

University of Virginia

VIRGINIA 2020

Fine and Performing Arts
Commission Report

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**Further information about the Fine and Performing Arts Commission
and its activities can be found on its Website:**

<http://www.virginia.edu/virginia2020/finearts/finearts-docs1.htm>

You see I am an enthusiast on the subject of the arts.
–Thomas Jefferson

Without art, the crudeness of reality would make the world unbearable.
–George Bernard Shaw

Introduction: Creating a Place Where the Arts Will Thrive

Fulfilling the recommendations of the Virginia 2020 Fine and Performing Arts Commission will bring about a major cultural transformation at the University of Virginia, enabling the arts to achieve the national prominence of the University's most recognized centers of excellence. The transformation will enrich the experience of students and faculty, expand the cultural resources for the entire University and surrounding community, and develop the physical environments in which the arts are created and performed. It will add a critically important dimension to UVa's character and greatly enhance the University's relationships with the public as well as its ability to shape and enrich our national discourse and our national culture.

The commission's work has been guided by the following broad principles:

- The arts are fundamental to a civilized society and an essential element of what it means to be an educated person.
- To be a truly first-rate institution, the University must have strong programs in the arts and create physical environments in which the arts can thrive.
- The arts provide a valuable link between the University and key publics—including the local community, visitors from around the country and abroad, and alumni and friends of the institution.
- The arts are an important component of the quality of life in the University community.
- The arts are an effective conduit to the appreciation and understanding of diverse peoples of the world.

This transformation will produce abundant benefits. Our students will have greater opportunities to develop their aural and visual sensibilities, their understanding of artistic achievements of the past, and their appreciation of world cultures. Making the arts not just a part of their coursework but a part of their lives will permit them to see the world in new and complex ways and give them continual pleasure in seeking out and recognizing works of art that have true merit.

For students making the arts their life's work, this new environment will enable them to discover and refine their talents, guided by faculty who are themselves deeply involved in the creative process. As they pursue their artistic training, students will be encouraged to explore the array of academic subjects that only an institution of UVa's breadth and stature can provide.

For faculty, the University will offer the time, tools, and facilities necessary to produce art and scholarship of the highest order. Faculty will also have the opportunity to teach exceptionally gifted students whose creativity is matched by an intellectual depth that informs their work.

There are also purely practical reasons to improve the University's fine and performing arts programs. The arts play an increasingly significant role in our economy, especially in the entertainment field and in the Internet-based "new economy." A high level of visual and aural literacy will enhance our graduates' ability to succeed in this competitive arena. The arts are also an effective vehicle for economic development. When urban planners and business leaders undertake efforts to revitalize distressed areas of inner cities, a common strategy is to send in the arts. Studios, museums, galleries, and concert venues serve as magnets for new publics and new businesses. From Tribeca in New York to the Warehouse District of New Orleans, the arts are helping to bring aging urban areas back to economic health.

Likewise, strengthening the arts at the University can be of significant economic benefit to the economy of the Charlottesville area and will help bridge gaps and ease tensions that naturally occur between UVa and its neighbors. Furthermore, an engaging arts scene will help the University continue to attract first-rate students, faculty, and staff.¹

¹ The following table of on-Grounds arts events and attendance estimates for 1999-2000 illustrates an active cultural scene. More details are available from Bill Sublette at the University Development Office, 804-924-1057 or ws5a@cms.mail.virginia.edu.

<i>Total Number of Arts Groups</i>	52
Student Organizations	44
University Departments	8
<i>Total Number of Arts Events/Performances</i>	805
Student Arts Events/Performances, 1999-2000	453
Departmental Events/Performances, 1999-2000	352
<i>Total Number of Attendees for 1999-2000</i>	178,138
Student Arts Events/Performances Attendees	82,829
Departmental Arts Events/Performances Attendees	95,309

The Commission's Recommendations

In the course of its work, the commission studied a number of arts programs around the country to find specific elements worth emulating. These programs are compared in **Appendix A: Benchmarking**. While learning from others, the commission's major objective is to establish the University's own identity in the arts by developing and strengthening programs that reflect UVa's core mission and values. These values can be stated as follows:

- In addition to professional training, arts students should receive a broad liberal arts curriculum so as to benefit from the academic and intellectual breadth of the University experience.
- The arts departments should remain in the College and Graduate School of Arts & Sciences to ensure that the arts are truly a part of the academic life of the University and to foster collaboration between the arts and other programs.
- Programs in the arts require flexible approaches to teaching, ranging from one-on-one instruction to larger classes. Further, arts programs combine academic study with specialized training. These features must be recognized both in staffing our arts programs and in planning their physical environs.
- The creation of new work is a fundamental aspect of the arts programs at the University.
- Study of the arts at UVa must reach beyond the European tradition to embrace multiple and diverse cultures. Through the arts, students will come to appreciate diverse peoples of the world, thereby transforming their lives.
- Our arts programs must help the University fulfill its commitment to serving the educational, cultural, and economic needs of the community and the nation.

Keeping such principles in mind, the commission recommends the following actions to raise the quality and visibility of the University's arts programs:

Recommendation 1:

Expand and improve the University's facilities for the arts, and provide students and faculty with the tools they need to create outstanding work, including works in digital media and other new technologies.

(Estimated funds needed to meet these recommendations: \$197.11 million)

New and Expanded Facilities

At this University, above all others, we are keenly aware of the power of physical space to enrich the academic and student-life experience. The substandard facilities in which the arts programs are now housed make a resounding statement to students, faculty, and especially potential applicants: The arts are not valued at the University of Virginia. If UVa is sincere about its desire to become nationally eminent in the arts, it must make a new statement to the greater arts community. It must express in bricks and mortar its intent to bring the arts to the level of other centers of excellence on Grounds—the School of Law, the Darden School, and athletics, for example.

This is not putting the cart before the horse. It will be impossible to build strong programs within the current physical framework. Talented students and faculty, no matter what other incentives we offer to bring them here, will always feel like second-class citizens if they are forced to work under the conditions now provided. Drama faculty are three to an office, art history faculty must work in trailers, the University Art Museum can exhibit less than four percent of its collection at any one time, and the director of the Virginia Film Festival must work in a former janitor's closet. In the School of Architecture, seventy professors occupy a building designed thirty years ago for a faculty of ten. The miserably dilapidated offices and classrooms of Fayerweather Hall, the makeshift studios in Brooks Hall, the severely limited practice and performance spaces in Old Cabell Hall, the crowded shops and faculty offices in the Drama Building—all cast a pall over the arts at the University.

The commission applauds the decisive steps the University is taking to remedy these conditions and to create the Arts Grounds on and around the Carr's Hill area. (For more details, see **Appendix C: Master Plan for the Arts Precinct.**) Progress is being made on several fronts. From state and private sources, planning funds are now available for every project envisioned for the Arts Grounds. The General Assembly has appropriated \$9 million for a new studio art building, and a major fund-raising effort is being mounted to secure support for other facilities in the plan.

Until we provide adequate rehearsal and performance spaces for musicians, until young sculptors and painters have a healthy environment in which to work, and until there is a place where dancers can practice and perform without injury, the University can never hope to become an equal with the nation's most respected arts programs. But building the Arts Grounds will do more than remedy current conditions. It will create a lively new center of University life where students and faculty cross paths with members of the community and with visitors who come to Charlottesville not just to tour its historic sites but also to sample the cultural attractions for which UVa will become known. Moreover, by bringing all the University's arts programs into the same vicinity, the Arts Grounds will foster artistic and academic collaboration, which will be key to the University's ability to make new and distinct contributions to the arts.

Another pressing need, and one yet to be addressed in the Master Plan, is performance and rehearsal space for extracurricular arts organizations, such as dance clubs, the First-Year Players, the Virginia Gentlemen, and the seventeen other student-led a cappella ensembles. We must work to meet this need.

Tools for Creativity

The advent of the microchip has brought a vast assortment of new media to the artist's palette. In the Virginia Center for Computer Music, students have a rich environment for creating new works using the most recent technologies. In the library's media center, digital systems are used to produce and edit videos. In the studio art program, faculty and students are using computers, scanners, and archival inkjet printers to stretch the boundaries of the printmaker's art. Photo manipulation programs are opening new creative horizons for photographers. For architects and set designers, the computer has become an essential tool for modeling design concepts. In drama, computers are programmed to control complex changes in scenery and stage lighting. And in the exhibition of art, computers and other electronic equipment are used to display works encompassing new media.

To enable our artists in all fields to work at the forefront of their disciplines, it is vital to give them access to the most advanced digital media. This will be especially important to realize the enormous potential of the Digital Arts Initiative (see **Appendix F: Digital Arts Initiative**), which will draw on a wide range of disciplines to develop teaching, research, and creative projects using new media.

At the same time, the University must ensure that its artists have access to more time-honored tools: professional-quality musical instruments, safe and well-equipped shops and studios, and first-rate library collections and services. In addition to helping artists produce superior work, the high quality of equipment and services will send a strong message to prospective students and faculty that the University is dedicated to excellence in the arts. This is vital to maintaining a competitive edge in our effort to bring talented women and men into our community.

Recommendation 2:

Give departments the faculty they need to meet a greater share of student demand for courses in the arts, to collaborate across disciplines, to foster professional development, and to strengthen their programs. Also, give the arts libraries and the University Art Museum the human resources necessary to achieve and sustain excellence.

(Estimated funds needed to meet these recommendations: \$2.34 million in annual support; \$33.7 million in endowment)

Meet the Demand for Courses

Arts programs require a range of teaching styles and patterns. Some aspects are best taught one-on-one, on the apprentice/master model; others can be taught in large groups. We need to staff programs in ways that enable more students to participate. With the faculty and facilities now available, many students wishing to take courses in the arts are turned away. Just in the spring semester of 2000, nearly 1,400 students were denied entry into the introductory courses offered in art history, studio art, music, drama, and creative writing.

Since the arts are such a vital part of the enrichment that comes with a college education, the University has an obligation to strengthen its capacity to meet student demand for arts

courses. Increasing class sizes would diminish the quality of instruction, and increasing teaching loads would place an unfair burden on faculty who are expected not only to teach but also to be productive artists and scholars.

At its highest level, the creation of art forces students to think critically, to take risks, and to confront themes and ideas of profound importance. Often, in the process of taking an introductory art course, our students discover talents and interests that were previously unknown to them. More of our students deserve to benefit from such a fulfilling experience, one which will enable them to derive meaning and joy from the arts for the rest of their lives. If the University is committed to producing women and men who will make significant contributions to our society and to our culture, it must provide sufficient opportunities for students to explore and understand the creative process.

Collaborate across Disciplines

The boundaries between art forms are becoming increasingly blurred, and the walls between our arts departments should likewise be permeable and transparent. One of the great benefits of the work of the commission has been to bring members of the University's arts faculties together in unprecedented ways and engender increased interest in collaboration across disciplines. Faculty are envisioning courses and projects that combine such elements as music, dance, and modern media, or poetry, theatre, and the visual arts. They are also looking at collaborations beyond the arts—e.g., bringing specialists in music, anthropology, and religious studies together to shed new light on world cultures.

Interdisciplinary collaboration, however, requires time and coordination. As they stand now, the University's arts programs are stretched beyond capacity. Beyond meeting student demand for arts courses and accommodating the proposed arts requirement, another compelling reason to enlarge our faculty and facilities in the arts is to foster the innovative melding of art forms. This will enable student and faculty artists to venture onto new creative terrain and to produce work of startling freshness and originality.

An interdisciplinary task force appointed by the commission has developed an imaginative proposal calling for the creation of Arts Seminars (see **Appendix G**). Modeled after the University Seminars, in which entering students have the opportunity to take courses from our most distinguished scholars, the Arts Seminars will bring in faculty from all of the arts departments and from other fields to examine topics from multiple perspectives. Each seminar will culminate in a creative project involving a combination of art forms. An interdisciplinary arts lecture series also is being planned.

Working in the Profession

Both in the performing and the visual arts, artists on the faculty are not only educators but productive participants in the profession. The University must foster the faculty's engagement in the creative world. When musicians or composers have the chance to collaborate with professional ensembles, when designers or directors are invited to work on a Broadway-bound production, or when painters or sculptors are given a major commission, our arts faculty must have sufficient flexibility in their teaching schedules to pursue these ventures. Such opportunities are vital to professional development, and we must give faculty the chance to capitalize on them if we are to attract and retain artists of the highest caliber.

Moreover, faculty participation in the profession raises the national visibility of the University's arts programs and demonstrates to the arts community that UVa has an extraordinary reservoir of talent and ability.

Expand the Guest Artist Programs

The University's arts faculty includes creative and energetic women and men who are both gifted teachers and highly productive artists. To complement their work, it is important to bring in guest artists who can add a creative edge to our departments. Whether they are on Grounds for a few weeks, a full semester, or a full academic year, distinguished guest artists bring fresh perspectives to our departments and, through lectures and workshops, expose students to new directions in their disciplines.

Though the University's setting offers many charms, Charlottesville is far removed from the world's major arts centers. This makes it all the more important that we be able to bring in composers, musicians, painters, sculptors, photographers, actors, designers, dancers, filmmakers, and other artists who are setting the pace in their specialties.

Over the past several years, the Office of the Vice President and Provost has provided funding for guest artists. This support should be sustained and expanded, and the University should continue its efforts to raise funds for endowed guest artist positions.

The Need for Endowed Professorships

The quality of the University's arts programs can be no greater than that of their faculties. Across Grounds, UVa's most distinguished schools and programs have recruited and retained excellent faculty by awarding endowed professorships to eminent scholars. More of such resources must be made available to the University's arts departments, which currently have only two faculty members in endowed chairs.

In addition to increasing the faculty member's compensation, a named, endowed professorship sends a powerful signal to the academic world that the chairholder is a highly esteemed member of the University community and a leader in his or her field. In its ongoing development efforts, UVa must seek donor support for endowed chairs in the arts or for undesignated chairs that the dean can use as needed to strengthen the arts faculty.

In the departments of History and English, roughly one in five faculty members holds an endowed chair. In the Department of Spanish, Italian, and Portuguese, nearly one in three faculty members has been awarded an endowed professorship. To bring the University's arts departments to the level of such highly ranked programs, we must create endowed chairs for recruiting and retaining distinguished faculty.

Staffing the Libraries and the Museum

The Fiske Kimball Fine Arts Library and the Music Library support teaching and research on art, architecture, music, drama, and other fields. Similarly, the Bayly Art Museum enriches the study of the arts and the humanities and plays a prominent role in the cultural life of the community.

As part of the proposed Arts Grounds, the University intends to consolidate the collections and services of the fine arts and music libraries. Plans also call for an instructional effort that will give students and faculty the skills necessary to locate, evaluate, and synthesize the information resources they need—including books, journals, reference materials, musical scores, compact discs, audio and video materials, slides, digital resources, and databases. As the University's arts programs grow and improve, the comprehensive arts library must keep pace. This will require enlarging a staff of professionals familiar with all library media and how best to make them accessible to students, faculty, and the public.

Yet, even with the best of libraries, there is no substitute for studying works of art first-hand. With its collections of ethnographic art, Old Master prints, art from the Age of Jefferson, Asian Art, and art from the twentieth century, the University Art Museum provides a window on the art of diverse cultures from ancient times to the present. The museum is planning a new facility that will allow it to increase the depth and breadth of its exhibition, educational, and outreach programs and to conserve the works in its collections. The museum also will need to enlarge its professional staff to manage these expanded activities.

Other Arts Presenters

The Heritage Repertory Theatre, with its summer-long season, offers students and faculty the opportunity to work with a professional company; likewise, the Virginia Film Festival brings students and faculty in contact with professionals in the film industry. The Festival has been especially effective at forging ties between the University and alumni working in film and television, including producers, special effects artists, screenwriters, independent filmmakers, and actors (see **Appendix A: Benchmarking**, for a comparison of the Virginia and Telluride festivals).

The Music Department, which presents more than 100 concerts per year, urgently requires production and technical staffing. These programs, which include performances by curricular and non-curricular groups and by outstanding guest artists, give our students professional level experiences, assist in community outreach, and create a vibrant musical scene at the University. We must provide the human resources—actors, designers, technicians, managers, and support staff—to ensure that these programs continue to enrich the cultural life of the University, the community, and beyond.

Recommendation 3:

As part of an aggressive and sustained effort to recruit students who have exceptional artistic talent as well as sound academic credentials, give greater weight to artistic ability in the admissions process. Also, to meet the needs of existing and proposed graduate programs in the arts, acquire the means to recruit superb graduate students.

(Estimated funds needed to meet these recommendations: \$100,000 in annual support; \$41 million in endowment)

Undergraduate Recruitment

The University's arts programs can only be as strong as the students they attract. The commission believes that the current admissions process makes it difficult for some artistically gifted high school students to qualify for entry into the University. We find that students who have exceptional talent often must choose between refining their artistic gifts and taking advanced placement courses in every subject. If they choose the former, they are at a disadvantage when considered for admission, even though they may have the academic ability to succeed at UVa. Moreover, because the University has never been known for its arts programs, talented high school students may be unaware of the many opportunities for studying the arts here.

To address these issues, the commission recommends the following:

- A. The University should create a scholarship program to attract and support undergraduates with extraordinary artistic ability. Achieving national distinction and visibility in the arts will not happen overnight. In the interim, arts scholarships will enable UVa to compete with well-established programs for students who possess artistic talent as well as sound academic credentials. Like the Jefferson Scholarships, the University's arts scholarships could be endowed and named by individual donors.
- B. The Office of Admissions should give special consideration to candidates with artistic talent, especially those recommended by the arts departments. It may be necessary to weigh such factors as SAT scores, AP credits, and class rank differently for such applicants to ensure that the University is enrolling not only the brightest students but also the most talented.
- C. Of the 2,930 students in each first-year class, the Office of Admissions should strive to attract roughly three percent who have demonstrated ability in the arts. This would bring about eighty gifted young artists into the University each year. These new students can be apportioned to art, music, drama, and dance (once a program is established).
- D. Each year, the Office of Admissions should obtain a list compiled by the College Board that identifies students who are interested in the arts. These students should be sent promotional materials describing the arts programs available at the University, and the Office of Admissions should be given the staff and the resources necessary to follow up with those who respond favorably.
- E. Each department in the arts should expand its efforts to identify and attract talented students, and each department should be provided travel funds and staff to help manage this process. This would allow faculty to visit high schools with the best arts programs and to recruit students who have both artistic talent and solid academic ability.
- F. The University should establish an honors program for exceptional students in the arts modeled after elements of the Rodman Scholars Program in Engineering and

the Echols Scholars Program in the College. Participants in the program will be selected from the entering class based on their superior artistic talent and their capacity to contribute to the cultural life of the University community. The honors program represents an attractive naming opportunity for a major donor to the arts at UVa.

Graduate Student Recruitment

As in many other areas of the University, there is a dire need in the arts for more graduate fellowships, including travel fellowships. If we intend to compete with the nation's best arts programs for the brightest and most talented graduate students, our arts departments must be able to match the generous levels of graduate support many of these programs can provide. The point was delivered strongly during the commission's retreat (see **Appendix H: The Work of the Commission**) that graduate students are attracted not only by the reputation of a program but also by the available funding.

First-rate graduate students enhance our programs in many ways:

- They enable our faculty to train the next generation of artists and scholars.
- They offer mentoring and assistance to undergraduates through their discussion sections and small tutorials, given in conjunction with faculty-led courses.
- They can be of invaluable assistance to faculty in their scholarship and in their artistic projects.
- They are a source of new ideas that help to spark creativity in our departments.

Increased fellowship support will be critically important to graduate programs in the arts, including the M.F.A program in drama, the English department's M.F.A. program in creative writing, the Ph.D. program in art history, and the new Ph.D. program in music. Fellowships also will be essential for proposed programs, such as a new M.F.A. program in studio art, an M.A. program in critical studies, and an M.F.A. program in theatre directing.

Travel fellowships are needed to enable graduate students to present their work at national conferences and to allow them to conduct research or pursue creative projects wherever necessary in the U.S. or abroad. Although our library holdings rank among the top twenty-five in North America, graduate students often must examine works of art and architecture, manuscripts, or other primary source materials first-hand. For artists and designers at the graduate level, travel fellowships will afford opportunities to pursue projects outside the University and to work with theatre companies, musical ensembles, or other professionals in the arts around the world.

Recommendation 4:

Establish an undergraduate program in dance; launch the Digital Arts Initiative; create new graduate programs that will enrich the study, performance, and creation of the arts at the University; and establish new Centers of Excellence in the School of Architecture.

(Estimated funds needed to meet these recommendations: \$310,000 in annual support; \$8 million in endowment; \$100,000 for Digital Arts laboratory)

A Program in Dance and Movement Studies

The absence of dance in the arts curriculum is one of the University's most glaring deficiencies. Currently more than 350 students are studying dance in makeshift spaces without faculty instruction. UVa should create faculty positions for a program in dance and movement studies, which would encompass ballet, jazz, tap, modern dance, choreography, and the dance of world cultures. Initially, members of the dance faculty could be housed in the drama department or could hold joint appointments in drama and music, but it is conceivable that in time they could form a new department. They will be instrumental in developing the collaborative teaching and creative initiatives envisioned by the commission, and they will foster cross-cultural explorations that will greatly enrich the arts at the University. (See **Appendix E: Proposal for a Program in Dance and Movement Studies**.)

At present there are no facilities available to support a dance program at UVa. As the Arts Grounds are developed, the University must install stages and rehearsal rooms with sprung floors to enable dancers to perform and rehearse without injury.

The Digital Arts Initiative

Through both research and curriculum development, this initiative promises to transform the role of digital arts at the University and beyond. Drawing on a wide range of disciplines, the Digital Arts Initiative will focus on such topics as immersive environments, interactive dance controllers, and the study of virtualized environments. (For more details and cost estimates, see **Appendix F: Digital Arts Initiative**.)

New Graduate Programs

New and proposed graduate programs in key areas will make a profound impact on the arts at the University. Each year they will bring in new cohorts of talented artists and scholars who will infuse fresh ideas into our departments and provide invaluable assistance to faculty in their teaching, research, and creative endeavors. As they pursue successful artistic and academic careers, alumni of these programs will help to raise the visibility and stature of the arts at UVa.

Discussed in more detail elsewhere in the report (see **Appendix D: Missions and Goals**), these programs include the new Ph.D. program in music, a proposed M.F.A. in studio art, a proposed interdisciplinary M.A. program in critical studies, and a proposed M.F.A. in theatrical directing.

Other New Programs

In their long-range goals, the departments also envision a number of new courses and concentrations. Among these are a new program in museum studies, interdisciplinary programs in musical theatre and opera, courses in new areas of ethnomusicology, and a new art history course in modern culture. In the School of Architecture, plans call for establishing Centers of Excellence in the areas of technology, international programs, environmental mediation, and urbanism.

Recommendation 5:

Develop new and effective communications vehicles to promote the University's arts programs to the community, to peer institutions, to alumni and friends, to current and potential donors, and to prospective students, especially in the Commonwealth.

(Estimated funds needed to meet these recommendations \$200,000 in annual support)

The University should promote its arts programs widely, ensuring that its artistic achievements gain the public visibility they deserve, especially in the surrounding community and among the people of Virginia.

At the urging of the commission, the University is already taking steps to fulfill this goal. A full-time arts communications officer has been added to the Office of News Services. In addition to helping promote the University's arts programs to local, state, and national media, this person is helping the departments of art, music, and drama achieve consistency and timeliness in their communications with alumni and friends. The new staff member is also collaborating with the director of communications for Arts & Sciences to publish a yearly supplement to the Arts & Sciences alumni magazine devoted to the arts.

In the Office of University Development, new communications vehicles are being developed to support the Arts Grounds campaign, and a comprehensive mailing list of all arts alumni and donors has been compiled. The University's Webmaster maintains an excellent Website (www.virginia.edu/arts/html) on upcoming arts events.

However, more needs to be done. The commission recommends that the University provide staffing and funding for a new publication—either a magazine or a high-quality newsletter—devoted to the arts. In addition to being sent to alumni and friends of the University's arts programs and to current and prospective benefactors, the magazine will be circulated among arts programs at other institutions to raise awareness among our peers and among prospective graduate students that the arts at Virginia are making great strides. To support efforts to recruit talented undergraduates, the publication also will be mailed to all high schools in Virginia and to high schools outside the Commonwealth that have recognized strengths in the arts. Other student-recruiting materials, including posters and brochures, need to be created and distributed, and the Website welcoming potential applicants should include links to a lively and inviting page on opportunities to study the arts at UVa.

Bringing About a Cultural Transformation at the University of Virginia

- By 2020, mention of the University of Virginia will call to mind the arts as one of our great strengths, and the quality of our programs will make UVa a top choice among schools.
- By 2020, the University will be a model of interdisciplinary collaboration in the arts, a leader in the study of world cultures, a pioneer in the use of new technology for creative expression and research, and one of the nation's most productive and innovative sources of new works.
- By 2020, the University will be regarded as an important arts destination. Visitors will come to Charlottesville not only to tour Monticello and the Lawn but also to sample UVa's cultural riches.
- By 2020, the University will be known far and wide for its flourishing arts scene, whose attractions will yield significant cultural and economic benefits for both UVa and the surrounding community.

To ensure that its work continues, the commission proposes the appointment of a University-wide Committee for the Arts. Comprising faculty and student members, the committee will foster the development of interdisciplinary programs and encourage continued communication not only within the arts departments but among the arts and other schools and departments around the Grounds. The committee also can help to coordinate student arts activities, such as those presented by University Union.

Over the past twenty months, there has been swift and exhilarating movement toward transforming the cultural life of this University. Each of our arts programs has developed clear-cut goals for the future and, working with the commission, they have jointly crafted an overarching vision for creating a thriving arts scene at UVa. We must sustain that momentum and make clear to our state legislators, to our current and prospective benefactors, and to our other publics that investment in the arts at the University will reap abundant benefits for the institution, for the community, and for the Commonwealth.

Members of the Fine and Performing Arts Commission

Mr. Robert Chapel, Chair

Professor, Department of Drama

Ms. Hilary Alger, Associate Director of Development

Ms. Samantha Beer, Graduate Student, McIntire Department of Music

Ms. Nancy Brockman, Executive Director, Piedmont Council of the Arts

Ms. Marcia Day Childress, Assistant Professor of Medical Education, School of Medicine

Mr. Julian W. Connolly, Professor, Department of Slavic Languages and Literatures

Mr. James Cooper, Commonwealth Professor, Curry School of Education

Mr. Wayne Cozart, Associate Director of Alumni Affairs, Alumni Association

Ms. Johanna Drucker, Chair, Media Studies Program, English Language and Literature Department

Mr. Dean Dass, Studio Chair, Department of Art

Ms. Angela Davis, Associate Dean of Students, Residence Life

Mr. Ed Davis, Professor, Darden School of Business

Ms. Lisa Lear DeBessonnet, Second-Year Echols and Jefferson Scholar

Ms. Jane Ford, News Officer, Chair of Fine and Performing Arts

Ms. Joan Fry, Special Assistant to the President, Office of the President

Mr. LaVahn Hoh, Professor, Department of Drama

Ms. Shona Hunter, Undergraduate Student and President, University Dance Club

Ms. Judith Kinnard, Chair, Department of Architecture

Mr. Johnny Lee, Student in School of Engineering and Applied Sciences

Ms. Phyllis Leffler, Director, Institute for Public History

Ms. Marita McClymonds, Associate Professor, McIntire Department of Music

Mr. Yvi Nguyen, Undergraduate Student, Vice-President, "Campaign for Dance"

Ms. Jane Penner, Librarian, Music Library

Ms. Clorisa Phillips, Special Projects Director, Office of the Provost

Mr. Adam Popp, Arts Representative, UVa Student Council

Mr. Danny Reid, Student in College of Arts & Sciences

Mr. Jack Robertson, Librarian, Fiske-Kimball Fine Arts Library

Mr. George Sampson, Director of Development for the Arts, Office of
Development

Mr. James Scales, Assistant to the Chair, Department of Drama

Ms. Judith Shatin, William R. Kenan, Jr. Professor and Chair., McIntire
Department of Music

Ms. Lisa R. Spaar, English Language & Literature Department

Mr. Bill Sublette, Director of Development Communications, University
Development Office

Ms. Beth Sutton, Community Representative, Charlottesville

Mr. Susan Wheeler, Director of Development, Bayly Art Museum

Estimated Costs of Fulfilling the Commission's Recommendations

1. ***Expand and improve the University's facilities for the arts, and provide students and faculty with the tools they need to create outstanding work, including works in digital media and other new technologies.***

Estimated costs are: \$197.11 million

- **193.4 million for new and expanded facilities**

Projects Included in the Master Plan for the Arts Precinct

Visual Arts

Fayerweather Hall Renovation	4.6 million
Studio Art Building Phase 2 ¹	9.0 million
Art Museum Phase 1	20.0 million
Art Museum Phase 2	12.0 million
Architecture School Addition	6.0 million

Performing Arts

Music Building	25.0 million
Drama Building Expansion	14.0 million
Performing Arts Center	40.0 million
Arts Library with Café	22.0 million
Parking	10.8 million

Landscaping, Infrastructure, & Parking

Central Plaza and Amphitheater, Landscaping, Lighting	4.0 million
Bridge over Railway Tracks and Groundswalk in Precinct	3.5 million
Campbell Hall Chiller and Other Chillers	6.0 million
Landscaping by Performing Arts Center	2.0 million
Site Preparation and other Costs	4.5 million

Items Not Addressed in the Master Plan²

Student Performance/Lecture Space	6.0 million
Bayly Building Renovation	4.0 million

SUBTOTAL 193.4 million

Note: The above estimates are rough estimates that are not yet substantiated by detailed, professional cost estimates. These are project costs (construction plus related costs), which do not include the funds necessary to operate and maintain the facilities over time.

¹ Not included in the \$193.4 million estimate is the \$9 million already appropriate by the Commonwealth of Virginia for Phase I of a Studio Art building.

² The commission recommends that these two items be addressed in the University's planning process for the precinct.

▪ **\$ 3.71 million for tools for creativity**

<u>Music</u>	
Pipe Organ	1.1 million
Two grand pianos	0.1 million
Other instruments	0.1 million
Recording Studio (Equipment)	0.06 million
 <u>Drama</u>	
Renovation of Culbreth Stage/Hydro/Helms Dimmers	0.55 million
 <u>Art History</u>	
Digital Projectors and Digital Consoles	0.2 million
 <u>Studio Art</u>	
Studio Art Equipment	0.2 million
 <u>University Art Museum</u>	
Special Exhibition Assistance	0.025 million
Conservation of Works in Collection	0.025 million
Digital Media Arts	0.350 million
Digital Media Arts Interface Studio/Laboratory	1.0 million
 SUBTOTAL	 3.71 million

2. ***Give departments the faculty they need to meet a greater share of student demand for courses in the arts, to collaborate across disciplines, to foster professional development, and to strengthen their programs. Also, give the arts libraries and the University Art Museum the human resources necessary to achieve and sustain excellence.***

Estimated costs are: \$2.34 million in annual support and \$33.7 million in endowment.

- **\$1.075 million annually to meet the demand for courses, etc.**

FTE: Additional Faculty and Staff (Per-year salaries/potential endowed chairs listed under “Endowments”). (The majority of the additional faculty and staff listed below will be needed as the individual buildings for each department are built and programs are expanded. If it is critical that faculty or staff be added in the next five years, “near-term” will be listed beside the position.)

<u>Art History</u>	
One additional full-time visual resource	\$30,000
 <u>Studio Art</u>	
Five additional faculty, approximately \$50,000 each	250,000
Gallery Director (near-term)	50,000
Full-time Technical Support Position (near-term)	30,000

Drama

Voice/Movement Specialist/Faculty	50,000
Scenic/Lighting Designer	50,000
Sound Designer/Master Electrician (near-term)	30,000
Properties Master (near-term)	30,000
Production Stage Manager	30,000
Facilities Manager	25,000
Shop Carpenter	25,000
Assistant Costume Shop Manager	25,000

Music

Composer/Computer Music Specialist (near-term)	50,000
Scholar/Performer	50,000
Ethnomusicologist (near-term)	50,000
Applied Music Coordinator (near-term)	30,000
Receptionist (near-term)	23,000
Fiscal Tech Support–1/2 time	12,000

SUBTOTAL

\$840,000 in salaries plus 28% in fringes (on average) \$1.075 million

- **\$150,000 annually to collaborate across disciplines**

- **\$6.2 million endowment to expand the guest artist programs**

Endowment for Guest Artists in Drama	1.2 million
Endowments for Guest Artists in Music	5.0 million

- **\$15 million for endowed professorships**

Architecture

Six Endowed Chairs (\$500,000 each)	3.0 million
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Art History

Two Endowed Chairs in Art History	4.0 million
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Studio Art

Endowed Chair in Studio Art	2.0 million
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Drama

Endowed Chair in Directing (near-term)	2.0 million
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Music

Endowment for Chamber Ensemble Residency/Guild Trio	1.5 million
Endowment for Jazz Ens. Residency/Free Bridge Quintet (Near Term)	1.5 million
Orchestra Principal Endowment	1.0 million

- **\$295,000 in annual salaries and benefits and \$12 million in endowment to staff (and operate) the libraries and the museum**

Bayly Art Museum (staff)

Marketing and Publications Director (near-term)	50,000
Accounts Assistant (near-term)	30,000
Development Assistant	35,000
Assistant Registrar	35,000

Fine & Performing Arts/Estimated Costs

Curator of Exhibitions	40,000
Associate Curator of Academic Programs	40,000
SUBTOTAL	
\$230,000 in salaries plus 28% in benefits (on average)	\$294,400
<u>Bayly Art Museum (endowments)</u>	
Four Position Endowments/2 Directors, 2 Curators	4.0 million
Program Endowments	1.0 million
Collections Endowments (near-term)	1.0 million
Director's Discretionary Endowment	1.0 million
<u>Music/Fine Arts Library</u>	
Endowed Chair for Professional Position	2.0 million
Endowments for Collections	1.25 million
Endowments for Technology	1.25 million
Endowment for Technology Upgrades and Maintenance	0.5 million
SUBTOTAL in endowment	\$12 million
▪ \$819,200 in annual salaries and benefits and \$.5 million in endowment to support other arts programs	
Performance Hall Staff -- 10 Positions	\$450,000
HRT/Film Festival Fund-raiser/Promotions Position (near-term)	40,000
Film Festival Managing Director (near-term)	35,000
Technical Staff for Digital Media Arts Institute	45,000
Digital Media Arts Institute Faculty Position	70,000
SUBTOTAL	
\$640,000 in salaries plus 28% in fringes (on average)	\$819,200
▪ Endowment for Virginia Center for Computer Music (near-term)	\$500,000
3. <i>As part of an aggressive and sustained effort to recruit students who have exceptional artistic talent as well as sound academic credentials, give greater weight to artistic ability in the admissions process. Also, to meet the needs of existing and proposed graduate programs in the arts, acquire the means to recruit superb graduate students.</i>	
<i>Estimated costs are: \$100,000 in annual support and \$41 million in endowment.</i>	
▪ \$100,000 for undergraduate recruitment	
▪ \$3 million in endowment to create an arts scholarship program	
▪ \$38 million in endowment for graduate student recruitment	
Graduate Fellowships in Architecture	3.0 million
Ten Graduate Fellowships in Art History (near-term)	6.0 million
Ten Graduate Fellowships in Studio Art	6.0 million

Five Graduate Fellowships in Drama (near-term)	3.0 million
Nine Graduate Fellowships for Music (near-term)	5.0 million
Ten Graduate Fellowships for Creative Writing (near-term)	6.0 million
Arch Graduate Fellowships/Student Support (near-term)	6.0 million
Libraries Graduate Research Fellowships	0.4 million
Digital Lab Fellowships	0.6 million
Endowment to provide travel funds for graduate students	2.0 million

4. *Establish an undergraduate program in dance; create new graduate programs that will enrich the study, performance, and creation of the arts at the University; and establish new Centers of Excellence in the School of Architecture.*

Estimated costs are: \$310,000 in annual support, \$8 million in endowment, and \$1million in capital costs.

- \$200,000 annually for faculty salaries and benefits to establish a Program in Dance and Movement Studies
- \$110,000 in annual support and \$1 million in capital costs (to be included in a building outside of the arts precinct), both for the Digital Arts Initiative
- \$2 million in endowment for New Graduate Programs
- \$6 million in endowment for Centers of Excellence in Architecture

5. *Develop new and effective communications vehicles to promote the University's arts programs to audiences, to peer institutions, to alumni and friends, to current and potential donors, and to prospective students, especially in the Commonwealth.*

Estimated costs are: \$200,000 in annual support.

Appendix A: Benchmarking School of Architecture

	University of Michigan	MIT	Virginia
Graduate Students (Master's of Arch.)	180	95	60
Number of Applicants	281	273	288
Number Accepted	139	60	71
Enrollment Target	60	24	30
Undergraduate Students (4 year pre-professional)	168	55	310
Number of Applicants	145	n/a	495
Number Accepted	102	n/a	160
Enrollment Target	94	75	84
Student Studio/Faculty Ratio	15:1	12:1	12:1
FTE Faculty	36.9	36.5	26.8
Per Capita Financial Support from University	n/a	25,000	9768
Studio Area	31,484	21,115	17,008
Total Area	71,196	67,225	36,155
Amount Spent on Information Technology	300,000	n/a	150,000
Annual Budget for Library Resources	113,000	209,877	49,000
Ranking in <i>US News</i> (Master's of Arch.)	11	2	6

Appendix A: Benchmarking Art History

	Virginia	Penn	Berkeley
NRC Grad Program Ranking	16	9	3
Faculty	13	14	12
Graduate Students	60	66	80
Undergraduate Majors	90	30	110
Each faculty member in own office?	No (2 faculty share; 4 faculty in trailer)	Yes	Yes
TA Office?	Yes (in trailer)	Yes	Yes
Square footage	1,900 sq. ft.	6,340 sq. ft.	9,785 sq. ft.
Graduate Fellowships	1 to 4 receive tuition+ stipend \$12,000. Last year: 12 received fellowships only (no tuition)in amounts of \$1000 to \$8500: total \$61,560	32 receive tuition+ stipend \$11,000	4 receive tuition + stipend of \$12,000; 8 receive tuition + partial stipend; 4 to 5 receive tuition
Graduate TA-ships	9 receive tuition re-mission + \$6,600	9 receive tuition re-mission + \$11,000	22 receive tuition re-mission + \$12,000
Tuition	\$5,033 in-state \$17,419 out-of-state	\$24,200	\$4,400 in-state \$9,400 out-of-state
Department Facilities	Offices scattered among 3 buildings (2 in poor condition); classes taught in 3 other buildings.	Building renovated in 1994	Building renovated in last 5 years

Appendix A: Benchmarking Creative Writing

	University of Iowa	Johns Hopkins	Virginia
Operating Budget	\$31,000	\$310,000	\$6,000 (Hoyns) + dept. support
Graduate Students	100	32	25
Undergraduate Majors	n/a	100	n/a
Faculty	6 FT/2-3 visitors	5 FT/10 PT/ 5 visitors	6 FT/ 4 PT
Staff	3	2	1
Graduate Fellowships—total	\$48,000*	not provided	\$150,000
Graduate Fellowships— per capita	not provided	\$9,500*	\$13,636**

*plus full tuition remission, and, in most cases, teaching stipends.

**first year only, with no tuition waiver; second year offers full tuition waiver & \$8,000 stipend

Appendix A: Benchmarking Drama

	Champaign/Urbana: Illinois	Irvine: California	Virginia
Operating Budget	\$100,000	\$125,600	\$55,000
Production Budget	\$200,000	\$150,400*	\$120,000**
Graduate Students	67	56	17
Undergrad. Majors	113	250	40
Faculty	16 FT/15 PT	15FT/15PT	15FT/4PT
Staff	75 (for Krannert Center)	3 exclusively Drama 15 shared w/ other arts	6
Endowed Chairs	0	0	0
Performance Facilities	2000-seat concert hall 1000-seat proscenium 650-seat proscenium 200-seat black box	760-seat proscenium 400-seat proscenium 230-seat thrust 165-seat proscenium 80-seat black box 60-seat lab	595-seat proscenium 188-seat black box
Productions per Year	10	12	10
Graduate Fellowships—total***	n/a	\$240,000	\$261,840
Graduate Fellowships—per capita	n/a	\$4,000	\$15,402
Dance Program	Yes	Yes	No

*includes \$70,000 for annual musical funded outside department

**doesn't include \$60,000 in student labor

***includes value of tuition remission

Appendix A: Benchmarking Libraries

The table below summarizes the staffing level, facilities, and collection size for libraries or portions of libraries that serve the degree programs at universities chosen as benchmarks for UVa Arts Departments.

Drama	Library Facility	Staff	Size of Collection
University of Illinois: Champaign/Urbana	Collection scattered throughout library system, including Special Collections	6 librarians with partial responsibilities for selection in areas such as Drama, Modern languages, English, etc.	n/a
University of California: Irvine	Collection in Main Library Open 90 hours per week	1 librarian with selection responsibilities for art, architecture, drama and dance. Librarian also has reference and instruction responsibilities.	<u>Drama:</u> 19,500 monographs, 180 journal subscriptions (print and electronic), 750 videos <u>Dance:</u> 7,700 monographs, 86 journal subscriptions (print and electronic), 700 videos
Art History	Library Facility	Staff	Size of Collection
University of California: Berkeley	Art History/Classics, Reference collection: Open 75 hours per week. Doe Library: Open 77 hours per week	3 (1 librarian; 2 staff)	22,500 volumes in core reference collection supporting Art History, Classics and Archaeology programs. 160,000 volumes in Doe /Moffitt Library (Main collection).

<p>University of Pennsylvania</p>	<p>Fisher Fine Arts Library: 24,112 net sq. ft. (recently renovated historic structure). Open 97.5 hours per week. Gate count: 170,000. Public computers: 7 Macs, 14 PCs; 2 scanners</p>	<p>10 (2 librarians; 8 staff), “army of students”</p>	<p>Holdings cover architecture, city planning, historic preservation, history of art, landscape architecture, the studio arts, and urban design. 117,000 monographs (additional 123,000 volumes in University Museum Library). 840 current serial subscriptions (print only), 446,000 slides</p>
<p>University of Virginia</p>	<p>Fiske Kimball Fine Arts Library: 14,000 sq. ft. Open 98 hours per week, Rare materials in Special Collections. Gate count: 143,000 per year. Public computers: 2 Macs, 20PCs, 3 scanners</p>	<p>6 (2 librarians; 4 staff)</p>	<p>Collection supports programs in studio art, art history, dance, drama, architecture, city planning, historic preservation, landscape architecture. 154,375 monographs, 500 journal subscriptions print and on-line (ca.175 architecture, 300 art, 25 drama), 194,650 slides 48,350 pamphlets, microforms and other materials</p>

Music	Library Facility	Staff	Size of Collection
Columbia University	Gabe M. Weiner Music and Arts Library: 12,000 net sq. ft. Open 66 hours per week	3 (1 librarian, 2 staff)	80,000 monographs (books and printed music), 60,000 sound recordings, videos and other formats, 230 periodical subscriptions
University of California: Berkeley	Music Library: 10,000 net sq. ft. Open 64 hours per week. Plans underway for a new Music Library.	7.5 (2 librarians; 5.5 staff)	170,000 volumes of printed music, books, and periodicals, 49,000 sound recordings, videos. Much of collection stored off-site.
University of Virginia	Music Library: 9,000 net sq ft. Open 84 hours per week	5 (2 librarians; 3 staff)	70,000 volumes of printed music, books and journals, 250 subscriptions (print and on-line), 16,552 microforms, 42,540 recordings and videos

Appendix A: Benchmarking Museums

	Georgia	Williams	Virginia
Budget	\$1,526,000	\$1,502,000	\$1,000,000
Staff	26 FT	13 FT/ 13 PT	9 FT/ 1 PT
Collections	7,000	11,000	9,000
Total Space	122,000 sf (planned) 52,000 sf. (current)	35,000 sf	16,304 sf
Exhibition Space	9,000 sf	17,000 sf	6,724 sf
Exhibitions per Year	6-8	15-20	8
Membership	500	n/a	850 paid/ 200 student
Annual Attendance	75,000	36,200	30,000

Appendix A: Benchmarking Music

	Columbia University	California-Berkeley	Virginia
Graduate Students	80	64	25*
Students in Academic Courses	900	1000	1280
Students in Ensemble Courses (per semester)	100	600	340
Students Enrolled in Indi- vidual Lessons	175	90	303
Academic Faculty	13 FT/ 8 PT	22 total	11 FT
Performance Faculty	3 FT/ 35 PT	see above	34 PT
Staff	3	10	3
Endowed Chairs	5	1	1
Performance Facilities	600-seat Miller The- atre; 500-seat Lerner Hall; 380-seat chapel	2014-seat Zeller- bach Auditorium; 700-seat Hertz Hall	846-seat Cabell Hall;
Productions per Year	not provided	85 departmental; 5 non-departmental	120 departmental; 20 non-dept.
Graduate Fellowships— total	\$480,000	\$658,650**	\$234,000**
Graduate Fellowships—per capita	\$12,000***	\$12,000	\$13,000
Dance Program	Yes	Yes	No

*anticipated after four years of new Ph.D. program

**includes full tuition remission

***approximately half of students receiving funding in this amount; other half receives nothing

Appendix A: Benchmarking Studio Art

	Harvard	UCLA	Virginia
Operating Budget	\$1,650,000	n/a	\$153,500
Graduate Students	n/a	38	n/a
Undergraduate Majors	84	n/a	86
Faculty	11 FT; 22 visiting; 5 PT	16 FT; 9 visiting; 13 PT	10 FT; 2 visiting; 1 PT
Staff	18 FT/4 PT	14	3 FT*
Endowed Chairs	2	n/a	0
Exhibition Space	8,000 sq. ft.	4,000 sq. ft.	1,086 sq. ft.
Exhibitions per Year	12	15	5
Department Structure	Studio Art	School of Art & Architecture**	Studio Art & Art History
Degrees Offered	B.A.	B.A., M.A., M.F.A.	B.A.
Graduate Fellowships	n/a	10 full; 25 partial; 36 TAs	n/a

*one not yet hired

**UCLA's School of Arts & Architecture includes Departments of Art, Design, Ethnomusicology, Music, World Arts and Cultures (including Dance), and the Department of Architecture and Urban Design (graduate program only).

Appendix A: Benchmarking The Telluride Film Festival and the Virginia Film Festival: A Comparison

Although there is no other “benchmark” film festival based at a University, the Telluride Film Festival is the model to which ours should aspire. Like the Virginia Film Festival, the Telluride Film Festival is a long weekend retreat, rather than a film market, with an emphasis on film appreciation and discussion. Although it is approximately the same size as Virginia’s Film Festival, it has a much larger staff and budget to produce its event.

	Telluride Film Festival	Virginia Film Festival
Age of Festival	27 years	13 years
# of days	4	4
# of screens	7	3
Total # seats	app. 2,000	app. 1,000
Total # features	35 (many repeated)	38
Shorts	29	56
# of screenings	109	47
Attendance	5,000+	4,000+ (10,690 tix)
Cost	Acme Pass: \$500 <i>Ticket: \$15</i>	Cast Pass: \$100 <i>Ticket: \$7/\$5 student</i>
Budget	\$2.25 million	\$300,000

Sponsors

Corporate Sponsors (30)

Benefactors (14)
Official Products (12)
General Support Sponsors (7)
Donors (13)
Contributors (20)
Business Friends (11)
Lodging Sponsors (14)
Endowment Fund (14)
Auction Donors (9)

Primary Sponsors (7)

Major Sponsors (6)
Sponsor (10)
Benefactors (6)
Patrons (5)
Donors (6)
Contributors (5)
In Kind Sponsors (12)
UVa Cosponsor Departments (10)

Crew

Telluride Film Festival (6 full-time, 4 part-time, plus 40+ contractors and 500 volunteers)

Core Staff:

Directors (2)
Guest Director (1)
Managing Director
Director of Development and Communications
Director of Administration
Director of Production
Director of Events
Production Manager
Art Direction

Student Programs Dean
Technical Direction
Chief Technician
Head Moderator

Contractors and Volunteers:

Theater Operations
Manager of Theatre Operations
House Managers (10)
Assistants (17)
Theatre Hosts (6)

Theatre Staff (96)
Concessions Manager
Concessions Assistants (2)
Concessions Staff (36)

Technical Staff

Carl Brenkert Society (tech company reps) (10)
Film Inspection (3)
Film Shipping and Traffic (2)
Staff (40)
Head Projectionists (7)

Fine & Performing Arts/Film Festival

Projectionists (18)
Staff (5)

Production

Operations Manager
Managers (7)
Assistants (16)
Master Carpenter
Shop Foreman and Assistant
Production Office Manager
TSIB Office Manager
Key Grip
Lighting (3)
Seminars and Video Guru
Seminars Staff (4)
Schlep Master
Schlep Staff (8)
Ticket Manager
Ticket Staff (2)
Miscellaneous (28)

Events

Manager
Staff (50)
Home Office
Staff (5)
Interns (7)
Publications
Personnel Manager
Transportation and Housing Manager
Others (30)
Development
Manager
Staff (12)
Art Department
Staff (8)
Hospitality
The Center Manager
Assistant Managers (21)

Hosts

Manager
Assistant
Room Set-up Manager
Staff (14)
Memorabilia
Manager
Assistant Manager
Staff (14)
Communications
Press Relations Manager
Staff (5)
Photographers (5)
Web King
Student Program
Faculty (3)
Staff (8)

Virginia Film Festival (2 full-time, 4 part-time, plus 22 contractors and 100+ volunteers)

Core Staff

Executive Director (p/t)
Artistic Director
Managing Director
Production Coordinator/Office Asst.
(p/t)
Development Officer (p/t; starts
November)
Financial Manger (p/t)

Paid Contractors

Volunteer Coordinator
Dispatcher
House Managers (6)
Hospitality Coordinator
National Publicist
Local Publicist (2)
Head Box Officers (2)
Box Officers (8)

Student Interns

Operations
Development/Student Volunteer
Coord.
Storming the Media
Publicity
Volunteers (100+)
Hospitality
Theatre
Drivers
Webmaster/Database Manager

Telluride Practices Worth Emulating

Telluride stresses its “family” of annual returnees (including Werner Herzog, Paul Schrader, Roger Ebert, Leonard Maltin, Ken Burns, Chuck Jones). UVa also has a loyal base of returning guests (Ebert, Stan Winston, Mark Johnson, etc.), and it should build on these.

Telluride has an elaborate student program with a dean and faculty. Students apply and register for the four days and visiting filmmakers meet with their group.

Telluride has many outdoor screenings and panels in an amphitheater setting. Its September weather is approximately the same as ours in late October, so we should consider using the downtown or UVa amphitheaters.

Telluride has a lavish merchandise shop that sells artifacts of current and past events.

Signage is excellent. Festival rules are posted everywhere.

While the quality of their theaters and projection is actually not as good as ours, their digital video projection (provided free by a sponsor) is better.

Telluride adds repeat screenings of its most popular films, announcing their schedule each morning.

Appendix B: Critiques by Consultants

Two consultants were asked to review the Fine and Performing Arts Commission report: Joseph M. Cronin and Robert M. Rosenzweig. A synthesis of their comments follows brief bios.

Joe Cronin is president of EDVISORS, an educational advisory service. Formerly president of Bentley College (1991-1997) and the Massachusetts Higher Education Assistance Corporation from 1980-1991, Mr. Cronin has been active in founding education loan companies and other loan and scholarship programs. He has taught at Harvard, Stanford, Boston College, and Boston University. From 1972-75 he served in the Massachusetts governor's cabinet as the first state Secretary of Educational Affairs and in Illinois as state Superintendent of Education from 1975-1980.

Bob Rosenzweig served from 1983-1993 as president of the Association of American Universities and in 1993 became president emeritus. He presently writes and consults with a number of universities on issues of policy and organization. At Stanford for twenty years prior to 1983, Mr. Rosenzweig held a variety of academic and administrative positions, the last of which was vice president for public affairs. In the mid-'70s, he spent five years in Washington, DC, two of them as special assistant to the commissioner, U.S. Office of Education.

General Approach

Both consultants felt that the emphasis on strong interdisciplinary programs was important and welcome. Going further, Rosenzweig felt that "the most powerful case for a large arts initiative at UVa lay not in the details, but in how the details fit together to produce a whole that was greater and more inspirational than the sum of the separate programs." He found the report somewhat lacking in this vision. Instead of substantive connections between disciplines, there is, he reported, too much stress on individual departmental needs which sometimes take the form of a "laundry list of wishes."

Strengths

Cronin felt "the case for admitting 3 percent or 80 gifted freshmen each year as part of a talent search was very constructive and plausible." He also praised the treatment of promotion and marketing, the use of technology, and the need for new facilities.

Weaknesses

Both consultants felt that the report could be more effective with a clearer and stronger quantification of specific needs, i.e., in numbers and dollars. [N.B.: This has been done, with a section on Costs added] According to Rosenzweig, while everything in the "wish list" seems "plausible and represents a legitimate and important need," a sense of priority is lacking, "as if everything is of equal importance and equal urgency."

Appendix C: Master Plan for the Arts Precinct

The University of Virginia has developed a master plan for building a complex of new, renovated, and expanded facilities that will bring all of the fine and performing arts into the same vicinity. Realizing this plan will create a new hub of intellectual and creative activity to the north of Mr. Jefferson's Lawn.

Centered on Carr's Hill, the arts precinct outlined in the plan will be a crossroads for students, faculty, visitors, and the community. On any given evening, arts enthusiasts might attend a play in one of the drama department's theaters, a concert in the new performing arts center, a recital in the new music building, a gallery talk in the new studio art building, an exhibition opening at the new art museum, an art history lecture in the restored Fayerweather Hall, or a display of student work in the expanded School of Architecture. Between events or during intermissions, they will stroll past an amphitheater at the heart of the complex, an ideal spot for outdoor performances and art shows.

As envisioned, projects in the plan will be financed with funds from a variety of sources, including state appropriations, philanthropic support, and institutional resources. The University is in the early stages of a major fund-raising effort for the arts precinct, and the Commonwealth of Virginia has provided support for one of the projects. With a \$9 million appropriation, the 2000 Virginia General Assembly has funded a new studio art building, which is being designed by the Boston-based architectural firm of Machado-Silvetti. Architectural and planning firms also have been hired to conduct feasibility studies for other projects in the arts precinct and to develop an overall landscape plan.

Projects in the master plan include the following:

Visual Arts

A Restored Fayerweather Hall *(Estimated cost: \$4.6 million)*

Built in the late 19th century as a gymnasium, Fayerweather Hall will be restored and reconfigured to house the Art History program. The handsome neoclassical structure will provide new offices for faculty and graduate assistants, an archaeology study facility, new meeting and seminar rooms, and space for the storage and retrieval of art slides and other visual resources. The Art History graduate program currently ranks 16th in its field. Improved facilities will help to fulfill the program's aspiration to reach the top 10.

A New Building for Studio Art

(Phase I has been funded by a \$9 million state appropriation; *Phase II estimated cost: \$9 million*)

An entirely new building will be constructed for the Studio Art program, whose classrooms and faculty are currently dispersed among several buildings on the central Grounds. As planned, the building will provide badly needed personal workspace for studio art majors and for faculty, making it easier for them to collaborate on projects. The building's galleries will exhibit work by students, members of the department, and visiting artists, making it a showcase for new directions in contemporary art. The new facilities also will allow the Studio Art program to meet the growing demand for its courses, thus fostering visual literacy among more students in Arts & Sciences.

A New University Art Museum

(Phase I estimated cost: \$20 million; Phase II estimated cost: \$12 million)

The Bayly Art Museum holds a collection of more than 9,000 objects spanning the history of art from ancient to modern times. Due to insufficient gallery space, the museum can display less than five percent of its collection at any one time. The master plan calls for construction of a new building whose climate-controlled galleries will enable the museum not only to show more of its own holdings but to borrow major works from other institutions. The museum will also be able to expand its educational and public services programs, including activities that serve the thousands of area schoolchildren every year.

An Addition for the School of Architecture

(Estimated cost: \$6 million)

The School of Architecture has more than doubled its enrollment since moving into Campbell Hall thirty years ago. To provide new space for studios, classrooms, and faculty offices, the school is planning a major addition to the building as well as the renovation of existing facilities.

Performing Arts

Moving Music to Carr's Hill

(Estimated cost: \$25 million)

Under the master plan, the McIntire Department of Music will move from its cramped quarters in Old Cabell Hall to a new building in the arts precinct. The structure will provide the department with acoustically isolated classrooms, much-needed rehearsal space, and a recital hall. The building also will contain state-of-the-art facilities for the Virginia Center for Computer Music. These improvements will allow the department to fulfill its plans for new and enhanced programs, including the first Ph.D. offered in music in Virginia.

Expansion for the Drama Building

(Estimated cost: \$14 million)

Supporting the Department of Drama, the Heritage Repertory Theatre, and the Virginia Film Festival, the Drama Building will be enlarged to provide more performance, studio, and instructional space, as well as offices for faculty and graduate students. Classrooms will be soundproofed, and scenery and costume shops will be equipped with new technology to train students in computer-aided design. The additional facilities will enable the department to expand its offerings in such areas as dance, film studies, and directing.

Performing Arts Center
(Estimated cost: \$40 million)

The master plan calls for construction of a new performing arts center containing a first-rate concert hall. The facility will be substantially larger than Old Cabell Hall auditorium and will include wings, backstage areas, and other features necessary for the production of dance, theater, musical theater, and perhaps opera. The concert hall will be a superb venue for the Charlottesville and University Symphony Orchestra and other Music Department ensembles, and it will make concerts by major visiting artists accessible to larger audiences.

A Comprehensive Arts Library
(Estimated cost: \$22 million)

The intellectual heart of the arts precinct will be a new facility that combines the Fiske Kimball Fine Arts Library with the Music Library. Accommodating ever-growing collections of books, journals, musical scores, CDs, audiotapes, and digital resources, the library will serve the departments of art, music, and drama, and the School of Architecture. Making the most of new technology, the arts library will contain computerized systems for recording and storing images of art and architecture, for experimenting with sound, and for creating original musical arrangements and compositions.

Parking Garage
(Estimated cost: \$10.8 million)

To serve arts patrons, as well as students, faculty, and staff, a parking garage will be constructed containing at least 500 spaces.

(Mechanical systems, landscaping, additional parking, site preparation, and other projects bring the total estimated costs of facilities needs for the arts to \$189.4 million.)

Appendix G: Missions and Goals

The School of Architecture

Architecture being one of the fine arts, as such within the department of a Professor of the College, according to the new arrangement, perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art.

–Thomas Jefferson, Notes on the State of Virginia, 1782

As it enters the 21st century, the School of Architecture aspires to build on its distinguished reputation for scholarship and creativity. By combining multiple disciplines, by bringing an international perspective to these fields, by committing itself to public service, and by stressing the ethical and social dimensions of design and planning, the school is achieving national recognition. The school seeks to be an integral part of the new fine and performing arts community at the University of Virginia.

The School of Architecture draws strength from the collaboration and exchange of ideas that naturally occur among its programs in architecture, landscape architecture, architectural history and urban and environmental planning. Interdisciplinary programs in historic preservation and American urbanism draw on all four departments, providing further opportunities for synthesis and the sharing of viewpoints. For students and faculty, this diversity of perspectives fosters a deeper understanding of the challenges involved in creating the structures and communities required for a healthy, sustainable and equitable society.

Goals of the School of Architecture

In order to sustain its position as the highest ranked professional school in the University and to increase its national prominence as a leader in its disciplines, the School of Architecture is committed to realizing the following goals:

Provide for the physical needs of the curriculum.

The School of Architecture occupies a building that is largely unchanged since it opened in 1972. In the interim, the school has grown dramatically while the disciplines have undergone major changes in methods and scope of study. The studios, offices, workstations and support facilities are not equipped to meet the demands of the new technologies and numbers of students. The process of upgrading the building has begun with design work for a new addition that addresses a portion of the needs, but even its successful completion marks only the beginning of the work to be done.

Enhance the faculty.

A school is only as good as its faculty. The high standing of this school among far better endowed peers is a testament to the strength that exists. The growth over time and the new opportunities for interdisciplinary collaboration demand an increase in size with new faculty members of the first rank in their fields. This will require the ability to attract the finest scholars and practitioners through new chaired professorships and new positions such as professors in practice.

Build new resources in digital technology and design.

The revolution in communication and representation as a result of digital technological development has radically altered the methods and boundaries of our four disciplines both in academia and practice. It is essential that this school be a leader in using these new media in support of design and research goals that may be unrepresented elsewhere as a product of our unique perspective. This requires substantial new investment in the infrastructure, hardware, software and technical support.

Support research and curricular innovation.

As the faculty and school have pursued opportunities for interdisciplinary research collaboration with the arts, medicine, environmental science, computer science, engineering and law, new areas of groundbreaking work have emerged. These require support beyond grant funding, to allow release time and provide resources within the school to continue to foster the growth of such initiatives. Central to this is accelerating the growth in digital technology resources as an integral part of the teaching and research needs.

Build new international programs.

The Venice and Vicenza programs that have been an integral part of the school for over twenty years have provided a model to the University as a means of fostering international understanding. We are seeking to expand these offerings within the curriculum to allow each graduate student in all of the disciplines to have international experience during the course of their study. In addition, we are seeking to expand our partnerships with universities abroad to increase our undergraduate exchange programs.

Provide competitive financial support to students.

The competition for the best students in the four disciplines is intense among the top tier of schools. Success in meeting our goals in all of the areas above would dramatically enhance our ability to attract the best, but financial support is a critical additional factor. The endowment of student fellowships in all of the disciplines is one of our highest priorities in order to recruit and retain the best students on their merits rather than their financial means. This support increases our ability to build a student body that reflects the diversity of our international reach.

Enhance the exchange of ideas.

A school is a medium for the exchange of knowledge, so it is critical that we broaden our exposure, both in terms of the visitors we can bring to the University and how we communicate the ideas generated here. Visiting lecturers, exhibitions by designers and artists, guest faculty, and symposia enhance the cultural and intellectual life of the school and the greater University community. Supporting the faculty and students in the dissemination of the work produced here serves to enhance our stature as a leading school with innovative design and scholarship.

Mission and Goals of the Program in Art History**McIntire Department of Art**

The Art History program, which was ranked sixteenth in the National Research Council's most recent assessment of doctoral programs, aspires to become one of the top ten. We will achieve this goal by pursuing excellence in three ways: by attracting and retaining distinguished faculty, by recruiting graduate students who have a real prospect for advancement in the field, and by obtaining the facilities necessary to support first-rate research and teaching.

Program Status

Full-time Faculty: 13

Enrollments: Over the last five semesters, undergraduate and graduate Art History courses averaged 1,344 students per semester or 2,688 per year.

Undergraduate Majors: About 90

Graduate Students: About 60 at various stages of work; 14 new graduate students have entered the program for the Fall 2000 semester.

Courses

Undergraduate Level: 34 courses covering most major periods and cultures of Western and Asian art from antiquity to the present. These courses are offered at all levels, from introductory surveys to lecture courses on more limited periods like the Italian Renaissance to more specialized lectures on subjects such as Greek vase painting or Rembrandt to research seminars, in which students do original research, learn critical thinking about sources, and present oral and written reports.

Graduate Level: 15 courses covering most major periods and cultures of Western and Asian art from antiquity to the present. These courses emphasize training in the methods of historical scholarship and critical examination of sources and objects. Students also take reading courses with their advisors; these are tutorials used especially to de-

velop a dissertation topic and to conduct preliminary research in preparation for writing grant applications.

Graduate Degree Production: In 1999-2000, 8 Ph.D.s and 5 M.A.s Over the last six years we have averaged 4 Ph.D.s per year and 8 M.A.s per year.

Program Goals

Improve program facilities as outlined in the Arts Grounds Master Plan.

The goal is to house the Art History program in a facility that provides an office for each faculty member, adequate space for our Visual Resources Collection (slides and digital images), work areas for graduate teaching assistants, and meeting rooms and classrooms for faculty and students.

Resources needed: Funds for the restoration of Fayerweather Hall, as envisioned in the Master Plan for the Arts

Expand our capacity to recruit new graduate students each year.

Insufficient fellowship support is one of the most significant weaknesses in our program and severely limits our ability to attract the superior students. All of the programs that we consider benchmarks provide more generous graduate financial aid.

Resources needed: Ten three-year fellowships.

Establish new graduate travel fellowships.

Lack of funds for graduate student travel is a significant weakness relative to our peers and is a hindrance to degree production. Travel fellowships are critical for training students in art historical scholarship, especially in developing and researching the dissertation.

Resources needed: Five fellowships to support both shorter trips and longer research stays abroad.

Add faculty in at least two fields outside our traditional strengths in European and American art.

More course offerings in non-Western areas would significantly enrich and broaden our students' educations and would attract students from all parts of the College. A specialist in either Islamic or Japanese art would complement our two faculty members who specialize in South Asian and Chinese art. Other possible fields to add to our program include African, Native American, Meso-American, and Latin American art.

Resources needed: Faculty lines

Increase the department's use of digital media in teaching and to participate in the development of the Media Studies Program.

This is partly in progress now in the Visual Resources Collection. Planning is under way to wire classrooms in Campbell Hall and the Drama Building for use of digital technology. We plan to devise a course in modern culture that will incorporate film, video, drama, and photography, and it is essential to have the technology in place to support this.

Resources needed: Classrooms fitted with digital technology and staff to digitize images.

Increase faculty and student participation in the programs of the University Art Museum.

We wish to add museum studies to the undergraduate and graduate curricula, which would also address a glaring deficiency relative to our benchmark programs.

Resources needed: New museum building and increased museum staff.

Integrate the courses of colleagues in architectural history and other departments more fully into our program.

Just by establishing a partnership with architectural history, the Art History program would grow from thirteen faculty to eighteen, making it one of the largest and best staffed in the country. This integration would combine significant faculty expertise in Asia, the medieval period, the Renaissance, and the nineteenth and twentieth centuries. Excellent courses that relate to our program are also being taught in religious studies and anthropology.

Mission and Goals for Studio Art

McIntire Department of Art

A culture looks at itself and interprets itself through its arts. For this reason, the Studio Art program in the McIntire Department of Art is dedicated not only to training exceptional artists but also to awakening the sensibilities of extraordinarily sensitive consumers of art.

Studio art at the University of Virginia is a rigorous pre-professional program leading to the bachelor of arts degree. All who complete this program emerge with a rich experience in the challenges of fine art and the demands of producing a serious body of work. Many of our students go on to enter the best M.F.A. programs. Many others use their studio training in such fields as architecture, film animation and special effects, Web design, gallery and studio administration, fine art auctions and sales, writing and editing for arts periodicals, and teaching.

The studio faculty are nationally recognized artists who are committed to teaching the practice of art as a disciplined effort in creative thinking. They work in a broad array of media, from painting, sculpture, and printmaking to photography, video, and digital media. All studio classes are taught in the atelier tradition, with constant interchange between students

and teacher. The process of critique and dialogue encourages progress and fosters self-reliance. All studio art professors teach basic as well as advanced courses, and we are one of the very few programs in which teachers know every student by name. No course is off-limits to non-majors; advanced courses are open to all who have fulfilled the prerequisites.

Fayerweather Gallery is central to the studio art program and the studio art experience. Each fall, we open the academic year with a faculty show, and each spring we present the work of our majors in their senior exhibitions. Our students discover that to mount an exhibition is to adopt a critical position and to defend it formally, conceptually, and coherently. The openings are joyful occasions at which all our faculty gather with students and their families to celebrate the culmination of our common efforts. At other times during the year, the gallery offers exhibitions of nationally and internationally known artists, making it the most important showcase of contemporary art at the University. Students are involved in the production and installation of these exhibitions and gain valuable experience in handling works in all media.

Our most pressing need is to overcome severe inadequacies and potentially hazardous conditions in our facilities, which will be addressed by the construction of a new studio art building in 2002. The General Assembly has appropriated \$9 million (phase 1, approximately half of the needed program) for the project, and design of the building is under way. This facility will bring all members of the program to a single location and will provide studio space where students, faculty, and visiting artists can work on their own or in collaboration with each other. Near term, the program also urgently needs at least two more full-time positions, one in drawing and one in photography/video/new genres, two areas in especially great demand. We also need technical staff positions for overseeing studio safety and administration of our gallery.

Program Status

Full-time Faculty: 10

Visiting faculty: 3

Part-time faculty: 1

Majors: 86

Number of students enrolled, Fall 2000: 458

Number of students enrolled in Drawing I: 148

Graduate Students: 0

Courses

Undergraduate Level: drawing, painting, printmaking, photography, digital media, sculpture, performance, and installation.

Visiting Artists and Gallery Programs

5 professional exhibitions in Fayerweather Gallery

6 weeks of students exhibitions in April-May

6 visiting artists residencies

4 visiting artists lectures

Program Goals

Assuming our facilities needs will be met by the new building (phases 1 and 2), we plan to do the following:

Create an M.F.A. Program in Studio Art.

A strong M.F.A. program will raise the stature of the Studio Art program and the arts generally at the University in multiple ways. Our faculty will have the opportunity to work with exceptionally talented graduate students, who bring with them fresh ideas and the drive to make art their life's work. In turn, these students will assist faculty with their creative projects and with their teaching. This will help the department expand its teaching load to meet the growing demand for its courses. Many of the graduates of this program will become the art faculty of the future, taking positions in colleges and universities across the country. The quality of their work as artists, teachers, and scholars will further enhance the standing of the department and the University.

Resources needed: Graduate fellowships, studio space, graduate student recruiting

Create an M.A. program in critical studies.

We wish to establish a variation of the master's program in Art History to create a new interdisciplinary program that bridges Studio Art with Art History and other fields. One of the goals of the program is to ensure that students in Art History have the opportunity to work with studio faculty and visiting artists in the studio program.

One of the most resounding messages coming out of the Virginia 2020 Fine and Performing Arts Commission is the desire among faculty to collaborate across disciplines. This interdisciplinary program will encompass not only Studio Art and Art History but also museum studies, the core humanities, anthropology, and media studies. The goal of the program is to enable students to explore cultural phenomena from diverse perspectives and in the process create their own body of creative work.

Resources needed: Graduate fellowships, studio space, program coordinator

Expand the post-baccalaureate program.

For a number of years, the department has offered an innovative and highly successful fifth-year program for students who intend to make art their profession. Students use this time to refine their skills and to produce a body of work in preparation for pursuing the M.F.A.. Many go on to enter some of the most selective programs in the country.

Resources needed: Fellowship support, studio space

Expand the undergraduate program to meet student demand for courses.

The Studio Art program is based on the atelier tradition, a workshop approach that demands a small student-to-teacher ratio. To give each student the attention he or she deserves, the program can accommodate only half of those who seek enrollment each year. Just for the spring 2000 semester alone, 375 students had to be turned away. This problem will become even more acute if the College establishes an arts requirement, as recommended by the commission. To give more students the opportunity to develop visual literacy and to encounter the rewards and challenges of creative expression, the department must have new positions for faculty who teach drawing, sculpting, printmaking, and other traditional techniques. We also need more faculty working in non-traditional media, such as photography, computer imaging, video, art installations, and site-specific art.

Resources needed: Faculty lines

Expand the visiting artist program.

Studio Art majors cite the visiting artist program as the most important aspect of their training at the University. Our visiting artists are often eminent or emerging figures in the art world, and they are devoted to helping students refine and broaden their talents. While here, they often pursue new projects and involve students, faculty, and the community in their work. Complementing the core faculty, visiting artists lend new vision and vitality to a program far removed from major art centers in New York, Los Angeles, and abroad.

Expand the gallery program.

In the new Studio Art building, we expect to have a much improved space for our gallery, the primary means of presenting our work to the University community and the general public. The site of our annual faculty shows and senior exhibitions, the gallery also mounts shows by visiting artists and others who are taking art in new directions. When we establish our new M.F.A. program and our new M.A. program in critical studies, the gallery will be the setting where our graduate students exhibit the bodies of work created during their time here. Our goal is to raise the quality of our gallery program by hiring a professional director to coordinate exhibitions and publicity.

Resources needed: Full-time gallery director, larger and improved gallery spaces

Mission and Goals of the Creative Writing Program of the Department of English

The mission of the Creative Writing Program is to provide excellent teaching and mentoring in creative writing to a wide constituency of undergraduates at the University, graduate students in our Master of Fine Arts in Creative Writing Program, and graduate students in other areas. The program also seeks to enrich the literary community at large through a series of readings and guest lectureships.

Our M.F.A. program in creative writing—ranked fourth among the nation’s top twenty creative writing programs by *U.S. News and World Report* (1997), making it the highest nationally ranked graduate program at the University—is a small, two-year course of graduate study. At present, the program has two full professors in fiction writing, three full professors in poetry, and three lecturers in creative writing. Our introductory-level classes are staffed by graduate students. Twenty-five graduate students in fiction and poetry writing are currently enrolled. We also offer at least twenty sections of introductory, intermediate, and advanced-level undergraduate courses in fiction and poetry writing each semester. There is tremendous interest in these classes, both in and outside of the College, and we turn away many more students than we accommodate at these levels each year.

Many of our graduates go on to successful careers in writing and teaching. For example, over fifteen writers from recent graduating classes—including Michael Knight, Carrie Brown, James Kimbrell, Larissa Szporluk, Davis McCombs, Darcie Steinke, Bliss Broyard, Judy Jordan, Reetika Vazirani, Lisa Williams, and Mary Ann Samyn—have distinguished themselves, our program, and the University by winning important literary prizes. Among these are the Walt Whitman Award of the Academy of American Poets, the *New York Times* Notable Books list, the Pushcart Series, the Barnes & Noble Discover Award, the Yale Younger Poets Series Prize, and the Barnard Women Poets Prize. A number of our graduates have landed major book contracts in recent years.

To continue to thrive as a program with this level of literary achievement, teaching, and student success, the Creative Writing Program has set the following goals:

Graduate fellowship support

We are concerned that the money available to the Creative Writing Program from its Hoyns Fellowship account is increasingly inadequate if the Master of Fine Arts Program in Creative Writing is to attract the strongest candidates for admission. Each year we regularly lose four to five out of our top-pick fiction and poetry applicants to institutions with better fellowship offers. Although our program is highly ranked and respected, with a first-rate faculty that includes two Pulitzer Prize and two National Book Award winners, we often lose the best graduate students because our fellowships barely cover tuition costs.

The funds we offer fall significantly below the fellowship packages available at other comparable, and even less competitive, programs. The Creative Writing Program is grateful for the success of recent development efforts to raise funds for graduate fellowships, but our top priority must be to continue to build upon this support to keep pace with ever-rising tuition and living costs.

Lectures, readings, and visiting writers

At the heart of the success of our program is the opportunity for exposure, networking, and enrichment that visiting readers and lecturers in creative writing offer our students, faculty, and community at large. Our funds for lectureships from Hoyns and Rea sources have been essential to our achievement in this area, but we must further develop our funding if we are to continue to bring in the best writers. Even four or five years ago, for example, our Hoyns Lectureship allotment permitted us to bring at least four writers a year to Virginia—two in poetry and two in fiction. Now, at best, we use the money to bring one poet and one fiction writer each year; the balance is used, primarily, to pay for other program-related expenses, including all costs incurred by our visiting writers beyond honoraria and transportation, such as lodging, facilities, and meals.

Meridian

The Creative Writing Program would like to ensure ongoing support of its literary journal, *Meridian*, founded and edited by students in the M.F.A. Program in Creative Writing. A nationally distributed literary semi-annual in its third year of production, *Meridian* has already distinguished itself by winning numerous design and literary awards, including prizes from the Pushcart Prize Committee and the Best American Poetry anthology. It publishes emerging and distinguished writers from a broad cultural spectrum, regularly introduces “lost classics,” such as previously unpublished poems by Frost and Borges, and is deeply interested in multi-disciplinary collaborations. Recent issues have included color reprints of the work of fine artists, as well as interviews, letters, and reviews.

Funding for the journal is terribly uncertain, and the editors and faculty sponsors have relied heavily on seed monies from University offices—the deans’ offices of the Graduate School of Arts & Sciences, the English Department, the Creative Writing Program, the Alumni Association, and the Office of the Vice-Provost for Research. If it is to continue, the journal is in urgent need of support.

Program development

The Creative Writing Program would like the means to envision, staff, and implement future program changes and developments, such as:

- the creation of an undergraduate Area Program in Creative Writing within the English major
- the possibility of forming and sustaining a Poetry Center, perhaps in collaboration with the Library and the Danowsky collection

- the transformation of our current two-year M.F.A. Program into a three-year Master of Fine Arts Program in Creative Writing.

Mission and Goals for the Department of Drama

The mission of the Department of Drama is to provide a creative and intellectually stimulating environment in which to study, explore, produce, and present theatrical arts through our interdependent academic and production programs.

In our department, both undergraduate and graduate students are personally taught on all levels by assistant, associate, and full professors. Not only do our students go into the professional worlds of theatre film and television, but many also go into teaching, law, advertising, government service, and other fields in which they can use the tools learned in the study of drama—creativity, collaboration, and discipline.

Keeping a low student-faculty ratio, we present undergraduate and graduate students a myriad of opportunities not only to study but to *do*, to practice what they are studying. Our graduate actors are constantly performing, our graduate designers will have designed several mainstage productions by the time they graduate (something very rare in theatre programs across America), and our playwrights see their plays *produced*, not just read, something also uncommon in today's educational world.

Likewise our undergraduates have many opportunities to play leading roles in our productions side by side with our graduate actors and guest artists. Recent undergraduates have gone on to work in the professional world, playing roles in London's West End and on Broadway, writing for television, acting for television, and producing feature films. Some of our former students are among the most successful producers in theatre, film, and television—Lewis Allen (*Annie, A Few Good Men*), Paul Junger Witt (*Soap, Dead Poets Society, Three Kings*), and Mark Johnson (*Rainman*).

By providing students with as broad an education as possible and exposing them to all facets of the stage, we try to instill a love of the theatre that will always be a part of their lives, whether they enter the profession or pursue other careers.

Program Status

Full-time Faculty: 16

Majors: 50 to 60 (plus approximately 20 first-year prospective majors)

Graduate Students: 17 M.F.A. students (19 anticipated in the 2002-2005 cycle with the addition of the M.F.A. program in directing)

Courses

Undergraduate Level: 54 courses in acting, directing, playwriting, theatre technology, scenic/costume/lighting design, film studies, theatre history and literature, and theatre management

Graduate Level: 92 courses in acting, theatre technology, set design, costume design, lighting design, playwriting, theory, and theatre management

Productions: In the 2000-2001 season, 11 full-length plays and musicals (4 in the Culbreth Theatre, 7 in the smaller Helms Theatre), plus 10 to 20 student-produced one-act plays in our laboratory theatre series.

Program Goals

The following goals assume that the department will be able to expand its facilities, adding at least one new theatre, offices for individual faculty, new classrooms and seminar rooms, expanded scenery and costume shops, and other improvements.

Become nationally accredited by the National Association of Schools of Theatre (NAST) and the University Resident Theatre Association (URTA).

The Department of Drama is undertaking this review and hopes to be accredited by NAST and URTA by spring 2001.

Create an M.F.A. program in directing.

This is a natural complement to our well-established M.F.A. program in theatre, which already offers specialized professional training in acting, scenic design, costume design, lighting design, theatre technology, and playwriting. It will enable us to attract young directors who will bring fresh and creative ideas into the department as they work to refine their talents, and it will complete our graduate theatre “company,” with student artists working in all areas of theatre production.

Become a bastion for the development of new works.

One of the primary missions of the Department of Drama is the development of new plays, musicals, and works of performance art. Already possessing a strong playwriting program, it will do all it can to bolster this program and foster the development of new works. The department has expanded its production program to meet this need.

Create an undergraduate program in dance.

There is an intense demand to study dance at the University, which is now only available as an extracurricular activity. This will require installing sprung floors in our rehearsal and performance spaces and recruiting faculty who can teach ballet, jazz and tap, modern dance, and the dance of other cultures. Initially the program could be a joint venture with the McIntire Department of Music, which also has an interest in dance. In time it could

become its own department. The plan for the expansion of the Drama Building includes a 1,500-square-foot dance/stage combat studio.

Develop interdisciplinary programs in musical theatre and opera.

In collaboration with the music department, we will offer students the opportunity to develop the knowledge and skills necessary to perform in musical theatre and opera, including acting, voice, music theory, and movement. New and expanded arts facilities, including the new Performing Arts Center, will enable us to mount operatic and musical productions that give students in this program the chance to put these skills to work, as well as provide opportunities for student designers to study and create designs for these genres.

Develop interdisciplinary graduate programs and projects with music and studio art.

One of the most resounding messages coming out of the Fine and Performing Arts Commission is that there is a strong interest among arts faculty to pursue projects across departmental lines. We share this enthusiasm for collaboration and wish to take advantage of the rich creative and intellectual opportunities that will arise from working with colleagues in art, music, and other fields.

Initiate an international exchange program.

Through our visiting artists program, we have developed a strong relationship with the Royal Shakespeare Company. We wish to capitalize on this link to the British stage by developing an international exchange program involving the RSC and other theatre companies in the British Isles and in other countries.

Mission and Goals of the Arts Library

Current facilities and staffing

The Fiske Kimball Fine Arts Library, named in honor of the architect and architectural historian Fiske Kimball (1888-1955), was founded in 1970 as a branch of the University of Virginia Library system. The Fine Arts Library serves the visual arts and design information needs of the University community at large, as well as supporting the teaching and research initiatives of the School of Architecture, the McIntire Department of Art, the Bayly Art Museum, and the Department of Drama. The Fine Arts Library is located in the School of Architecture's Campbell Hall.

The Fiske Kimball Fine Arts Library collects materials in the following subject areas: Studio Art and the History of Art; Architecture, Architectural History, Landscape Architecture, and Urban and Environmental Planning; and Theater History and the Technical aspects of theater production. The Fine Arts Library's collection includes almost 154,375

books and bound journal volumes; 500 subscriptions; 194,650 slides; and 48,350 pamphlets, microforms, and other materials. The Fine Arts Library has a staff of six, including a fine arts librarian, assistant fine arts librarian, reference assistant, instruction assistant, visual resources curator, and circulation assistant. It is open 98 hours per week during the fall and spring semesters.

The Music Library occupies the lowest two floors of Old Cabell Hall, a building designed by Stanford White in 1896. Originally serving as the furnace room for the south end of grounds, the Music Library's space has also been previously used as a lounge and snack bar. It was renovated in 1990 but still lacks consistent air conditioning and humidity control. Old Cabell Hall also houses the Music Department classrooms and offices and a 900-seat auditorium.

The Music Library has the largest music collection in Virginia and is one of the most significant in the southeastern United States. It has a collection of more than 70,000 musical scores, books, and bound journal volumes; some 42,540 sound and video recordings; and 16,550 microform items. The Library subscribes to more than 250 journals and other serials. These resources cover the entire repertory of Western art music, jazz, American folk and popular music, and world music.

The Music Library has a staff of five, including a music librarian, assistant music librarian, public services assistant, technical services assistant, and circulation/reserve assistant. It is open 84 hours per week during the fall and spring semesters.

The Arts Library

The mission of the Arts Library will be to provide access to information resources and library materials, to educate library users in the skills needed to conduct research in the 21st century, and to foster collaboration among the arts disciplines. To accomplish this, we have set the following goals for a new Arts Library:

Serve as a hub of creative activity in the Arts Precinct.

The Arts Library will be the physical and intellectual centerpiece of the Arts Precinct. Here, faculty and students from the fine and performing arts as well as from surrounding neighborhoods will congregate to study, conduct research, collaborate on interdisciplinary projects, and socialize in a well-designed, visually stimulating, and environmentally sound facility. The Arts Library will serve other artistic communities as well—from students in the city and county public and private schools and Piedmont Virginia Community College, to members of the Piedmont Council of the Arts, the Charlottesville University Symphony Orchestra, and other such organizations.

Consolidate library collections and services.

The Arts Library will consolidate the collections and services of the Fiske Kimball Fine Arts Library with those of the Music Library, providing collections in all the formats needed to support the curricular, creative, and research needs of the arts programs—i.e., books, journals, reference materials, musical scores, compact discs, audio and video mate-

rials, slides, digital resources of all types including visual, audio, numeric, and geographic data as well as research databases.

Collections will be diverse and inclusive yet interconnected, reflecting the ever-broadening research interests of the scholarly community. They will be appropriately balanced among print, media, and electronic resources. A multi-faceted and flexible instructional program will provide the arts community with the technological and evaluative skills they need to locate, access, assess, and synthesize the information resources of the 21st century for their own creative and scholarly uses.

Provide study and collaborative learning spaces.

Through the use of landscaping, plants, décor, color, natural light, installed art, and other visual features, users will be drawn to the Arts Library and feel welcomed to an attractive, stimulating, safe and secure facility. The building's architectural design and floor plan will encourage intermixing of research and creative activities. It will be supportive of staff services so that reference help and instruction are easy to obtain and provide. Both instructional and study spaces in the Arts Library will be comfortable, and of a variety of types—from traditional tables and carrels to group study and listening/viewing rooms and computer/media workstations.

Incorporate digital technologies.

Making the most of new technologies, the Arts Library will contain computerized systems for recording and storing images of art, architecture, and for experimenting with sound and media in the creation of new works of art. Users of the Arts Library will be able to receive, manipulate, and create digital information, thereby increasing their knowledge and appreciation of the arts. Once built, the Arts Library will provide the best fine and performing arts collections and facilities in the Southeast.

Mission and Goals of the Media Studies Program

Media Studies is a liberal arts program emphasizing critical and historical approaches to media, rather than production or pre-professional training. An interdisciplinary bachelor's degree program in Arts & Sciences, the Media Studies Program began operating in Fall 2000. Film, radio, the Web, television, print media, journalism, law, policy, publishing, economic and political issues, and the aesthetics and history of media are all key subjects in media studies.

Unburdened by a traditional framework of journalism, mass communication, or television/radio/film approaches and curricula, the Media Studies Program takes as its premise that digital media will inform all of our work and inquiry from this point forward, even if only in the "rear-view mirror" lens of refracting perspectives described by media theorist Marshall McLuhan.

Program Status

Students in the undergraduate major are required to take a series of five required core courses, five elective courses according to the student's individual intellectual objectives, and one course in a production area or in an internship. Additional production or internship credit may be taken and counted towards graduation, but will not count towards fulfilling the electives in the major.

A Master's Degree in Digital Media is being planned that will combine humanities computing, software and systems engineering for the humanities, and knowledge representation. This will be a terminal degree but may also be pursued as a degree step towards a Ph.D. in any participating humanities discipline.

University Service

In three of the five core courses—Information Technology and Digital Media (MDST 110), Introduction to Media Studies (MDST 201), and History of Media (MDST 350)—the program seeks to offer courses that will be of interest to the College and University community. Two core seminar courses, Criticism and Theory of Media (MDST 301), and Current Issues in Media Studies (MDST 401), are reserved for majors in the program. Twenty students per year will be admitted by application into the Media Studies Program.

Staffing

The Media Studies Program faculty consists of the director, Johanna Drucker (Robertson Professor of Media Studies), and two faculty—Bryan Pfaffenberger (associate professor) and Michael Quinn (visiting assistant professor). A number of adjunct faculty contribute courses in Newswriting, Production, and Digital Media. Faculty from many disciplines within the College offer courses that fulfill the elective requirements (Film, Mass Media and Democracy, First Amendment Issues, History of the Book, History of Print Media, and so on).

Internships

Through its Internship Program, Media Studies seeks connections with media in the University of Virginia community and beyond.

Alumni Network

Through its alumni network of professionals in the media, the Media Studies program seeks connections with an extended network of alumni who serve as mentors, contacts, and advisors to the program, meeting with students on Grounds and in formal and informal gatherings.

Vision for the Future

The Media Studies program currently seeks to expand its intellectual and curricular base through a series of projects and initiatives.

Research

The Center for Computing, Cognition, and Culture is committed to products that extend our understanding of the production and representation of human knowledge within a technologically advanced society. To this end, it fosters original research at the intersection of computer information sciences and engineering, humanities, the arts, and social sciences. Such research transforms our understanding of knowledge and promotes critical reflection on the cultural impact of information technology. The Media Studies program faculty, staff, graduate students, and undergraduate programs are coordinated with every aspect of the Center's activity.

Curriculum

Information Technology and Digital Media: The Information Technology and Digital Media course (MDST 110) is expected to expand to serve a University-wide constituency and provide one of the cornerstones of the University's program in computer fluency. This course is developed in coordination with the CS110 course offered in the School of Engineering. As a Media Studies course, MDST 110 emphasizes critical issues and understandings as well as creating a basis for higher-level work in digital media. The core skill-based goals are to offer a fundamental understanding of the digital environment, the basis of data management, manipulation, design, and display, as well as programming and production. Understanding the impact of computing on all aspects of contemporary life and human activity (from issues of identity, community, and public policy) constitutes its critical intellectual core.

Digital Environments for Media Studies

This ongoing research/production project is to sustain the Understanding Media project. (*Start-up phase, \$150,000 for one full-time design staff, one half-time faculty consultant*).

Production in Media (see below, "Visiting Professionals in the Media")

This regular offering of Media Studies would take advantage of connections with local media, professionals, alumni, and provide Media Studies students an opportunity to produce a broadcast-quality program on a regular basis.

Conferences and Symposia

- **Understanding McLuhan Understanding Media:** A Three-Part Initiative in Conceptualizing and Designing a Media Studies Curriculum (currently being crafted for submission to the NEH; estimated costs: \$30,000 actual costs, \$50,000 with overhead)
- **Journalism Network Symposium:** This is a yearly event organized by the undergraduate students. Budget needs are minimal, approximately \$1,500 per year.

Visitors and Consultants

Visiting Professionals in the Media: An ongoing series of visits and interviews with professionals in the media. This would be coordinated with a course, "Projects in Media Production," in which students learn the basics of media production through scripting, research, editing, filming, and all aspects of pre- and post-production of a half-hour program suitable for broadcast. Costs: \$14,000 per year (\$7000 a semester) for adjunct salary, production costs.

Fund-raising Objectives

- Fellowships for undergraduates in Media Studies
- Internship stipends for summer internships for Media Studies
- Fellowships in Digital Media (research and study stipends)
- Professorships in the following areas:
 - Distinguished Professor of Media Policy and Law
 - Professor of Media Production and Arts
 - Professor of Media History and Theory
 - Professor of Digital Media in the Humanities

Mission and Goals of the University of Virginia Art Museum

By providing direct experiences with works of art, the University Art Museum promotes visual literacy, enhanced perception, and a greater understanding of diverse cultures. It extends these benefits to a broad constituency, including students and faculty, area schoolchildren, and the general public.

Museum Status

The University Art Museum is a discrete unit of the University that reports directly to the Office of the Provost.

Staff: The Museum employs 9 full-time staff members, 2 part-time staff members, a security force, and 4-6 student workers. In addition, 5 undergraduate students are trained in museum practices annually as part of the University's Internship Program. The Museum and the Art Department sponsor a Graduate Student Fellowship in the Museum.

Collections: Approximately 9,000 objects, including major ethnographic collections of pre-Columbian art, Native American, African, and Oceanic art; American and European 17th - 20th century art, including painting, prints, sculpture, drawing, photographs, and mixed-media work; Ancient art; and Asian art. The collection is shown in five galleries, most of which are re-installed annually.

Temporary Exhibitions: 4 major exhibitions, 8 smaller exhibitions annually.

Museum Goals

The museum seeks to expand its capacity to acquire, preserve, exhibit, and interpret art of the highest quality. To achieve these ends, the museum has set the following goals:

Become nationally accredited.

This will require either a major investment in refitting the current building or constructing a new museum to meet professional standards for climate control, security, exhibition space, and storage.

Establish a University-wide policy for acceptance of gifts of art and decorative art and their care.

The museum recommends that the University establish a centralized policy for accepting and de-accessioning gifts of fine and decorative arts and that it use the museum's expertise in developing and carrying out this policy. This policy should take into account the need for storage space and staff to care for and manage University collections.

Acquire major works and collections.

If it can become nationally accredited and raise its facilities to professional standards, the museum's opportunities for attracting major works will be greatly enhanced. To identify and cultivate potential donors, the museum must enlarge its development and curatorial staff and increase funding for travel.

Present a stronger exhibitions program.

This will require an increased exhibition budget, more staff time devoted to exhibitions, funds for providing salaries or leave time for faculty interested in curating exhibitions, and achieving national accreditation so the museum can borrow major works and exhibitions from other institutions.

Make its collections more accessible.

The museum currently can exhibit less than four percent of its collection at any one time. To make its collections more accessible, it must acquire a new facility with additional galleries and study/storage space. It also must hire an academic resources coordinator who can work closely with faculty to make wider use of the collection in teaching and research. In addition, the museum needs a properly equipped truck or van to transport works of art.

Strengthen and diversify its education programs.

The museum needs additional educational staff to serve schools, universities, and other targeted groups. It also needs workshop space to accommodate hands-on activities for schoolchildren and other learners. To ensure that the museum is meeting the educational

needs of the community, it plans to establish a community advisory group and to explore the possibility of establishing a charter school for the arts.

Develop more interdisciplinary programs.

A new academic resources coordinator (see above) would work with faculty to identify areas of interdisciplinary interest. Faculty also should be provided compensation or leave time for working on collaborative projects with the museum.

Increase scholarship and publications.

Published scholarship on the collections will raise the profile of the museum and the University in the academic community and in the arts world. The museum wishes to provide fellowship support for graduate students in art history, anthropology, religious studies, and other fields who wish to conduct research on works in the collection. Funds or leave time are also needed for faculty interested in producing scholarly work on pieces in the museum. Other needs include funds to bring in eminent guest curators and scholars to conduct and publish research on the collections, space where scholars can work in the museum, additional staff support so that curators can devote more time to research and publishing, and an endowment for the museum's publications program.

Sponsor internships and courses for academic credit.

Enhanced funding, facilities, and personnel will enable the museum's curatorial and educational staffs to teach courses on museum studies and on the collection. The museum staff also wishes to assist faculty interested in developing courses related to the museum. Internships will enable students to experience first-hand the logistical and curatorial complexities of operating a museum that serves diverse publics.

Initiate conservation internship program.

The museum needs the funding and the facilities to support a conservator, who could train student interns interested in the care and preservation of works of art.

Build stronger relationships with corporations, foundations, and other grant-making agencies.

Enlarging the development staff and providing more travel funds will enable the museum to establish ties with such organizations. Achieving national accreditation will also help to win their support.

Extend the international reach of the museum.

As the University expands its international programs, the museum will explore opportunities for visual arts collaborations and exchanges with countries in which the University is involved. Funding will be needed to pursue these initiatives, and national accreditation will be essential to assuring arts organization that the museum meets professional standards.

Strengthen community involvement.

The museum intends to create advisory groups that can offer guidance on exhibitions, outreach activities, and acquisitions that involve the community. A new marketing director would serve as a liaison to the Chamber of Commerce and the tourism board and would work with the curatorial staff to plan community-wide arts festivals and exhibitions. The program for the new building includes an auditorium and multi-arts facilities that would be available for community use.

Staff Additions Needed to Accomplish These Goals

Academic resources coordinator
Director of marketing and publicity
Curator of exhibitions
Curatorial/registrar assistants
Assistant director of education
Membership/development assistant
Secretarial support for director and others
Preparator's assistant
Photographer
Paid afternoon receptionists
Contracted conservator

Mission and Goals for the McIntire Department of Music

For the past decade we have been developing a program that, while continuing to build on established excellence in Western art music, addresses two trends central to our time—the globalization of society and the explosion of new technologies. We have established an innovative program in comparative and critical studies in music that involves a music-centered approach to complex cultural processes; we have expanded our composition program to include cutting-edge work in computer technologies; and we have taken bold steps to bring performance directly into the core of our program where it can play a central role in our teaching, research and outreach missions.

We have gradually assembled a renowned academic faculty for our program. Most recently, we have added two ethnomusicologists to our dynamic mix of composers and scholars. We have also developed our offerings in performance by hiring outstanding adjunct performance faculty, as well as a full-time orchestral conductor, and by strengthening our ensembles. In the academic area, we have developed 18th- and 19th-century opera studies; we have created a strong subspecialty in African and African-American music; and we have become noted for our scholars working in critical, theoretical and gender studies. In the field of composition, we have taken a leadership role in computer music with the founding of the Virginia Center for Computer Music in 1987, and have also enhanced our

established program in traditional composition that dates back to Randall Thompson's years at the University.

We have built a strong performance component to complement the academic program, draw the strongest undergraduate music students, and offer courses that serve the broader student population. Our goal is to provide exceptional performance opportunities, so that students, regardless of their career goals, can continue their music studies at a high level. Moreover, we are committed to providing a regular series of concert programs and outreach to the larger University and regional communities.

In addition to providing performance opportunities, we have worked to integrate performance into our academic program. To realize these aims, we have taken an unusual approach. We have hired experienced professionals to serve as principals in the orchestra, teach studio lessons, direct curricular performance groups and perform in ensembles and as soloists.

We extended the scope of our curricular performing groups in the past two decades, adding chamber music, new music, early music, jazz, computer music, opera workshop, and African drumming and dance. We have expanded our applied instruction to offer a variety of jazz topics, and we have established a new faculty jazz quintet. Additionally, we developed a special in-class performance program, in which members of the adjunct performance faculty perform in classes ranging from chamber music and opera to jazz, composition, and theory. This gives students an immediate opportunity to experience and question performance choices, and is a wonderfully vivid way to encounter the richness of live performance.

Program Status

Full-time Faculty: 12

Adjunct Performance Faculty: 36

Majors: Approximately 50 (plus 10-15 additional first-year prospective majors)

Graduate Students: 12 M.A. students, 2 Ph.D. students (2000-2001); will grow to 25 Ph.D. students over the next four years as our doctoral program is implemented

Courses

Undergraduate Level: 83 courses in music performance (including ensembles, chamber music, curricular groups), music history, ethnomusicology, music theory, composition, and computer music.

Graduate Level: 62 courses in critical and comparative studies in music, including music history and ethnomusicology; courses in performance, including curricular ensembles and individual instruction; courses in composition, including theory, analysis, counterpoint, computer music, film music, sound studio.

Productions

More than 75 department-sponsored concerts a year, including student and faculty recitals; performance groups ranging from chamber music recitals to symphonic orchestra, from African dance and drumming ensemble to early and new music ensembles, wind ensemble, and jazz ensemble; guest artists such as Mbira (last season), pianist Ruth Laredo, The Jerusalem Lyric Trio, The Gaudior Baroque Ensemble, and the Amsterdam-based Hexagon Ensemble (this season).

Given our limited resources, we have been very successful. The undergraduate major has expanded from a few in 1980 to more than fifty today. The number of students taking applied music has grown from 150 to more than 300 during the past five years. More than 3,000 undergraduates take music courses each year. And, once our Ph.D. program reaches its steady state in four years, we will have approximately 25 graduate students.

Annually, we produce more than 75 concerts, and attendance is approximately 40,000. The Music Department is a major presenter of arts events and urgently needs staffing to accomplish work that so benefits the entire University. The numbers have been growing in all areas of our program, especially during the past five years. However, to achieve our longer-term goals, we need both the appropriate facility and resources. Our ongoing goal is to integrate academic, creative, performance, and interdisciplinary studies, and to give students and the community the opportunity to deepen both their knowledge and experience of music.

To develop our program fully, we will require the following:

Additional faculty

- A composer/computer music specialist to enable us to expand our computer music offerings from 3 to 6 courses, and to enable the composers to cover a broader range of composition, including traditional instrumental composition and improvisation, as well as additional seminars and introductory courses.
- A performer/scholar or performer/composer to further integrate performance into the academic program.
- A musicologist who will contribute to the strengths of our program.
- Augment our program in ethnomusicology, perhaps in the area of South Asia or Jewish Studies.

Visiting Artists and Scholars

- Endow a guest artist and scholar program for our colloquium series.
- Establish an annual visit by a professional ensemble to read and record student work.

- Establish an annual residency by a major composer who will work with students and coach performances by the new music ensemble and Artist Faculty.
- Provide performance master classes.

Performance

- Support in-class performance by Artist Faculty on a permanent basis.
- Create a funded residency for our faculty jazz ensemble, the Free Bridge Quintet, and for expanded course offerings in jazz, including jazz improvisation and theory, jazz keyboard, and guitar.
- Build endowments to provide better support for applied lessons and coaching, as well as for the trio-in-residence and orchestra principal positions.

Composition

- Add introductory courses in composition and in improvisation.
- Create more courses that respond to student interest in the facilities of the Virginia Center for Computer Music.
- Add courses in recording technologies and work with technology as part of the experience of performance in the 21st century.

Ethnomusicology

- Build contemporary and historical studies in African-American music, and publicize these studies to the fine historically black colleges and universities, especially in Virginia.
- Develop a guest artist program to work with resident faculty and students, preparing small and large-scale public performances.

Musicology

- Further the specialization in opera studies through work with the opera workshop.
- Further the study of music as an expression of culture through work with our performance groups, ranging from chamber ensembles to the symphony.
- Involve guest artists in a range of integrated programs.

Interdisciplinary programs

We have already begun limited interdisciplinary work in some of the following fields, and look forward to significant expansion in them:

- Computer music, electrical engineering, and computer science: Develop new computer programs for music composition and research.
- Music and cognitive science: Offer courses and develop research in this area.
- Music and anthropology: Explore development of a joint program.
- Digital Arts: Draw on connections among the arts as well as media studies, psychology, architecture, and computer science. Plan extended offerings in multimedia, and establish a Collaboratory for Digital Arts as part of the new Digital Arts Initiative.
- Music and Drama: Collaborate in such undertakings as musical theatre productions, courses in diction and voice, and courses in musical theatre and opera.
- Music, Anthropology, Public History, the Woodson Institute: Develop a focus on the performance of African-American genres in the region.
- Music and Business: Develop a program with the McIntire School of Commerce or the Darden Graduate School of Business Administration to prepare students to enter an aspect of the music business.

Needed Staff

- Immediately add a full-time production staff member to handle production elements for more than 100 events per year in Old Cabell Auditorium.
- Near-term addition of a departmental secretary to handle our new Ph.D. program as well as our studio performance program.
- Near-term addition of an audio/visual staff person to run the technical side of our concert production efforts and oversee class equipment.
- *Plan for expanded staff as we add new facilities. In addition to staffing for the recital hall in the music department, the University needs to plan staffing for the Performing Arts Center. Benchmarking indicates that a staff of ten would offer basic support for this type of facility.*

Facility

We need a facility that will serve our current needs as well as our development in the areas outlined above. This is the pivotal moment to build the facility, a point where we have

achieved important programmatic aims and laid the groundwork for future development. Our facilities needs are outlined elsewhere in this document.

Appendix E: Proposal for a Program in Dance and Movement Studies

We wish to establish a program in Dance and Movement Studies at the University of Virginia that will engage the mind and body in creative and interdisciplinary studies of the arts. The program will integrate academic study and pre-professional training, offering a context in which embodied experience is a crucial mode of research. Coursework will provide practical, intercultural, and critical perspectives on dance and movement. A clear need for such a program exists at the University (see appended related courses already offered across our departments). The potential for such a program to forge links among the arts, with new media, and across the humanities and social sciences is tremendous.

Existing courses at the University that could be integrated into a Dance and Movement Studies curriculum include those listed below. Religious Studies, Psychology, Architecture, Education, Media Studies, French, Art History and Studio Art, and a number of other departments also have courses in related areas.

Music

Issues in Ethnomusicology
Field Research and Ethnography of Performance
Music in Everyday Life
Ensemble Dynamics
Music in Performance
Black Popular Performance
Worlds of Music
Performance in Africa
Music in the 20Th Century
Musicianship
Research in Music
African Drumming and Dance Ensemble

Opera
Composition
Music as Culture
New Music Ensemble
Indian Music and Identity
Music and the Black Atlantic
Thinking about Popular Music
Studies in Pre-Modern Music
Nineteenth Century Music
Early Modern Music
Seventeenth and Eighteenth Century Music

Drama

Theatre Art: Image to Form
History of Theatre on Stage
Movement for the Theatre
Dance for Theatre
Acting/Directing
Stage Combat
Improvisation

Oral Interpretation
History of Dress
Circus: Historical Overview
Musical Theatre Performance
Special Studies in Performance
Acting Out
Special Topics in Movement

African American Theatre
Playwriting
Movement: Exploration

Movement: Mask
Acting: Period Styles
Dramaturgy

Anthropology

Tournaments and Athletes
On Power and the Body
Shamanism and Healing
Nationalism, Racism, Multiculturalism
Religious Organization
African Cultures
Introduction to Civilization of India
Popular Culture in India
Peoples of Polynesia
Ethnology of the Middle East

North American Indians
Visual Anthropology
Topics in Deaf Ethnography
Vietnamese Civilization
Language and Emotion
Nationalism and the Politics of Culture
Ethnographies of Illness and the Body
Folk and Popular Health Systems
Ritual Experience and Healing

History

History of Women in America
Seminar in African History
Chinese Culture and Institutions
History of Modern Brazil
Public Life in Modern Latin America
The African Diaspora
Modern European History
Enlightenment Utopias
Europe 1600-1815
Witchcraft

Scientific Revolution
European Social History
Popular Religion 1300-1800
Social History of Modern India
Methods in Social History
Peasant Movements in Modern India
New Approaches to American Political
History
American Labor History
Emergence of Modern America

Appendix F: Digital Arts Initiative

We propose an interdisciplinary digital arts initiative that will build on current departmental strengths, support innovative research and curricular development, and advance knowledge in ways that can be widely disseminated and shared. We plan a linking of research and curriculum development that will transform the role of digital arts at the University of Virginia and beyond.

The project will include the departments of Art, Drama, Music, Media Studies, and Psychology in the College and Graduate School of Arts & Sciences; the School of Architecture; the School of Engineering and Applied Science; the University library, and the Office of Information Technologies. Courses will be cross-listed as appropriate, and will enhance the Media Studies program by providing students with hands-on research and creative work that will deepen their understanding of contemporary media. A few examples of the projects we envision include:

- Research into and development of immersive environments, with large multi-screen environments and surround sound, and the use of these environments to model architectural design
- Interactive dance controllers, with musical parameters reflecting dance gestures
- Study of virtualized environments.

To achieve our goals we will require:

- A collaboratory of approximately 2,000 square feet and two-stories high, preferably located in the proposed Digital Academical Village. This space would need to be easily reconfigured, depending on particular projects.
- An additional fellowship for the Institute for Advanced Technology in the Humanities that would be preferentially dedicated to digital arts collaborations
- Technologically equipped performance spaces
- Seed money for a seminar series featuring University of Virginia faculty and guests working in digital arts.
- Incremental additions in faculty and staff to support collaborative work.

There has already been interaction between students in digital art and music, with students learning how to create videographic works involving sound. During the spring of 2000, students in MUSI540 (Computer Sound Generation) and MUSI543 (Sound Studio) and ARCH 545/444 (Architectural Simulation, Digital Moviemaking and Animation) visited each other's classes and worked on joint projects. What we propose here includes but goes

beyond student collaboration to innovative research projects that can both seed the content of courses as well as emerge from research undertaken in courses. For example, a course that will involve artists, designers, engineers and psychologists could create new computer interfaces for artists. It could also provide the springboard for research into what makes an effective interface.

We do not propose a new degree program at this time. Rather, we propose a cluster of research and courses that will draw on specializations within a variety of disciplines, and will have creative, experiential, perceptual, and scientific elements.

Appendix G: Proposal for an ARTSEMS Happening at UVa

Future Forms and Hybrid Creatures

The Committee on Interdisciplinarity of the Virginia 2020 Fine and Performing Arts Commission proposes the creation of six arts seminars. The theme we recommend centers on the notion of transformations—an appropriate concept for what we want to see happen with arts disciplines at the University. The notion of mutation and hybridity emphasizes the idea of change and development through creative interactions. We believe this provides a sufficiently open theme to engage each of the following areas: music, drama, visual arts, spatial arts, dance, and creative writing. Moreover, this theme, as Dean Dass suggests, allows us “to look backward into myth and folklore and forward into cyborgs and genetic engineering,” while also suggesting meaningful collaborations across departments.

The end result will be a performance that will involve public spaces around Grounds and bring substantial recognition to the value of the arts at the University. This will be a spring “happening,” which is likely to be more feasible than a fall event. Weather will allow for more outdoor activities; we won’t have to compete with the football schedule; and we can more effectively build upon the momentum of the work of the Virginia 2020 Fine and Performing Arts Commission. We want to show in a tangible way the potential for the arts to have a transformational impact on the curriculum of Arts & Sciences. These seminars will produce tangible and visionary results, demonstrating the rich interrelationships between Arts & Science disciplines across Grounds.

Critical to the success of the program would be a coordinator to serve as producer of the “happening.” Candidates could be proposed by arts chairs or by members of the Committee on Interdisciplinarity.

We recommend that each seminar carry three credits, or four if a lab is involved. All seminars would have a set of common requirements that could be established by the instructors and coordinators in advance. These requirements relate to the final collective “performance.” Such criteria as visibility, buoyancy, use of external or non-traditional space are possibilities.

The seminar should be limited to a maximum of fifteen or twenty students. We further recommend that the arts faculty, once identified, determine the level of the seminar, propose possible non-arts faculty with whom they might wish to work, and establish the minimum background required by students. In other words, we do not believe that these seminars need to be entirely consistent with one another. What is necessary, however, is that a common time be established in order to facilitate work across the disciplines.

Cost Analysis for ARTSEMS

May 18, 2000

6 ARTSEMS faculty to receive dedicated funds for summer research following their over-load course development. This stipend recognizes the additional commitment of time to this project which would diminish their research time in term.

2 faculty members per seminar or 12 faculty in arts and non-arts departments

Stipend: \$5,000.00 per faculty, or \$60,000

Coordinator of Program/ Producer: This position should probably be held by an adjunct faculty member who can coordinate the project, arrange for extensive publicity, work collaboratively with faculty and students, arrange for facilities, etc.

Stipend: \$15,000

Technical Support and OTPS: Each seminar requires a budget for supplies, technical enhancements, photocopying, etc. Suggested amount is \$3,000 per seminar; expenses will have to be requested and justified through the coordinator.

Budget: \$3,000 x 6 or \$18,000

Advertising/Publicity

Budget: \$5,000

Guest Artists: Occasionally, it will be valuable to invite a high-profile artist to add her/his creative perspective to the project.

Budget: \$5,000

TOTAL BUDGET: \$103,000

Appendix H: The Work of the Commission

The Fine and Performing Arts Commission comprises a broad cross-section of University and community citizens, among them representatives of the University's arts programs, faculty and staff from other departments around the Grounds, undergraduate and graduate students, and community leaders. All share an intense interest in advancing the arts at the University and in the Charlottesville area.

The commission began its deliberations twenty months ago, charged with the mission of assessing the current state of the University's arts programs, including art history, studio art, drama, music, the Bayly Art Museum, the School of Architecture, the Creative Writing Program, the Fiske Kimball Fine Arts Library, the Music Library, the Virginia Film Festival, the Heritage Repertory Theatre, and the new media studies program.

Although there are pockets of excellence in all of these areas, what emerged most vividly from the initial meetings were the substandard facilities and severely inadequate resources that hinder the progress of arts programs across the board at the University. It would have been easy to dwell only on these negative factors in our discussions and our report—the unhealthy and dilapidated conditions in Fayerweather Hall, the complete absence of a proper space for the study and performance of dance, the uninviting and antiquated music facilities in Old Cabell Hall, the cramped faculty offices and work areas in the Drama Building, the former janitor's closet that serves as the Virginia Film Festival office, the shortage of exhibition space and lack of modern climate controls in the museum, the fact that performance faculty in the music department are rewarded for years of professional training with part-time salaries and no benefits.

The commission's task was to determine ways not only to address these serious shortcomings but to elevate the arts at Virginia to national distinction. To help in this regard, the commission identified successful arts programs at other institutions that provide models worthy of emulation. During a retreat in the fall of 1999, the commission hosted representatives from highly regarded programs at Harvard (studio art), Ohio State (studio art), New York University (performance studies), the University of California/Santa Barbara (music), the University of California/Irvine (drama), the University of Georgia (museums), the University of Washington (music), the University of Minnesota (museums), Cornell University (media arts), and the University of Illinois/Urbana-Champaigne (drama).

It became clear during the retreat that these programs flourished because they had solid support and respect from the top administration, first-rate facilities, productive and highly motivated faculty, and sufficient funding for their programs. It was abundantly evident that a rich and rewarding cultural life was as important to these institutions as academic excellence and success in athletics.

The commission was heartened by the awareness that the arts are now a top priority at the University of Virginia as well. The president, the provost, and the dean of the College and Graduate School of Arts & Sciences appear to be in agreement that the University must build superb programs in the arts. It will be vital to have their continued support if the cultural transformation envisioned by the commission is to be achieved.