art	Architectural Studies	Design Media Arts	1) Dance 2) World Arts and Cultures
Master of Arts (M.A.)	-	Architecture	-	Culture and Performance^
Doctor of Philosophy (Ph.D.)	-	Architecture	-	Culture and Performance^
Professional Degrees				
Master of Fine Arts (M.F.A.)	Art	-	Media Arts	Dance
Master of Architecture (M.Arch.)^^	-	M.Arch.I M.Arch.II	-	-

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

** The school-wide minor offers a sequence of courses designed to introduce arts majors to key issues and methodologies in the field of arts education and to a broad range of possible careers in the arts.

^ World Arts and Culture offers a M.A and Ph.D. in "Culture and Performance".

^^ The Department of Architecture and Urban Design offers two Master of Architecture (M.Arch.) programs. The **M.Arch.I** is a three-year program that provides a comprehensive education in Architecture accredited by the National Architectural Accrediting Board. The **M.Arch.II** is a one-year, self-supporting post-professional program that combines theoretical studies and practical applications.

Basic Workload Data and Financials

There will be no change in the resources allocated to each of the four departments constituting the *redefined* school. Table 5 summarizes UCLA's current investment for budgeted faculty and staff and provides a listing of basic workload data. Table 5 also summarizes annual sources of revenues and annual expenditures. In constructing the table, the Office of Academic Planning and Budget used data for fiscal year (FY) 2012-13, as these data were complete for all categories, and they are similar for FY 2013-14.

Table 7. Workload and financial data for the four departments remaining in the School of the Arts and Architecture. Source: Office of Academic Planning and Budget (2012-13 data). Does not include funding for the Dean's Office; see Table 8.

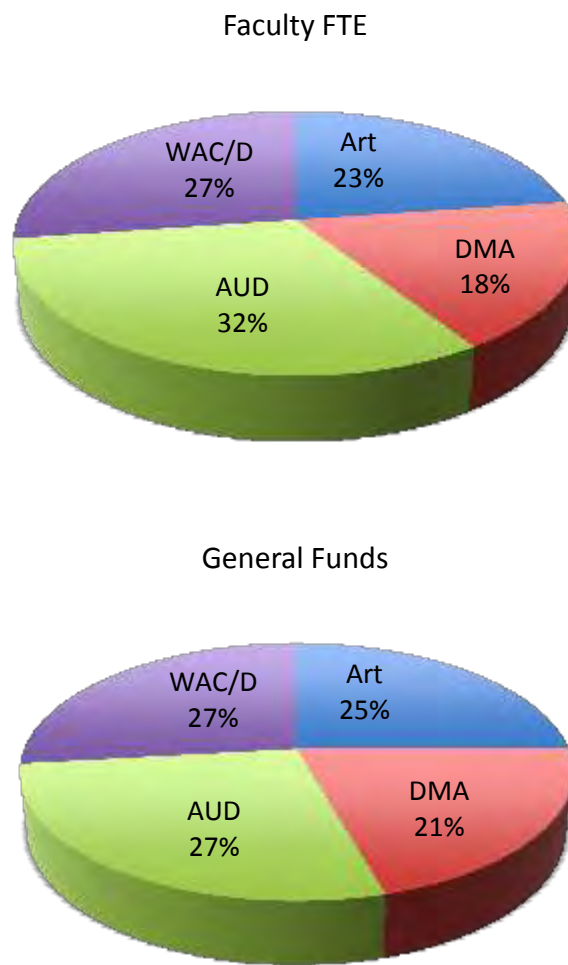
FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures					
Art, Design Media Arts, Architecture and Urban Design, World Arts and Cultures/Dance Departments					
Workload Data	Art	Design Media Arts	Architecture & Urban Design	World Arts & Cultures/Dance	Total
Budgeted Faculty FTE	15	12	21	19	67
Paid Staff FTE	12	7	8	10	37
Undergraduate Major Headcount	185	173	34	177	569
Graduate Major Headcount	40	16	114	46	216
Undergraduate Credit Hours	5,049	7,984	2,705	9,045	24,783
Graduate Credit Hours	1,986	745	4,640	1,647	9,018
Revenues					
Appropriated ¹	3,690,052	3,103,980	4,005,397	4,034,809	14,834,237
Non-Appropriated ²	392,206	(1,314)	960,846	20,212	1,371,950
Contracts & Grants	28,021	36,936	458,793	231,947	755,697
Gifts & Endowments	572,353	159,187	604,540	250,868	1,586,947
Total Revenues	4,682,632	3,298,789	6,029,575	4,537,837	18,548,832
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
Benefits	765,400	636,966	1,068,119	811,385	3,281,870
Fee Remissions	313,287	212,789	260,624	330,658	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
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.					

Two observations serve as additional footnotes to Table 7.

- 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).

The allocation of resources to the four departments constituting the *redefined* School of the Arts and Architecture is relatively balanced (Figure 3). With regard to faculty FTE and the appropriation of general funds, two departments (Architecture and Urban Design; Worlds Arts and Cultures/Dance) are slightly larger and receive proportionally more resources (i.e. general funds) than the two slightly smaller departments (Art; Design | Media Arts).

Figure 3. The relative allocation of two critical resources among the four departments constituting the *redefined* School of the Arts and Architecture. For each department, the graphs show the percent of total for budgeted Faculty FTE (School total = 67) and the percent of total for “appropriated” funds (School total = \$14.8 million). Abbreviations: AUD = Architecture and Urban Design, DMA = Design|Media Arts, WAC/D = World Arts and Cultures/Dance. Data source is Table 7.



Facilities and Centers

The four departments in 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.

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 reconstructed, expanded, and renamed following receipt of a major capital gift from the Broad Foundation. The building includes 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) Gloria Kaufman Hall. The Department of World Arts and Cultures/Dance occupies its own building, the recently renovated Gloria 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: 1) Gloria Kaufman Dance Theater, 2) Amber Dance Studio/Theater, 3) Kaufman Family Garden Theater, 4) a modestly equipped video lab, and 5) a small materials and production lab.

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; M.A. and Ph.D. students have their own study area in the building. Perloff has: 1) **Fabrication Shop** contains technologies for visualization and fabrication vital to contemporary architectural practice; 2) **Computing Facilities** devoted to advanced design, education, and research; 3) a **Visual Resource Room** features current issues of 20 design magazines covering architecture, graphic design, product design, and interiors.

4) Graduate Studios in the Warner Building (Culver City). Each Art M.F.A. 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 an open space for gallery exhibitions, classroom, or lecture use.

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, 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; pre-Columbian art; Asian art in Western languages, with vernacular-language materials housed in the East Asian Library, contemporary Latin American art; new media and contemporary art.

SIX CENTERS are based in arts and architecture; they provide faculty and students with space (virtual and real) to engage collaboratively in crosscutting scholarship and creativity.

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. 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, South Africa, India, Malawi and 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 in the School. 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 it 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.

SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT

School Bylaws and Regulations

The full proposal for creating a music school will contain a **revised** set of school bylaws and regulations for the *redefined* School of the Arts and Architecture and a **new** set of school bylaws and regulations for the *proposed* UCLA Herb Alpert School of Music. The current Faculty Executive Committee (FEC) for arts and architecture will be restructured to reflect its new membership, and a new music school FEC will be established. The elected chairs of both FECs will be members of the Academic Senate's Council of Faculty Chairs.

Offices of the Deans

The Dean's Office includes the Dean and Associate Deans (faculty appointees), as well as the dean's assistant and the staff responsible for managing all aspects of the school. The staff is generally divided among the following units:

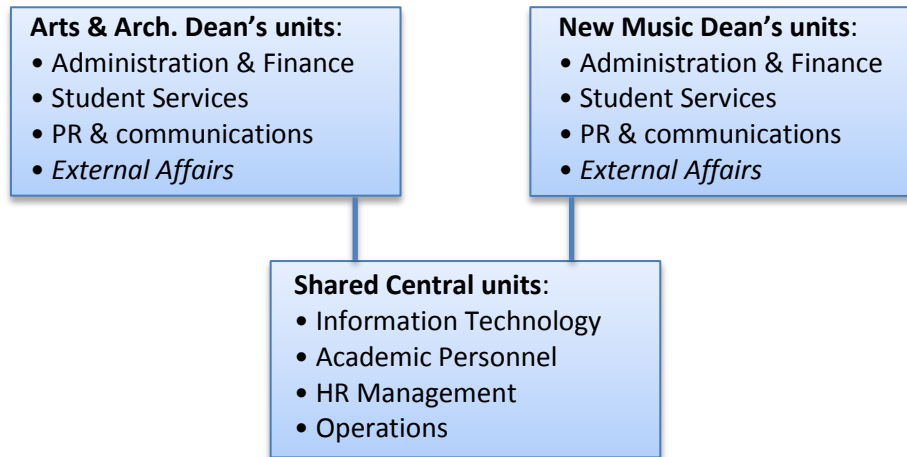
- 1) administration, finance, and operations (includes Dean and Associate Deans),
- 2) student services,
- 3) information technology (network, help desk, etc.),
- 3) public relations and communications,
- 4) external affairs (development and alumni).

Staff members in the first three units are typically compensated by General Funds allocated to the Dean's Office. Development staff members, those in unit #4 who are responsible for securing donations from private donors and foundations, are supported primarily by *External Affairs* funds not by General Funds.

Currently, the Dean's Office for the School of the Arts and Architecture supports ~25 paid staff (in units 1-3), and the total compensation (**salary and benefits**) is ~\$3.2 million. In addition, External Affairs provides \$0.63 million in support of the school's development staff.

The Dean's Office for the new music school will be formed utilizing resources from the current Dean's Office and the director's office of the *virtual* school, as well as the Chancellor's Office (*per* June 19, 2014 letter from Provost/EVC Scott Waugh; Appendix B).

Figure 4 illustrates a possible scenario for reconfiguring the existing Dean's Office in the School of the Arts and Architecture and creating a new Dean's Office for the music school. In this scenario, there will be shared central units, as well as a cohort of units designed for each school and dean.

Figure 4. A possible scenario for staffing two deans' offices.

Based on the scenario presented in Figure 4, UCLA's Office of Academic Planning and Budget ran staffing cost estimates that are presented in Table 8.

Table 8. Cost estimates for compensating (**salary and benefits**) staff paid with **General Funds** in the scenario depicted in Figure 4; compensation for staff paid exclusively by *External Affairs* is not included. Source: UCLA Office of Academic Planning and Budget.

	Staff Compensation Based on Figure 4	Current Available Funds	Additional Funds Needed
Arts and Architecture Current Staff	\$1,844,808	\$1,844,808	0
Shared Central Current Staff	\$973,512	\$917,656	\$55,856
Music School New Staff Unit	\$1,797,063	\$499,294	\$1,297,768
Totals	\$4,615,383	\$3,261,758	\$1,353,625

Funds listed under "current available funds" are based on the allocation of General Funds for the current Dean's Office and the director's office (*virtual* music school). Funds listed under "Additional Funds Needed" are estimates for new staff positions and, in a few cases, to fully fund current staff positions.

Given these estimates, the Chancellor's Office would be responsible for allocating an additional \$1.35 million in General Funds to meet the needs of establishing a new Dean's Office. And in addition, *External Affairs* would be responsible for ~\$0.5 million to expand the development staff units (not listed in Table 8).

During the next six months, staff from UCLA's Office of Academic Planning and Budget and Campus Human Resources will evaluate this scenario and a few others to ensure effective service while minimizing the costs.

Capital Resources

The buildings occupied by the two schools have been detailed in previous sections. The Ostin Music Center, to be completed Summer 2014, will be occupied by the three music-related departments. Its debt of \$11 million will be financed over a period of years and managed by the office of the Vice Chancellor and Chief Financial Officer.

Three buildings, Perloff Hall (Architecture and Urban Design), Schoenberg Hall (music-related departments), and MFA art studio Warner building in Culver City, are badly in need of upgrading. Future plans for these buildings are independent of the proposed actions and will depend largely on donor funds being secured. A plan to renovate the Warner MFA art studio building has been completed and awaits funding.

UCLA's Centennial Campaign, Board of Visitors, and Current Endowments

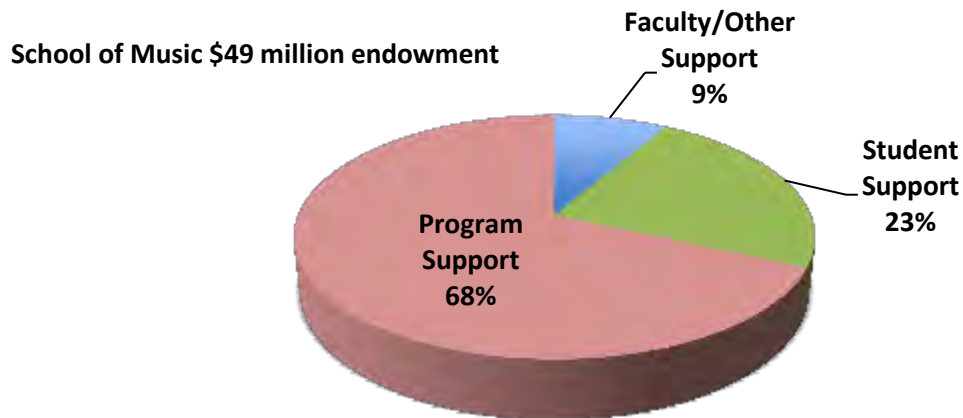
This spring (2014), UCLA inaugurated an ambitious *Centennial Campaign* with the overall goal of raising \$4.2 billion by 2019. The specific goal set for the current School of the Arts and Architecture is \$170 million, and during the “silent phase” of the campaign (which ended May 2014), the School had already raised \$170 million (34% of target). If the proposed actions are approved, the *new* music school and the *redefined* art and architecture school will be a prime position to invigorate the ongoing campaign, with the inaugurations of new deans. At that time, the original goal may be expanded in light of new opportunities.

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 split into two panels, one serving proposed school. It is anticipated that having two schools—each with a more focused identity and its own Board—will strengthen the capacity of the development staff and deans to raise support from foundations and private philanthropy.

The current endowment for the *proposed* UCLA Herb Alpert School of Music is nearly \$49 million; this total comes from endowments held by the three departments, the Herb Alpert endowment, as well as those held by the Dean's Office earmarked specifically for music-related items. Appendix E contains a summary table of endowment market values and annual yields (“payouts”) itemized for each music-related unit.

Endowment payouts are used to support many causes, including support for faculty (i.e., chairs and scholarly efforts), support for students (i.e., undergraduate scholarships or graduate fellowships), and support for programs in the music-related departments. As shown in Figure 5, program support currently dominates the other two categories, largely because the Herb Alpert gift—with a market value of \$32 million—is listed exclusively under the program category, though substantial funding is allocated annually for student support.

Figure 5. Support (% of total) for faculty, student, and programs from endowments that are committed to the three music-related programs; includes those managed by the UCLA Foundation and the UC Regents.

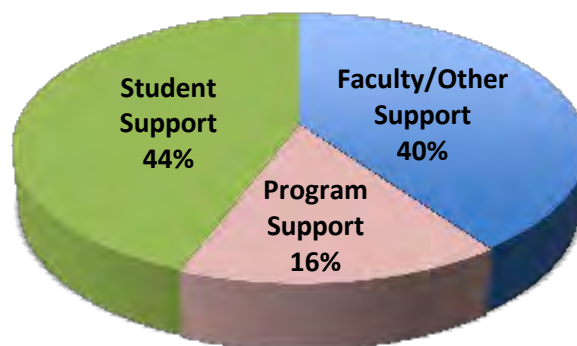


This past year the \$49 million endowment provided revenues of \$2.14 million. Departments also receive annual donations ("Gifts") from donors for current expenditures. In 2012-13, the combined revenue from endowments and gifts was \$2.8 million, nearly 17% of the \$16.47 million available from all income sources for that year (data from Table 5).

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 remaining in the School and those held in the Dean's Office earmarked for arts/architecture-related items. Appendix E contains a summary table of endowment market values and annual yields ("payouts") for each unit. As shown in Figure 6, there is more endowment support for students and faculty than for programs in arts and architecture.

Figure 6. 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 Arts and Architecture \$23 million endowment



This past year, the arts/architecture \$23 million endowment provided annual revenues of \$886,000. The four departments also receive annual donations (“Gifts”) from donors for current expenditures, such as student scholarships. In 2012-13, the combined revenue from endowments and gifts was \$1.59 million, nearly 9% of the \$18.55 million available from all sources for that year (data from Table 7).

During UCLA’s Centennial Campaign, the leadership of the *new* music school and the *redefined* arts and architecture school will work with development directors to forge strategic plans to increase annual revenues from gifts and endowments. Specific campaign goals for both schools will be summarized in the full proposal.

SUMMARY OF EVIDENCE: SATISFYING UC’s FOUR KEY FACTORS

The UC **Compendium** proclaims the rationale for establishing or changing a school rests with four key factors: 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. In this, the last section of the pre-proposal, information from previous sections is summarized to demonstrate UCLA’s preparedness to establish the Herb Alpert School of Music as an academic unit and to redefine the School of the Arts and Architecture is in complete accord with UC’s four key factors.

Academic Rigor

Both proposed UCLA Herb Alpert School of Music and the School of the redefined School of the Arts and Architecture include top-rated departments with internationally acclaimed faculties. The doctoral programs in Ethnomusicology and Musicology received top rankings by the National Research Council. 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: drawing/painting (#6), photography (#8), sculpture (#4), and visual/multimedia (#5).

In the departments of both schools, there is a keen focus on excellence in education at the graduate and undergraduate levels. Curricula are rigorous and innovative. Many undergraduate students complete a capstone project in their junior/senior years; most graduate students complete a creative project that becomes part of a dissertation, thesis, or creative portfolio. Table 9 summarizes the degrees awarded during the past three years.

Table 9. Summary of degrees awarded over three years by departments in the two schools. Source: Office of Analysis and Information Management; counts are based on degrees awarded over three years from Summer 2010 through Spring 2013.

	*Bachelor of Arts	Professional Master	Master of Arts	**Doctor
Architecture	70	138	6	5
Art	152	48	NA	NA
Design Media	137	30	NA	NA
WAC/DAN	164	11	6	18
Arts and Architecture School Totals	523	227	12	23
Ethnomusicology	73	NA	17	18
Music	111	47	9	29
Musicology	53	NA	8	15
Music School Totals	237	47	34	62

*Two students were also awarded an “Individual Field” B.A. degree from SOAA, an interdisciplinary major available to students in the School.

**In the Department of Music, a Doctor of Musical Arts (DMA) and a PhD (composition) are awarded; during this three-year period, Music awarded 22 DMA and 7 Ph.D. degrees.

Achievements and awards accorded UCLA’s distinguished professors are noted in the short bio-sketches in Appendices C and D. Major accolades selected from these entries are listed below to highlight and illustrate the breadth of these top awards. This is a sample rather than a comprehensive listing.

In the *redefined* School of the Arts and Architecture:

Professor **Peter Sellars** (World Arts and Cultures/Dance) was named the 2014 Polar Music Prize laureate, and he is a recipient of the MacArthur Fellowship and the Sundance Institute’s Risk-Takers Award. In 1998, Professor **Victoria Vesna** (Design | Media Arts) received the Oscar Signorini award for best net artwork. Professor **Hitoshi Abe** (Architecture and Urban Design) has received numerous awards in Japan and internationally, including 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.

Professor **Adrian Saxe** (Art) is a recipient of a Flintridge Foundation Visual Artists award for his innovative ceramics. Professors **Peter Nebokav**, **Victoria Marks** and **David Rousseve** (World Arts and Cultures/Dance) are Guggenheim Fellows, and the latter two are recipients of the Cal Arts/Alpert Award in Dance. Professor **Peter Lunenfeld** (Design | Media Arts) is a creator and editorial director of the award-winning *Mediawork* project, a cross-platform publishing series for MIT Press. Professor **Barbara Kruger** (Art) was awarded the Golden Lion Award for Lifetime Achievement at the 51st Venice Biennale. Professor **Mary (Polly) Nooter Roberts** was decorated with the prestigious award 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.

Distinguished Professor **Thom Mayne**, one of the world's leading architects, received the Pritzker Prize in 2005 and the McDowell Medal in 2008. Professor **David Shorter** (World Arts and Cultures/Dance) is recipient of the coveted Chicago Prize for Best Book in Folklore for *We Will Dance Our Truth: Yaqui History in Yaqui Performances* (2009). In 2013, a major retrospective of Professor **Andrea Fraser's** (Art) work in new genres was organized by the Ludwig Museum (Cologne) in conjunction with a Wolfgang-Hahn Prize. Professors **Neil Denari** and **Craig Hodgetts** (Architecture and Urban Design) received the Los Angeles American Institute of Architecture Gold Medal Award. Professor **David Gere** (World Arts and Cultures/Dance) leads a groundbreaking initiative on global arts-based interventions.

In the new UCLA Herb Alpert School of Music:

Professor **Neal Stulberg** (Music) is a recipient of the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize. Professor **Raymond Knapp** (Musicology) was the winner of the 2005 George Jean Nathan Award for Dramatic Criticism for his book, *The American Musical and the Formation of National Identity*. Professor **Kenny Burrell** (Ethnomusicology) is one of the most respected jazz artists in the world and in 2014 received the ASCAP Jazz Living Legend Award. Professor **Juliana Gondek's** (Music) vocal recordings received a Gramophone's Record of the Year and the 2004 Pryderik Prize (the Polish "Grammy"), and Professor **Antonio Lysy** (Music) won a Latin Grammy Award "Best Classical Contemporary Composition" for *Pampas*.

In 2013, Professor **Tamara Levitz** (Musicology) received the most coveted prize by the American Musicological Society, the Otto Kinkeldey (best book) Award, for her book, *Modernist Mysteries: Perséphone*. Distinguished Professor **Ian Krouse** (Music) is one of the foremost composers of guitar music; his *Variations* is listed a "top 100 modern guitar solos to be recorded" and *Air* was played at the 9/11 Commemoration in New York City in 2011. Professor **Timothy Taylor** (Ethnomusicology) received the Jaap Kunst Prize from the Society for Ethnomusicology for his article *The Commodification of Music and at the Dawn of the Era of Mechanical Music*.

Professor **Elisabeth Le Guin** (Musicology) received the 2002 American Musicological Society's Alfred Einstein Award for her article on Boccherini. Professor **Movses Pogossian** (Music) received the 2011 Forte Award from Jacaranda for achievements in new music; he was Prizewinner of the 1986 Tchaikovsky International Competition and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition. Professor **Steve Loza** (Ethnomusicology) received the 2013 Robert Stevenson Prize, awarded by the Society for Ethnomusicology for ethnomusicologists who are composers. **Robert Winter** (Music) is one of only three faculty members at UCLA to receive both the Distinguished Teaching Award (2006) and the Faculty Research Lecturer award (2010).

Financial Viability

In total, the *proposed* music school has revenues of nearly \$16.5 million and the *redefined* arts and architecture school about \$18.6 million. These figures do not include funds for the Dean's Office for either school. By employing funds from the current dean's office and the current director's office of the *virtual* school, the total cost of creating a new dean office for the new music school will be reduced. The UCLA Office of Academic Planning and Budget, along with

UCLA Campus Human Resources, will continue to evaluate various configurations to ensure effective service while minimizing the cost of creating a new dean's office.

Spending more for administration is not a priority at UCLA. But as the campus enters its vigorous 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. Here, the potential gains for naming opportunities and new support for innovative research and education programs may outweigh the capital outlay needed to establish a new dean's office for the music school.

Significant Benefits Associated with the Proposed Changes

Establishing the UCLA Herb Alpert School of Music as an academic unit has the following benefits:

- 1) Transforms and improves the academic integration and collaboration among UCLA's three music-related departments. UCLA's new music school will be poised to set a new national model with a balanced focus on scholarly work and composition/performance in many music genres. This will not be a traditional music school; it will be a new model where students, at the start of their freshman year, engage in interdisciplinary studies while focusing on scholarship, composition, performance, or music education.
- 2) Enhances visibility and clarity. Although the 'virtual' school has been able to encourage collaboration among the three music departments, it is outside the normal academic structure and cannot create courses or curricula that can be listed under the School. Creating a 'real' school will lead to greater visibility and establish UCLA as a leader in music studies. Also, it will be easier for students to know where to apply and unify efforts to recruit the best students.
- 3) Improves fund-raising. The formation of a school with a clearer identity will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. This is key to the success of UCLA's Centennial Campaign and to the acquisition of funds to support new programs and even new faculty with endowments. Currently units proposed for the UCLA Herb Alpert School of Music have annual revenues from endowments and gifts of \$2.75 million, which is 17% of the total annual revenue (Table 5). During the course of the campaign, the goal is to substantially increase the annual revenue from endowments and gifts.

With its location in one of the most important cities for the music industry, and with its particular focus, in all three departments, on the music produced by Los Angeles's music industry (film music in Music, jazz in Music and Ethnomusicology, the full range of popular music in Ethnomusicology and Musicology), the School will be well-positioned to realize this goal.

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

- 1) Enhances visibility and clarity. 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 performing and visual arts, design, or architecture. With the redefinition of 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 strong relationships with the arts and architecture communities in the greater Los Angeles area and nationwide.
- 2) Improves 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 \$1.6 million, which is nearly 9% of the total annual revenue (Table 7). During the campaign, the goal is to increase the annual revenue from gifts and endowments. A plan for a school-naming gift will also be developed.

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 promotion of these was core to UCLA becoming a comprehensive liberal arts campus, unlike any other UC campus. UCLA's proposed plan, if approved, will establish the first music school in the UC. UCLA envisions the new school will be a national leader, creating new and forward-looking ways to foster scholarship and creative works in all areas of scholarly study, performance, and composition.

The leadership of Academic Senate supports the plan and, in the course of its recent Program Reviews of the music-related departments, they called for the establishment of the UCLA Herb Alpert School of Music as an academic unit that would bring all units together. In her letter to EVC/Provost Scott Waugh, Academic Senate Chair Jan Reiff notes:

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.
(Full letter in Appendix B)

In addition to strong support by UCLA's Academic Senate leaders, the plan to establish a music school was embraced by the Chancellor's Council on the Arts at their June 11 (2014) meeting. The new Council was established in the 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.

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 pre-proposal, ladder faculty members of both schools 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 a stellar 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, doctor of philosophy, and a series of professional degrees, such as master of fine arts and doctor of musical arts.

Civic engagement and service projects have not been cited much in earlier sections of the pre-proposal; accordingly, the pre-proposal ends with examples illustrating four service categories: 1) preparing undergraduates for K-12 teaching in arts and music; 2) engaging Los Angeles youth in arts and music outreach programs; 3) collaborating with community agencies to advance creative and scholarship projects in the arts and music, and 4) leading national and international service-oriented projects grounded in the arts and architecture.

First, UCLA's sponsors two innovative programs to prepare undergraduate students for K-12 teaching careers in the arts and music:

1) In conjunction with UCLA's Graduate School of Education and Information Studies, the Department of Music offers a Bachelor of Arts in Music Education, the only one in the UC system. Students earn a California Subject Matter Waiver in music and a teaching credential in four years. This is the only music education program at a public California university where it is possible to earn a teaching credential as part of the undergraduate degree.

2) UCLA's Visual and Performing Arts Education Program (VAPAE), created and directed by Professor Barbara Drucker (Associate Dean, School of the Arts and Architecture), provides an arts education minor for students in the School and offers students opportunities to share their passion for civic engagement by gaining hands-on experience in the K-12 classroom 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 specialists and credentialed classroom teacher. Students first observe and then implement carefully crafted arts-based units of instruction at UCLA partner sites.

Second, both schools operate innovative outreach programs for Los Angeles youth. Though the Gluck program, the music department sends students into the most under-served inner-city communities to provide music training and mentoring to talented at-risk youth. Design|Media Arts offers a two-week summer program for high school students that focus on graphic and web design, as well as game and video design. The art department also offers a two-week summer institute in studio art that is designed for talented and highly motivated high school students. Each session is structured around a combination of focused studio work, lectures, presentations, field trips, and a final exhibition of student work in the New Wight Gallery.

The Department of World Arts and Cultures/Dance offers an annual 9-day summer intensive High School Dance/Performing Arts program for rising juniors and seniors in high schools. It serves as an outreach and recruitment program, as well as provides under-represented talented youths access to a quality performing arts program. Supported by the Flourish Foundation which provides scholarships to underrepresented 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.

Third, there are several programs designed to collaborate with community agencies to advance creative and scholarship projects in the arts and music; two examples are cited here:

1) UCLA SPARC César Chávez Digital/Mural Lab program was established in 1996 by Professor Judy Baca (World Arts and Cultures/Dance). By setting the UCLA lab at SPARC, a non-profit that provides a home and history for the Los Angeles murals, Professor Baca not only pioneered digital techniques for creating murals, but created innovative methodology that trains UCLA students and artists about community issues and art within a community setting. The program also provides an interactive environment where computers sit on mobile drafting tables and UCLA students engage with SPARC employees, artists, community members, and youth.

2) At the turn of the 21st century, the Ethnomusicology Archive entered a new phase of community-oriented outreach by working to document, preserve, and provide access to Los Angeles music. In 2004-05, for example, the Archive and the Heritage Music Foundation worked together on “Gospel Archiving in Los Angeles,” and in 2003-04, the Archive collaborated with Kayamanan Ng Lahi Philippine Folk Arts on “Archiving Filipino-American Music in Los Angeles.”

Fourth, and last, a few programs lead national and international service projects; two examples are cited:

1) Architecture’s *The Now Institute* applies strategic urban thinking to real world issues and has partnered with private organizations, policymakers and non-governmental organizations in Beijing, Port-au-Prince, and New Orleans. The *Now 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.

2) 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 goal of the Center is to educate, mobilize, inspire, and encourage 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 operating in each project country.

IN CONCLUSION, an abundance of evidence presented in the pre-proposal demonstrates that the *proposed* music school and the *redefined* arts and architecture school have academic rigor and financial viability. Furthermore, the changes proposed have significant benefits and satisfy UCLA and UC system priorities.

Appendix A

2007 documentation for the UCLA Herb Alpert School of Music
(*virtual* school)

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA

OFFICE OF THE
LOS ANGELES, CALIFORNIA

October 15, 2007

Wyatt R. Hume
Executive Vice President and Provost – Academic Affairs
University of California Office of the President
1111 Franklin Street, 12th Floor
Oakland, California 94607

Dear Rory:

I am writing to request your approval to establish a new school of music at UCLA.

As you have discussed with Dean Christopher Waterman, Acting Chancellor Emeritus Norman Abrams, and Acting Executive Vice Chancellor and Provost Scott Waugh, the proposed school is not a stand-alone academic unit with its own dean, faculty, students and degree programs. Instead, it is a *programmatic* structure. Specifically, the school of music will align teaching and scholarship across three different departments: Ethnomusicology (School of Arts and Architecture); Music (School of Arts and Architecture); and Musicology (Humanities Division, College of Letters and Science).

The result will be more visibility for UCLA's excellent music programs; new opportunities for innovative education and scholarship; and enhanced curricular coherence. For these reasons, the plan for a programmatic school of music has received strong support from the faculty of the three schools, the Academic Senate, and the deans.

The school of music will be led not by a dean, but by a director, who will report the Dean of the School of Arts and Architecture. The chairs of ethnomusicology, musicology, and music will continue to report to their respective deans. Establishment of the school will not involve any changes to the academic personnel processes or governance structures of the three departments.

The director's mandate will be (1) to coordinate the curricular offerings of the three departments insofar as possible; (2) to encourage the development of new courses and curricula to enrich the education of students in all three departments; (3) to manage and disperse endowment funds that may flow into the UCLA Herb Alpert School of Music; (4) to develop a strong public persona for music at UCLA; (5) to raise funds for music at UCLA through gifts and grants; and (6) to coordinate staff and budgets relevant to the departments' common operations such as music facilities.

Establishment of a programmatic school of music most closely resembles the establishment of a department or division within a school or college. Thus, upon your approval we will move our plans forward.

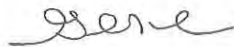
I believe you are aware that we are close to securing a major gift that would name the school and provide a sizeable endowment for its programs. A separate letter has been sent today to Bob Dynes, requesting his approval for the gift and associated naming of the new programmatic structure.

Because we are all eager to conclude our agreement, I greatly appreciate your attention to this matter. We also are preparing an information item for the November Regents' meeting, which will be coming to you shortly.

Thank you for your assistance and support.

With best wishes,

Sincerely,



Gene D. Block
Chancellor

cc: Executive Vice President Bruce Darling
Assistant Provost Maryann J. Gray
Vice Chancellor Steven Olsen
Assistant Vice President Geoff O'Neill
Assistant Chancellor Antoinette Mongelli
Interim Vice Chancellor Rhea Turteltaub
Acting Executive Vice Chancellor and Provost Scott Waugh
Dean Christopher Waterman

Office of the President
October 17, 2007

In Confidence

TO MEMBERS OF THE COMMITTEE ON EDUCATIONAL POLICY:
For Meeting of November 14-15, 2007

INFORMATION ITEM

ESTABLISHMENT OF PROGRAMMATIC STRUCTURE FOR MUSIC
DEPARTMENTS, UCLA

A generous pledge of \$30,000,000 from the Herb Alpert Foundation will support music programs in three existing UCLA departments -- music, ethnomusicology, and musicology. These three departments will continue to operate within the School of Arts and Architecture and the Humanities Division of the School of Letters and Sciences. However, the departments will be linked in a new academic enterprise to be named the UCLA Herb Alpert School of Music. The Chancellor has recommended, and the President and Provost have approved, the establishment and naming of the program in recognition of the Alpert Foundation's pledge to the UCLA Foundation.

Some 20 years ago, the former Department of Music was separated into three departments -- Music and Ethnomusicology in the School of Arts and Architecture and Musicology in the Division of Humanities in the School of Letters and Science. This served to strengthen the individual programs, but has also concealed UCLA's overall excellence and competitive advantage in the performing arts. Dean Chris Waterman of UCLA's School of Arts and Architecture states that there is no university or conservatory program in the United States that offers the same aggregate range and depth of programs in classical music, jazz, popular music, non-western and immigrant music, and interdisciplinary music scholarship as UCLA.

The approved structure linking the three departments, a synergistic whole greater than the sum of its parts, will facilitate collaboration among faculty and students, as well as

visibility for music programs including approximately 50 full-time, ladder faculty (and numerous visiting faculty).

Herb Alpert is a renowned musician, entrepreneur and producer. Founder of Herb Alpert and the Tijuana Brass, and a multiple GRAMMY-winning artist, he partnered with Jerry Moss to form A&M Records in 1962. They sold A&M to Polygram Records in 1989. He is a 2006 inductee in the Rock and Roll Hall of Fame.

Herb and Lani Alpert are longstanding donors to UCLA primarily in support of students and programs in music. In addition, Mr. Alpert and his former partner Jerry Moss donated the archives and papers of their legendary music company, A&M Records, to the UCLA Special Collections Library along with support for the cataloguing of the collection.

Information about this gift will be released to public at a later date in coordination with the donor.

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OFFICE OF THE PROVOST AND EXECUTIVE VICE PRESIDENT –
ACADEMIC AND HEALTH AFFAIRS

OFFICE OF THE PRESIDENT
1111 Franklin Street, 12th Floor
Oakland, California 94607-5200

October 17, 2007

CHANCELLOR BLOCK

Dear Gene:

I am pleased to approve the new academic enterprise, which will build a bridge between the School of Arts and Architecture and the Humanities Division of the College of Letters and Science and link the existing departments of music, ethnomusicology, and musicology in the Herb Alpert School of Music.

Sincerely,

Wyatt R. Hume
Provost and Executive Vice President
Academic and Health Affairs

cc: President Dynes
Executive Vice President Darling
Assistant Vice President O'Neill

2007 OCT 23 AM 9:38

UCLA
CHANCELLOR'S OFFICE

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE PRESIDENT

Robert C. Dynes
President

1111 Franklin Street
Oakland, California 94607-5200
Phone: (510) 987-9074
Fax: (510) 987-9086
<http://www.ucop.edu>

October 17, 2007

CHANCELLOR BLOCK

Dear Gene:

I am pleased to authorize acceptance, on behalf of The UCLA Foundation, of the gift of \$30,000,000 from the Herb Alpert Foundation to support music programs at UCLA. In recognition of Mr. Alpert's generosity, the academic enterprise comprising the departments of music, ethnomusicology, and musicology will be named the UCLA Herb Alpert School of Music.

An Item for Information about the gift will be submitted to The Regents at the November meeting.

Sincerely,

Robert C. Dynes

cc: Provost Hume
Executive Vice President Darling
Assistant Vice President O'Neill

2007 OCT 23 AM 9:38

UCLA
CHANCELLOR'S OFFICE

Appendix B

Letters regarding the pre-proposal

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,

A handwritten signature in black ink, appearing to read "Jan Reiff". The signature is fluid and cursive, with a prominent dot above the 'i'.

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

UCLA Dean of Arts and Architecture Dean of Humanities

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 assistance 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

UCLA *Office of the Executive Vice Chancellor and Provost*

June 19, 2014

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

Dear David and Chris:

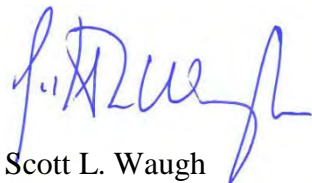
Thank you for your letter of June 16, 2014 and the transmittal of the Pre-proposal for Reconstitution to establish the Herb Alpert School of Music and to redefine the School of Arts and Architecture. The pre-proposal is very comprehensive and should serve the campus well in this, the first phase of a 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



OFFICE OF THE CHANCELLOR
2147 MURPHY HALL, BOX 951405
LOS ANGELES, CALIFORNIA 90095-1405

July 1, 2014

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

Dear Aimee:

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

Because resources are at hand to establish a music school and a substantial philanthropic gift already led to the creation and naming of the UCLA Herb Albert 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

Appendix C

Brief bio-sketches for ladder faculty in the
new UCLA Herb Alpert School of Music

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

1. Department of Ethnomusicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Münir Beken Assistant Professor (2007)	World music theory; composition; modal theory; musical globalization; phenomenology of music; melodic modal systems of the Middle East and Central Asia; Turkish music; music of the Ottoman Empire	Composed a state-commissioned ballet suite for orchestra, won awards for film music, and scored television documentaries both domestically and internationally; published in <i>Ethnomusicology</i> , a premier journal in the field, and contributed to <i>The New Grove Dictionary of Music and Musicians</i> ; was one of the founding members of the State Turkish Music Ensemble; as a soloist on the ud, has performed in venues across the U.S.; recorded a solo CD with Rounder Records.
Tara Browner Professor (1995)	Native North American music and dance; Native North American contemporary music; musical imagery of Indians in popular culture; indigenous concepts of music theory; American music; pow-wow culture in Northern Europe.	Author of <i>Heartbeat of the People: Music and Dance of the Northern Pow-Wow</i> (University of Illinois Press, 2002); editor of <i>Music of the First Nations: Tradition and Innovation in Native North American Music</i> (University of Illinois Press, 2009), and editor of <i>Songs from "A New Circle of Voices: The 16th Annual Pow-wow at UCLA</i> (Music of the United States of America [MUSA], A-R Editions, Madison, Wisconsin, 2008); published in several major journals including <i>Ethnomusicology</i> , <i>The Journal of Musicological Research</i> , and <i>American Music</i> ; a pow-wow dancer in the Women's Southern Cloth tradition, a professional percussionist and timpanist.
Kenny Burrell Professor (1995)	Guitarist; composer, producer; Director of UCLA Jazz Studies; jazz history; Director, Fusion Jazz Ensemble, Ellingtonia Orchestra, and two jazz combos	Recorded more than one hundred albums under his own name and several hundred with other artists including the iconic <i>Guitar Forms</i> (1964); <i>Ellington is Forever</i> (1975); and <i>Kenny Burrell and John Coltrane</i> (1963); has performed and recorded with many of the most influential musicians in jazz history including Duke Ellington, Herbie Hancock, Dizzy Gillespie, Miles Davis, John Coltrane, Charlie Parker, Oscar Peterson, Tony Bennett, Billy Holiday, Quincy Jones, Coleman Hawkins, Sonny Rollins, Jimmy Smith, Art Blakey, Nat King Cole, Ray Charles, and Louis Armstrong; named a 2005 Jazz Master by the National Endowment for the Arts (NEA); recipient of a 2004 Jazz Educator of the Year award from DownBeat magazine.
Cheryl Keyes Professor (1994)	African American music; rap/hip-hop music; gender in jazz and popular music studies; vernacular music analysis; performance theory	Author of <i>Rap Music and Street Consciousness</i> (University of Illinois Press, 2004); articles in <i>Black Music Research Journal</i> , <i>Ethnomusicology</i> , <i>Folklore Forum</i> , <i>Journal of American Folklore</i> , <i>Journal of Popular Music Studies</i> , <i>The World of Music</i> ; recipient of three UCLA Center for Community Partnership Grants; wrote, produced, and directed a documentary <i>Beyond Central Avenue: Contemporary Female Jazz Instrumentalists of Los Angeles</i> (2009); President, International Association for the Study of Popular Music, US Chapter (2007 to 2009); recipient of the 2009 NAACP Image Award for "Outstanding World Music Album" for her CD, <i>Let Me Take You There</i> (2008).

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Steven Loza Professor (1984)	Music of Latin America, Mexico, Cuba; Chicano/Latino music in the U.S.; religion as art; mestizaje; identity and marginality; cross-cultural aesthetics; ethnomusicological history and critique.	Author of <i>Barrio Rhythm: Mexican American Music in Los Angeles</i> (1993) and <i>Tito Puente and the Making of Latin Music</i> (1999), both published by the University of Illinois Press; author of the anthologies <i>Musical Aesthetics and Multiculturalism in Los Angeles</i> (UCLA Ethnomusicology Publications, 1994), <i>Musical Cultures of Latin America: Global Effects, Past and Present</i> (UCLA Ethnomusicology Publications, 2003), and <i>Religion as Art: Guadalupe, Orishas, Sufi</i> (University of New Mexico Press, 2009); director of the UCLA Mexican Arts Series (1986 to 1996); co-director of the Festival de Músicas del Mundo in Mexico City in 2000; recipient of Fulbright and Ford Foundation grants.
Daniel Neuman Professor (1994)	Music of India, especially Hindustani and Rajasthani regional traditions; social organization of musical specialists; anthropology of music; multimedia applications in ethnomusicology; geographical approaches to the study of music traditions.	Author of <i>The Life of Music in North India: The Organization of an Artistic Tradition</i> (Wayne State University Press, 1980, and the University of Chicago Press, 1990), <i>Ethnomusicology and Modern Music History</i> (University of Illinois Press, 1991), and <i>Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan</i> , co-authored with Shubha Chaudhuri (Seagull Press, 2007); received several grants for the development of the <i>World Music Navigator</i> , a computerized ethnographic atlas of the early 1990s; Dean, UCLA School of the Arts and Architecture (1996 to 2002); UCLA Executive Vice Chancellor and Provost (2002 to 2006); Interim Director, UCLA Herb Alpert School of Music (2013 to the present).
James Newton Professor (2008)	Flutist, composer (chamber, symphonic, electronic, jazz, ballet, and world music), analysis, jazz history; conductor - Charles Mingus Ensemble	Composer of a <i>St. Matthew Passion</i> (2014), to be premiered at the 2015 Turino Jazz Festival, Italy; composer of a <i>Mass</i> (2007), premiered in Prato, Italy and at Walt Disney Concert Hall (an expanded choral version); top flutist for a record-breaking 23 consecutive years in Downbeat Magazine's International Critics Poll; Music Director, Luckman Jazz Orchestra (2001 to 2006); recipient of Ford Foundation, Guggenheim, National Endowment of the Arts, and Rockefeller Fellowships; compositions performed by the San Francisco Ballet, The Moscow Virtuosi, Jose Limon Dance Company, Dino Saluzzi, Zakir Hussain, Grant Gershon and the Los Angeles Master Chorale, and the Los Angeles Philharmonic New Music Group.
A.J. Racy Professor (1978)	Music of the Middle East; mode; improvisation; ethnomusicological theory; organology; trance-ecstasy; lamentations; Orientalism; Near East Ensemble	Author of <i>Making Music in the Arab World: The Culture and Artistry of Tarab</i> (Cambridge University Press, 2003); a master of many instruments, particularly the <i>nay</i> , a reed-flute, and the <i>buzuq</i> , a long-necked fretted lute; he has performed at major U.S. venues such as Carnegie Hall, the Kennedy Center, and the Hollywood Bowl, and at international venues including the Beiteddine Festival in Lebanon and the Commonwealth Institute in London; he has composed and performed for the Kronos Quartet and the Sacramento Symphony Orchestra; his music has been released on a number of CDs, including three Lyricord albums, <i>Ancient Egypt</i> , <i>Taqasim</i> , and <i>Mystical Legacies</i> .

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Helen Rees Professor (1997)	Music of China; music and politics in East Asia; ritual and tourist music of Yunnan and Sichuan Province, China, focusing on the Naxi ethnic minority and the Han ethnic majority.	Author of <i>Echoes of History: Naxi Music in Modern China</i> (Oxford University Press, 2000), and the edited essay volume <i>Lives in Chinese Music</i> (University of Illinois Press, 2009); co-editor of <i>Understanding Charles Seeger, Pioneer in American Musicology</i> (University of Illinois Press, 1999); active as an interpreter, translator, and presenter for Chinese scholars and musicians visiting the West, most recently for the Amsterdam China Festival (2005) and the Smithsonian Folklife Festival (2007); served as a visiting professor at the Music College of the Yunnan Art Institute in Kunming, China (2008).
Timothy Rice Professor (1987)	Bulgarian and Macedonian folk and traditional music; music cognition, politics and economics of music, musical symbolism, ethnoaesthetics, individual agency in culture; music teaching and learning; theory and method in ethnomusicology.	Author of <i>May it Fill Your Soul: Experiencing Bulgarian Music</i> (University of Chicago Press, 1994), <i>Music in Bulgaria: Experiencing Music, Expressing Culture</i> (Oxford University Press, 2004) and <i>Ethnomusicology: A Very Short Introduction</i> (Oxford University Press, 2014); founding co-editor of the ten-volume <i>Garland Encyclopedia of World Music</i> and co-editor of <i>Volume 8, Europe</i> ; Editor of the journal <i>Ethnomusicology</i> (1981-1984); President, Society for Ethnomusicology (2003-2005); served on the Executive Board of the International Council for Traditional Music (2007-20013); Associate Dean, UCLA School of the Arts and Architecture (2005 to 2008); Director, The UCLA Herb Alpert School of Music (2007 to 2013).
Roger Savage Professor (1991)	Music criticism, aesthetics and politics, hermeneutics and critical theory	Author of <i>Hermeneutics and Music Criticism</i> (Routledge, 2010) and <i>Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy</i> (Garland, 1989); articles in <i>Philosophy Today</i> , <i>Philosophy and Literature</i> , the <i>Journal of French Philosophy</i> , <i>Telos</i> , <i>The European Legacy</i> , the <i>British Journal of Aesthetics</i> , <i>ex tempore</i> , <i>Symposium</i> and <i>Selected Reports in Ethnomusicology</i> ; contributing author to <i>Ricoeur across the Disciplines</i> (Continuum, 2010) and <i>Paul Ricoeur and the Task of Political Philosophy</i> (Lexington, 2012); 2010 Fulbright Scholar, Centre for Irish Studies; National University of Ireland, Galway; 2014 Moore Institute Fellow, NUIG; President, Society for Ricoeur Studies.
Timothy Taylor Professor (2004)	Popular musics, world music, cultural theory, globalization, technology, race, ethnicity, consumption, tourism, and gender.	Author of <i>Global Pop: World Music, World Markets</i> (Routledge, 1997), <i>Strange Sounds: Music, Technology and Culture</i> (Routledge, 2001), <i>Beyond Exoticism: Western Music and the World</i> (Duke, 2007) and <i>Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio</i> , co-edited with Mark Katz and Tony Grajeda (Duke, 2012); recipient of a fellowship from the National Humanities Center, as well as a junior fellowship and the Charles A. Ryskamp Fellowship from the American Council of Learned Societies; he has recently completed a book, <i>The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture</i> , published by the University of Chicago Press.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

2. Department of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Kenny Burrell Professor (without vote) (1995)	Director, Jazz Studies program in Ethnomusicology, and Professor in the Department of Music. Jazz performance, improvisation, composition, and jazz history.	Specialist in jazz performance, improvisation, composition, and jazz history. Guitarist and composer in a variety of musical contexts, including solo, small combo, large ensemble, and symphony orchestra. He is a producer and renowned recording artist, with a discography of 87 albums under his own name, and several hundred with other artists. Recognized as the foremost authority on the music of Duke Ellington. He is co-founder and President Emeritus of the Jazz Heritage Foundation, member of the American Society of Composers, Authors, and Publishers, and a member of the American Guild of Authors and Composers. Holds an honorary doctorate from William Paterson College and a B.M. from Wayne State University.
Lily Chen-Hafteck Professor (2013)	Music Education—specialties in early childhood music and multicultural music education.	Ph.D. from the University of Reading, U.K. Publications/journal articles and book chapters on early childhood music and multicultural music education. On editorial boards of the <i>International Journal of Music Education</i> , <i>Asia-Pacific Journal for Arts Education</i> and <i>Music Education Research International</i> . On the board of the Intl. Society for Music Education; chaired its Young Professionals Focus Group and Early Childhood Commission. Founder and director, <i>Educating the Creative Mind</i> project (NEA). Co-investigator, <i>Advancing Interdisciplinary Research in Singing</i> (AIRS) project (Social Sciences and Humanities Research Council (SSHRC) of Canada).
Vladimir Chernov Professor (2007)	Voice; Advanced vocal technique and coaching.	Mr. Chernov has sung over 40 leading roles and has appeared at nearly every major international theater including the Metropolitan Opera, Los Angeles Opera, Covent Garden, La Scala, Teatro Colon, Paris Opera, Lyric Opera of Chicago, San Francisco Opera and Vienna State Opera, under many of today's great conductors such as Claudio Abbado, Valery Gergiev, James Levine and Seiji Ozawa. Chernov has performed nearly every baritone role in the operatic repertoire, and has made numerous recordings. He sang the role of Giorgio in the world premiere of Daniel Catan's opera <i>Il Postino</i> , with the L.A. Opera in September 2010.
Travis Cross Associate Professor (2013)	Wind Ensemble and Symphonic Band; vocal and instrumental music education	Cross holds D.M.A. and M.M. degrees from Northwestern University, and the B.M. degree <i>cum laude</i> in vocal and instrumental music education from St. Olaf College. In 2004, Cross received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. Cross contributed a chapter to a volume of <i>Composers on Composing for Band</i> . While at Virginia Tech, he received the Albert Lee Sturm Award for Faculty Excellence in the Creative Arts. He also has received an ASCAP Plus Award from the American Society of Composers, Authors & Publishers annually since 2004.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Michael Dean Associate Professor (2004)	Voice; vocal technique and coaching. Vocal Diction and languages for performance.	Chair of the Department of Music 2011 – 2014. Has performed both concert and operatic repertoire, appearing in leading bass-baritone roles with many of the leading opera houses of the U.S. and Europe, and has extensive career experience as a cantata and oratorio soloist. In addition to his onstage career, Michael Dean has gained a national reputation as a voice teacher. He gives master classes throughout the country, has maintained private studios in New York and Boston, and was a member of the faculty of the New England Conservatory. He is also a member of the Voice Faculty of the prestigious Chautauqua Institution.
Inna Faliks Associate Professor (2012)	Piano—multidisciplinary and innovative programming, new music.	Inna Faliks distinguished career has taken her to many of the world's great stages, with thousands of performances with numerous orchestras, in solo appearances, and with conductors such as Leonard Slatkin and Keith Lockhart. She is committed to innovative programming, rarely heard and new music, as well as audience communication and education. She has won many prestigious competitions, including the Hilton Head International Competition and the coveted International Pro Musicis Award 2005. She is the founder and curator of the LMCC award winning series Music/Words – www.musicwordsnyc.com.
Juliana Gondek Professor (1997)	Voice; vocal technique and coaching. Vocal Diction and languages for performance	Adept opera and oratorio singer, whose recordings received Gramophone's Record of the Year and the 2004 Pryderik Prize (the Polish "Grammy"), Gondek has performed widely and her discography includes vocal chamber music on Orion (winner of the Yehudi Menuhin Foundation Prize for a debut recording), as well as numerous National Public Radio and European radio and television live recordings. She is Founder-Director of NAPA Music Festival and Napa Arts Alliance. She holds a Bachelor's degree in violin performance from USC, and a graduate degree in voice. She is in demand as an adjudicator for major voice competitions throughout the country.
Gary Gray Professor (1966)	Clarinet performance and wind chamber music	Gray holds a Master's Degree in Woodwinds from Indiana University. He has many years of experience in teaching, recording and performing worldwide in major venues. His album of solo concerti, recorded with the Royal Philharmonic Orchestra was nominated for a Grammy Award in 1989 in the category of Best Soloist with Orchestra, only the second time in Grammy history that a clarinet album received this nomination. During his career in Hollywood, Gray has recorded film and television scores with such composer/conductors as: John Williams, Jerry Goldsmith, Henry Mancini, Laqlo Schifrin, James Horner, Shirley Walker, Randy Newman, Christopher Young, Elmer Bernstein and Alf Clausen.
Gordon Henderson Professor (1982)	Marching Band, Vice Chair, and Director of Bands	Henderson directs the Bruin Marching Band and the Varsity Band. In 1993, the Marching Band received the Sudler Trophy, presented each year by the John Philip Sousa Foundation to recognize excellence and innovation. In 2009, Henderson was an adjudicator at the World Music Contest in Kerkrade, Netherlands, and adjudicates other international competitions. Was Assistant Director/Drill Designer for the Olympic All-American College Marching Band performing at the Opening Ceremonies of the 1984 Los Angeles Summer Olympics. Has composed/arranged music for several major motion pictures.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Frank Heuser Associate Professor (1995)	Music Education	Professor Heuser has many years of experience teaching music education at all educational levels from elementary through college. Active as an adjudicator and clinician in Southern California. Research interests include study of motor control issues in musicians, understanding and prevention of performance problems in wind players, and issues surrounding music perception and cognition. Has published in <i>Medical Problems of Performing Artists</i> and the <i>Southeastern Journal of Music Education</i> ; is on the editorial board of the <i>Journal of Music Teacher Education</i> . Ph.D. from the University of Southern California, M.M. from Yale University, and B.A. from California State L.A.
Peter Kazaras Professor (2007)	Director, Opera UCLA. Opera singer, director, producer, teacher.	Kazaras (Harvard College, New York University School of Law) has been the Artistic Director of the Seattle Opera Young Artists Program, and has enjoyed an opera career since 1979. Recently he has had great success as a stage director and teacher. Career highlights include world premieres of new works at venues such as the Metropolitan Opera, Houston Grand Opera, La Scala Milan, Kennedy Center, Vienna State Opera, Dallas Opera, Carnegie Hall, etc.; he performed leading roles in landmark productions at the Seattle Opera with Stephen Wadsworth.
Ian Krouse Professor (1990)	Composition and Theory, Chair, Composition Area	Recipient of the UCLA Distinguished Teaching Award, an AT&T American Encores Grant, opera development grants from the NEA, the Ford and Rockefeller Foundations, and the Atlantic-Richfield Corporation. Won the BMI Award, the Gaudeamus Festival Prize; semi-finalist in the Kennedy Center Friedheim Awards, and finalist in the Barlow Competition and Big Ten Commissioning Project. Has recorded on the Brain, Chandos, Delos, GSP, GHA, Koch, Lisaddell, Naxos, RCM, and Urtext Digital Classics labels. Bachelor of Music degree/Performer's and Composer's Certificates from Indiana University, and M.M. and Doctorate of Music degrees from the University of Southern California.
David Lefkowitz Associate Professor (1994)	Theory and Composition; Researched "meta-theoretical" issues and the internal structure of set-classes, Schoenberg's piano music, music theory pedagogy, and a textbook "Music Theory: Syntax, Function, and Form" to be published soon.	Studied at The Eastman School of Music, Cornell University, and University of Pennsylvania. Has won international acclaim with works performed in more than a dozen countries. Has won such competitions as the Fukui Harp Music Award (twice), the ASCAP Grants to Young Composers Competition, and awards from the National Association of Composers, the Guild of Temple Musicians, Pacific Composers' Forum, Chicago Civic Orchestra, the Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Jens Lindemann Professor (2001)	Trumpet and Brass Ensemble	Recently named "International Brass Personality of the Year" Lindemann has won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate. Trained at the Juilliard School, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument, and has been a prize winner at numerous competitions including the prestigious ARD in Munich, and placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992.
Antonio Lysy Professor (2003)	Cello, string chamber music	Antonio Lysy performs as a soloist in major concert halls worldwide, both as a solo and chamber music artist. Lysy's CD - "Antonio Lysy at the Broad - Music From Argentina," featuring the works of Piazzolla, Golijov, Ginastera, Bragato, and Schifrin. This CD won a Latin Grammy Award 'Best Classical Contemporary Composition' for Pampas, a piece he commissioned from Lalo Schifrin. He has a lengthy discography and regularly sponsors a festival in Tuscany, the annual Incontri in Terra di Siena Chamber Music Festival.
Movses Pogossian Professor (2008)	Violin, chamber music	Pogossian, with degrees from Komitas Conservatory and the Tchaikovsky Conservatory of Music in Moscow, was prize winner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition. He is Artistic Director of the critically acclaimed Dilijan Chamber Music Series. He has premiered over 50 works. He is the recipient of the 2011 Forte Award from Jacaranda, given for outstanding contributions to the promotion of new music and modern music. His discography is extensive, and includes world premiere recordings of Kurtág, Mansurian, Avanesov, Felder, Segerstam and music by Prokofiev and Hindemith.
Walter Ponce Professor (1996)	Piano	Ponce has performed around the world with symphony orchestras, as a soloist, and collaborated with many renowned artists. He has played in concert halls of almost every major city of North and South America, and in Europe, Morocco, Japan, Korea, and China. He has premiered more than 200 works. Born in Bolivia, one of the youngest ever to receive a grant from the Department of State's Fulbright program, which continued for an unprecedented four years. In New York he graduated from Mannes College with a Bachelor of Science degree and from the Juilliard School with Master and Doctor of Musical Arts degrees.
Neal Stulberg Professor (2005)	Director of Orchestral Studies, conductor, Philharmonia and Symphony; Performance Practice.	Stulberg, a graduate of Harvard College, the University of Michigan and the Juilliard School, has led the orchestras of almost every major city in the U.S. Europe, Israel, Russia, and Asia. He received the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize. He is also an acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals as pianist/conductor. He has given premieres of works by Reich, Smirnov, Tower, Schat and van Onna, and has recorded for West German Radio, Donemus, Yarlung Records, Sono Luminus and the Composers Voice label.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Guillaume Sutre Professor (2008)	Violin, head of string chamber music	Sutre entered the Paris Conservatory of Music at 14 and finished his studies at Indiana University. At 18 he won three major awards: 1st prize in the A. Curci International Violin Competition; the International Piano Trio ARD Competition; and the International Chamber Music Competition in South Bend, Indiana. He has performed in all major venues, including concerts with the Ysaye Quartet. His recordings received the highest distinctions internationally. He served on the jury of the 2010 Long-Thibaud International Violin Competition, and in 1994, SACEM awarded him the George Enesco Prize. In 1999 he was named Chevalier of the Order of Arts and Letters by the French government.
Robert Winter Professor (1974)	Music History, art of listening, performance practice.	Winter's B.A. in Music and his M.F.A. in Piano are from SUNY, Buffalo, and his Ph.D. from the University of Chicago. Fulbright-Hayes and Martha Baird Rockefeller Foundation fellowships funded research on his doctoral work. He received the Otto Kinkeldey Award from the A.M.S., a Guggenheim Fellowship in 1983, and in 1990 the Frances Densmore Prize from the American Musical Instrument Assn. In 1996 he was awarded the Presidential Chair in Music & Interactive Arts at UCLA. Winter is that rare recipient of both of UCLA's two highest awards—the Distinguished Teaching Award in 2006 and the Faculty Research Lectureship in the spring of 2010.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

3. Department of Musicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Olivia Bloechl Associate Professor (2004)	Research areas include early modern music; Baroque opera; postcolonialism; cultural theory; ethics and politics of music	Author of <i>Native American Song at the Frontiers of Early Modern Music</i> (Cambridge Univ. Press, 2008); co-editor of <i>Rethinking Difference in Music Scholarship</i> (forthcoming); winner of an ACLS Charles A. Ryskamp Research Fellowship
Nina Eidsheim Assistant Professor (2008)	Genre-crossing singer and performer in soNu. Research areas include vocal timbre and vocal; epistemologies and ideologies of the voice in opera, popular music, and music technology; performance studies; cultural, gender, and race studies	Creator of "Mapping the Beat" (sponsored by National Geographic); author of two forthcoming books: <i>Musicology in the Flesh: Contemporary Music as Multi-Sensory Practice</i> , and <i>Measuring Race: Listening to Vocal Timbre and Vocality in African-American Popular Music</i> ; UC Humanities Research Institute co-convenor ("Vocal Matters: Technologies of Self and the Materiality of Voice"; 2011-12); Cornell Society for the Humanities Fellow; Woodrow Wilson Career Enhancement Fellow
Robert Fink Professor (1998)	Research areas include music and culture after 1950; history and analysis of African-American popular music; politics of contemporary art music	Author of <i>Repeating Ourselves</i> (2005); honored by Popular Music Interest Group of the Society for Music Theory (2013); chair of Undergraduate Council (2006-07); chair of Department of Musicology (2009-13); chair of the UCLA Herb Alpert School of Music's Minor in the Music Industry (2013-); visiting professor at Yale University (2006); Fellow at the Stanford Humanities Center (1998-99); President of the US Branch of the International Association for the Study of Popular Music (2013-)
Raymond Knapp Professor (1989) and Department Chair (2006-2009; 2013-present)	Research areas include the symphony; the American musical; musical nationalism; musical allusion; music and identity	Author of four books and co-editor of two others: <i>Brahms and the Challenge of the Symphony</i> (1997), <i>Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs</i> (2003), <i>The American Musical and the Formation of National Identity</i> (2005; winner of the George Jean Nathan Award for Dramatic Criticism), <i>The American Musical and the Performance of Personal Identity</i> (2006), <i>Musical Identities: Essays in Honor of Susan McClary</i> (2008), and <i>The Oxford Handbook of the American Musical</i> (2011); chair of Undergraduate Council (2001-03); chair of General Education Governance Committee (2004-07); chair of Faculty Executive Committee of the College of Letters and Science (2009-11); chair of Department of Musicology (2006-09, 2013-)

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Elisabeth Le Guin Professor (1997)	Baroque cellist. Research areas include performance practices; creative reconstruction; Boccherini; tonadilla (comic musical theater popular in Madrid from c. 1750-1808)	Founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet; author of <i>Boccherini's Body: an Essay in Carnal Musicology</i> ; winner of American Musicological Society's Alfred Einstein Award (2003) and Noah Greenberg Award (2007); grant support from the ACLS; the UC Presidents' Research Fund, the Institute for International Education (Fulbright program), UCLA's International Institute, and the Program for Cultural Cooperation between Spain and United States Universities
Tamara Levitz Professor (2002)	Research areas include musical modernism in Germany, Cuba, Senegal, and France in the 1920s and 30s; Ferruccio Busoni; John Cage; Igor Stravinsky; and André Gide	Author of <i>Teaching New Classicality: Ferruccio Busoni's Master Class in Composition</i> (1996) and <i>Modernist Mysteries: Perséphone</i> (2012; winner of the American Musicological Society's Otto Kinkeldey Award for best book by an author beyond the early stages of her career); scholar in residence for the Bard Festival on Stravinsky and His World (2013); editor of <i>Stravinsky and His World</i> (2013)
David MacFadyen Professor (2001)	Research areas include Russian poetry; Soviet-era popular song	Author of multiple books on the history of Slavic music, specifically the popular traditions of Russia, Ukraine, and Belarus; oversees an archive of more than half a million compositions from Slavic, Baltic, and Central Asian lands; operates a website (www.farfrommoscow.com) dedicated to daily musical developments across nine time zones: Russia, Ukraine, Belarus, Latvia, Lithuania, and Belarus
Mitchell Morris Associate Professor (1997)	Research areas include music at the fin-de-siècle; Russian and Soviet music; 20th century American music; opera; rock and soul; disco; gay/lesbian studies; musical ethics; ecomusicology	Author of <i>The Persistence of Sentiment: Essays on Pop Music in the 70s</i> ; co-editor of <i>The Oxford Handbook of the American Musical</i> ; opera librettos for <i>Gesualdo: Prince of Madness</i> (2013) and <i>The Dove and the Nightingale</i> (2014); winner of the American Musicological Society's Philip Brett Award (2012)
Jessica Schwartz Assistant Professor (2014)	Research areas include atomic music; music of the Marshall Islands; punk; gender; music in politics; music and disability	Co-founder of the Marshallese Educational Initiative, Inc.; winner of an AMS 50 Dissertation Completion Fellowship; author of <i>Radiation Sounds: Marshallese Music and Nuclear Silences</i> (in preparation); Mellon Postdoctoral Teaching Fellow (2013-14)

Appendix D

Brief bio-sketches for ladder faculty in the
redefined School of the Arts and Architecture

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

1. Department of Architecture & Urban Design

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Fast Forward Urbanism</i> , and is author of <i>The Provisional City and Architecture: The Story of Practice</i> (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 <i>Interrupted Projections</i> (TOTO), <i>Gyroscopic Horizons</i> (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 <i>HyperCities</i> , 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 <i>Digital Cultural Mapping</i> . She served as the President of the Society of Architectural Historians and currently is Assistant Vice Chancellor of Research at UCLA.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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, <i>Kissing Architecture</i> , (Princeton University Press 2011) Lavin is the author of <i>Quatremere de Quincy and the Invention of a Modern Language of Architecture</i> (MIT, 1992), <i>Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture</i> (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 11 th 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 <i>Greg Lynn Form</i> .
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 <i>Archetype Magazine</i> . 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 Fukouka, 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 D. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Thom Mayne Distinguished Professor (2000)	Architecture & Urban Design	Thom Mayne is one of the world's leading architects. A UCLA professor since 1992, his distinguished honors include the Pritzker Prize (2005), the Centennial Medal from the American Academy in Rome (2009), the McDowell Medal (2008), the National Design Award from the Cooper Hewitt (2006), the Rome Prize (1987). He was appointed to the President's Committee on the Arts and Humanities in 2009, and honored with the American Institute of Architects /Los Angeles Gold Medal in 2000. Thom Mayne founded Morphosis as an interdisciplinary and collective practice involved in experimental design and research.
Michael Osman Assistant Professor (2008)	Architecture & Urban Design	Michael Osman teaches courses in the history and theory of modern architecture. His scholarship focuses on the technological, environmental and economic aspects of architectural history in the twentieth century. He has received numerous grants and fellowships including the University of California Humanities Research Fellowship (2011), a National Science Foundation Doctoral Research Grant (2006) and a Fulbright Fellowship (2002). An essay on the managerial transformation of concrete is forthcoming in <i>Perspecta 45: Agency</i> (2012) and an analysis of nineteenth century cooling technology in <i>Aggregate: Governing by Design</i> (University of Pittsburgh Press, 2012).
Jason Payne Associate Professor (2008)	Architecture & Urban Design	Jason Payne, a faculty member since 2002, has taught at Rice University, Pratt Institute, Bennington College, and Rensselaer Polytechnic Institute. He has worked as project designer for Reiser + Umemoto Architects and Daniel Libeskind Studio, and co-partners the award winning office Gnuform. With the launch of his new office, Hirsuta, Payne continues to promote a new materialism with a distinctly sensate bias. Informed by intensive research and an experimental approach, his work engages material dynamics in the production of form to create a direct appeal to the senses. Payne teaches option studios, core studios, and technology seminars.
Ben Refuerzo Professor (1992)	Architecture & Urban Design	Ben Refuerzo is principal architectural designer in the firm R-ZARCH and has taught at the University of Texas. He has received numerous awards including an Honor Award from the Society of Architects, three national Progressive Architecture awards, an Architectural Design Association of Collegiate Schools of Architecture award, and two American Institute of Architects awards. His research activity focuses on social, cultural, and behavioral factors as design considerations with applied research focusing on the study of design user needs of oppressed or underrepresented populations.
Heather Roberge Associate Professor (2007) and Associate Vice Chair (2009-present)	Architecture & Urban Design	Heather Roberge, a faculty member since 2002, is a practicing architect and educator in Los Angeles. She is the Director of the undergraduate program in Architectural Studies and teaches graduate courses in design and digital fabrication. She is the founder and principal of 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 <i>A+U</i> , <i>Praxis</i> , <i>Metropolis</i> , <i>I.D.</i> , <i>Japan Esquire</i> , <i>Architectural Record</i> 2, <i>Log</i> , and <i>The New York Times</i> .

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

2. Department of Art

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Jennifer Bolande Professor (2004)	Art: New Genres	30-year survey exhibition <i>Landmarks</i> shown at INOVA in Milwaukee, ICA in Philadelphia, and Luckman Gallery, at Cal State, L.A. Group exhibitions: <i>Skyscraper</i> , Museum of Contemporary Art, Chicago; <i>Mixed Use Manhattan</i> , Museo Nacional Centro de Arte Reina Sofia, Madrid; <i>The Pathos of Things</i> , Carriage Trade, NY; <i>Living Inside the Grid</i> , New Museum of Contemporary Art, NY; <i>Status of Sculpture</i> , Institute of Contemporary Arts, London. Awards: John Simon Guggenheim Foundation, the NY Foundation for the Arts, the Canadian Council on the Arts, and the Andy Warhol Foundation. A monograph, <i>Jennifer Bolande, Landmarks</i> , was published by JRP Ringier in 2012. Work is in numerous permanent public collections.
Barbara Drucker Professor (1983) and Associate Dean (2010-present)	Art: Painting and Drawing	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.
Russell Ferguson Professor (2007)	Art	Chair, UCLA Department of Art (2007-2013), Deputy Director for Exhibitions and Programs, Chief Curator (2001-2007) and Adjunct Curator (2007-present), Hammer Museum-LA. Curated exhibitions: <i>The Undiscovered Country</i> (2004), and solo exhibitions by Larry Johnson (2009), Francis Alijs (2007), Wolfgang Tillmans (2006), Patty Chang (2005), and Christian Marclay (2003). Recently curated <i>Damage Control: Art and Destruction since 1950</i> for the Hirshhorn Museum in Washington (2013). Editor of two collections of critical writing: <i>Discourses: Conversations in Postmodern Art and Culture</i> , and <i>Out There: Marginalization and Contemporary Cultures</i> , MIT Press, and writer on the work of many contemporary artists.
Andrea Fraser Professor (2006)	Art: New Genres	A major retrospective shown at the Ludwig Museum, Cologne, with her receipt of the Wolfgang-Hahn Prize (2013). Other surveys: Kunstverein Hamburg; Kemper Art Museum, Washington University; Carpenter Center, Harvard University. Grants from Art Matters, Inc., the Franklin Furnace Fund for Performance Art, the NY Foundation for the Arts, the National Endowment for the Arts (NEA) and Anonymous Was a Woman. Essays and performance texts in <i>Art in America</i> , <i>Texte zur Kunst</i> , <i>Social Text</i> , <i>Critical Quarterly</i> , and <i>Artforum</i> . Books include <i>Andrea Fraser: Works 1984-2003</i> , Dumont, 2003; <i>Museum Highlights: The Writings of Andrea Fraser</i> , MIT Press, 2005; and <i>Texts, Scripts, Museum</i> , Ludwig, 2013.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Roger Herman Professor (1985)	Art: Painting and Drawing	Solo exhibitions at Museo del Arte Contemporanea, Mexico City; the LA County Museum of Art; the La Jolla Art Museum; and the San Francisco Art Institute. Group exhibitions at the Museum of Contemporary Art (MOCA), LA; National Gallery of Art, Washington, D.C.; the San Francisco Museum of Modern Art; the American Center, Paris; Walker Art Center, Minneapolis; Art Museum of São Paulo, Brazil; Museum Ludwig, Saarouis, 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.
Mary Kelly Professor (1996)	Art: Interdisciplinary Studio	Retrospectives at Moderna Museet, Stockholm; the Whitworth Art Gallery, Manchester; and the Centre for Contemporary Art, Ujazdowski Castle, Warsaw; solo shows at Museo Universitario de Ciencias y Arte, Mexico City; the Generali Foundation, Vienna; the New Museum of Contemporary Art, NY; the Helsinki City Art Museum; Institute of Contemporary Art, London; and Museum of Modern Art, Oxford. <i>Awards:</i> NEA Visual Arts Fellowship (1989) Anonymous Was a Woman (2013). Honorary Doctor of Arts from the University of Wolverhampton (2004). Published works: <i>Imaging Desire</i> (1996); <i>Mary Kelly</i> (1997); <i>Post-Partum Document</i> (1998); <i>Rereading Post-Partum Document</i> (1999) and <i>Dialogue</i> (2011).
Barbara Kruger Professor (2006)	Art	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 51 st Venice Biennale with the Golden Lion Award for Lifetime Achievement.
Rodney McMillian Assistant Professor (2009)	Art: Sculpture	Recent solo exhibition: Institute of Contemporary Art (ICA), Boston. Group exhibitions include the Whitney Biennial (2008), Whitney Museum of American Art, NY; The California Biennial 2008, Orange County Museum of Art, Newport Beach; <i>Philosophy of Time Travel</i> , Studio Museum in Harlem, NY; <i>Ordinary Culture: Heikes/Helms/McMillian</i> , Walker Art Center, Minneapolis; <i>Painting in Tongues</i> , Museum of Contemporary Art, LA; the traveling exhibition <i>Uncertain States of America</i> , Astrup Fearnley Museum of Art, Oslo; <i>USA Today</i> , Royal Academy of Art, London; <i>Thing: New Sculpture from LA</i> , Hammer Museum, LA; and <i>Frequency</i> , Studio Museum in Harlem, NY.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Catherine Opie Professor (2001)	Art: Photography	Recent exhibition titled <i>Catherine Opie: American Photographer (2008)</i> at the Guggenheim Museum in NY. Solo exhibitions: Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art (MOCA), Chicago; Museum of Contemporary Art, LA. Group exhibitions: <i>Age of Influence</i> , MOCA-Chicago; <i>The American Century: Art and Culture 1900–2000</i> , Whitney Museum of American Art; <i>Defining Eye: Women Photographers of the 20th Century</i> , Hammer Museum, LA; <i>American Art 1975–1995</i> , Whitney Museum; <i>Pictures of Modern Life</i> , École des Beaux Arts, Brussels; <i>Persona</i> , The Renaissance Society, Univ. of Chicago. Recipient of the Julius Shulman Excellence in Photography award in 2013.
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 <i>Le Nouveau Pleinairisme</i> at the Musée national des beaux-arts du Québec; <i>Hilary Lloyd, Janice Kerbel, Silke Otto-Knapp</i> at the Kölischer Kunstverein, Germany; <i>Dance/Draw</i> at the Institute of Contemporary Art, Boston; <i>Watercolour</i> at Tate Britain, London; <i>modern modern</i> at the Chelsea Art Museum, NY; <i>Rendez-Vous Nowhere</i> at the Montehermoso Cultural Center, Spain; the 9th Istanbul Biennial; and <i>The Undiscovered Country</i> at the Hammer Museum, LA.
Hirsch Perlman Professor (2006) and Department Chair (2013-present)	Art: Sculpture	Chair, UCLA Department of Art. Solo exhibitions: Drammens Museum, Norway; Museum of Modern Art, NY; The Renaissance Society, Chicago. Group exhibitions: <i>Nine Lives</i> , Hammer Museum, LA; <i>Strange Days</i> , Museum of Contemporary Art (MOCA), Chicago; 1989 and 2002 Biennial, Whitney Museum of American Art, NY; <i>Aperto</i> , Venice Biennale; <i>Play of the Unsayable: Wittgenstein and the Art of the 20th Century</i> , Wiener Secession, Vienna. Recipient: Augustus Saint-Gaudens Fellowship, two NEA Artists Fellowships, Louis Comfort Tiffany Foundation Grant. Permanent public collections: MOCA, LA; Whitney Museum of American Art, NY; MOCA, Chicago. Writings in Art Journal, Material, ArtUS, and Art Muscle.
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 <i>Documenta X</i> . 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 Contemporanea, Monterrey, Mexico; Stedelijk Museum, Amsterdam, the Netherlands.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Charles Ray Professor (1982)	Art: Sculpture	Member: American Academy of Arts and Science. Retrospective Kunstmuseum Basel opening June 2014. Solo exhibitions at The Roseum, Center for Contemporary Art, Malmö, Sweden; The Institute of Contemporary Art, London; Kunsthalle, Bern, Switzerland; and the Astrup Fearnley Museet for Moderne Kunst, Oslo. A retrospective survey opened at the Whitney Museum of American Art, NY, in 1998 and toured to the Museum of Contemporary Art (MOCA), LA, and the MOCA, Chicago. Included in five Biennial Exhibitions at the Whitney Museum of American Art; <i>Documenta IX</i> , Kassel, Germany; the Venice Biennale in 1993, 2003 and 2013. Grants: Larry Aldrich Foundation; the NEA; Art Matters, Inc.; Tiffany Foundation.
Adrian Saxe Professor (1975)	Art: Ceramics	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.
James Welling Professor (1995)	Art: Photography	2013 retrospective exhibition <i>James Welling Monograph</i> , Cincinnati Art Museum, Ohio, Hammer Museum in LA, and Fotomuseum Winterthur, Switzerland. Solo exhibitions: the Wadsworth Atheneum in Hartford, CT. Group exhibitions: <i>The Pictures Generation</i> at the Metropolitan Museum of Art in NY; <i>This Will Have Been, Love & Politics in the 1980's</i> , the MCA, Chicago; the 2008 <i>Whitney Biennial</i> , Whitney Museum of American Art, NY; <i>LA 1955-1985</i> , Centre Pompidou, Paris; <i>Tomorrowland</i> , Cal Arts in <i>Moving Pictures</i> , Museum of Modern Art, NY. Publications include: <i>Monograph</i> (2013), <i>Glass House</i> (2011); <i>Light Sources</i> (2011); <i>Flowers</i> (2006); <i>James Welling Photographs 1974-99</i> (2000).
Patty Wickman Professor (1985)	Art: Painting and Drawing	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: <i>IMAGE: A Journal of the Arts and Religion</i> and Edward Lucie Smith's <i>Adam</i> .

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

3. Department of Design | Media Arts

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

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Peter Lunenfeld Professor (2008)	Digital humanities, new modes of knowledge formation that go beyond print.	<i>The Digital Dialectic</i> (MIT Press, 1999); <i>Snap to Grid</i> (MIT, 2000); <i>USER</i> (MIT, 2005); <i>Digital _ Humanities</i> (MIT Press, 2012); <i>The Secret War Between Downloading and Uploading: Tales of the Computer as Culture Machine</i> (MIT Press, 2011), winner of the Dorothy Lee Prize for Outstanding Scholarship (2013). Creator and editorial director of the Mediawork project, a pamphlet series for the MIT Press that redefined the relationship between serious academic discourse and graphic design, and between book publishing and the World Wide Web; Fellowship recipient from the Columbia University Institute for Scholars at Reid Hall in Paris, and in the Vectors program at the USC Annenberg Center.
Rebeca Méndez Professor (2003)	Art - Film, Video, Photography, Art installation, Public Art. Design: Brand Identity Design; Book Design	Recipient of the <i>Cooper-Hewitt National Design Award</i> (2012), bestowed by The White House and the Smithsonian Institution; Other awards: City of Los Angeles (C.O.L.A.) Individual Artist Fellowship (2013); California Community Foundation Fellowship (2010). Exhibitions and collections include: San Francisco Museum of Modern Art; Center for Art + Environment, Nevada Museum of Art, Museum of Contemporary Art Oaxaca; Stedelijk Museum, Amsterdam; Cooper-Hewitt, National Design Museum, New York; Denver Art Museum; the Freitag Historical Museum, Hannover; and Museo José Luis Cuevas, Mexico City.
Christian Moeller Professor (2001)	Media Art - urban scale sculpture and installation; public art.	A monograph titled, <i>A Time and Place, Media Architecture</i> , was published by Lars Mueller Publishers, Switzerland in 2004 about his international body of work. Since his move to Los Angeles in 2001, Moeller has worked with great success in the realm of public art in the United States. Awarded best work in the years 2007, 2008, 2010 and 2012 by the Americans for the Arts Year in Review. Works have been exhibited at Schirn Kunsthalle, Frankfurt, Spiral Art Center, Tokyo, Centro Cultural de Belem, Lisbon, Science Museum London, National Taiwan Museum of Fine Arts, ARS Electronica, Linz, Frederieke Taylor Gallery, New York.
Casey Reas Professor (2004)	Media Art	Over one hundred solo and group exhibitions at museums and galleries in the United States, Europe, and Asia; co-author of four books including <i>Processing: A Programming Handbook for Visual Designers and Artists</i> (MIT Press, 2007/2014); work in numerous public and private collections including Pompidou Centre and Victoria and Albert Museum; featured in media including <i>The New York Times</i> , <i>Time Magazine</i> , <i>Los Angeles Times</i> . Recipient of Golden Nica with Ben Fry (2005); Chair of Department of Design Media Arts (2007–2009).
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.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Eddo Stern Associate Professor (2008)	Media Art - computer software & hardware, game design, live performance, digital video, and kinetic sculpture.	Works exhibited at internationally renowned venues including The Tate Gallery Liverpool, The Sundance Film Festival, The Haifa Museum of Art, Museo Reina Sofia, Electronic Entertainment Expo(E3), MuHKA, The Walker Art Center, The Game Developers Conference, Kunsthalle Düsseldorf, The Institute of Contemporary Art, The New Museum for Contemporary Art, IndieCade, The Rotterdam Film Festival, The Kitchen, The Hammer Museum, Light Industry, ICC Tokyo. Recipient of a Rockefeller Foundation new media fellowship, an emerging fields grant from the Creative Capital Foundation, and a Media Arts stipend from the Edith Russ Foundation.
Victoria Vesna Professor (1999)	Media Art	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 D. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

4. Department of World Arts & Cultures/Dance

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Reading Dancing</i> , <i>Choreography and Narrative</i> <i>Dances that Describe Themselves</i> , and <i>Choreographing Empathy</i> . Editor of three anthologies, including <i>Choreographing History</i> , <i>Corporealities</i> , <i>Worlding Dance</i> .
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 <i>AMPI</i> and <i>Through Positive Eyes</i>	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 <i>How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS</i> (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 <i>MAKE ART/STOP AIDS</i> 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 <i>Chopsticks & Sneakers</i> , 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 D. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Native American Testimony: From Prophecy to Present 1492-1992</i> .
Janet O'Shea Associate Professor (2008)	Dance Studies	Author of <i>At Home in the World: Bharata Natyam on the Global Stage</i> , co-editor of the <i>Routledge Dance Studies Reader</i> (second edition), and a member of the editorial review board for the <i>Routledge Online Encyclopedia of Modernism</i> ; 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 <i>African Arts</i> . 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 D. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
David Delgado Shorter Professor (2008)	Indigenous Studies, Digital Humanities, Religious Studies, Semiotics	Vice Chair of Graduate Affairs since 2009; UCLA Distinguished Teaching Award, 2012-13; Winner of coveted Chicago Prize for Best Book in Folklore for <i>We Will Dance Our Truth: Yaqui History in Yaqui Performances</i> (University of Nebraska Press, 2009); Filmmaker of <i>Lutu Chuktiwa: Cutting the Cord</i> , 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.
Patricia Turner Professor (2013)	Anthropology, American Studies, Black Studies, Folklore	Joint appointment with UCLA World Arts and Cultures/Dance and African American Studies. Currently Dean and Vice Provost for Undergraduate Education at UCLA. Elected president of the Fellows of the American Folklore Society. Notable publications include <i>Ceramic Uncles and Celluloid Mammies: Black Images and Their Influence on Culture</i> , (Anchor Books 1994), named "Outstanding Book" on human rights by the Gustavus Meyers Center for the Study of Human Rights, and also nominated as book of the year by the Women's Heritage Museum. Published in leading journals (Western Folklore, the Journal of American Folklore, DePaul Law Review, and International Folklore Review).
Christopher Waterman Professor (1996)	Culture and Performance; Anthropology, Ethnomusicology, African Studies, American Studies, Popular Music, Jazz	Dean, UCLA School of the Arts and Architecture (2002-present); Chair, Department of World Arts and Cultures (1997-2002). Recipient of Ethel Curry Distinguished Lectureship in Musicology (U. of Michigan); Class of 1960 Professorship (Williams College); and Robert Trotter Lectureship (College Music Society). 1st Vice-President, Society for Ethnomusicology. Fulbright and Social Science Research Council Fellow. Fellow, Society for the Humanities, Cornell U. Books include <i>Jujú: A Social History and Ethnography of an African Popular Music</i> (U. Chicago Press 1990), finalist for Herskovits Award (1991, African Studies Association); and (with L. Starr) <i>American Popular Music: from Minstrelsy to MP3</i> (Oxford U. Press 2013).
Cheng-Chieh Yu Associate Professor (2001)	Choreographer of dance theater works that explore Asian Diaspora topicality, crisscrossing issues such as gender ascription, social-political perspectives, cultural boundaries, and hybridity	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

Appendix E

Summary of Current Endowments Listed by Department

Summary of endowments listed by departments and units proposed to transfer to the new Herb Alpert School of Music

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Ethnomusicology	\$2,311,962	\$102,389	\$253,762	\$11,511	\$1,531,074	\$69,450	\$4,096,798	\$183,350
Music	\$7,707,522	\$293,024	\$254,176	\$11,529	\$2,570,369	\$116,592	\$10,532,067	\$421,146
Musicology	\$266,735	\$10,278	\$452,617	\$20,531	\$-	\$-	\$719,352	\$30,809
Herb Alpert School of Music	\$-	\$-	\$32,118,361	\$1,456,896	\$-	\$-	\$32,118,361	\$1,456,896
Dean's Office (for Music)	\$1,142,531	\$38,604	\$281,178	\$12,754	\$-	\$-	\$1,423,709	\$51,358
Totals	\$11,428,750	\$444,296	\$33,360,094	\$1,513,221	\$4,101,443	\$186,042	\$48,890,287	\$2,143,559*

* 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%.

Summary of endowments listed by department and units that will remain in the *redefined* School of the Arts and Architecture

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Architecture & Urban Design	\$1,720,193	\$60,552	\$667,970	\$29,179	\$3,843,753	\$136,081	\$6,231,916	\$225,811
Art	\$3,454,786	\$86,718	\$1,299,821	\$58,960	\$73,370	\$3,328	\$4,827,977	\$149,006
Design Media Arts	\$174,241	\$7,904	\$-	\$-	\$-	\$-	\$174,241	\$7,904
World Arts & Cultures/Dance	\$178,804	\$8,111	\$-	\$-	\$600,161	\$26,837	\$778,966	\$34,948
SOAA Dean's Office	\$4,809,606	\$198,987	\$1,647,843	\$74,747	\$4,870,931	\$164,579	\$11,328,380	\$438,313
Totals	\$10,337,630	\$362,271	\$3,615,633	\$162,885	\$9,388,216	\$330,825	\$23,341,479	\$855,981*

* 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.

RECONSTITUTION PRE-PROPOSAL

Establish the UCLA Herb Alpert School of Music and
Redefine the UCLA School of the Arts and Architecture

July 1, 2014

ABSTRACT

UCLA's pre-proposal for the reconstitution aims to establish the UCLA Herb Alpert School of Music as an academic unit with an appointment of a dean and the transfer of three departments, one from Humanities (Musicology) and two from the School of the Arts and Architecture (Music and Ethnomusicology). This action, if approved, paves the way to create a smaller, more focused arts and architecture school with four departments: Architecture and Urban Design, Art, Design|Media Arts, World Arts and Cultures/Dance. The two schools—similar in scope and size—will be the first of their kind in the University of California. They stand poised as national leaders, promoting innovative and ambitious agendas for education, performance, and scholarship. All units are already funded except for the music school's office of the dean; additional funds for this new unit will be provided by the Chancellor's Office. The anticipated date of approval is July 1, 2016, two years from now.

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INTRODUCTION AND BACKGROUND

UCLA proposes to create the Herb Alpert School of Music as a *bona fide* academic unit with the transfer of three established departments (ethnomusicology, music, and musicology) and the creation of a dean's office. The new music school will be the first of its kind in the UC system and will provide a new model for music studies, with balanced resources devoted to vanguard scholarship and stellar performance and composition of classical music, world music, popular music, and jazz. The new school will have a broad and ambitious focus on music.

With the transfer of Ethnomusicology and Music to the new music school, the School of the Arts and Architecture will be smaller and focused on advancing scholarship and creative works in architecture, visual arts and design, cultural studies and dance. The *redefined* School with its stellar faculty and exceptional students will continue to be leaders in exploring these fields, as well as examining the meaning of creative expression and design in the modern world.

Although the pre-proposal includes a history of events that motivates the actions described above, it is largely devoted to providing factual information about the three music-related departments proposed for transfer and the four departments constituting the *redefined* arts and architecture school. The aim here is to demonstrate that the *proposed* music school and the *redefined* arts and architecture school have academic rigor and financial viability, and that the projected changes have significant benefits and satisfy campus and system priorities.

As a blueprint for action, the pre-proposal lacks the voice of the affected faculty and students and their thoughtful views about the benefits and challenges of the plan. Their voices, along with faculty votes, will be presented in the "full proposal" to be written and vetted over the next six months. This full proposal will also present the faculty's vision of how the *new* and the *redefined* schools might advance over the next decade, should the plan be approved.

A Brief History

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, and in 1960, it was renamed **the College of Fine Arts**, offering degrees in art, dance, music, and theater arts.

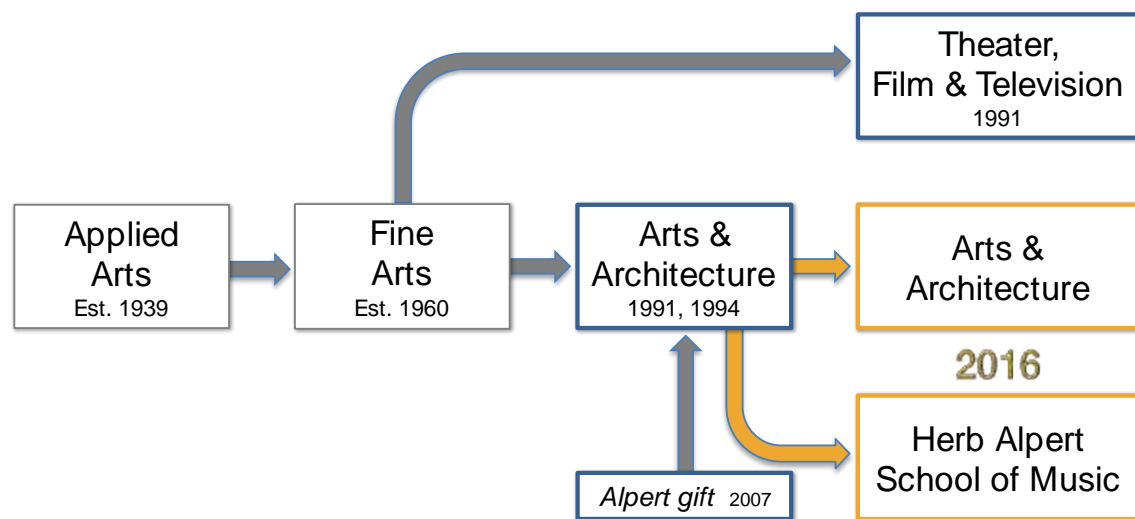
In the late 1980s, as new fields in art and music matured, new departments emerged. Ethnomusicology and musicology separated from music; design and art history separated from art. In 1988, two of the three new departments (Musicology and Art History) transferred to the humanities division in the College of Letters and Science. During this period, the fine arts college was disestablished in 1991, and two schools were created, the **School of the Arts** and the **School of Theater, Film and Television**. In 1994, Architecture transferred to the arts school, which became the **School of the Arts and Architecture**.

In 1995, the Department of Dance merged with World Arts and Cultures, an Interdepartmental Program (IDP), to create the Department of World Arts and Cultures. In 2001, the department's program was expanded to accommodate a merger with the disestablished Folklore and

Mythology IDP. In 2011, the department was renamed “World Arts and Cultures/Dance” to better reflect the range of degrees offered by the department.

UCLA now proposes to create a school of music. If approved, there will be an influential trio on campus by 2016: a *new* school of music, a *redefined* arts and architecture school, and the *current* theater, film & television school. These independent but complementary schools are similar in size and scope, and each promotes education and creativity in specific domains once housed in the College of Fine Arts (Figure 1).

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



The new music school will be called the **UCLA Herb Alpert School of Music**. In 2007, the UC Regents and the UC President approved this name when accepting a generous \$30 million gift from the Herb Alpert Foundation (represented by “Alpert gift 2007” in Figure 1). The gift obligated UCLA to establish a new *programmatic enterprise* (not an academic unit) to foster new programs and enhance innovative collaborations among UCLA’s three music-related departments. On campus the “enterprise” is known as the “small ‘s’ school” or the “virtual” school. Letters in Appendix A from the UC Office of the President and UCLA’s Chancellor document actions that led to the approval of this novel arrangement.

Led by a dean-appointed director since 2008, the UCLA Alpert School of Music has operated as a *programmatic enterprise*. An advisory council comprising three department chairs and the unit’s manager guides the director. Working in this manner, the faculty has:

1. Established a **new core curriculum** for all first-year undergraduate students in the three music departments. The innovative yearlong course, called “Music History, Culture, and Creativity,” provides a multidisciplinary introduction to the scholarship of music and integrates the study of music history and culture with the study of musicianship and music theory.

2. Developed a very popular **Music Industry Minor** for undergraduate students in the three music-related departments. The minor covers four areas: a) music science, b) music technology, c) music content, and d) music business.

3. Established a degree in **Master of Music in Jazz**, offered in collaboration with the Department of Music and the Thelonious Monk Institute of Jazz Performance at UCLA. The Institute is a branch of the Thelonious Monk Institute of Jazz, a nonprofit agency (with offices in Washington DC, Los Angeles, and New Orleans) that is devoted to promoting jazz education and sponsoring international jazz competitions.

4. Created the **Herb Alpert Scholarship Program** for undergraduate and graduate students; recipients are called “Herb Alpert Scholars” and funds are awarded to students from all three departments.

5. Established a **Herb Alpert Student Opportunity Fund** to prepare students for performance, creative, or scholarly careers beyond the university by providing funds for them to attend professional conferences, travel abroad to perform as individuals or ensembles, and engage in internships.

6. Updated classroom technology in the Schoenberg computer laboratory and established a new piano laboratory.

Since its creation, this collaborative enterprise, which is called the UCLA Herb Alpert School of Music on campus, has provided fertile ground in which to foster significant collaboration among the three music departments. The director and administrative council have met regularly to discuss school-wide courses and curricula, the allocation of endowment funds, room usage in the building, as well as other matters of mutual interest. By all accounts, the “virtual school” has been a successful programmatic unit. But, it is outside the normative academic structure, which makes it very difficult to maximize the academic cohesiveness envisioned and to establish an identity.

In the course of its recent Program Reviews of the three music-related departments, the Academic Senate has championed the establishment of a “real” school. Concluding its 2011 review of the Department of Music, the Academic Senate made a “crucial recommendation” to the Executive Vice Chancellor and Provost to “reintegrate the departments of Ethnomusicology, Music, and Musicology at UCLA.” This June (2014), the Academic Senate also made similar recommendations at the conclusions of their independent Program Reviews of the Department of Ethnomusicology and Department of Musicology.

In keeping with their Program Review recommendations, the Executive Board of the Los Angeles Division of the Academic Senate met on June 5, 2014 to discuss an early draft of the pre-proposal prepared by the Dean of Humanities (College of Letters and Science) and the Dean of the School of the Arts and Architecture, with the assistance of Emerita Vice Provost/Dean Judith L. Smith, who met with the Board. At the conclusion of that meeting, the Executive Board voted unanimously to support the plan outlined in the pre-proposal and recommended that Chancellor Gene Block transmit the pre-proposal to the Provost of the UC Office of the President and Chair of the system-wide Academic Council by July 1, 2014.

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. The schedule was endorsed by UCLA's Executive Board (June 5, 2014) and is summarized in Table 1. The process includes a "pre-proposal" and a "full proposal" stage, and is governed by the system-wide **Compendium: Universitywide Review Processes for Academic Programs, Academic Units, and Research Units**, and on campus by UCLA's **Appendix V: Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units** (UCLA Academic Senate Manual).

If the proposed timetable is met, the Herb Alpert School of Music School will be established and the School of the Arts and Architecture will be redefined, effective July 1, 2016.

Table 1. Proposed timeline for campus and UC system-wide processes

July 1, 2014 and Summer 2014	<p>July 1, 2014: Chancellor Gene Block submits the pre-proposal to the UC Provost and the Chair of the UC Academic Council with a request to expedite the pre-proposal review for establishing a new school. If expedited, UCLA will receive system-wide feedback by December 2014.</p> <p>Summer: Two faculty workgroups begin writing preliminary drafts of the "full proposal," which include all sections from the pre-proposal, plus a new section critical to UCLA's Appendix V process, entitled <i>Departmental Consultations About and Response to the Proposed Action</i>. With input from staff and students, the affected faculty addresses their perceptions of the key benefits and challenges for action(s) being proposed.</p> <p>The affected faculty vets the preliminary drafts at sessions during a daylong academic gathering on September 22, 2014, after which the drafts will be edited. Early in October the updated drafts are made available for continued faculty review and revision.</p>
Fall 2104 and Winter 2015	<p>With continued feedback from faculty, students, and staff, departments edit their sections of the draft. A fully vetted draft of the proposal is due December 1, 2014. By early January 2015, feedback from system-wide reviews will have been incorporated into the final drafts, which will be prepared for faculty vote.</p> <p>Voting: departmental votes occur February 9-13, 2015, and votes from the two Faculty Executive Committees (Arts & Architecture and the College) occur March 2-13, 2015.</p>
Spring 2015 and Fall 2015	<p>UCLA's Executive Board initiates the Formal Review Proceedings specified in Appendix V of the UCLA Academic Senate Manual in April 2015; its concludes early fall (2015).</p> <p>Voting: UCLA's Appendix V review concludes with a Legislative Assembly vote (October or November 2015) and UCLA's Academic Senate Chair submits recommendations to Chancellor Gene Block by December 1, 2015.</p>
Winter 2016 and Spring 2016	<p>Early January 2016, Chancellor Block transmits the full proposal and his recommendations to the UC President. The Chair of the UC Academic Council initiates the final system-wide review of the full proposal, a process outlined in Section III of the Compendium.</p> <p>At the May or July 2016 Regents' meeting, UC Regents vote on UCLA's proposal to establish the Herb Alpert School of Music (that will lead to a <i>redefined</i> School of the Arts and Architecture).</p>

The State of the Visual and Performing Arts in the UC

The University of California has a long history of supporting education and research in the visual and performing arts, and all but the newest campus, Merced, offer degree programs in a variety of related disciplines. In total, there are 40 departments devoted to the visual and performing arts; over 20% of these are at UCLA (Table 2). At five campuses (Berkeley, Davis, Riverside, Santa Barbara, San Diego), the departments are administered in a humanities division within a liberal arts college. At three campuses (Irvine, Santa Cruz, UCLA), the departments are administered in an arts school or arts division, independent from liberal arts.

Table 2. Departments and their locations within Eight UC campuses (Source: campus websites)

Campus	Berkeley	Davis	Irvine	Riverside	San Diego	Santa Barbara	Santa Cruz	UCLA
Academic Units Housing Departments	College of Arts and Science: Division of Arts and Humanities	College of Letters and Science: Division of Humanities, Arts & Cultural Studies	School of the Arts	College of Humanities, Arts, and Social Sciences	Division of Arts and Humanities	College of Letters and Science: Division of Humanities and Fine Arts	Division of the Arts	School of the Arts and Architecture
	College of Environmental Design		School of Humanities					School of Theater, Film & Television
Art	X	X	X	X	X	X	X	X
Architecture	X							X
Dance	X		X	X				
Design (Media)		X			*	X	X	X
Film (& TV)	X		X			X		X
Music	X	X	X	X	X	X	X	X
Musicology								H
Ethnomusicology								X
Theatre (Drama)	X	X	X	X			X	X
Theatre & Dance					X	X		
World Arts & Cultures/Dance								X
Totals	6	4	5	4	3	5	4	9

Departments at three campuses (Berkeley, Irvine, UCLA) are housed in two academic units; both are listed under “Academic Units Housing Departments.” The cell for one of the two units is shaded and departments in that unit are also shaded. For example, the UCI film department is in the School of Humanities (both are shaded), while other UCI departments are in the School of the Arts.

*UCSD Visual Art’s department offers undergraduate degrees in Media

H = At UCLA, the Department of Musicology is in the Division of Humanities, College of Letters & Science

UCLA’s proposal for reconstitution of academic units, if approved, will establish the first music school in the University of California and the first school focused on visual arts, architecture, dance, design, as well as cultural studies of the arts. UCLA envisions that each new school will be a national leader in its field, creating new and forward-looking ways to foster scholarship and creative works in their disciplines.

UCLA's three schools for the performing and visual arts are depicted as being of similar size and scope in Figure 1. Some evidence for this is provided in Table 3. Here, key resource data are summarized for the three departments *proposed* for the new music school, the four departments comprising the *redefined* School of the Arts and Architecture, and the two departments in the *current* School of Theater, Film and Television. Although there are some notable differences, there are important similarities, most notably in the range of annual revenues, from \$16.5 million to \$18.5 million.

Table 3. Workload data, revenues, and expenditures for departments in the three schools focused on the visual and performing arts. Source: Office of Academic Planning and Budget (2012-13 data)

	The <i>proposed</i> UCLA Herb Alpert School of Music Transfer 3 departments	The <i>redefined</i> School of the Arts & Architecture 4 departments remain	School of Theater, Film and Television 2 departments No change
Budgeted Faculty FTE*	50	67	50
# Paid Staff FTE	**19	37	37.75
UG Major Head Count	304	569	327
Grad Head Count	147	216	328
Total Head Count	451	785	655
UG Credit Hours	35,674	24,783	33,705
Grad Credit Hours	5,689	9,018	15,381
Total Credit Hours	41,372	33,801	49,086
Total Annual Revenues	\$16,472,480	\$18,548,832	\$17,675,748
Total Annual Expenditures	\$16,696,380	\$19,754,069	\$19,165,995

* Budgeted faculty FTE (lines) may be filled with ladder faculty or funds associated with the FTE may be used to hire temporary faculty or teaching apprentices.

** The music-related departments appear understaffed relative to the other two schools. The Academic Senate, in its recent Program Reviews of the music-related departments, has noted the paucity of central staff. Attentive to this, EVC/Provost Scott Waugh stated: "I am willing to provide the additional resources to enlarge the central staff in Schoenberg who currently serve the three music departments. The funds will be available after an HR study is conducted to recommend the most effective level of staffing." [June 19, 2014 letter in Appendix B]

The financial data in Table 3, as well as the number of paid staff, have been summed from departmental ledgers associated with each school. Neither the number of paid staff nor the annual revenues/expenditures for the offices of the deans is listed in Table 3. Staffing and funding for the deans' offices are presented in the penultimate section of the pre-proposal, *School-wide Governance, Administration and Development*.

ESTABLISH THE UCLA HERB ALPERT SCHOOL OF MUSIC

Mission of the School and its Departments

The Herb Alpert School of Music will have a broad, ambitious, and unconstrained focus on music. It will be dedicated to inspired and innovative education of undergraduate and graduate students, to ground-breaking research, and to the highest level of performance and composition of music from many genres, including world music, jazz, classical music, and popular music.

The School will be grounded in the disciplines of its three founding departments, each contributing its unique expertise and methodology but seeking to integrate and advance the study and performance of music across interdisciplinary lines. As the only music school in the University of California, it will be a flagship unit to advance composition, performance, research, and music education across the State. It will also provide a new national and international model for music schools, with resources well balanced between music scholarship and the composition and performance of a wide range of music.

Ethnomusicology

The largest and first of its kind in a United States university, the top-rated Department of Ethnomusicology explores music from virtually every region of the world and of many ethnic groups in the United States, as well as jazz and popular music. It was the first to award both undergraduate and graduate degrees in ethnomusicology. The undergraduate program offers two concentrations: one in jazz studies and another in world music. The graduate program in ethnomusicology includes a specialization in systematic musicology. The Department's mission is to explore the rich variety of musical expressions throughout the world by combining hands-on musical experience with academic study.

Music

The Department of Music is dedicated to producing musicians capable of succeeding in today's highly competitive professional world as performers, composers and educators with degree programs that fully integrate academic and artistic excellence. Gifted students from throughout the world have the opportunity to study with critically acclaimed faculty. Degree programs provide concentrations in composition, performance, conducting, music education, and music industry.

Musicology

The Department of Musicology provides a humanistic perspective on the study of music at UCLA. The most recent report of the National Research Council ranked UCLA Musicology as the #1 academic music doctoral program in the country. The department has become a recognized leader both in the study of popular music and in innovative approaches to the study of traditional repertoires and musical practices. In addition to the Ph.D., the department offers both a major and a minor in Music History, with course offerings ranging from traditional subjects spanning the history of European and American music, to more specialized courses in electronic dance music, Motown, blues, musicals, rock & roll, punk, film music, and gay and lesbian popular song.

Ladder Faculty and Degree Programs

There are 50 budgeted faculty lines allocated to the three music-related departments to be transferred to the UCLA Herb Alpert School of Music; ladder faculty fill 41 (82%) of the 50 appointments. Of 41 ladder faculty, **21** are scholars of ethnomusicology and/or musicology and **20** are music performers and/or composers in the Department of Music. The balance of these two cohorts is not common for music schools (or large music departments), where performer/teachers typically outnumber scholars of ethnomusicology and musicology. This balance will be a distinguishing hallmark of the UCLA's music school, but as the faculty bio-sketches in Appendix C show, achievements are not necessarily divided along departmental lines, as there are celebrated composers and performers in Ethnomusicology and Musicology and renown scholars in the Department of Music.

All degree programs currently sponsored by the three departments will be transferred without change. The degree programs listed in Table 4 are governed by the faculty in the department under which they are listed, except for the minor in Music Industry, a school-wide program with its own faculty advisory committee that reports directly to the dean.

Table 4. Degree Programs offered by units in the proposed music school

	Ethnomusicology	Music	Musicology
Undergraduate Minors	Music Industry Minor is open by application to all students in the music school.		
	-	-	Music History [^]
Liberal Arts Degrees			
Bachelor of Arts (B.A.)	Ethnomusicology* Jazz World Music	Music* Composition Music Education Performance	Music History
Master of Arts (M.A.)	Ethnomusicology	Music (Composition only)	Musicology
Doctor of Philosophy (Ph.D.)	Ethnomusicology	Music (Composition only)	Musicology
Professional Degrees			
Master of Music (M.M.)	-	(in) Performance (in) Jazz**	-
Doctor of Musical Arts (D.M.A.)	-	(in) Performance (in) Conducting	-

[^]Music History Minor is open to undergraduate students across campus.

* Students select one of the concentrations listed to earn a B.A. in Ethnomusicology or Music.

** M.M. in Jazz is given in conjunction with the Thelonious Monk Institute of Jazz Performance at UCLA.

Basic Workload Data and Financials

All resources allocated to each of the three departments will be transferred to the new music school. Table 5 summarizes UCLA's current investment for budgeted faculty and staff and provides a listing of basic workload data. Table 5 also summarizes annual sources of revenues and annual expenditures. In constructing the table, the Office of Academic Planning and Budget used data for fiscal year (FY) 2012-13, as these data were complete for all categories.

Table 5. Workload and financial data for three departments and one unit (HASOM = virtual school) to be transferred to the *proposed* music school. Source: Office of Academic Planning and Budget (2012-13 data). Does not include funding for a Dean's Office; see Table 8.

FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures					
Ethnomusicology, Music, Musicology, and Herb Alpert School of Music Departments					
Workload Data	Ethnomusicology	Music	Musicology	HASOM	Total
Budgeted Faculty FTE	15	26	9	0	50
Paid Staff FTE	6	11	0	1	19
Undergraduate Major Headcount	82	167	55	0	304
Graduate Major Headcount	38	79	31	0	147
Undergraduate Credit Hours	16,616	8,342	10,716	0	35,674
Graduate Credit Hours	1,228	3,235	1,226	0	5,689
Revenues					
Appropriated ¹	3,832,654	6,281,783	2,055,587	77,420	12,247,444
Non-Appropriated ²	78,800	298,410	35,000	10,296	422,506
Contracts & Grants	1,722	987,462	58,690	2,882	1,050,757
Gifts & Endowments	519,988	1,435,534	181,884	614,367	2,751,773
Total Revenues	4,433,164	9,003,189	2,331,161	704,966	16,472,480
Expenditures					
Faculty Ladder	1,639,979	2,911,247	943,885	0	5,495,111
Faculty Temporary	483,266	839,701	168,188	10,263	1,501,418
Academic Apprentice	333,754	289,196	390,976	0	1,013,926
Academic Other	311,460	219,125	43,850	0	574,435
Career Staff	347,819	665,940	0	45,672	1,059,431
Non-Career Staff	56,902	374,361	5,508	38,577	475,348
Total Salaries & Wages	3,173,181	5,299,570	1,552,407	94,511	10,119,669
Benefits	857,375	1,349,218	319,299	19,170	2,545,062
Fee Remissions	249,611	388,326	242,774	0	880,711
Operating Expenses ³	280,711	1,781,783	238,727	849,716	3,150,938
Total Expenditures	4,560,879	8,818,897	2,353,207	963,397	16,696,380
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.					

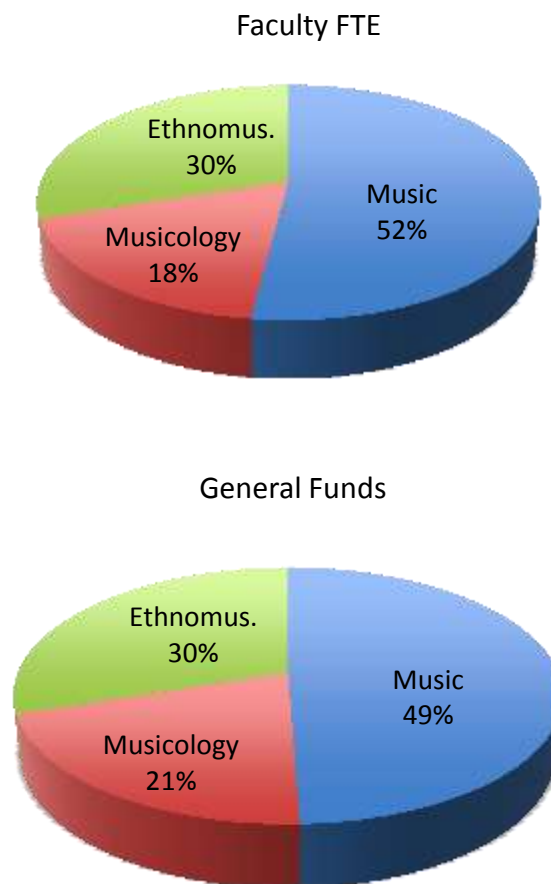
Three observations serve as additional footnotes to Table 5:

- a) HASOM (the *virtual* Herb Alpert School of Music) is treated here as a “department”; when the *real* school is established, allocations listed here will be transferred to the Dean's Office of the newly created school.
- b) There are no plans to transfer funds for staff FTE from humanities to the music school, and future plans for increasing the number of departmental staff in Schoenberg must take this into account (also see footnote for Table 3).
- c) In 2012-13, the Alpert endowment was still being funded, and the annual revenue (listed under “gifts and endowments” for HASOM) was less than the current annual revenue now that the endowment is fully funded. The current annual revenue (payout) is now nearly \$1.5 million.

As noted earlier, the balance between scholarship and performance in music studies is core to UCLA's proposed school of music and critical to its unique signature. Data in Figure 2 show UCLA's investment in music scholarship (ethnomusicology and musicology) and music performance and composition (music) is well balanced in two key areas: allocation of budgeted faculty lines (FTE) and the appropriation of general funds. With regard to budgeted faculty lines, the split is 48% for ethnomusicology and musicology combined and 52% for music, whereas the appropriation of general funds is 52% and 49%, respectively.

It is worth noting that not all faculty lines in Music or Ethnomusicology are filled by ladder faculty. Some budgeted positions have been "unfilled" for long periods of time, and the unexpended funds are used to hire superb practicing performers to teach performance courses and provide private lessons for music students.

Figure 2. The balance of two critical resources between two major areas: 1) performance and composition (Music) and 2) ethnomusicology and musicology scholars. For each of the three departments, the top graph shows the percent of total allocated for budgeted Faculty FTE (school total = 50 faculty lines), while the bottom graph shows the percent of total for "appropriated" general funds (School total = \$12.2 million); data source is Table 5.



Facilities

The UCLA Herb Alpert School of Music will be housed in two adjoining buildings, which have the following major facilities.

1) Schoenberg Music Building. Schoenberg Music Building was named after the 20th-century composer Arnold Schoenberg, a music faculty member in the 1940s. Ethnomusicology, Music, and Musicology faculty are currently all housed in Schoenberg. The building includes faculty and administrative offices, a recital hall, the **Jan Popper Theater** (seating 144), as well as a major concert and lecture hall, **Schoenberg Hall** (seating 500). Schoenberg also houses the **Henry Mancini Media Lab**, a keyboard lab, and a computer lab, as well as classrooms, practice rooms, an orchestra room, a band room, and a choral room.

Schoenberg will also house the new dean's office; plans for renovating space for this function will be included in the full proposal.

The **Music Library**, a branch of the UCLA Library, is located in 1102 Schoenberg and it serves as a major center for music research and study. Its collections and services support the School's faculty and students as well as the music community of Southern California. The Music Library has a collection of 17,390 scores, a total of 5,423 books and 13,200 records, as well as 104 current periodicals.

The **Ethnomusicology Archive** is located in 1630 Schoenberg. With over 100,000 sound and audiovisual recordings, the Archive is among the largest ethnographic archives of its kind in North America. The collections include non-commercial field recordings and commercially produced recordings of traditional, folk, popular, and art music from Africa, Asia, Europe, the Middle East, and the Americas on a variety of audiovisual formats.

2) The Evelyn and Mo Ostin Music Center. Adjacent to the Schoenberg Music Building, the new Ostin Music Center building will provide faculty and students access to the latest advances in music technology, research, and pedagogy. Construction began in summer 2012, with an anticipated completion date of summer 2014. The Center includes a high-tech recording studio, spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center, as well as classroom, studio, and office space.

The First Music School in the UC System

When making a case to establish a new school, it is necessary to "make the case for a distinct need for the new school within the UC system" (from the U.C. **Compendium**). While UCLA is proposing to establish a new school, all programs proposed for transfer to the UCLA Herb Alpert School of Music are well established and have been successfully meeting the needs of the UC system and the State of California for decades.

The proposed school of music will be the first in the UC system. This is fitting since UCLA is the only UC campus with autonomous departments devoted to the fields that define the comprehensive study of music: ethnomusicology, music performance and composition, and

musicology (Table 2). Moreover, the school has a strategic and distinctive role to play, given that Los Angeles is one of the great music cities of the world, is the film capital of the nation, and is situated on the Pacific Rim in close proximity to Latin America and Asia.

Historically, all three departments have been responsive to UCLA's geographic positioning. The Department of Music has developed a specialization in Film Music, and members of the faculty perform with the Los Angeles Philharmonic, Los Angeles Opera, and Los Angeles Chamber Orchestra, among others. Musicology and Ethnomusicology have long been leaders in the study and performance of music from Mexico and Central and Southern America, and in 2014 co-sponsored a symposium in connection with Miguel Harth-Bedoya's Regents Lectures on the music of South America. All three departments are involved in creating, performing, and/or studying the full range of popular music, especially jazz, and recently the innovative Thelonious Monk Institute of Jazz Performance was established at UCLA. Musicology is renowned for its pioneering work, within its discipline, on the study of popular music. Ethnomusicology maintains the most diverse coverage anywhere of world music, and of music reflecting the cultural diversity of Los Angeles.

In conjunction with UCLA's Graduate School of Education and Information Studies, the Department of Music offers a Bachelor of Arts in Music Education, the only one in the UC system. Students earn a California Subject Matter Waiver in music and a teaching credential in four years. This is the only music education program at a public California university where it is possible to earn a teaching credential as part of the undergraduate degree. Since 2009, 33 music education majors at UCLA were awarded California teaching credentials, and 27 are currently teaching. The California Association for Music Education has noted the need for music teachers is so high that many positions statewide will go unfilled in the next decade.

The ability to attract a large pool of well-qualified applicants is also evidence of meeting public demand. The Department of Music, for example, seeks high school students with *exceptional* music talent; admission is competitive and requires an audition. During the past three years (2012, 2013, 2014), the Department of Music received a total of 1,347 applications from highly talented high school seniors; a total of 270 applicants were admitted (admit rate = 20%), and 133 of those admitted enrolled in the Department of Music (acceptance rate = 50%).

Recently the National Research Council rated UCLA's doctoral program in musicology as the top in the nation. Over the last three years, 172 students applied for admission; only 16 were admitted (admit rate = 9%), and 14 enrolled (acceptance rate = 88%). Students completing the Ph.D. in Musicology receive top university jobs. One former student, for example, teaches at the University of Michigan and was asked to be the editor-in-chief of the prestigious *Grove Dictionary of American Music* (2nd edition). Two others teach at Case Western, where one chairs the department. Others have tenured or tenure-track positions at Tufts University, UMass Amherst, UC Davis, UC Irvine, and University of Nevada Reno (chair), among others.

Without a doubt, this level of success will be augmented by the formation of a genuine school. The identity of the UCLA Herb Alpert School of Music—its “brand”—will be shaped by the already established academic excellence of its programs and its responsiveness to the needs and opportunities of its unique setting.

REDEFINE THE UCLA SCHOOL OF THE ARTS AND ARCHITECTURE

Mission of the School and its Departments

The School of the Arts and Architecture will be dedicated to inspired and innovative education of undergraduate and graduate students, to groundbreaking research, and to the highest level of creativity in the visual arts, cultural studies, dance, design, and architecture. The School will be grounded in the disciplines of its four departments, each contributing their unique expertise and methodologies but seeking to integrate and advance the study and practice of the arts across interdisciplinary lines. The School will be a model for other university arts programs with its rigorous balance of outstanding scholarship and excellence in practice and performance. Through its vanguard research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

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. 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 professional art training within the context of a liberal arts university. Emerging artists are provided with the tools they need to express themselves in ways that are meaningful in the social context in which they live and work. The department offers courses in painting and drawing, photography, sculpture, ceramics, art theory, and new genres.

Design | Media Arts

The UCLA Department of Design | Media Arts offers a comprehensive, multidisciplinary approach to media creation that fosters individual exploration and innovative thinking. An internationally renowned faculty provides each student with a creative and intellectual foundation for constructing a unique contribution to culture. The department is committed to educating conscientious creators by emphasizing production within the context of history and theory. The core curriculum is augmented by series of lectures, workshops, and other events, and the department encourages its students to pursue other interests within the university.

World Arts and Cultures/Dance

The department is committed to cross-cultural understanding through the arts and defined by a dynamic interdisciplinary approach that encourages intercultural literacies, transcending geography, ethnicity, class, and other identity distinctions. Led by a renowned faculty of ethnographers, curators, art historians, anthropologists, filmmakers, and choreographers, the department draws upon multiple scholarly disciplines and intellectual approaches. The curriculum seeks to decenter Western perspectives by recognizing that visual and performance arts and other ways of knowing are situated locally and often made and distributed globally.

Ladder Faculty and Degree Programs

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

Table 6 lists the degree offered by the four departments; **there will be no change in these degree programs as a result of the school's redefinition.**

Table 6. Summary of degree programs offered by units in the redefined arts and architecture

Degree Programs	Art	Architecture and Urban Design	Design Media Arts	World Arts and Cultures/Dance*
Undergraduate Minor	**Visual and Performing Arts Program is open to undergraduate students in SOAA and others across campus.			
Liberal Arts Degrees				
Bachelor of Arts (B.A.)	Art	Architectural Studies	Design Media Arts	1) Dance 2) World Arts and Cultures
Master of Arts (M.A.)	-	Architecture	-	Culture and Performance^
Doctor of Philosophy (Ph.D.)	-	Architecture	-	Culture and Performance^
Professional Degrees				
Master of Fine Arts (M.F.A.)	Art	-	Media Arts	Dance
Master of Architecture (M.Arch.)^^	-	M.Arch.I M.Arch.II	-	-

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

** The school-wide minor offers a sequence of courses designed to introduce arts majors to key issues and methodologies in the field of arts education and to a broad range of possible careers in the arts.

^ World Arts and Culture offers a M.A and Ph.D. in "Culture and Performance".

^^ The Department of Architecture and Urban Design offers two Master of Architecture (M.Arch.) programs. The **M.Arch.I** is a three-year program that provides a comprehensive education in Architecture accredited by the National Architectural Accrediting Board. The **M.Arch.II** is a one-year, self-supporting post-professional program that combines theoretical studies and practical applications.

Basic Workload Data and Financials

There will be no change in the resources allocated to each of the four departments constituting the *redefined* school. Table 5 summarizes UCLA's current investment for budgeted faculty and staff and provides a listing of basic workload data. Table 5 also summarizes annual sources of revenues and annual expenditures. In constructing the table, the Office of Academic Planning and Budget used data for fiscal year (FY) 2012-13, as these data were complete for all categories, and they are similar for FY 2013-14.

Table 7. Workload and financial data for the four departments remaining in the School of the Arts and Architecture. Source: Office of Academic Planning and Budget (2012-13 data). Does not include funding for the Dean's Office; see Table 8.

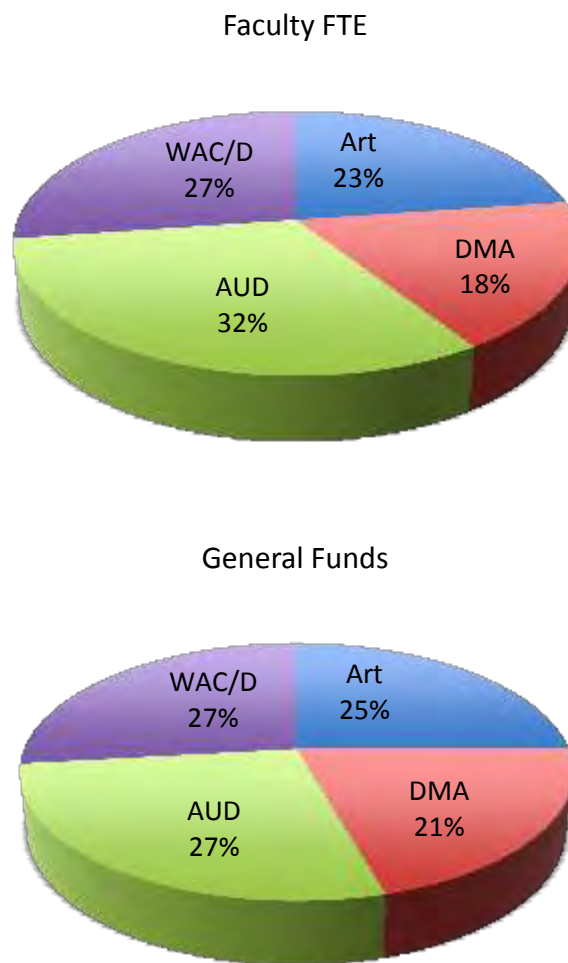
FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures					
Art, Design Media Arts, Architecture and Urban Design, World Arts and Cultures/Dance Departments					
Workload Data	Art	Design Media Arts	Architecture & Urban Design	World Arts & Cultures/Dance	Total
Budgeted Faculty FTE	15	12	21	19	67
Paid Staff FTE	12	7	8	10	37
Undergraduate Major Headcount	185	173	34	177	569
Graduate Major Headcount	40	16	114	46	216
Undergraduate Credit Hours	5,049	7,984	2,705	9,045	24,783
Graduate Credit Hours	1,986	745	4,640	1,647	9,018
Revenues					
Appropriated ¹	3,690,052	3,103,980	4,005,397	4,034,809	14,834,237
Non-Appropriated ²	392,206	(1,314)	960,846	20,212	1,371,950
Contracts & Grants	28,021	36,936	458,793	231,947	755,697
Gifts & Endowments	572,353	159,187	604,540	250,868	1,586,947
Total Revenues	4,682,632	3,298,789	6,029,575	4,537,837	18,548,832
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
Benefits	765,400	636,966	1,068,119	811,385	3,281,870
Fee Remissions	313,287	212,789	260,624	330,658	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
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.					

Two observations serve as additional footnotes to Table 7.

- 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).

The allocation of resources to the four departments constituting the *redefined* School of the Arts and Architecture is relatively balanced (Figure 3). With regard to faculty FTE and the appropriation of general funds, two departments (Architecture and Urban Design; Worlds Arts and Cultures/Dance) are slightly larger and receive proportionally more resources (i.e. general funds) than the two slightly smaller departments (Art; Design | Media Arts).

Figure 3. The relative allocation of two critical resources among the four departments constituting the *redefined* School of the Arts and Architecture. For each department, the graphs show the percent of total for budgeted Faculty FTE (School total = 67) and the percent of total for “appropriated” funds (School total = \$14.8 million). Abbreviations: AUD = Architecture and Urban Design, DMA = Design|Media Arts, WAC/D = World Arts and Cultures/Dance. Data source is Table 7.



Facilities and Centers

The four departments in 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.

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 reconstructed, expanded, and renamed following receipt of a major capital gift from the Broad Foundation. The building includes 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) Gloria Kaufman Hall. The Department of World Arts and Cultures/Dance occupies its own building, the recently renovated Gloria 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: 1) Gloria Kaufman Dance Theater, 2) Amber Dance Studio/Theater, 3) Kaufman Family Garden Theater, 4) a modestly equipped video lab, and 5) a small materials and production lab.

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; M.A. and Ph.D. students have their own study area in the building. Perloff has: 1) **Fabrication Shop** contains technologies for visualization and fabrication vital to contemporary architectural practice; 2) **Computing Facilities** devoted to advanced design, education, and research; 3) a **Visual Resource Room** features current issues of 20 design magazines covering architecture, graphic design, product design, and interiors.

4) Graduate Studios in the Warner Building (Culver City). Each Art M.F.A. 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 an open space for gallery exhibitions, classroom, or lecture use.

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, 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; pre-Columbian art; Asian art in Western languages, with vernacular-language materials housed in the East Asian Library, contemporary Latin American art; new media and contemporary art.

SIX CENTERS are based in arts and architecture; they provide faculty and students with space (virtual and real) to engage collaboratively in crosscutting scholarship and creativity.

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. 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, South Africa, India, Malawi and 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 in the School. 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 it 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.

SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT

School Bylaws and Regulations

The full proposal for creating a music school will contain a **revised** set of school bylaws and regulations for the *redefined* School of the Arts and Architecture and a **new** set of school bylaws and regulations for the *proposed* UCLA Herb Alpert School of Music. The current Faculty Executive Committee (FEC) for arts and architecture will be restructured to reflect its new membership, and a new music school FEC will be established. The elected chairs of both FECs will be members of the Academic Senate's Council of Faculty Chairs.

Offices of the Deans

The Dean's Office includes the Dean and Associate Deans (faculty appointees), as well as the dean's assistant and the staff responsible for managing all aspects of the school. The staff is generally divided among the following units:

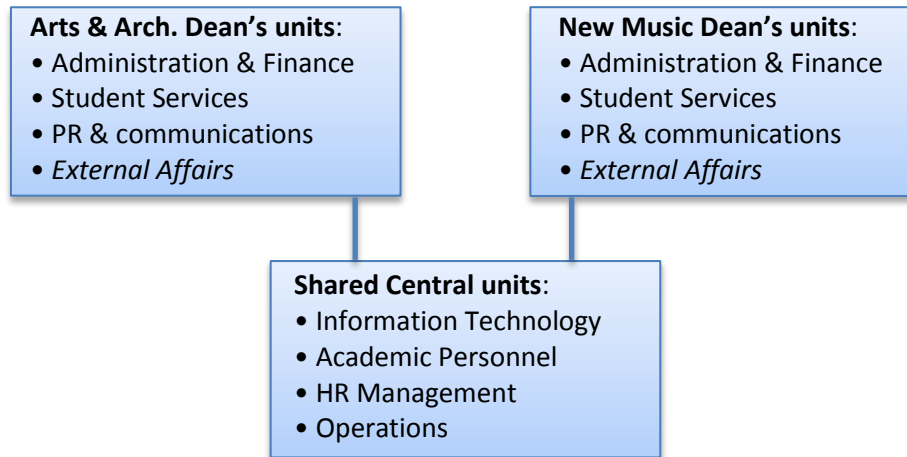
- 1) administration, finance, and operations (includes Dean and Associate Deans),
- 2) student services,
- 3) information technology (network, help desk, etc.),
- 3) public relations and communications,
- 4) external affairs (development and alumni).

Staff members in the first three units are typically compensated by General Funds allocated to the Dean's Office. Development staff members, those in unit #4 who are responsible for securing donations from private donors and foundations, are supported primarily by *External Affairs* funds not by General Funds.

Currently, the Dean's Office for the School of the Arts and Architecture supports ~25 paid staff (in units 1-3), and the total compensation (**salary and benefits**) is ~\$3.2 million. In addition, External Affairs provides \$0.63 million in support of the school's development staff.

The Dean's Office for the new music school will be formed utilizing resources from the current Dean's Office and the director's office of the *virtual* school, as well as the Chancellor's Office (*per* June 19, 2014 letter from Provost/EVC Scott Waugh; Appendix B).

Figure 4 illustrates a possible scenario for reconfiguring the existing Dean's Office in the School of the Arts and Architecture and creating a new Dean's Office for the music school. In this scenario, there will be shared central units, as well as a cohort of units designed for each school and dean.

Figure 4. A possible scenario for staffing two deans' offices.

Based on the scenario presented in Figure 4, UCLA's Office of Academic Planning and Budget ran staffing cost estimates that are presented in Table 8.

Table 8. Cost estimates for compensating (**salary and benefits**) staff paid with **General Funds** in the scenario depicted in Figure 4; compensation for staff paid exclusively by *External Affairs* is not included. Source: UCLA Office of Academic Planning and Budget.

	Staff Compensation Based on Figure 4	Current Available Funds	Additional Funds Needed
Arts and Architecture Current Staff	\$1,844,808	\$1,844,808	0
Shared Central Current Staff	\$973,512	\$917,656	\$55,856
Music School New Staff Unit	\$1,797,063	\$499,294	\$1,297,768
Totals	\$4,615,383	\$3,261,758	\$1,353,625

Funds listed under "current available funds" are based on the allocation of General Funds for the current Dean's Office and the director's office (*virtual* music school). Funds listed under "Additional Funds Needed" are estimates for new staff positions and, in a few cases, to fully fund current staff positions.

Given these estimates, the Chancellor's Office would be responsible for allocating an additional \$1.35 million in General Funds to meet the needs of establishing a new Dean's Office. And in addition, *External Affairs* would be responsible for ~\$0.5 million to expand the development staff units (not listed in Table 8).

During the next six months, staff from UCLA's Office of Academic Planning and Budget and Campus Human Resources will evaluate this scenario and a few others to ensure effective service while minimizing the costs.

Capital Resources

The buildings occupied by the two schools have been detailed in previous sections. The Ostin Music Center, to be completed Summer 2014, will be occupied by the three music-related departments. Its debt of \$11 million will be financed over a period of years and managed by the office of the Vice Chancellor and Chief Financial Officer.

Three buildings, Perloff Hall (Architecture and Urban Design), Schoenberg Hall (music-related departments), and MFA art studio Warner building in Culver City, are badly in need of upgrading. Future plans for these buildings are independent of the proposed actions and will depend largely on donor funds being secured. A plan to renovate the Warner MFA art studio building has been completed and awaits funding.

UCLA's Centennial Campaign, Board of Visitors, and Current Endowments

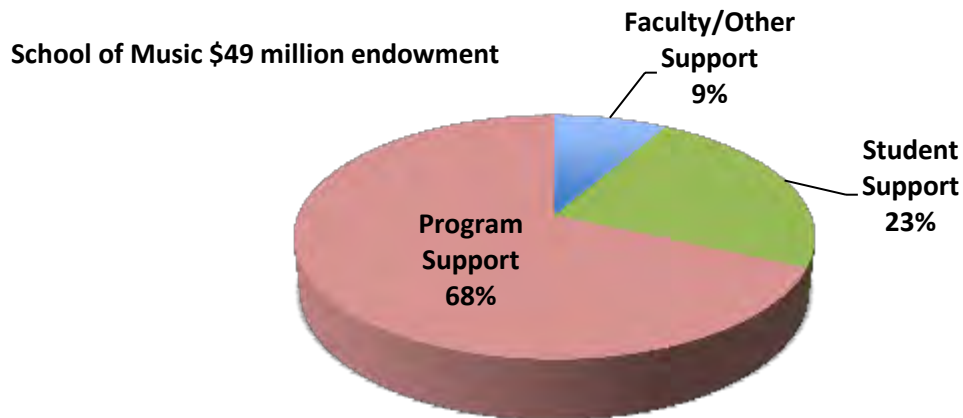
This spring (2014), UCLA inaugurated an ambitious *Centennial Campaign* with the overall goal of raising \$4.2 billion by 2019. The specific goal set for the current School of the Arts and Architecture is \$170 million, and during the “silent phase” of the campaign (which ended May 2014), the School had already raised \$170 million (34% of target). If the proposed actions are approved, the *new* music school and the *redefined* art and architecture school will be a prime position to invigorate the ongoing campaign, with the inaugurations of new deans. At that time, the original goal may be expanded in light of new opportunities.

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 split into two panels, one serving proposed school. It is anticipated that having two schools—each with a more focused identity and its own Board—will strengthen the capacity of the development staff and deans to raise support from foundations and private philanthropy.

The current endowment for the *proposed* UCLA Herb Alpert School of Music is nearly \$49 million; this total comes from endowments held by the three departments, the Herb Alpert endowment, as well as those held by the Dean's Office earmarked specifically for music-related items. Appendix E contains a summary table of endowment market values and annual yields (“payouts”) itemized for each music-related unit.

Endowment payouts are used to support many causes, including support for faculty (i.e., chairs and scholarly efforts), support for students (i.e., undergraduate scholarships or graduate fellowships), and support for programs in the music-related departments. As shown in Figure 5, program support currently dominates the other two categories, largely because the Herb Alpert gift—with a market value of \$32 million—is listed exclusively under the program category, though substantial funding is allocated annually for student support.

Figure 5. Support (% of total) for faculty, student, and programs from endowments that are committed to the three music-related programs; includes those managed by the UCLA Foundation and the UC Regents.

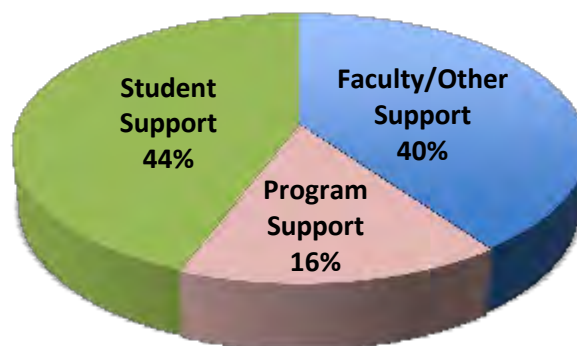


This past year the \$49 million endowment provided revenues of \$2.14 million. Departments also receive annual donations ("Gifts") from donors for current expenditures. In 2012-13, the combined revenue from endowments and gifts was \$2.8 million, nearly 17% of the \$16.47 million available from all income sources for that year (data from Table 5).

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 remaining in the School and those held in the Dean's Office earmarked for arts/architecture-related items. Appendix E contains a summary table of endowment market values and annual yields ("payouts") for each unit. As shown in Figure 6, there is more endowment support for students and faculty than for programs in arts and architecture.

Figure 6. 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 Arts and Architecture \$23 million endowment



This past year, the arts/architecture \$23 million endowment provided annual revenues of \$886,000. The four departments also receive annual donations (“Gifts”) from donors for current expenditures, such as student scholarships. In 2012-13, the combined revenue from endowments and gifts was \$1.59 million, nearly 9% of the \$18.55 million available from all sources for that year (data from Table 7).

During UCLA’s Centennial Campaign, the leadership of the *new* music school and the *redefined* arts and architecture school will work with development directors to forge strategic plans to increase annual revenues from gifts and endowments. Specific campaign goals for both schools will be summarized in the full proposal.

SUMMARY OF EVIDENCE: SATISFYING UC’s FOUR KEY FACTORS

The UC **Compendium** proclaims the rationale for establishing or changing a school rests with four key factors: 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. In this, the last section of the pre-proposal, information from previous sections is summarized to demonstrate UCLA’s preparedness to establish the Herb Alpert School of Music as an academic unit and to redefine the School of the Arts and Architecture is in complete accord with UC’s four key factors.

Academic Rigor

Both proposed UCLA Herb Alpert School of Music and the School of the redefined School of the Arts and Architecture include top-rated departments with internationally acclaimed faculties. The doctoral programs in Ethnomusicology and Musicology received top rankings by the National Research Council. 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: drawing/painting (#6), photography (#8), sculpture (#4), and visual/multimedia (#5).

In the departments of both schools, there is a keen focus on excellence in education at the graduate and undergraduate levels. Curricula are rigorous and innovative. Many undergraduate students complete a capstone project in their junior/senior years; most graduate students complete a creative project that becomes part of a dissertation, thesis, or creative portfolio. Table 9 summarizes the degrees awarded during the past three years.

Table 9. Summary of degrees awarded over three years by departments in the two schools. Source: Office of Analysis and Information Management; counts are based on degrees awarded over three years from Summer 2010 through Spring 2013.

	*Bachelor of Arts	Professional Master	Master of Arts	**Doctor
Architecture	70	138	6	5
Art	152	48	NA	NA
Design Media	137	30	NA	NA
WAC/DAN	164	11	6	18
Arts and Architecture School Totals	523	227	12	23
Ethnomusicology	73	NA	17	18
Music	111	47	9	29
Musicology	53	NA	8	15
Music School Totals	237	47	34	62

*Two students were also awarded an “Individual Field” B.A. degree from SOAA, an interdisciplinary major available to students in the School.

**In the Department of Music, a Doctor of Musical Arts (DMA) and a PhD (composition) are awarded; during this three-year period, Music awarded 22 DMA and 7 Ph.D. degrees.

Achievements and awards accorded UCLA’s distinguished professors are noted in the short bio-sketches in Appendices C and D. Major accolades selected from these entries are listed below to highlight and illustrate the breadth of these top awards. This is a sample rather than a comprehensive listing.

In the *redefined* School of the Arts and Architecture:

Professor **Peter Sellars** (World Arts and Cultures/Dance) was named the 2014 Polar Music Prize laureate, and he is a recipient of the MacArthur Fellowship and the Sundance Institute’s Risk-Takers Award. In 1998, Professor **Victoria Vesna** (Design | Media Arts) received the Oscar Signorini award for best net artwork. Professor **Hitoshi Abe** (Architecture and Urban Design) has received numerous awards in Japan and internationally, including 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.

Professor **Adrian Saxe** (Art) is a recipient of a Flintridge Foundation Visual Artists award for his innovative ceramics. Professors **Peter Nebokav**, **Victoria Marks** and **David Rousseve** (World Arts and Cultures/Dance) are Guggenheim Fellows, and the latter two are recipients of the Cal Arts/Alpert Award in Dance. Professor **Peter Lunenfeld** (Design | Media Arts) is a creator and editorial director of the award-winning *Mediawork* project, a cross-platform publishing series for MIT Press. Professor **Barbara Kruger** (Art) was awarded the Golden Lion Award for Lifetime Achievement at the 51st Venice Biennale. Professor **Mary (Polly) Nooter Roberts** was decorated with the prestigious award 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.

Distinguished Professor **Thom Mayne**, one of the world's leading architects, received the Pritzker Prize in 2005 and the McDowell Medal in 2008. Professor **David Shorter** (World Arts and Cultures/Dance) is recipient of the coveted Chicago Prize for Best Book in Folklore for *We Will Dance Our Truth: Yaqui History in Yaqui Performances* (2009). In 2013, a major retrospective of Professor **Andrea Fraser's** (Art) work in new genres was organized by the Ludwig Museum (Cologne) in conjunction with a Wolfgang-Hahn Prize. Professors **Neil Denari** and **Craig Hodgetts** (Architecture and Urban Design) received the Los Angeles American Institute of Architecture Gold Medal Award. Professor **David Gere** (World Arts and Cultures/Dance) leads a groundbreaking initiative on global arts-based interventions.

In the new UCLA Herb Alpert School of Music:

Professor **Neal Stulberg** (Music) is a recipient of the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize. Professor **Raymond Knapp** (Musicology) was the winner of the 2005 George Jean Nathan Award for Dramatic Criticism for his book, *The American Musical and the Formation of National Identity*. Professor **Kenny Burrell** (Ethnomusicology) is one of the most respected jazz artists in the world and in 2014 received the ASCAP Jazz Living Legend Award. Professor **Juliana Gondek's** (Music) vocal recordings received a Gramophone's Record of the Year and the 2004 Pryderik Prize (the Polish "Grammy"), and Professor **Antonio Lysy** (Music) won a Latin Grammy Award "Best Classical Contemporary Composition" for *Pampas*.

In 2013, Professor **Tamara Levitz** (Musicology) received the most coveted prize by the American Musicological Society, the Otto Kinkeldey (best book) Award, for her book, *Modernist Mysteries: Perséphone*. Distinguished Professor **Ian Krouse** (Music) is one of the foremost composers of guitar music; his *Variations* is listed a "top 100 modern guitar solos to be recorded" and *Air* was played at the 9/11 Commemoration in New York City in 2011. Professor **Timothy Taylor** (Ethnomusicology) received the Jaap Kunst Prize from the Society for Ethnomusicology for his article *The Commodification of Music and at the Dawn of the Era of Mechanical Music*.

Professor **Elisabeth Le Guin** (Musicology) received the 2002 American Musicological Society's Alfred Einstein Award for her article on Boccherini. Professor **Movses Pogossian** (Music) received the 2011 Forte Award from Jacaranda for achievements in new music; he was Prizewinner of the 1986 Tchaikovsky International Competition and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition. Professor **Steve Loza** (Ethnomusicology) received the 2013 Robert Stevenson Prize, awarded by the Society for Ethnomusicology for ethnomusicologists who are composers. **Robert Winter** (Music) is one of only three faculty members at UCLA to receive both the Distinguished Teaching Award (2006) and the Faculty Research Lecturer award (2010).

Financial Viability

In total, the *proposed* music school has revenues of nearly \$16.5 million and the *redefined* arts and architecture school about \$18.6 million. These figures do not include funds for the Dean's Office for either school. By employing funds from the current dean's office and the current director's office of the *virtual* school, the total cost of creating a new dean office for the new music school will be reduced. The UCLA Office of Academic Planning and Budget, along with

UCLA Campus Human Resources, will continue to evaluate various configurations to ensure effective service while minimizing the cost of creating a new dean's office.

Spending more for administration is not a priority at UCLA. But as the campus enters its vigorous 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. Here, the potential gains for naming opportunities and new support for innovative research and education programs may outweigh the capital outlay needed to establish a new dean's office for the music school.

Significant Benefits Associated with the Proposed Changes

Establishing the UCLA Herb Alpert School of Music as an academic unit has the following benefits:

- 1) Transforms and improves the academic integration and collaboration among UCLA's three music-related departments. UCLA's new music school will be poised to set a new national model with a balanced focus on scholarly work and composition/performance in many music genres. This will not be a traditional music school; it will be a new model where students, at the start of their freshman year, engage in interdisciplinary studies while focusing on scholarship, composition, performance, or music education.
- 2) Enhances visibility and clarity. Although the 'virtual' school has been able to encourage collaboration among the three music departments, it is outside the normal academic structure and cannot create courses or curricula that can be listed under the School. Creating a 'real' school will lead to greater visibility and establish UCLA as a leader in music studies. Also, it will be easier for students to know where to apply and unify efforts to recruit the best students.
- 3) Improves fund-raising. The formation of a school with a clearer identity will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. This is key to the success of UCLA's Centennial Campaign and to the acquisition of funds to support new programs and even new faculty with endowments. Currently units proposed for the UCLA Herb Alpert School of Music have annual revenues from endowments and gifts of \$2.75 million, which is 17% of the total annual revenue (Table 5). During the course of the campaign, the goal is to substantially increase the annual revenue from endowments and gifts.

With its location in one of the most important cities for the music industry, and with its particular focus, in all three departments, on the music produced by Los Angeles's music industry (film music in Music, jazz in Music and Ethnomusicology, the full range of popular music in Ethnomusicology and Musicology), the School will be well-positioned to realize this goal.

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

- 1) Enhances visibility and clarity. 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 performing and visual arts, design, or architecture. With the redefinition of 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 strong relationships with the arts and architecture communities in the greater Los Angeles area and nationwide.
- 2) Improves 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 \$1.6 million, which is nearly 9% of the total annual revenue (Table 7). During the campaign, the goal is to increase the annual revenue from gifts and endowments. A plan for a school-naming gift will also be developed.

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 promotion of these was core to UCLA becoming a comprehensive liberal arts campus, unlike any other UC campus. UCLA's proposed plan, if approved, will establish the first music school in the UC. UCLA envisions the new school will be a national leader, creating new and forward-looking ways to foster scholarship and creative works in all areas of scholarly study, performance, and composition.

The leadership of Academic Senate supports the plan and, in the course of its recent Program Reviews of the music-related departments, they called for the establishment of the UCLA Herb Alpert School of Music as an academic unit that would bring all units together. In her letter to EVC/Provost Scott Waugh, Academic Senate Chair Jan Reiff notes:

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.
(Full letter in Appendix B)

In addition to strong support by UCLA's Academic Senate leaders, the plan to establish a music school was embraced by the Chancellor's Council on the Arts at their June 11 (2014) meeting. The new Council was established in the 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.

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 pre-proposal, ladder faculty members of both schools 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 a stellar 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, doctor of philosophy, and a series of professional degrees, such as master of fine arts and doctor of musical arts.

Civic engagement and service projects have not been cited much in earlier sections of the pre-proposal; accordingly, the pre-proposal ends with examples illustrating four service categories: 1) preparing undergraduates for K-12 teaching in arts and music; 2) engaging Los Angeles youth in arts and music outreach programs; 3) collaborating with community agencies to advance creative and scholarship projects in the arts and music, and 4) leading national and international service-oriented projects grounded in the arts and architecture.

First, UCLA's sponsors two innovative programs to prepare undergraduate students for K-12 teaching careers in the arts and music:

1) In conjunction with UCLA's Graduate School of Education and Information Studies, the Department of Music offers a Bachelor of Arts in Music Education, the only one in the UC system. Students earn a California Subject Matter Waiver in music and a teaching credential in four years. This is the only music education program at a public California university where it is possible to earn a teaching credential as part of the undergraduate degree.

2) UCLA's Visual and Performing Arts Education Program (VAPAE), created and directed by Professor Barbara Drucker (Associate Dean, School of the Arts and Architecture), provides an arts education minor for students in the School and offers students opportunities to share their passion for civic engagement by gaining hands-on experience in the K-12 classroom 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 specialists and credentialed classroom teacher. Students first observe and then implement carefully crafted arts-based units of instruction at UCLA partner sites.

Second, both schools operate innovative outreach programs for Los Angeles youth. Though the Gluck program, the music department sends students into the most under-served inner-city communities to provide music training and mentoring to talented at-risk youth. Design|Media Arts offers a two-week summer program for high school students that focus on graphic and web design, as well as game and video design. The art department also offers a two-week summer institute in studio art that is designed for talented and highly motivated high school students. Each session is structured around a combination of focused studio work, lectures, presentations, field trips, and a final exhibition of student work in the New Wight Gallery.

The Department of World Arts and Cultures/Dance offers an annual 9-day summer intensive High School Dance/Performing Arts program for rising juniors and seniors in high schools. It serves as an outreach and recruitment program, as well as provides under-represented talented youths access to a quality performing arts program. Supported by the Flourish Foundation which provides scholarships to underrepresented 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.

Third, there are several programs designed to collaborate with community agencies to advance creative and scholarship projects in the arts and music; two examples are cited here:

1) UCLA SPARC César Chávez Digital/Mural Lab program was established in 1996 by Professor Judy Baca (World Arts and Cultures/Dance). By setting the UCLA lab at SPARC, a non-profit that provides a home and history for the Los Angeles murals, Professor Baca not only pioneered digital techniques for creating murals, but created innovative methodology that trains UCLA students and artists about community issues and art within a community setting. The program also provides an interactive environment where computers sit on mobile drafting tables and UCLA students engage with SPARC employees, artists, community members, and youth.

2) At the turn of the 21st century, the Ethnomusicology Archive entered a new phase of community-oriented outreach by working to document, preserve, and provide access to Los Angeles music. In 2004-05, for example, the Archive and the Heritage Music Foundation worked together on “Gospel Archiving in Los Angeles,” and in 2003-04, the Archive collaborated with Kayamanan Ng Lahi Philippine Folk Arts on “Archiving Filipino-American Music in Los Angeles.”

Fourth, and last, a few programs lead national and international service projects; two examples are cited:

1) Architecture’s *The Now Institute* applies strategic urban thinking to real world issues and has partnered with private organizations, policymakers and non-governmental organizations in Beijing, Port-au-Prince, and New Orleans. The *Now 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.

2) 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 goal of the Center is to educate, mobilize, inspire, and encourage 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 operating in each project country.

IN CONCLUSION, an abundance of evidence presented in the pre-proposal demonstrates that the *proposed* music school and the *redefined* arts and architecture school have academic rigor and financial viability. Furthermore, the changes proposed have significant benefits and satisfy UCLA and UC system priorities.

Appendix A

2007 documentation for the UCLA Herb Alpert School of Music
(*virtual* school)

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SANTA BARBARA

OFFICE OF THE
LOS ANGELES, CALIFORNIA

October 15, 2007

Wyatt R. Hume
Executive Vice President and Provost – Academic Affairs
University of California Office of the President
1111 Franklin Street, 12th Floor
Oakland, California 94607

Dear Rory:

I am writing to request your approval to establish a new school of music at UCLA.

As you have discussed with Dean Christopher Waterman, Acting Chancellor Emeritus Norman Abrams, and Acting Executive Vice Chancellor and Provost Scott Waugh, the proposed school is not a stand-alone academic unit with its own dean, faculty, students and degree programs. Instead, it is a *programmatic* structure. Specifically, the school of music will align teaching and scholarship across three different departments: Ethnomusicology (School of Arts and Architecture); Music (School of Arts and Architecture); and Musicology (Humanities Division, College of Letters and Science).

The result will be more visibility for UCLA's excellent music programs; new opportunities for innovative education and scholarship; and enhanced curricular coherence. For these reasons, the plan for a programmatic school of music has received strong support from the faculty of the three schools, the Academic Senate, and the deans.

The school of music will be led not by a dean, but by a director, who will report the Dean of the School of Arts and Architecture. The chairs of ethnomusicology, musicology, and music will continue to report to their respective deans. Establishment of the school will not involve any changes to the academic personnel processes or governance structures of the three departments.

The director's mandate will be (1) to coordinate the curricular offerings of the three departments insofar as possible; (2) to encourage the development of new courses and curricula to enrich the education of students in all three departments; (3) to manage and disperse endowment funds that may flow into the UCLA Herb Alpert School of Music; (4) to develop a strong public persona for music at UCLA; (5) to raise funds for music at UCLA through gifts and grants; and (6) to coordinate staff and budgets relevant to the departments' common operations such as music facilities.

Establishment of a programmatic school of music most closely resembles the establishment of a department or division within a school or college. Thus, upon your approval we will move our plans forward.

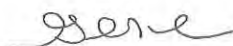
I believe you are aware that we are close to securing a major gift that would name the school and provide a sizeable endowment for its programs. A separate letter has been sent today to Bob Dynes, requesting his approval for the gift and associated naming of the new programmatic structure.

Because we are all eager to conclude our agreement, I greatly appreciate your attention to this matter. We also are preparing an information item for the November Regents' meeting, which will be coming to you shortly.

Thank you for your assistance and support.

With best wishes,

Sincerely,



Gene D. Block
Chancellor

cc: Executive Vice President Bruce Darling
Assistant Provost Maryann J. Gray
Vice Chancellor Steven Olsen
Assistant Vice President Geoff O'Neill
Assistant Chancellor Antoinette Mongelli
Interim Vice Chancellor Rhea Turteltaub
Acting Executive Vice Chancellor and Provost Scott Waugh
Dean Christopher Waterman

Office of the President
October 17, 2007

In Confidence

TO MEMBERS OF THE COMMITTEE ON EDUCATIONAL POLICY:
For Meeting of November 14-15, 2007

INFORMATION ITEM

ESTABLISHMENT OF PROGRAMMATIC STRUCTURE FOR MUSIC
DEPARTMENTS, UCLA

A generous pledge of \$30,000,000 from the Herb Alpert Foundation will support music programs in three existing UCLA departments -- music, ethnomusicology, and musicology. These three departments will continue to operate within the School of Arts and Architecture and the Humanities Division of the School of Letters and Sciences. However, the departments will be linked in a new academic enterprise to be named the UCLA Herb Alpert School of Music. The Chancellor has recommended, and the President and Provost have approved, the establishment and naming of the program in recognition of the Alpert Foundation's pledge to the UCLA Foundation.

Some 20 years ago, the former Department of Music was separated into three departments -- Music and Ethnomusicology in the School of Arts and Architecture and Musicology in the Division of Humanities in the School of Letters and Science. This served to strengthen the individual programs, but has also concealed UCLA's overall excellence and competitive advantage in the performing arts. Dean Chris Waterman of UCLA's School of Arts and Architecture states that there is no university or conservatory program in the United States that offers the same aggregate range and depth of programs in classical music, jazz, popular music, non-western and immigrant music, and interdisciplinary music scholarship as UCLA.

The approved structure linking the three departments, a synergistic whole greater than the sum of its parts, will facilitate collaboration among faculty and students, as well as

visibility for music programs including approximately 50 full-time, ladder faculty (and numerous visiting faculty).

Herb Alpert is a renowned musician, entrepreneur and producer. Founder of Herb Alpert and the Tijuana Brass, and a multiple GRAMMY-winning artist, he partnered with Jerry Moss to form A&M Records in 1962. They sold A&M to Polygram Records in 1989. He is a 2006 inductee in the Rock and Roll Hall of Fame.

Herb and Lani Alpert are longstanding donors to UCLA primarily in support of students and programs in music. In addition, Mr. Alpert and his former partner Jerry Moss donated the archives and papers of their legendary music company, A&M Records, to the UCLA Special Collections Library along with support for the cataloguing of the collection.

Information about this gift will be released to public at a later date in coordination with the donor.

UNIVERSITY OF CALIFORNIA

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE PROVOST AND EXECUTIVE VICE PRESIDENT –
ACADEMIC AND HEALTH AFFAIRS

OFFICE OF THE PRESIDENT
1111 Franklin Street, 12th Floor
Oakland, California 94607-5200

October 17, 2007

CHANCELLOR BLOCK

Dear Gene:

I am pleased to approve the new academic enterprise, which will build a bridge between the School of Arts and Architecture and the Humanities Division of the College of Letters and Science and link the existing departments of music, ethnomusicology, and musicology in the Herb Alpert School of Music.

Sincerely,

Wyatt R. Hume
Provost and Executive Vice President
Academic and Health Affairs

cc: President Dynes
Executive Vice President Darling
Assistant Vice President O'Neill

2007 OCT 23 AM 9:38

UCLA
CHANCELLOR'S OFFICE

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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE PRESIDENT

Robert C. Dynes
President

1111 Franklin Street
Oakland, California 94607-5200
Phone: (510) 987-9074
Fax: (510) 987-9086
<http://www.ucop.edu>

October 17, 2007

CHANCELLOR BLOCK

Dear Gene:

I am pleased to authorize acceptance, on behalf of The UCLA Foundation, of the gift of \$30,000,000 from the Herb Alpert Foundation to support music programs at UCLA. In recognition of Mr. Alpert's generosity, the academic enterprise comprising the departments of music, ethnomusicology, and musicology will be named the UCLA Herb Alpert School of Music.

An Item for Information about the gift will be submitted to The Regents at the November meeting.

Sincerely,

A handwritten signature in dark ink, appearing to read "Robert C. Dynes".

Robert C. Dynes

cc: Provost Hume
Executive Vice President Darling
Assistant Vice President O'Neill

2007 OCT 23 AM 9:38

CHANCELLOR'S OFFICE

UCLA

Appendix B

Letters regarding the pre-proposal

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,

A handwritten signature in black ink, appearing to read "Jan Reiff". The signature is fluid and cursive, with a prominent dot above the 'i' in "Reiff".

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

UCLA Dean of Arts and Architecture Dean of Humanities

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 assistance 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

UCLA *Office of the Executive Vice Chancellor and Provost*

June 19, 2014

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

Dear David and Chris:

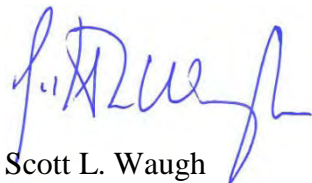
Thank you for your letter of June 16, 2014 and the transmittal of the Pre-proposal for Reconstitution to establish the Herb Alpert School of Music and to redefine the School of Arts and Architecture. The pre-proposal is very comprehensive and should serve the campus well in this, the first phase of a 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



OFFICE OF THE CHANCELLOR
2147 MURPHY HALL, BOX 951405
LOS ANGELES, CALIFORNIA 90095-1405

July 1, 2014

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

Dear Aimee:

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

Because resources are at hand to establish a music school and a substantial philanthropic gift already led to the creation and naming of the UCLA Herb Albert 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

Appendix C

Brief bio-sketches for ladder faculty in the
new UCLA Herb Alpert School of Music

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

1. Department of Ethnomusicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Münir Beken Assistant Professor (2007)	World music theory; composition; modal theory; musical globalization; phenomenology of music; melodic modal systems of the Middle East and Central Asia; Turkish music; music of the Ottoman Empire	Composed a state-commissioned ballet suite for orchestra, won awards for film music, and scored television documentaries both domestically and internationally; published in <i>Ethnomusicology</i> , a premier journal in the field, and contributed to <i>The New Grove Dictionary of Music and Musicians</i> ; was one of the founding members of the State Turkish Music Ensemble; as a soloist on the ud, has performed in venues across the U.S.; recorded a solo CD with Rounder Records.
Tara Browner Professor (1995)	Native North American music and dance; Native North American contemporary music; musical imagery of Indians in popular culture; indigenous concepts of music theory; American music; pow-wow culture in Northern Europe.	Author of <i>Heartbeat of the People: Music and Dance of the Northern Pow-Wow</i> (University of Illinois Press, 2002); editor of <i>Music of the First Nations: Tradition and Innovation in Native North American Music</i> (University of Illinois Press, 2009), and editor of <i>Songs from "A New Circle of Voices: The 16th Annual Pow-wow at UCLA</i> (Music of the United States of America [MUSA], A-R Editions, Madison, Wisconsin, 2008); published in several major journals including <i>Ethnomusicology</i> , <i>The Journal of Musicological Research</i> , and <i>American Music</i> ; a pow-wow dancer in the Women's Southern Cloth tradition, a professional percussionist and timpanist.
Kenny Burrell Professor (1995)	Guitarist; composer, producer; Director of UCLA Jazz Studies; jazz history; Director, Fusion Jazz Ensemble, Ellingtonia Orchestra, and two jazz combos	Recorded more than one hundred albums under his own name and several hundred with other artists including the iconic <i>Guitar Forms</i> (1964); <i>Ellington is Forever</i> (1975); and <i>Kenny Burrell and John Coltrane</i> (1963); has performed and recorded with many of the most influential musicians in jazz history including Duke Ellington, Herbie Hancock, Dizzy Gillespie, Miles Davis, John Coltrane, Charlie Parker, Oscar Peterson, Tony Bennett, Billy Holiday, Quincy Jones, Coleman Hawkins, Sonny Rollins, Jimmy Smith, Art Blakey, Nat King Cole, Ray Charles, and Louis Armstrong; named a 2005 Jazz Master by the National Endowment for the Arts (NEA); recipient of a 2004 Jazz Educator of the Year award from DownBeat magazine.
Cheryl Keyes Professor (1994)	African American music; rap/hip-hop music; gender in jazz and popular music studies; vernacular music analysis; performance theory	Author of <i>Rap Music and Street Consciousness</i> (University of Illinois Press, 2004); articles in <i>Black Music Research Journal</i> , <i>Ethnomusicology</i> , <i>Folklore Forum</i> , <i>Journal of American Folklore</i> , <i>Journal of Popular Music Studies</i> , <i>The World of Music</i> ; recipient of three UCLA Center for Community Partnership Grants; wrote, produced, and directed a documentary <i>Beyond Central Avenue: Contemporary Female Jazz Instrumentalists of Los Angeles</i> (2009); President, International Association for the Study of Popular Music, US Chapter (2007 to 2009); recipient of the 2009 NAACP Image Award for "Outstanding World Music Album" for her CD, <i>Let Me Take You There</i> (2008).

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Steven Loza Professor (1984)	Music of Latin America, Mexico, Cuba; Chicano/Latino music in the U.S.; religion as art; mestizaje; identity and marginality; cross-cultural aesthetics; ethnomusicological history and critique.	Author of <i>Barrio Rhythm: Mexican American Music in Los Angeles</i> (1993) and <i>Tito Puente and the Making of Latin Music</i> (1999), both published by the University of Illinois Press; author of the anthologies <i>Musical Aesthetics and Multiculturalism in Los Angeles</i> (UCLA Ethnomusicology Publications, 1994), <i>Musical Cultures of Latin America: Global Effects, Past and Present</i> (UCLA Ethnomusicology Publications, 2003), and <i>Religion as Art: Guadalupe, Orishas, Sufi</i> (University of New Mexico Press, 2009); director of the UCLA Mexican Arts Series (1986 to 1996); co-director of the Festival de Músicas del Mundo in Mexico City in 2000; recipient of Fulbright and Ford Foundation grants.
Daniel Neuman Professor (1994)	Music of India, especially Hindustani and Rajasthani regional traditions; social organization of musical specialists; anthropology of music; multimedia applications in ethnomusicology; geographical approaches to the study of music traditions.	Author of <i>The Life of Music in North India: The Organization of an Artistic Tradition</i> (Wayne State University Press, 1980, and the University of Chicago Press, 1990), <i>Ethnomusicology and Modern Music History</i> (University of Illinois Press, 1991), and <i>Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan</i> , co-authored with Shubha Chaudhuri (Seagull Press, 2007); received several grants for the development of the <i>World Music Navigator</i> , a computerized ethnographic atlas of the early 1990s; Dean, UCLA School of the Arts and Architecture (1996 to 2002); UCLA Executive Vice Chancellor and Provost (2002 to 2006); Interim Director, UCLA Herb Alpert School of Music (2013 to the present).
James Newton Professor (2008)	Flutist, composer (chamber, symphonic, electronic, jazz, ballet, and world music), analysis, jazz history; conductor - Charles Mingus Ensemble	Composer of a <i>St. Matthew Passion</i> (2014), to be premiered at the 2015 Turino Jazz Festival, Italy; composer of a <i>Mass</i> (2007), premiered in Prato, Italy and at Walt Disney Concert Hall (an expanded choral version); top flutist for a record-breaking 23 consecutive years in Downbeat Magazine's International Critics Poll; Music Director, Luckman Jazz Orchestra (2001 to 2006); recipient of Ford Foundation, Guggenheim, National Endowment of the Arts, and Rockefeller Fellowships; compositions performed by the San Francisco Ballet, The Moscow Virtuosi, Jose Limon Dance Company, Dino Saluzzi, Zakir Hussain, Grant Gershon and the Los Angeles Master Chorale, and the Los Angeles Philharmonic New Music Group.
A.J. Racy Professor (1978)	Music of the Middle East; mode; improvisation; ethnomusicological theory; organology; trance-ecstasy; lamentations; Orientalism; Near East Ensemble	Author of <i>Making Music in the Arab World: The Culture and Artistry of Tarab</i> (Cambridge University Press, 2003); a master of many instruments, particularly the <i>nay</i> , a reed-flute, and the <i>buzuq</i> , a long-necked fretted lute; he has performed at major U.S. venues such as Carnegie Hall, the Kennedy Center, and the Hollywood Bowl, and at international venues including the Beiteddine Festival in Lebanon and the Commonwealth Institute in London; he has composed and performed for the Kronos Quartet and the Sacramento Symphony Orchestra; his music has been released on a number of CDs, including three Lyricord albums, <i>Ancient Egypt</i> , <i>Taqasim</i> , and <i>Mystical Legacies</i> .

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Helen Rees Professor (1997)	Music of China; music and politics in East Asia; ritual and tourist music of Yunnan and Sichuan Province, China, focusing on the Naxi ethnic minority and the Han ethnic majority.	Author of <i>Echoes of History: Naxi Music in Modern China</i> (Oxford University Press, 2000), and the edited essay volume <i>Lives in Chinese Music</i> (University of Illinois Press, 2009); co-editor of <i>Understanding Charles Seeger, Pioneer in American Musicology</i> (University of Illinois Press, 1999); active as an interpreter, translator, and presenter for Chinese scholars and musicians visiting the West, most recently for the Amsterdam China Festival (2005) and the Smithsonian Folklife Festival (2007); served as a visiting professor at the Music College of the Yunnan Art Institute in Kunming, China (2008).
Timothy Rice Professor (1987)	Bulgarian and Macedonian folk and traditional music; music cognition, politics and economics of music, musical symbolism, ethnoaesthetics, individual agency in culture; music teaching and learning; theory and method in ethnomusicology.	Author of <i>May it Fill Your Soul: Experiencing Bulgarian Music</i> (University of Chicago Press, 1994), <i>Music in Bulgaria: Experiencing Music, Expressing Culture</i> (Oxford University Press, 2004) and <i>Ethnomusicology: A Very Short Introduction</i> (Oxford University Press, 2014); founding co-editor of the ten-volume <i>Garland Encyclopedia of World Music</i> and co-editor of <i>Volume 8, Europe</i> ; Editor of the journal <i>Ethnomusicology</i> (1981-1984); President, Society for Ethnomusicology (2003-2005); served on the Executive Board of the International Council for Traditional Music (2007-20013); Associate Dean, UCLA School of the Arts and Architecture (2005 to 2008); Director, The UCLA Herb Alpert School of Music (2007 to 2013).
Roger Savage Professor (1991)	Music criticism, aesthetics and politics, hermeneutics and critical theory	Author of <i>Hermeneutics and Music Criticism</i> (Routledge, 2010) and <i>Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy</i> (Garland, 1989); articles in <i>Philosophy Today</i> , <i>Philosophy and Literature</i> , the <i>Journal of French Philosophy</i> , <i>Telos</i> , <i>The European Legacy</i> , the <i>British Journal of Aesthetics</i> , <i>ex tempore</i> , <i>Symposium</i> and <i>Selected Reports in Ethnomusicology</i> ; contributing author to <i>Ricoeur across the Disciplines</i> (Continuum, 2010) and <i>Paul Ricoeur and the Task of Political Philosophy</i> (Lexington, 2012); 2010 Fulbright Scholar, Centre for Irish Studies; National University of Ireland, Galway; 2014 Moore Institute Fellow, NUIG; President, Society for Ricoeur Studies.
Timothy Taylor Professor (2004)	Popular musics, world music, cultural theory, globalization, technology, race, ethnicity, consumption, tourism, and gender.	Author of <i>Global Pop: World Music, World Markets</i> (Routledge, 1997), <i>Strange Sounds: Music, Technology and Culture</i> (Routledge, 2001), <i>Beyond Exoticism: Western Music and the World</i> (Duke, 2007) and <i>Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio</i> , co-edited with Mark Katz and Tony Grajeda (Duke, 2012); recipient of a fellowship from the National Humanities Center, as well as a junior fellowship and the Charles A. Ryskamp Fellowship from the American Council of Learned Societies; he has recently completed a book, <i>The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture</i> , published by the University of Chicago Press.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

2. Department of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Kenny Burrell Professor (without vote) (1995)	Director, Jazz Studies program in Ethnomusicology, and Professor in the Department of Music. Jazz performance, improvisation, composition, and jazz history.	Specialist in jazz performance, improvisation, composition, and jazz history. Guitarist and composer in a variety of musical contexts, including solo, small combo, large ensemble, and symphony orchestra. He is a producer and renowned recording artist, with a discography of 87 albums under his own name, and several hundred with other artists. Recognized as the foremost authority on the music of Duke Ellington. He is co-founder and President Emeritus of the Jazz Heritage Foundation, member of the American Society of Composers, Authors, and Publishers, and a member of the American Guild of Authors and Composers. Holds an honorary doctorate from William Paterson College and a B.M. from Wayne State University.
Lily Chen-Hafteck Professor (2013)	Music Education—specialties in early childhood music and multicultural music education.	Ph.D. from the University of Reading, U.K. Publications/journal articles and book chapters on early childhood music and multicultural music education. On editorial boards of the <i>International Journal of Music Education</i> , <i>Asia-Pacific Journal for Arts Education</i> and <i>Music Education Research International</i> . On the board of the Intl. Society for Music Education; chaired its Young Professionals Focus Group and Early Childhood Commission. Founder and director, <i>Educating the Creative Mind</i> project (NEA). Co-investigator, <i>Advancing Interdisciplinary Research in Singing</i> (AIRS) project (Social Sciences and Humanities Research Council (SSHRC) of Canada).
Vladimir Chernov Professor (2007)	Voice; Advanced vocal technique and coaching.	Mr. Chernov has sung over 40 leading roles and has appeared at nearly every major international theater including the Metropolitan Opera, Los Angeles Opera, Covent Garden, La Scala, Teatro Colon, Paris Opera, Lyric Opera of Chicago, San Francisco Opera and Vienna State Opera, under many of today's great conductors such as Claudio Abbado, Valery Gergiev, James Levine and Seiji Ozawa. Chernov has performed nearly every baritone role in the operatic repertoire, and has made numerous recordings. He sang the role of Giorgio in the world premiere of Daniel Catan's opera <i>Il Postino</i> , with the L.A. Opera in September 2010.
Travis Cross Associate Professor (2013)	Wind Ensemble and Symphonic Band; vocal and instrumental music education	Cross holds D.M.A. and M.M. degrees from Northwestern University, and the B.M. degree <i>cum laude</i> in vocal and instrumental music education from St. Olaf College. In 2004, Cross received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. Cross contributed a chapter to a volume of <i>Composers on Composing for Band</i> . While at Virginia Tech, he received the Albert Lee Sturm Award for Faculty Excellence in the Creative Arts. He also has received an ASCAP Plus Award from the American Society of Composers, Authors & Publishers annually since 2004.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Michael Dean Associate Professor (2004)	Voice; vocal technique and coaching. Vocal Diction and languages for performance.	Chair of the Department of Music 2011 – 2014. Has performed both concert and operatic repertoire, appearing in leading bass-baritone roles with many of the leading opera houses of the U.S. and Europe, and has extensive career experience as a cantata and oratorio soloist. In addition to his onstage career, Michael Dean has gained a national reputation as a voice teacher. He gives master classes throughout the country, has maintained private studios in New York and Boston, and was a member of the faculty of the New England Conservatory. He is also a member of the Voice Faculty of the prestigious Chautauqua Institution.
Inna Faliks Associate Professor (2012)	Piano—multidisciplinary and innovative programming, new music.	Inna Faliks distinguished career has taken her to many of the world's great stages, with thousands of performances with numerous orchestras, in solo appearances, and with conductors such as Leonard Slatkin and Keith Lockhart. She is committed to innovative programming, rarely heard and new music, as well as audience communication and education. She has won many prestigious competitions, including the Hilton Head International Competition and the coveted International Pro Musicis Award 2005. She is the founder and curator of the LMCC award winning series Music/Words – www.musicwordsnyc.com.
Juliana Gondek Professor (1997)	Voice; vocal technique and coaching. Vocal Diction and languages for performance	Adept opera and oratorio singer, whose recordings received Gramophone's Record of the Year and the 2004 Pryderik Prize (the Polish "Grammy"), Gondek has performed widely and her discography includes vocal chamber music on Orion (winner of the Yehudi Menuhin Foundation Prize for a debut recording), as well as numerous National Public Radio and European radio and television live recordings. She is Founder-Director of NAPA Music Festival and Napa Arts Alliance. She holds a Bachelor's degree in violin performance from USC, and a graduate degree in voice. She is in demand as an adjudicator for major voice competitions throughout the country.
Gary Gray Professor (1966)	Clarinet performance and wind chamber music	Gray holds a Master's Degree in Woodwinds from Indiana University. He has many years of experience in teaching, recording and performing worldwide in major venues. His album of solo concerti, recorded with the Royal Philharmonic Orchestra was nominated for a Grammy Award in 1989 in the category of Best Soloist with Orchestra, only the second time in Grammy history that a clarinet album received this nomination. During his career in Hollywood, Gray has recorded film and television scores with such composer/conductors as: John Williams, Jerry Goldsmith, Henry Mancini, Laqlo Schiffrin, James Horner, Shirley Walker, Randy Newman, Christopher Young, Elmer Bernstein and Alf Clausen.
Gordon Henderson Professor (1982)	Marching Band, Vice Chair, and Director of Bands	Henderson directs the Bruin Marching Band and the Varsity Band. In 1993, the Marching Band received the Sudler Trophy, presented each year by the John Philip Sousa Foundation to recognize excellence and innovation. In 2009, Henderson was an adjudicator at the World Music Contest in Kerkrade, Netherlands, and adjudicates other international competitions. Was Assistant Director/Drill Designer for the Olympic All-American College Marching Band performing at the Opening Ceremonies of the 1984 Los Angeles Summer Olympics. Has composed/arranged music for several major motion pictures.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Frank Heuser Associate Professor (1995)	Music Education	Professor Heuser has many years of experience teaching music education at all educational levels from elementary through college. Active as an adjudicator and clinician in Southern California. Research interests include study of motor control issues in musicians, understanding and prevention of performance problems in wind players, and issues surrounding music perception and cognition. Has published in <i>Medical Problems of Performing Artists</i> and the <i>Southeastern Journal of Music Education</i> ; is on the editorial board of the <i>Journal of Music Teacher Education</i> . Ph.D. from the University of Southern California, M.M. from Yale University, and B.A. from California State L.A.
Peter Kazaras Professor (2007)	Director, Opera UCLA. Opera singer, director, producer, teacher.	Kazaras (Harvard College, New York University School of Law) has been the Artistic Director of the Seattle Opera Young Artists Program, and has enjoyed an opera career since 1979. Recently he has had great success as a stage director and teacher. Career highlights include world premieres of new works at venues such as the Metropolitan Opera, Houston Grand Opera, La Scala Milan, Kennedy Center, Vienna State Opera, Dallas Opera, Carnegie Hall, etc.; he performed leading roles in landmark productions at the Seattle Opera with Stephen Wadsworth.
Ian Krouse Professor (1990)	Composition and Theory, Chair, Composition Area	Recipient of the UCLA Distinguished Teaching Award, an AT&T American Encores Grant, opera development grants from the NEA, the Ford and Rockefeller Foundations, and the Atlantic-Richfield Corporation. Won the BMI Award, the Gaudeamus Festival Prize; semi-finalist in the Kennedy Center Friedheim Awards, and finalist in the Barlow Competition and Big Ten Commissioning Project. Has recorded on the Brain, Chandos, Delos, GSP, GHA, Koch, Lisaddell, Naxos, RCM, and Urtext Digital Classics labels. Bachelor of Music degree/Performer's and Composer's Certificates from Indiana University, and M.M. and Doctorate of Music degrees from the University of Southern California.
David Lefkowitz Associate Professor (1994)	Theory and Composition; Researched "meta-theoretical" issues and the internal structure of set-classes, Schoenberg's piano music, music theory pedagogy, and a textbook "Music Theory: Syntax, Function, and Form" to be published soon.	Studied at The Eastman School of Music, Cornell University, and University of Pennsylvania. Has won international acclaim with works performed in more than a dozen countries. Has won such competitions as the Fukui Harp Music Award (twice), the ASCAP Grants to Young Composers Competition, and awards from the National Association of Composers, the Guild of Temple Musicians, Pacific Composers' Forum, Chicago Civic Orchestra, the Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Jens Lindemann Professor (2001)	Trumpet and Brass Ensemble	Recently named "International Brass Personality of the Year" Lindemann has won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate. Trained at the Juilliard School, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument, and has been a prize winner at numerous competitions including the prestigious ARD in Munich, and placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992.
Antonio Lysy Professor (2003)	Cello, string chamber music	Antonio Lysy performs as a soloist in major concert halls worldwide, both as a solo and chamber music artist. Lysy's CD - "Antonio Lysy at the Broad - Music From Argentina," featuring the works of Piazzolla, Golijov, Ginastera, Bragato, and Schifrin. This CD won a Latin Grammy Award 'Best Classical Contemporary Composition' for Pampas, a piece he commissioned from Lalo Schifrin. He has a lengthy discography and regularly sponsors a festival in Tuscany, the annual Incontri in Terra di Siena Chamber Music Festival.
Movses Pogossian Professor (2008)	Violin, chamber music	Pogossian, with degrees from Komitas Conservatory and the Tchaikovsky Conservatory of Music in Moscow, was prize winner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition. He is Artistic Director of the critically acclaimed Diliyan Chamber Music Series. He has premiered over 50 works. He is the recipient of the 2011 Forte Award from Jacaranda, given for outstanding contributions to the promotion of new music and modern music. His discography is extensive, and includes world premiere recordings of Kurtág, Mansurian, Avanesov, Felder, Segerstam and music by Prokofiev and Hindemith.
Walter Ponce Professor (1996)	Piano	Ponce has performed around the world with symphony orchestras, as a soloist, and collaborated with many renowned artists. He has played in concert halls of almost every major city of North and South America, and in Europe, Morocco, Japan, Korea, and China. He has premiered more than 200 works. Born in Bolivia, one of the youngest ever to receive a grant from the Department of State's Fulbright program, which continued for an unprecedented four years. In New York he graduated from Mannes College with a Bachelor of Science degree and from the Juilliard School with Master and Doctor of Musical Arts degrees.
Neal Stulberg Professor (2005)	Director of Orchestral Studies, conductor, Philharmonia and Symphony; Performance Practice.	Stulberg, a graduate of Harvard College, the University of Michigan and the Juilliard School, has led the orchestras of almost every major city in the U.S. Europe, Israel, Russia, and Asia. He received the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize. He is also an acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals as pianist/conductor. He has given premieres of works by Reich, Smirnov, Tower, Schat and van Onna, and has recorded for West German Radio, Donemus, Yarlung Records, Sono Luminus and the Composers Voice label.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Guillaume Sutre Professor (2008)	Violin, head of string chamber music	Sutre entered the Paris Conservatory of Music at 14 and finished his studies at Indiana University. At 18 he won three major awards: 1st prize in the A. Curci International Violin Competition; the International Piano Trio ARD Competition; and the International Chamber Music Competition in South Bend, Indiana. He has performed in all major venues, including concerts with the Ysaye Quartet. His recordings received the highest distinctions internationally. He served on the jury of the 2010 Long-Thibaud International Violin Competition, and in 1994, SACEM awarded him the George Enesco Prize. In 1999 he was named Chevalier of the Order of Arts and Letters by the French government.
Robert Winter Professor (1974)	Music History, art of Listening, performance practice.	Winter's B.A. in Music and his M.F.A. in Piano are from SUNY, Buffalo, and his Ph.D. from the University of Chicago. Fulbright-Hayes and Martha Baird Rockefeller Foundation fellowships funded research on his doctoral work. He received the Otto Kinkeldey Award from the A.M.S., a Guggenheim Fellowship in 1983, and in 1990 the Frances Densmore Prize from the American Musical Instrument Assn. In 1996 he was awarded the Presidential Chair in Music & Interactive Arts at UCLA. Winter is that rare recipient of both of UCLA's two highest awards—the Distinguished Teaching Award in 2006 and the Faculty Research Lectureship in the spring of 2010.

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

3. Department of Musicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Olivia Bloechl Associate Professor (2004)	Research areas include early modern music; Baroque opera; postcolonialism; cultural theory; ethics and politics of music	Author of <i>Native American Song at the Frontiers of Early Modern Music</i> (Cambridge Univ. Press, 2008); co-editor of <i>Rethinking Difference in Music Scholarship</i> (forthcoming); winner of an ACLS Charles A. Ryskamp Research Fellowship
Nina Eidsheim Assistant Professor (2008)	Genre-crossing singer and performer in soNu. Research areas include vocal timbre and vocal; epistemologies and ideologies of the voice in opera, popular music, and music technology; performance studies; cultural, gender, and race studies	Creator of "Mapping the Beat" (sponsored by National Geographic); author of two forthcoming books: <i>Musicology in the Flesh: Contemporary Music as Multi-Sensory Practice</i> , and <i>Measuring Race: Listening to Vocal Timbre and Vocality in African-American Popular Music</i> ; UC Humanities Research Institute co-convenor ("Vocal Matters: Technologies of Self and the Materiality of Voice"; 2011-12); Cornell Society for the Humanities Fellow; Woodrow Wilson Career Enhancement Fellow
Robert Fink Professor (1998)	Research areas include music and culture after 1950; history and analysis of African-American popular music; politics of contemporary art music	Author of <i>Repeating Ourselves</i> (2005); honored by Popular Music Interest Group of the Society for Music Theory (2013); chair of Undergraduate Council (2006-07); chair of Department of Musicology (2009-13); chair of the UCLA Herb Alpert School of Music's Minor in the Music Industry (2013-); visiting professor at Yale University (2006); Fellow at the Stanford Humanities Center (1998-99); President of the US Branch of the International Association for the Study of Popular Music (2013-)
Raymond Knapp Professor (1989) and Department Chair (2006-2009; 2013-present)	Research areas include the symphony; the American musical; musical nationalism; musical allusion; music and identity	Author of four books and co-editor of two others: <i>Brahms and the Challenge of the Symphony</i> (1997), <i>Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs</i> (2003), <i>The American Musical and the Formation of National Identity</i> (2005; winner of the George Jean Nathan Award for Dramatic Criticism), <i>The American Musical and the Performance of Personal Identity</i> (2006), <i>Musical Identities: Essays in Honor of Susan McClary</i> (2008), and <i>The Oxford Handbook of the American Musical</i> (2011); chair of Undergraduate Council (2001-03); chair of General Education Governance Committee (2004-07); chair of Faculty Executive Committee of the College of Letters and Science (2009-11); chair of Department of Musicology (2006-09, 2013-)

Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Elisabeth Le Guin Professor (1997)	Baroque cellist. Research areas include performance practices; creative reconstruction; Boccherini; tonadilla (comic musical theater popular in Madrid from c. 1750-1808)	Founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet; author of <i>Boccherini's Body: an Essay in Carnal Musicology</i> ; winner of American Musicological Society's Alfred Einstein Award (2003) and Noah Greenberg Award (2007); grant support from the ACLS, the UC Presidents' Research Fund, the Institute for International Education (Fulbright program), UCLA's International Institute, and the Program for Cultural Cooperation between Spain and United States Universities
Tamara Levitz Professor (2002)	Research areas include musical modernism in Germany, Cuba, Senegal, and France in the 1920s and 30s; Ferruccio Busoni; John Cage; Igor Stravinsky; and André Gide	Author of <i>Teaching New Classicality: Ferruccio Busoni's Master Class in Composition</i> (1996) and <i>Modernist Mysteries: Perséphone</i> (2012; winner of the American Musicological Society's Otto Kinkeldey Award for best book by an author beyond the early stages of her career); scholar in residence for the Bard Festival on Stravinsky and His World (2013); editor of <i>Stravinsky and His World</i> (2013)
David MacFadyen Professor (2001)	Research areas include Russian poetry; Soviet-era popular song	Author of multiple books on the history of Slavic music, specifically the popular traditions of Russia, Ukraine, and Belarus; oversees an archive of more than half a million compositions from Slavic, Baltic, and Central Asian lands; operates a website (www.farfrommoscow.com) dedicated to daily musical developments across nine time zones: Russia, Ukraine, Belarus, Latvia, Lithuania, and Belarus
Mitchell Morris Associate Professor (1997)	Research areas include music at the fin-de-siècle; Russian and Soviet music; 20th century American music; opera; rock and soul; disco; gay/lesbian studies; musical ethics; ecomusicology	Author of <i>The Persistence of Sentiment: Essays on Pop Music in the 70s</i> ; co-editor of <i>The Oxford Handbook of the American Musical</i> ; opera librettos for <i>Gesualdo: Prince of Madness</i> (2013) and <i>The Dove and the Nightingale</i> (2014); winner of the American Musicological Society's Philip Brett Award (2012)
Jessica Schwartz Assistant Professor (2014)	Research areas include atomic music; music of the Marshall Islands; punk; gender; music in politics; music and disability	Co-founder of the Marshallese Educational Initiative, Inc.; winner of an AMS 50 Dissertation Completion Fellowship; author of <i>Radiation Sounds: Marshallese Music and Nuclear Silences</i> (in preparation); Mellon Postdoctoral Teaching Fellow (2013-14)

Appendix D

Brief bio-sketches for ladder faculty in the
redefined School of the Arts and Architecture

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

1. Department of Architecture & Urban Design

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Fast Forward Urbanism</i> , and is author of <i>The Provisional City and Architecture: The Story of Practice</i> (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 <i>Interrupted Projections</i> (TOTO), <i>Gyroscopic Horizons</i> (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 <i>HyperCities</i> , 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 <i>Digital Cultural Mapping</i> . She served as the President of the Society of Architectural Historians and currently is Assistant Vice Chancellor of Research at UCLA.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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, <i>Kissing Architecture</i> , (Princeton University Press 2011) Lavin is the author of <i>Quatremere de Quincy and the Invention of a Modern Language of Architecture</i> (MIT, 1992), <i>Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture</i> (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 11 th 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 <i>Greg Lynn Form</i> .
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 <i>Archetype Magazine</i> . 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 Fukouka, 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 D. Brief bio-sketches for ladder faculty in the *redefined* School of the Arts and Architecture

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Thom Mayne Distinguished Professor (2000)	Architecture & Urban Design	Thom Mayne is one of the world's leading architects. A UCLA professor since 1992, his distinguished honors include the Pritzker Prize (2005), the Centennial Medal from the American Academy in Rome (2009), the McDowell Medal (2008), the National Design Award from the Cooper Hewitt (2006), the Rome Prize (1987). He was appointed to the President's Committee on the Arts and Humanities in 2009, and honored with the American Institute of Architects /Los Angeles Gold Medal in 2000. Thom Mayne founded Morphosis as an interdisciplinary and collective practice involved in experimental design and research.
Michael Osman Assistant Professor (2008)	Architecture & Urban Design	Michael Osman teaches courses in the history and theory of modern architecture. His scholarship focuses on the technological, environmental and economic aspects of architectural history in the twentieth century. He has received numerous grants and fellowships including the University of California Humanities Research Fellowship (2011), a National Science Foundation Doctoral Research Grant (2006) and a Fulbright Fellowship (2002). An essay on the managerial transformation of concrete is forthcoming in <i>Perspecta 45: Agency</i> (2012) and an analysis of nineteenth century cooling technology in <i>Aggregate: Governing by Design</i> (University of Pittsburgh Press, 2012).
Jason Payne Associate Professor (2008)	Architecture & Urban Design	Jason Payne, a faculty member since 2002, has taught at Rice University, Pratt Institute, Bennington College, and Rensselaer Polytechnic Institute. He has worked as project designer for Reiser + Umemoto Architects and Daniel Libeskind Studio, and co-partners the award winning office Gnuform. With the launch of his new office, Hirsuta, Payne continues to promote a new materialism with a distinctly sensate bias. Informed by intensive research and an experimental approach, his work engages material dynamics in the production of form to create a direct appeal to the senses. Payne teaches option studios, core studios, and technology seminars.
Ben Refuerzo Professor (1992)	Architecture & Urban Design	Ben Refuerzo is principal architectural designer in the firm R-ZARCH and has taught at the University of Texas. He has received numerous awards including an Honor Award from the Society of Architects, three national Progressive Architecture awards, an Architectural Design Association of Collegiate Schools of Architecture award, and two American Institute of Architects awards. His research activity focuses on social, cultural, and behavioral factors as design considerations with applied research focusing on the study of design user needs of oppressed or underrepresented populations.
Heather Roberge Associate Professor (2007) and Associate Vice Chair (2009-present)	Architecture & Urban Design	Heather Roberge, a faculty member since 2002, is a practicing architect and educator in Los Angeles. She is the Director of the undergraduate program in Architectural Studies and teaches graduate courses in design and digital fabrication. She is the founder and principal of 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 <i>A+U</i> , <i>Praxis</i> , <i>Metropolis</i> , <i>I.D.</i> , <i>Japan Esquire</i> , <i>Architectural Record</i> 2, <i>Log</i> , and <i>The New York Times</i> .

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

2. Department of Art

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Jennifer Bolande Professor (2004)	Art: New Genres	30-year survey exhibition <i>Landmarks</i> shown at INOVA in Milwaukee, ICA in Philadelphia, and Luckman Gallery, at Cal State, L.A. Group exhibitions: <i>Skyscraper</i> , Museum of Contemporary Art, Chicago; <i>Mixed Use Manhattan</i> , Museo Nacional Centro de Arte Reina Sofia, Madrid; <i>The Pathos of Things</i> , Carriage Trade, NY; <i>Living Inside the Grid</i> , New Museum of Contemporary Art, NY; <i>Status of Sculpture</i> , Institute of Contemporary Arts, London. Awards: John Simon Guggenheim Foundation, the NY Foundation for the Arts, the Canadian Council on the Arts, and the Andy Warhol Foundation. A monograph, <i>Jennifer Bolande, Landmarks</i> , was published by JRP Ringier in 2012. Work is in numerous permanent public collections.
Barbara Drucker Professor (1983) and Associate Dean (2010-present)	Art: Painting and Drawing	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.
Russell Ferguson Professor (2007)	Art	Chair, UCLA Department of Art (2007-2013), Deputy Director for Exhibitions and Programs, Chief Curator (2001-2007) and Adjunct Curator (2007-present), Hammer Museum-LA. Curated exhibitions: <i>The Undiscovered Country</i> (2004), and solo exhibitions by Larry Johnson (2009), Francis Alijs (2007), Wolfgang Tillmans (2006), Patty Chang (2005), and Christian Marclay (2003). Recently curated <i>Damage Control: Art and Destruction since 1950</i> for the Hirshhorn Museum in Washington (2013). Editor of two collections of critical writing: <i>Discourses: Conversations in Postmodern Art and Culture</i> , and <i>Out There: Marginalization and Contemporary Cultures</i> , MIT Press, and writer on the work of many contemporary artists.
Andrea Fraser Professor (2006)	Art: New Genres	A major retrospective shown at the Ludwig Museum, Cologne, with her receipt of the Wolfgang-Hahn Prize (2013). Other surveys: Kunstverein Hamburg; Kemper Art Museum, Washington University; Carpenter Center, Harvard University. Grants from Art Matters, Inc., the Franklin Furnace Fund for Performance Art, the NY Foundation for the Arts, the National Endowment for the Arts (NEA) and Anonymous Was a Woman. Essays and performance texts in <i>Art in America</i> , <i>Texte zur Kunst</i> , <i>Social Text</i> , <i>Critical Quarterly</i> , and <i>Artforum</i> . Books include <i>Andrea Fraser: Works 1984-2003</i> , Dumont, 2003; <i>Museum Highlights: The Writings of Andrea Fraser</i> , MIT Press, 2005; and <i>Texts, Scripts, Museum</i> , Ludwig, 2013.

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Roger Herman Professor (1985)	Art: Painting and Drawing	Solo exhibitions at Museo del Arte Contemporanea, Mexico City; the LA County Museum of Art; the La Jolla Art Museum; and the San Francisco Art Institute. Group exhibitions at the Museum of Contemporary Art (MOCA), LA; National Gallery of Art, Washington, D.C.; the San Francisco Museum of Modern Art; the American Center, Paris; Walker Art Center, Minneapolis; Art Museum of São Paulo, Brazil; Museum Ludwig, Saarlsruhe, 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.
Mary Kelly Professor (1996)	Art: Interdisciplinary Studio	Retrospectives at Moderna Museet, Stockholm; the Whitworth Art Gallery, Manchester; and the Centre for Contemporary Art, Ujazdowski Castle, Warsaw; solo shows at Museo Universitario de Ciencias y Arte, Mexico City; the Generali Foundation, Vienna; the New Museum of Contemporary Art, NY; the Helsinki City Art Museum; Institute of Contemporary Art, London; and Museum of Modern Art, Oxford. <i>Awards:</i> NEA Visual Arts Fellowship (1989) Anonymous Was a Woman (2013). Honorary Doctor of Arts from the University of Wolverhampton (2004). Published works: <i>Imaging Desire</i> (1996); <i>Mary Kelly</i> (1997); <i>Post-Partum Document</i> (1998); <i>Rereading Post-Partum Document</i> (1999) and <i>Dialogue</i> (2011).
Barbara Kruger Professor (2006)	Art	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 51 st Venice Biennale with the Golden Lion Award for Lifetime Achievement.
Rodney McMillian Assistant Professor (2009)	Art: Sculpture	Recent solo exhibition: Institute of Contemporary Art (ICA), Boston. Group exhibitions include the Whitney Biennial (2008), Whitney Museum of American Art, NY; The California Biennial 2008, Orange County Museum of Art, Newport Beach; <i>Philosophy of Time Travel</i> , Studio Museum in Harlem, NY; <i>Ordinary Culture: Heikes/Helms/McMillian</i> , Walker Art Center, Minneapolis; <i>Painting in Tongues</i> , Museum of Contemporary Art, LA; the traveling exhibition <i>Uncertain States of America</i> , Astrup Fearnley Museum of Art, Oslo; <i>USA Today</i> , Royal Academy of Art, London; <i>Thing: New Sculpture from LA</i> , Hammer Museum, LA; and <i>Frequency</i> , Studio Museum in Harlem, NY.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Catherine Opie Professor (2001)	Art: Photography	Recent exhibition titled <i>Catherine Opie: American Photographer (2008)</i> at the Guggenheim Museum in NY. Solo exhibitions: Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art (MOCA), Chicago; Museum of Contemporary Art, LA. Group exhibitions: <i>Age of Influence</i> , MOCA-Chicago; <i>The American Century: Art and Culture 1900–2000</i> , Whitney Museum of American Art; <i>Defining Eye: Women Photographers of the 20th Century</i> , Hammer Museum, LA; <i>American Art 1975–1995</i> , Whitney Museum; <i>Pictures of Modern Life</i> , École des Beaux Arts, Brussels; <i>Persona</i> , The Renaissance Society, Univ. of Chicago. Recipient of the Julius Shulman Excellence in Photography award in 2013.
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 <i>Le Nouveau Pleinairisme</i> at the Musée national des beaux-arts du Québec; <i>Hilary Lloyd, Janice Kerbel, Silke Otto-Knapp</i> at the Kölischer Kunstverein, Germany; <i>Dance/Draw</i> at the Institute of Contemporary Art, Boston; <i>Watercolour</i> at Tate Britain, London; <i>modern modern</i> at the Chelsea Art Museum, NY; <i>Rendez-Vous Nowhere</i> at the Montehermoso Cultural Center, Spain; the 9th Istanbul Biennial; and <i>The Undiscovered Country</i> at the Hammer Museum, LA.
Hirsch Perlman Professor (2006) and Department Chair (2013-present)	Art: Sculpture	Chair, UCLA Department of Art. Solo exhibitions: Drammens Museum, Norway; Museum of Modern Art, NY; The Renaissance Society, Chicago. Group exhibitions: <i>Nine Lives</i> , Hammer Museum, LA; <i>Strange Days</i> , Museum of Contemporary Art (MOCA), Chicago; 1989 and 2002 Biennial, Whitney Museum of American Art, NY; <i>Aperto</i> , Venice Biennale; <i>Play of the Unsayable: Wittgenstein and the Art of the 20th Century</i> , Wiener Secession, Vienna. Recipient: Augustus Saint-Gaudens Fellowship, two NEA Artists Fellowships, Louis Comfort Tiffany Foundation Grant. Permanent public collections: MOCA, LA; Whitney Museum of American Art, NY; MOCA, Chicago. Writings in Art Journal, Material, ArtUS, and Art Muscle.
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 <i>Documenta X</i> . 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 Contemporanea, Monterrey, Mexico; Stedelijk Museum, Amsterdam, the Netherlands.

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Charles Ray Professor (1982)	Art: Sculpture	Member: American Academy of Arts and Science. Retrospective Kunstmuseum Basel opening June 2014. Solo exhibitions at The Roseum, Center for Contemporary Art, Malmö, Sweden; The Institute of Contemporary Art, London; Kunsthalle, Bern, Switzerland; and the Astrup Fearnley Museet for Moderne Kunst, Oslo. A retrospective survey opened at the Whitney Museum of American Art, NY, in 1998 and toured to the Museum of Contemporary Art (MOCA), LA, and the MOCA, Chicago. Included in five Biennial Exhibitions at the Whitney Museum of American Art; <i>Documenta IX</i> , Kassel, Germany; the Venice Biennale in 1993, 2003 and 2013. Grants: Larry Aldrich Foundation; the NEA; Art Matters, Inc.; Tiffany Foundation.
Adrian Saxe Professor (1975)	Art: Ceramics	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.
James Welling Professor (1995)	Art: Photography	2013 retrospective exhibition <i>James Welling Monograph</i> , Cincinnati Art Museum, Ohio, Hammer Museum in LA, and Fotomuseum Winterthur, Switzerland. Solo exhibitions: the Wadsworth Atheneum in Hartford, CT. Group exhibitions: <i>The Pictures Generation</i> at the Metropolitan Museum of Art in NY; <i>This Will Have Been, Love & Politics in the 1980's</i> , the MCA, Chicago; the 2008 <i>Whitney Biennial</i> , Whitney Museum of American Art, NY; <i>LA 1955-1985</i> , Centre Pompidou, Paris; <i>Tomorrowland</i> , Cal Arts in <i>Moving Pictures</i> , Museum of Modern Art, NY. Publications include: <i>Monograph</i> (2013), <i>Glass House</i> (2011); <i>Light Sources</i> (2011); <i>Flowers</i> (2006); <i>James Welling Photographs 1974-99</i> (2000).
Patty Wickman Professor (1985)	Art: Painting and Drawing	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: <i>IMAGE: A Journal of the Arts and Religion</i> and Edward Lucie Smith's <i>Adam</i> .

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3. Department of Design | Media Arts

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

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Peter Lunenfeld Professor (2008)	Digital humanities, new modes of knowledge formation that go beyond print.	<i>The Digital Dialectic</i> (MIT Press, 1999); <i>Snap to Grid</i> (MIT, 2000); <i>USER</i> (MIT, 2005); <i>Digital _ Humanities</i> (MIT Press, 2012); <i>The Secret War Between Downloading and Uploading: Tales of the Computer as Culture Machine</i> (MIT Press, 2011), winner of the Dorothy Lee Prize for Outstanding Scholarship (2013). Creator and editorial director of the Mediawork project, a pamphlet series for the MIT Press that redefined the relationship between serious academic discourse and graphic design, and between book publishing and the World Wide Web; Fellowship recipient from the Columbia University Institute for Scholars at Reid Hall in Paris, and in the Vectors program at the USC Annenberg Center.
Rebeca Méndez Professor (2003)	Art - Film, Video, Photography, Art installation, Public Art. Design: Brand Identity Design; Book Design	Recipient of the <i>Cooper-Hewitt National Design Award</i> (2012), bestowed by The White House and the Smithsonian Institution; Other awards: City of Los Angeles (C.O.L.A.) Individual Artist Fellowship (2013); California Community Foundation Fellowship (2010). Exhibitions and collections include: San Francisco Museum of Modern Art; Center for Art + Environment, Nevada Museum of Art, Museum of Contemporary Art Oaxaca; Stedelijk Museum, Amsterdam; Cooper-Hewitt, National Design Museum, New York; Denver Art Museum; the Freitag Historical Museum, Hannover; and Museo José Luis Cuevas, Mexico City.
Christian Moeller Professor (2001)	Media Art - urban scale sculpture and installation; public art.	A monograph titled, <i>A Time and Place, Media Architecture</i> , was published by Lars Mueller Publishers, Switzerland in 2004 about his international body of work. Since his move to Los Angeles in 2001, Moeller has worked with great success in the realm of public art in the United States. Awarded best work in the years 2007, 2008, 2010 and 2012 by the Americans for the Arts Year in Review. Works have been exhibited at Schirn Kunsthalle, Frankfurt, Spiral Art Center, Tokyo, Centro Cultural de Belem, Lisbon, Science Museum London, National Taiwan Museum of Fine Arts, ARS Electronica, Linz, Frederieke Taylor Gallery, New York.
Casey Reas Professor (2004)	Media Art	Over one hundred solo and group exhibitions at museums and galleries in the United States, Europe, and Asia; co-author of four books including <i>Processing: A Programming Handbook for Visual Designers and Artists</i> (MIT Press, 2007/2014); work in numerous public and private collections including Pompidou Centre and Victoria and Albert Museum; featured in media including <i>The New York Times</i> , <i>Time Magazine</i> , <i>Los Angeles Times</i> . Recipient of Golden Nica with Ben Fry (2005); Chair of Department of Design Media Arts (2007–2009).
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.

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Eddo Stern Associate Professor (2008)	Media Art - computer software & hardware, game design, live performance, digital video, and kinetic sculpture.	Works exhibited at internationally renowned venues including The Tate Gallery Liverpool, The Sundance Film Festival, The Haifa Museum of Art, Museo Reina Sofia, Electronic Entertainment Expo(E3), MuHKA, The Walker Art Center, The Game Developers Conference, Kunsthalle Düsseldorf, The Institute of Contemporary Art, The New Museum for Contemporary Art, IndieCade, The Rotterdam Film Festival, The Kitchen, The Hammer Museum, Light Industry, ICC Tokyo. Recipient of a Rockefeller Foundation new media fellowship, an emerging fields grant from the Creative Capital Foundation, and a Media Arts stipend from the Edith Russ Foundation.
Victoria Vesna Professor (1999)	Media Art	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.

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4. Department of World Arts & Cultures/Dance

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Reading Dancing</i> , <i>Choreography and Narrative</i> <i>Dances that Describe Themselves</i> , and <i>Choreographing Empathy</i> . Editor of three anthologies, including <i>Choreographing History</i> , <i>Corporealities</i> , <i>Worlding Dance</i> .
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 <i>AMPI</i> and <i>Through Positive Eyes</i>	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 <i>How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS</i> (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 <i>MAKE ART/STOP AIDS</i> 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 <i>Chopsticks & Sneakers</i> , 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.

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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 <i>Native American Testimony: From Prophecy to Present 1492-1992</i> .
Janet O'Shea Associate Professor (2008)	Dance Studies	Author of <i>At Home in the World: Bharata Natyam on the Global Stage</i> , co-editor of the <i>Routledge Dance Studies Reader</i> (second edition), and a member of the editorial review board for the <i>Routledge Online Encyclopedia of Modernism</i> ; 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 <i>African Arts</i> . 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.

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
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.

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
David Delgado Shorter Professor (2008)	Indigenous Studies, Digital Humanities, Religious Studies, Semiotics	Vice Chair of Graduate Affairs since 2009; UCLA Distinguished Teaching Award, 2012-13; Winner of coveted Chicago Prize for Best Book in Folklore for <i>We Will Dance Our Truth: Yaqui History in Yaqui Performances</i> (University of Nebraska Press, 2009); Filmmaker of <i>Lutu Chuktiwa: Cutting the Cord</i> , 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.
Patricia Turner Professor (2013)	Anthropology, American Studies, Black Studies, Folklore	Joint appointment with UCLA World Arts and Cultures/Dance and African American Studies. Currently Dean and Vice Provost for Undergraduate Education at UCLA. Elected president of the Fellows of the American Folklore Society. Notable publications include <i>Ceramic Uncles and Celluloid Mammies: Black Images and Their Influence on Culture</i> , (Anchor Books 1994), named “Outstanding Book” on human rights by the Gustavus Meyers Center for the Study of Human Rights, and also nominated as book of the year by the Women’s Heritage Museum. Published in leading journals (Western Folklore, the Journal of American Folklore, DePaul Law Review, and International Folklore Review).
Christopher Waterman Professor (1996)	Culture and Performance; Anthropology, Ethnomusicology, African Studies, American Studies, Popular Music, Jazz	Dean, UCLA School of the Arts and Architecture (2002-present); Chair, Department of World Arts and Cultures (1997-2002). Recipient of Ethel Curry Distinguished Lectureship in Musicology (U. of Michigan); Class of 1960 Professorship (Williams College); and Robert Trotter Lectureship (College Music Society). 1st Vice-President, Society for Ethnomusicology. Fulbright and Social Science Research Council Fellow. Fellow, Society for the Humanities, Cornell U. Books include <i>Jujú: A Social History and Ethnography of an African Popular Music</i> (U. Chicago Press 1990), finalist for Herskovits Award (1991, African Studies Association); and (with L. Starr) <i>American Popular Music: from Minstrelsy to MP3</i> (Oxford U. Press 2013).
Cheng-Chieh Yu Associate Professor (2001)	Choreographer of dance theater works that explore Asian Diaspora topicality, crisscrossing issues such as gender ascription, social-political perspectives, cultural boundaries, and hybridity	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

Appendix E

Summary of Current Endowments Listed by Department

Summary of endowments listed by departments and units proposed to transfer to the new Herb Alpert School of Music

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Ethnomusicology	\$2,311,962	\$102,389	\$253,762	\$11,511	\$1,531,074	\$69,450	\$4,096,798	\$183,350
Music	\$7,707,522	\$293,024	\$254,176	\$11,529	\$2,570,369	\$116,592	\$10,532,067	\$421,146
Musicology	\$266,735	\$10,278	\$452,617	\$20,531	\$-	\$-	\$719,352	\$30,809
Herb Alpert School of Music	\$-	\$-	\$32,118,361	\$1,456,896	\$-	\$-	\$32,118,361	\$1,456,896
Dean's Office (for Music)	\$1,142,531	\$38,604	\$281,178	\$12,754	\$-	\$-	\$1,423,709	\$51,358
Totals	\$11,428,750	\$444,296	\$33,360,094	\$1,513,221	\$4,101,443	\$186,042	\$48,890,287	\$2,143,559*

* 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%.

Summary of endowments listed by department and units that will remain in the *redefined* School of the Arts and Architecture

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Architecture & Urban Design	\$1,720,193	\$60,552	\$667,970	\$29,179	\$3,843,753	\$136,081	\$6,231,916	\$225,811
Art	\$3,454,786	\$86,718	\$1,299,821	\$58,960	\$73,370	\$3,328	\$4,827,977	\$149,006
Design Media Arts	\$174,241	\$7,904	\$-	\$-	\$-	\$-	\$174,241	\$7,904
World Arts & Cultures/ Dance	\$178,804	\$8,111	\$-	\$-	\$600,161	\$26,837	\$778,966	\$34,948
SOAA Dean's Office	\$4,809,606	\$198,987	\$1,647,843	\$74,747	\$4,870,931	\$164,579	\$11,328,380	\$438,313
Totals	\$10,337,630	\$362,271	\$3,615,633	\$162,885	\$9,388,216	\$330,825	\$23,341,479	\$855,981*

* 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.