



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
COMMITTEE MINUTES**

December 14, 2017

President's Room 215B, Emerson Alumni Hall

University of Florida, Gainesville, FL

Time Convened: 10:30 a.m. EST

Time Adjourned: 12:14 p.m. EST

1.0 Verification of Quorum

Interim Vice President and General Counsel Amy Hass verified a quorum of the Committee on Educational Policy and Strategic Initiatives, with all Trustees present except Trustees Steven M. Scott and David M. Thomas.

Members present were:

Jason J. Rosenberg (Chair), David L. Brandon, James W. Heavener, Mori Hosseini, Leonard H. Johnson, W. Smith Meyers, Rahul Patel, Marsha D. Powers, David M. Quillen, Robert G. Stern and Anita G. Zucker. Trustees Steven Scott and David Thomas were unable to attend.

Others present were:

W. Kent Fuchs, President; Winfred Phillips, Executive Chief of Staff; Joseph Glover, Provost and Senior Vice President for Academic Affairs; Charles Lane, Senior Vice President and Chief Operating Officer; David Guzick, Senior Vice President for Health Affairs and President of UF Health; Jack Payne, Senior Vice President for Agriculture and Natural Resources; Zina Evans, Vice President for Enrollment Management; Curtis Reynolds, Vice President for Business Affairs; Elias Eldayrie, Vice President and Chief Information Officer; Amy Hass, Interim Vice President and General Counsel; Thomas Mitchell, Vice President for Advancement; Angel Kwolek-Folland, Associate Provost; Kevin Orr, Director of the School of Music; Melissa Orth, Senior Director of Government Relations and Assistant University Secretary; Brigit Dermott, Executive Assistant; Becky Holt, Executive Assistant; Sandy Mitchell, Legal Assistant; and other members of the University community and the media.

2.0 Call to Order and Welcome

Committee Chair Jason Rosenberg welcomed everyone in attendance and called the meeting to order at 10:30 a.m. EST.

3.0 Review and Approval of Minutes

Committee Chair Rosenberg asked for a motion to approve the minutes from the August 29, 2017 meeting, which was made by Trustee Brandon and a second, which was made by Trustee

Johnson. The Committee Chair asked for further discussion, and then for all in favor of the motion and any opposed, and the motion was approved unanimously.

The Committee considered the following Action Items:

4.0 Action Items

Committee Chair Rosenberg noted that the Committee discussed all the Action Items on its December 12, 2017 call and asked Provost Joseph Glover to briefly present them and entertain further questions and discussion if desired by the Committee.

EP1. Tenure Upon Hire

Provost Joe Glover stated that there are four highly accomplished faculty members who have been hired by the University subject to their being awarded tenure upon hire by the University of Florida Board of Trustees. All have been recommended for tenure by the Provost. For those individuals hired with faculty and administrative appointments, tenure attaches only to the faculty appointment.

1. Dr. Subharup Guha has been hired in the College of Public Health and Health Professions as an Associate Professor in the Department of Biostatistics.
2. Dr. Mathew A. Leibold has been hired in the College of Liberal Arts and Sciences as a Professor in the Department of Biology.
3. Dr. Zhijian Qian has been hired in the College of Medicine as an Associate Professor in the Department of Medicine.
4. Dr. David B. Kaber has been hired in the Wertheim College of Engineering as a Professor in the Department of Industrial and Systems Engineering.

In response to a question from Trustee Hosseini, Provost Glover confirmed that these hires will boost the University's strength in STEM and are well aligned with the University's strategic plan for Top 5.

The Committee Chair asked for any questions or further discussion. He then asked for a motion to approve Committee Action Item EP1 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Johnson, and second which was made by Trustee Zucker. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP2. New Degree: Doctor of Musical Arts

Provost Glover noted that there was considerable discussion on the December 12, 2017 conference call regarding the proposed Doctor of Musical Arts degree. This will be a unique degree that will be distinguished nationally by the requirement of a second cognate in a discipline outside of Music, such as Engineering, Entrepreneurship and Management, Arts in Medicine, and Digital Media. Dr. Kevin Orr, Director of the School of Music, gave a PowerPoint presentation and provided a summary of the career opportunities, job prospects in Florida, the healthcare industry and the film and video game industry. Dr. Orr also noted that the degree will be added with no new costs by making use of existing resources. The presentation will be incorporated into these minutes.

The Committee Chair asked for any questions or further discussion. He then asked for a motion to approve Committee Action Item EP2 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Zucker, and second which was made by Trustee Johnson. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP3 and Resolution R17-192. Naming

Susan Goffman, Executive Director for Legal Services, UF Foundation, presented the naming of the Center for Neurological Diseases at the College of Medicine to the Fixel Center for Neurological Diseases in recognition of the generous and significant support by the Lauren and Lee Fixel Family Foundation. Lauren Fixel is a 2007 graduate of the UF College of Journalism. Her husband, Lee, is a partner at Tiger Global Management and is a top-ranking venture capitalist.

The Committee Chair asked for any questions or further discussion. At the request of Trustee Hosseini, Vice President for Advancement Tom Mitchell provided details about the internal review process that precedes presenting a naming opportunity to the Board. Committee Chair Rosenberg then asked for a motion to approve Committee Action Item EP3 and Resolution R17-192 for recommendation to the Board for its approval on the Non-Consent Agenda, which was made by Trustee Brandon, and second which was made by Trustee Powers. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

5.0 Discussion/Informational Items

Committee Chair Rosenberg turned the Committee's attention to the discussion/informational items.

5.1 Admissions Update

Vice President for Enrollment Management Zina Evans gave a brief update on admissions. Vice President Evans indicated she would be able to provide additional information at the next meeting.

Provost Joe Glover introduced Cammy Abernathy, Dean of the Herbert Wertheim College of Engineering and Glenn Good, Dean of the College of Education. Provost Glover presented a new concept, Platform for Life, which addresses how the University is poised to respond to 21st century challenges.

5.2 College of Education Plan for Top 5

Dean Glenn Good presented a plan for the College of Education to achieve a Top 5 ranking. Highlights of Dean Good's presentation, which is incorporated into these meeting minutes, included data indicating the positive trend in the College of Education's rankings and key areas in which the College is a leader such as early childhood education and education technology. Trustee Zucker commended Dean Good on the progress made by the College and noted that Algebra Nation is being widely adopted, which enhances the reputation of the College and the University.

Trustee Hosseini stated that University needs to communicate how proposed vetoes of legislative appropriations impact the institution and hamper efforts to achieve strategic goals. He suggested that visiting legislators to foster a deeper understanding of how funding supports institutional and state-wide aims.

5.3 College of Engineering Plan for Top 5

Dean Cammy Abernathy presented the Herbert Wertheim College of Engineering's plan to reach Top 5. A copy of Dean Abernathy's presentation is incorporated into these meeting minutes. Dean Abernathy discussed the "Wertheim Transformation," which describes the ways in which the College is undergoing transformational shifts to educate the "new engineer." She highlighted measures of success for the College and identified some areas, such as space and start-up packages, in which additional resources would help the College reach its potential.

Committee Chair Rosenberg thanked the Deans Good and Abernathy for being the first to present their strategic plans to the Board. He noted that for future presentations the Trustees would like to hear specific ways in which they can help the Colleges advance and to learn about two things that each College does really well.

5.4 Faculty Update

Faculty Senate Chair David Quillen indicated that the current Faculty Senate Secretary, Sue Alvers, would be retiring at the end of January 2018 and her replacement, Laurie Bialosky, has already been hired. Trustee Quillen gave a presentation on retirement benefits at UF as compared to peer institutions and suggested that taking steps to make retirement benefits more competitive would help the University achieve its strategic goals. Vice President for Human Resource Services Jodi Gentry stated that the University is considering additional retirement options and is engaged in a benefits review. She noted that a benefits consultant will be coming to campus in January to review and make recommendations. It was agreed that VP Gentry will come back to the Committee to make a presentation on this topic.

5.5 Student Body President Update

Trustee Smith Meyers, President of the Student Body, provided an update on the accomplishments and initiatives of Student Government, including expanding access to ProctorU Testing Booths, lobbying for a new Health and Wellness Center, encouraging civic engagement, and surveying students on 24/7 study spaces. President Fuchs noted that student government at the University of Florida is a uniquely powerful and effective partner in the shared governance of the University.

5.6 Department Name Change

Provost Glover indicated that information was provided on the December 12, 2017 conference call regarding the department name change of the Department of Infectious Diseases and Pathology to the Department of Infectious Diseases and Immunology in the College of Veterinary Medicine. No other information was requested.

5.7 Centers/Institutes

Provost Glover indicated that information was provided on the December 12, 2017 conference call regarding the new centers that have been created and the center name changes that have

taken place. They do not require Board action but were presented for information. No other information was requested.

6.0 New Business

There was no new business to come before the Committee.

7.0 Adjourn

After asking for further discussion and hearing none, Committee Chair Rosenberg adjourned the Committee on Educational Policy and Strategic Initiatives meeting at 12:14 p.m. EST.



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
EXECUTIVE SUMMARY
December 14, 2017**

The Committee will consider and be asked to act on the following Action Items:

- **EP1. Tenure Upon Hire**—On the Provost’s recommendation, the Committee is asked to approve for recommendation to the Board of Trustees on the Consent Agenda, the granting of tenure commencing with the appointment of the listed newly appointed faculty members, who have been recommended to the Provost by their Chairs and Deans for tenure upon hire.
- **EP2. New Degree: Doctor of Musical Arts**—The proposed Doctor of Musical Arts degree will prepare students for both higher education and artistic job markets. In addition to a major in Music, the student will choose a concentration in Performance, Composition, Instrumental Conducting, or Choral Conducting. This degree will be distinguished nationally by the requirement of a secondary cognate in a discipline outside of Music, such as Engineering, Entrepreneurship, and Management, Arts in Medicine or Digital Media.
- **EP3 and Resolution R17-192. Naming**—The Committee on Educational Policy & Strategic Initiatives is asked to approve Resolution R17-192 to name the Center for Neurological Diseases at the College of Medicine the “Fixel Center for Neurological Diseases” for recommendation to the Board of Trustees for its approval on the Non-Consent Agenda.

The Committee will address the following Discussion/Informational Items:

- Admissions Update, Zina Evans, Vice President for Enrollment Management
- College of Education Plan for Top 5, Dean Glenn Good
- College of Engineering Plan for Top 5, Dean Cammy Abernathy
- Faculty Update, David Quillen, Chair, Faculty Senate
- Student Body President Update, Smith Meyers, President, Student Body
- Department Name Change, Joseph Glover, Provost
- Centers/Institutes, Joseph Glover, Provost
- Degree Name Change, by Joseph Glover, Provost
- Program Changes, by Joseph Glover, Provost
- Centers/Institutes, by Joseph Glover, Provost



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
COMMITTEE AGENDA
December 14, 2017
10:30 a.m. EST
President’s Room 215B, Emerson Alumni Hall
University of Florida, Gainesville, FL**

Committee Members:

Jason J. Rosenberg (Chair), David L. Brandon, James W. Heavener, Mori Hosseini, Leonard H. Johnson, W. Smith Meyers, Rahul Patel, Marsha D. Powers, David M. Quillen, Steven M. Scott, Robert G. Stern, David M. Thomas, Anita G. Zucker,

- 1.0 Verification of QuorumAmy M. Hass, Interim VP and General Counsel
- 2.0 Call to Order and WelcomeJason J. Rosenberg, Chair
- 3.0 Review and Approval of Minutes.....Jason J. Rosenberg, Chair
[August 29, 2017](#)
- 4.0 Action ItemsJason J. Rosenberg, Chair
 - EP1 [Tenure Upon Hire](#)
 - EP2 [New Degree: Doctor of Musical Arts](#)
 - EP3 and Resolution R17-192 [Naming](#)
- 5.0 Discussion/Informational Items.....Jason J. Rosenberg, Chair
 - 5.1 [Admissions Update](#)Zina Evans, Vice President for Enrollment Management
 - 5.2 College of Education Plan for Top 5.....Dean Glenn Good
 - 5.3 College of Engineering Plan for Top 5..... Dean Cammy Abernathy
 - 5.4 [Faculty Update](#) David M. Quillen, Chair, Faculty Senate
 - 5.5 Student Body President Update W. Smith Meyers, President, Student Body
 - 5.6 Department Name Change Joseph Glover, Provost
 - 5.6.1 [Department of Infectious Diseases and Pathology to Department of Infectious Diseases and Immunology \(College of Veterinary Medicine\)](#)
 - 5.7 Centers/Institutes Joseph Glover, Provost
 - 5.7.1 [New Center: Center for Palliative Care Research and Education \(College of Nursing\)](#)
 - 5.7.2 [New Center: One Health Center of Excellence \(IFAS\)](#)
 - 5.7.3 [New Center: Center for Stress Resilient Agriculture \(IFAS\)](#)

- 5.7.4 [Name Change: Center for School Improvement to INSPIRE-Invigorating STEM through the Pursuit of Research and Equity \(College of Education\)](#)
- 5.7.5 [Name Change: Center for Community College Education to Education Policy Research Center \(College of Education\)](#)
- 5.7.6 [Name Change: Transportation Research Center to University of Florida Transportation Institute \(College of Engineering\)](#)
- 5.7.7 [Name Change: Center for Building Better Communities to Florida Center for Innovative Communities \(College of Design, Construction and Planning\)](#)
- 5.7.8 [Name Change: Center for Movement Disorders and Neurorestoration to Fixel Center for Neurological Diseases \(College of Medicine\)](#)

6.0 New BusinessJason J. Rosenberg, Chair

7.0 AdjournJason J. Rosenberg, Chair



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
Meeting / Conference Call Minutes**

August 29, 2017

Time Convened: 3:58 p.m. EDT

Time Adjourned: 4:26 p.m. EDT

University of Florida, Gainesville, Florida

1.0 Verification of Quorum

Interim Vice President and General Counsel Amy Hass verified a quorum with all Trustees present except Trustees Brandon and Powers who were unable to attend.

Committee members present were:

Jason J. Rosenberg (Chair), James W. Heavener, Mori Hosseini, Leonard H. Johnson, W. Smith Meyers, Rahul Patel, David M. Quillen, Steven M. Scott, Robert G. Stern, David M. Thomas, Anita G. Zucker. Trustees David L. Brandon and Marsha D. Powers were unable to join the call.

Others present were:

W. Kent Fuchs, President; Winfred Phillips, Executive Chief of Staff; Joseph Glover, Provost and Senior Vice President for Academic Affairs; Jane Adams, Vice President for University Relations; Elias Eldayrie, Vice President and Chief Information Officer; Angel Kwolek-Folland, Associate Provost for Academic and Faculty Affairs; Curtis Reynolds, Vice President for Business Affairs; Amy M. Hass, Interim Vice President and Deputy General Counsel; Melissa Orth, Senior Director, Government Relations and Assistant University Secretary; Brigit Dermott, Executive Assistant; Becky Holt, Executive Assistant; Sandy Mitchell, Legal Assistant; and other members of the University community and members of the media.

2.0 Call to Order and Welcome

Committee Chair Jason Rosenberg welcomed everyone in attendance and called the committee meeting to order at 3:58 p.m. EDT.

3.0 Review and Approval of Minutes

Committee Chair Rosenberg asked for a motion to approve the minutes of the June 2, June 8, June 14, and July 27, 2017, Committee meetings, which was made by Trustee Zucker, and a second, which was made by Trustee Quillen. The Committee Chair asked for further discussion, after which he asked for all in favor of the motion and any opposed and the motion was approved unanimously.

4.0 Action Items

EP1 Tenure Upon Hire

Provost Joe Glover stated that there are five highly accomplished faculty members who have been hired by the University subject to their being awarded tenure upon hire by the University of Florida Board of Trustees. All have been recommended for tenure by the Provost. For those individuals hired with faculty and administrative appointments, tenure attaches only to the faculty appointment.

1. Dr. Sandra (Axiak) Bechtel – College of Veterinary Medicine, Associate Professor, Department of Small Animal Clinical Sciences
2. Dr. Dean Adam Kopsell – IFAS, Professor and Chair, Department of Environmental Horticulture
3. Dr. Lance R. McMahon – College of Pharmacy, Professor, and Chair Department of Pharmacodynamics
4. Dr. Walter Lee Murfee – Herbert Wertheim College of Engineering, Associate Professor, Department of Biomedical Engineering
5. Dr. Gilbert R. Upchurch, Jr.– College of Medicine, Edward R. Woodward Professor and Chair, Department of Surgery

Committee Chair Rosenberg asked for a motion to approve Committee Action Item EP1 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Thomas, and second, which was made by Trustee Stern. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP2 University Press of Florida Annual Report

Provost Glover noted that University Press of Florida, as an Academic Infrastructure Organization (AISO), must file an annual report with the Chancellor of the Board of Governors prior to October 31 of each year. The full report was provided in the board materials. Provost Glover asked if there were any questions regarding the report.

Committee Chair Rosenberg asked for a motion to approve Committee Action Item EP2 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Hosseini, and second which was made by Trustee Zucker. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP3 Mental Health Counseling and Public Safety Officers Implementation Plan

Provost Glover presented EP3. He noted that in the last two legislative sessions, the Board of Governors has included legislative budget requests for Mental Health Counseling and Public Safety Officers. Given the importance of these issues, the Board of Governors has requested that

each State University develop a plan for implementing these initiatives utilizing existing resources.

- The Student Mental Health Staffing Plan addresses the critical need for student mental and behavioral health coverage. UF intends to hire 4 additional mental health counselors each year in FY2017-18, FY2018-19, and FY 2019-20. For a total of 12 additional staff.
- The Public Safety Officers Staffing Plan addresses the need to provide a safe and secure environment for students, faculty, staff and visitors. The plan calls for hiring five additional officers over three fiscal-year periods. This will allow the ratio of UF police officers to come closer to meeting the International Association of Chiefs of Police standard for community-oriented policing of two officers per 1K population.

Committee Chair Rosenberg asked for a motion to approve Committee Action Item EP3 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Hosseini, and second which was made by Trustee Zucker. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP4 Block Tuition Policy – Levin College of Law

Provost Glover presented EP4 and noted that pursuant to BOG Reg. 7.001(11) the UF Levin College of Law would like to implement a block tuition policy beginning in fall 2018 for five of its degree programs:

- Juris Doctor
- LLM in Energy, Environment and Natural Resources Law
- LLM in Taxation
- LLM in International Taxation
- LLM in Comparative Law

Provost Glover noted that block tuition is the norm for law schools around the country. Dean Laura Rosenbury was available to answer questions and confirmed that she has conducted town hall meetings with students to gather feedback about the plan. Most students are supportive, but she also noted that the plan will be implemented gradually and those currently enrolled students who wish to remain on the per-credit plan can do so. She noted that the Block Tuition policy will align UF with its peers, while also encouraging students to seek experiential law work in the summer. She also confirmed that the block tuition plan does result in a small tuition increase for JD students. Vice Chair Hosseini requested that the plan be revised to make it tuition neutral. With the understanding that the plan will be revised and presented to the Chair and Vice Chair of the Board prior to submission to the Board of Governors, the Committee agreed to entertain a motion.

Committee Chair Rosenberg asked for a motion to approve Committee Action Item EP4 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Stern, and second which was made by Trustee Zucker. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

EP5 Textbook and Instructional Material Affordability Report

Provost Glover noted that BOG Reg 8.003 requires the Board of Trustees to report to the Chancellor of the State University System by September 30 of each year certain processes and benchmarks related to textbook and instructional materials affordability.

Provost Glover asked if there were any questions. Hearing none, Committee Chair Rosenberg asked for a motion to approve Committee Action Item EP5 for recommendation to the Board for its approval on the Consent Agenda, which was made by Trustee Zucker, and second which was made by Trustee Stern. The Committee Chair asked for further discussion, and then asked for all in favor of the motion and any opposed, and the motion was approved unanimously.

5.0 Discussion/Informational Items

There were no information items.

6.0 New Business

There was no new business to come before the Committee.

7.0 Adjourn

After asking for further discussion and hearing none, Committee Chair Rosenberg adjourned the Committee on Educational Policy and Strategic Initiatives meeting at 4:26 p.m. EDT.



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY & STRATEGIC INITIATIVES
COMMITTEE ACTION ITEM EP1
December 14, 2017**

SUBJECT: Tenure Upon Hire

BACKGROUND INFORMATION

The Chairs and Deans have recommended to the Provost and Senior Vice President for Academic Affairs that four newly appointed faculty members be granted tenure commencing with their appointment. These individuals meet the criteria set forth in the University's tenure policy and are recommended by the Provost to receive tenure. Attached is a summary of these Tenure Upon Hire cases.

PROPOSED COMMITTEE ACTION

The Committee on Educational Policy and Strategic Initiatives is asked to approve the Tenure Upon Hire cases listed on the attached summary and in the Board materials for recommendation to the Board of Trustees for approval on the Consent Agenda. While any administrative appointment is noted, tenure is granted only for the faculty appointments.

ADDITIONAL COMMITTEE CONSIDERATIONS

Board of Governors' approval is not required.

Supporting Documentation Included: See attached [Biographies](#) and [Spreadsheet](#) and see BoardVantage for Tenure Packets.

Submitted by: Joseph Glover, Provost and Senior Vice President for Academic Affairs

Approved by the University of Florida Board of Trustees, December 15, 2017.

James W. Heavener, Chair

W. Kent Fuchs, President and Corporate Secretary

**Dr. Subharup Guha – College of Public Health and Health Professions
Associate Professor, Department of Biostatistics**

Dr. Subharup Guha earned his Ph.D. in Statistics from Ohio State University in 2004 and his M.Sc. in Statistics from the Indian Institute of Technology in Kanpur, India in 1997. His prior institution is the University of Missouri. Dr. Guha is nationally and internationally recognized as a leader in nonparametric Bayesian methods. He is the principal investigator on a grant for \$1.6 million that is funded jointly by the National Science Foundation and the National Institutes of Health.

**Dr. Mathew A. Leibold – College of Liberal Arts and Sciences
Professor, Department of Biology**

Dr. Mathew Leibold earned his Ph.D. from Michigan State University in 1988 and his M.S. and B.S. from University of Arizona in 1980. His prior institution is the University of Texas at Austin. Dr. Leibold has received extensive funding from NSF over the past 25 years and has presented his research at numerous national and international conferences. He has published more than 65 peer-reviewed papers and his work has been cited over 12,500 times. He is the 2017 recipient of the Humboldt Research Award from the Alexander von Humboldt Foundation and the 2017 Fellow of the Ecological Society of America.

**Dr. Zhijian Qian – College of Medicine
Associate Professor, Department of Medicine**

Dr. Zhijian Qian earned his Ph.D. in Cell and Molecular Biology from Shanghai Institute of Cell Biology, China in 1994 and his B.S. in Microbiology and Biochemistry from Zhejiang (Hangzhou) University, China, in 1989. His prior institution is the University of Illinois at Chicago. Dr. Qian has gained national recognition in the American Society of Hematology and was invited to be a section modulator, abstract reviewer and abstract reviewer for annual meetings. He has an outstanding track record of research success and publication. He currently has 2 NIH RO1s in leukemia stem cells, both grants are funded until 2020. In the past 10 years he has published 26 papers and served as corresponding author for 11 papers published in high impact journals.

**Dr. David B. Kaber – Wertheim College of Engineering
Professor, Department of Industrial and Systems Engineering**

Dr. David Kaber earned his Ph.D. in Industrial Engineering from Texas Tech University in 1996, his M.S. in Industrial Engineering from the University of Central Florida in 1993 and his B.S. in Industrial Engineering from the University of Central

Florida in 1991. His prior institution is North Carolina State University. He has special interest in adaptive automation design, human-automation interaction in life sciences, human-robot interaction in healthcare, aviation human factors and cockpit display design, virtual reality simulation for motor skill training and measuring and modeling driver distraction and situation awareness.

TENURE UPON HIRE CASES				
December 2017				
Name	College	Department	Rank	Previous Institution
Subharup Guha	Public Health and Health Professions	Biostatistics	Associate Professor	University of Missouri
Mathew A. Leibold	Liberal Arts and Sciences	Biology	Professor	University of Texas at Austin
Zhijian Qian	Medicine	Medicine	Associate Professor	University of Illinois at Chicago
David B. Kaber	Engineering	Industrial and Systems Engineering	Professor	North Carolina State University



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
COMMITTEE ACTION ITEM EP2
December 14, 2017**

SUBJECT: New Degree: Doctor of Musical Arts

BACKGROUND INFORMATION

The proposed Doctor of Musical Arts degree will prepare students for both higher education and artistic job markets. In addition to a major in Music, the student will choose a concentration in Performance, Composition, Instrumental Conducting, or Choral Conducting. This degree will be distinguished nationally by the requirement of a secondary cognate in a discipline outside of Music, such as Engineering, Entrepreneurship, and Management, Arts in Medicine or Digital Media. Along with professional level performance and creative skills, candidates will demonstrate strong academic aptitude and writing ability, vetted by a rigorous, cross-disciplinary admissions committee. The Doctor of Musical Arts degree was approved by the Curriculum Committee and then by the Faculty Senate at their August 24, 2017 meeting.

PROPOSED COMMITTEE ACTION

The Committee on Educational Policy and Strategic Initiatives is asked to approve the Doctor of Musical Arts, CIP Code 50.0901, in the College of the Arts for recommendation to the Board of Trustees for its approval on the Consent Agenda.

ADDITIONAL COMMITTEE CONSIDERATIONS

Board of Governors' approval is required for all doctoral and professional degree programs and limited access programs only.

Supporting Documentation Included: See [Appendix](#).

Submitted by: Joseph Glover, Provost and Senior Vice President for Academic Affairs

Approved by the University of Florida Board of Trustees, December 15, 2017.

James W. Heavener, Chair

W. Kent Fuchs, President and Corporate Secretary

Board of Governors, State University System of Florida

Request to Offer a New Degree Program

(Please do not revise this proposal format without prior approval from Board staff)

University of Florida
University Submitting Proposal

Fall, 2018
Proposed Implementation Term

College of the Arts
Name of College(s) or School(s)

School of Music
Name of Department(s)/ Division(s)

Music
Academic Specialty or Field

Doctor of Musical Arts (DMA)
Complete Name of Degree

50.0901
Proposed CIP Code

The submission of this proposal constitutes a commitment by the university that, if the proposal is approved, the necessary financial resources and the criteria for establishing new programs have been met prior to the initiation of the program.

Date Approved by the University Board of Trustees

[Signature] 11/17/17

President Date

Signature of Chair, Board of Trustees

[Signature] 11/15/17

Date Vice President for Academic Affairs Date

Provide headcount (HC) and full-time equivalent (FTE) student estimates of majors for Years 1 through 5. HC and FTE estimates should be identical to those in Table 1 in Appendix A. Indicate the program costs for the first and the fifth years of implementation as shown in the appropriate columns in Table 2 in Appendix A. Calculate an Educational and General (E&G) cost per FTE for Years 1 and 5 (Total E&G divided by FTE).

Implementation Timeframe	Projected Enrollment (From Table 1)	
	HC	FTE
Year 1	5	5
Year 2	7	7
Year 3	10	10
Year 4	12	12
Year 5	15	15

Projected Program Costs (From Table 2)				
E&G Cost per FTE	E&G Funds	Contract & Grants Funds	Auxiliary Funds	Total Cost
31,295	117,355	0	0	117,355
28,065	315,727	0	0	315,727

Note: This outline and the questions pertaining to each section must be reproduced within the body of the proposal to ensure that all sections have been satisfactorily addressed. Tables 1 through 4 are to be included as Appendix A and not reproduced within the body of the proposals because this often causes errors in the automatic calculations.

INTRODUCTION

I. Program Description and Relationship to System-Level Goals

- A. Briefly describe within a few paragraphs the degree program under consideration, including (a) level; (b) emphases, including majors, concentrations, tracks, or specializations; (c) total number of credit hours; and (d) overall purpose, including examples of employment or education opportunities that may be available to program graduates.

The Doctor of Musical Arts (DMA) degree with a major in Music at The University of Florida is uniquely designed to prepare highly qualified, elite students for both higher education and artistic job markets. In addition to a major in Music, the student will choose a concentration in Performance, Composition, Instrumental Conducting, or Choral Conducting. This degree will be distinguished nationally by the requirement of a secondary cognate in a discipline outside of Music, such as Engineering, Entrepreneurship, Management, Arts in Medicine, or Digital Media.

The student attracted to this program will be distinguished by an interest and capacity to pursue a substantial cognate area and, upon graduation, successfully assimilate that cognate into his/her principal specialization in applied music. Along with professional level performance and creative skills, candidates will demonstrate strong academic aptitude and writing ability, vetted by a rigorous, cross-disciplinary admissions committee. In preparation for educational careers, students will earn significant teaching experience in their principal discipline, both live and online. Recognizing collaboration as a basic need for future arts professionals, and engaging with the contemporary musical landscape, students will present newly created work in a collaborative engagement between performers and composers at UF and other SUS and private institutions. Capstone experiences for the degree will include solo and chamber music recitals, lecture recitals, and a substantial research document that integrates music studies with the student's cognate area.

In serving a tremendous professional need for performing artists and composers with both advanced music credentials and complimentary interdisciplinary skills that extend beyond their art form, the UF DMA would produce graduates highly attractive to prospective employers, both in Florida and nationally. As complimentary interdisciplinary pursuits lie at the very core of this curriculum, graduates would be equipped with a modern skillset, wholly adaptable to the broadest range of professional employment opportunities and circumstances, both within academia and in the multi-billion dollar music industry. Examples outside academia could include: a DMA conductor whose Entrepreneurship cognate fosters a more well-conceived and enduring business model of his/her orchestra; a DMA composer whose Engineering cognate cultivates the development of an entirely new musical instrument on which to deliver new works of art; or a DMA performer whose Arts-in-Medicine cognate engages and enriches the professional healthcare environment through artist-level musical productions.

Due to the uniquely integrated nature of this degree, coupled with the anticipated select, small enrollment within in each concentration (composition, performance, instrumental conducting, and choral conducting), this degree is being proposed under a single CIP code. This model is not without parallel, as seen by the nationally esteemed DMA in Music program at Rice University.

Students will complete 90 credit hours of post-baccalaureate study, with a maximum of 30 credits transferred from a master's degree. Of those credits, 15-21 will be dedicated to cognate studies. Cognate offerings at peer institutions nationally limit secondary pursuits to fewer hours than proposed here, and are typically restricted to music disciplines. Cognates in the proposed UF DMA may include Engineering, Entrepreneurship, Management, Arts in Medicine, Digital Media, or other UF disciplines beyond the School of Music, generating graduates with distinctive, nationally competitive credentials.

There is demonstrable need for people with just this type of training. According to the Florida

Department of Economic Opportunity Bureau of Labor Market Statistics 2016-24 (attached), post-secondary music teaching is cited as being among the fastest-growing occupations in Florida. Similar conclusions can be drawn from the U.S. Bureau of Labor Statistics projections for the year 2024 (attached). Graduates of UF's interdisciplinary DMA would be at the forefront of this job pool, and findings from the attached survey show 96% of respondents believe that the UF DMA would prepare students well for future job markets.

- B. Please provide the date when the pre-proposal was presented to CAVP (Council of Academic Vice Presidents) Academic Program Coordination review group. Identify any concerns that the CAVP review group raised with the pre-proposed program and provide a brief narrative explaining how each of these concerns has been or is being addressed.**

The Council of Academic Vice Presidents reviewed the proposal February 10, 2017. No formal concerns requiring a response were raised.

- C. If this is a doctoral level program please include the external consultant's report at the end of the proposal as Appendix D. Please provide a few highlights from the report and describe ways in which the report affected the approval process at the university.**

In service as an external consultant to this proposal, Dr. Daniel Sher, Dean Emeritus of The College of Music, University of Colorado-Boulder and Past President of the National Association of Schools of Music, visited the UF School of Music Feb. 22-24, 2017. Dr. Sher's report and C.V. can be found in appendix E.

As can be seen by his report, Dr. Sher's reaction to the proposal was wholly positive and supportive, particularly in regard to its distinctiveness. He remarked, "The degree plan you have proposed is indeed unique, not only to the state of Florida, but also, in fact, to the field of music as a whole... the only one this reviewer has encountered that requires a cognate with the expectation that will be comprised of studies outside the field of music." He further states, "So dynamic and changing are the opportunities that are presenting themselves to this and future generations that such a program is a most welcome addition to the field."

In regard to the College of the Arts and School of Music's readiness for this program, Sher noted that Dean Lucinda Lavelli has "...championed interdisciplinary partnerships and created innovative new programs that can support and elevate them." In this way, "...the groundwork was laid for this DMA to be successful." In support of School of Music faculty qualifications, Sher noted, "A review of vitae submitted as part of the proposal clearly demonstrates that the faculty at the School of Music are well credentialed, with impressive experiential backgrounds and accomplishments. You and your colleagues also celebrate a collaborative spirit, which contributes to and elevates the productivity of the school of Music as a whole."

In closing, Dr. Sher summarized, "Such a program, when administered with the utmost attention to screening for those best qualified to pursue it, will provide a credential that is particularly well-suited to the 21st century career professional."

Dr. Sher's input aided significantly in influencing the language of this proposal to better magnify the unique interdisciplinary nature of the curriculum, and the professional benefits graduates would realize. Additionally, as the degree is implemented, the School of Music will draw from a wealth of input Dr. Sher offered to ensure both clarity of program aims and expectations to prospective students, as well as sustained procedural compliance with national accreditation standards.

- D. Describe how the proposed program is consistent with the current State University System (SUS) Strategic Planning Goals. Identify which specific goals the program will directly support and which goals the program will indirectly support (see link to the SUS Strategic Plan on [the resource page for new program proposal](#)).**

As a program built upon a drive for preeminence, community engagement, and innovative, cross-disciplinary research and creative activities, the UF DMA directly supports SUS Strategic Planning Goals. The infusion of Doctor of Musical Arts students will immediately raise the national profile of the University of Florida's School of Music, completing its degree offerings, and addressing Excellence goals in Teaching and Learning ("strengthen quality and reputation of academic programs and universities"). Excellence in Scholarship, Research, and Innovation are the driving forces behind this initiative, addressed through rigorous academic standards and unique, interdisciplinary cognate options that foster engagement with a wide variety of disciplines. Through entrepreneurship activities and engagement with community partners, this program will further "strengthen the quality and recognition of commitment to community and business engagement" and "increase levels of community and business engagement" (see the attached list of industry professionals who have expressed a desire to collaborate with students in this degree program). These activities promise to directly support the Productivity goal to "increase research and commercialization activities to help foster entrepreneurial campus cultures," and, though this is a professional-level doctoral program, the increase in research activities within the UF School of Music will indirectly support the goal to "increase undergraduate participation in research". As collaborative activities between SUS institutions and private industry are hard-wired into the curriculum, this degree will seek to "attract more research funding from external sources" and "promote more collaboration with private industry on research projects." Finally, this terminal degree, offered by Florida's only AAU member institution, addresses the SUS Strategic Priority of "increasing the percentage of graduates who continue their education within Florida."

E. If the program is to be included in a category within the Programs of Strategic Emphasis as described in the SUS Strategic Plan, please indicate the category and the justification for inclusion.

The Programs of Strategic Emphasis Categories:

1. Critical Workforce:
 - Education
 - Health
 - Gap Analysis
2. Economic Development:
 - Global Competitiveness
3. Science, Technology, Engineering, and Math (STEM)

Please see the Programs of Strategic Emphasis (PSE) methodology for additional explanations on program inclusion criteria at [the resource page for new program proposal](#).

Through the aforementioned interdisciplinary cognate options, UF DMA will interface with several Programs of Strategic Emphasis. In Economic Development: Global Competitiveness, for example, students will have options for cognates in Latin American Studies (CIP 05.0107), African-American/Black Studies (CIP 05.0201) and numerous others. Critical Workforce - Education needs are supported in the areas of Teacher Education and Professional Development, Specific Levels and Methods (all) (CIP 13.12) and Teacher Education and Professional Development, Specific Subject Areas (all) (CIP 13.13). The program also fosters interaction with a number of STEM fields, including Engineering (CIP 14), Digital Media (CIP 50.0102), and, through a partnership with the Warrington College of Business, Management Science (CIP 52.1301).

F. Identify any established or planned educational sites at which the program is expected to be offered and indicate whether it will be offered only at sites other than the main campus.

The degree will be offered on the campus of The University of Florida. As several cognate options include on-line coursework, students may have the option of pursuing components of their degree as distance learners. In such cases, the lower costs and increased access typical of distance learning could increase program attractiveness.

INSTITUTIONAL AND STATE LEVEL ACCOUNTABILITY

II. Need and Demand

- A. Need: Describe national, state, and/or local data that support the need for more people to be prepared in this program at this level. Reference national, state, and/or local plans or reports that support the need for this program and requests for the proposed program which have emanated from a perceived need by agencies or industries in your service area. Cite any specific need for research and service that the program would fulfill.**

According to the Florida Department of Economic Opportunity Bureau of Labor Market Statistics 2016-24, post-secondary music teaching is cited as being among the fastest-growing occupations in Florida. Similar conclusions can be drawn at the national level from the U.S. Bureau of Labor Statistics projections for the year 2024 (see Appendix C). Graduates of UF's interdisciplinary DMA would be at the forefront of this job pool.

- B. Demand: Describe data that support the assumption that students will enroll in the proposed program. Include descriptions of surveys or other communications with prospective students.**

Development planning for the proposed UF DMA included a survey of industry professionals, university faculty, alumni and current students familiar with the University of Florida School of Music. Survey findings demonstrate a strong interest in the proposed program (see attached survey results in Appendix C). Among survey respondents, 77% found the program distinctive, and 88% expressed an interest in recommending this program or attending themselves. A full 96% of respondents believed that the UF DMA would prepare students well for future job markets. Likewise, 96% indicated that the proposed program would be nationally competitive.

Anecdotally, students who complete their master's degree at UF frequently express the wish that they could continue on to a terminal applied degree in our program. Additionally, School of Music faculty members regularly field inquiries from students who would pursue a DMA under their tutelage.

Samplings of recent academic job postings (Appendix C) demonstrate a burgeoning interest in candidates with multidisciplinary training and skills, and the UF DMA curriculum will be at the forefront of such training. Prospective applicants to the UF DMA will recognize the benefits in achieving this unique terminal degree from a leading national university and Florida's only AAU-member institution.

- C. If substantially similar programs (generally at the four-digit CIP Code or 60 percent similar in core courses), either private or public exist in the state, identify the institution(s) and geographic location(s). Summarize the outcome(s) of communication with such programs with regard to the potential impact on their enrollment and opportunities for possible collaboration (instruction and research). In Appendix C, provide data that support the need for an additional program.**

The unique curriculum of the proposed UF DMA degree distinguishes it from applied doctorate degrees currently offered at Florida State University and the University of Miami. The substantial *interdisciplinary* cognate within the UF DMA intends to attract a unique, interdisciplinary-minded music student population. Enrollment is intended to be comparatively small, totaling approximately fifteen students in five years.

UF College of the Arts Dean, Lucinda Lavelli, and School of Music Director, Kevin Orr, contacted the Deans of the music programs at FSU and UM to clarify differences between their existing degrees and the proposed UF degree. Dean Shelton Berg, UM School of Music, described the UF DMA proposal as

“innovative” and “much-needed.” Dean Patricia Flowers, FSU College of Music, in noting the relatively select pool of students who could pursue such an interdisciplinary doctoral program, found the proposal “ambitious.”

The University of South Florida School of Music, while having a PhD program in Music Education, presently offers no doctorate in applied studies. Accordingly, as confirmed by email correspondence between USF College of the Arts Associate Dean, Barton Lee, and UF College of the Arts Dean, Lucinda Lavelli, USF voiced no formal concerns about the UF proposal.

In addition to this correspondence among college Deans, faculty members in composition at The University of Florida have had enthusiastic conversations with faculty at both FSU and The University of Miami about performer-composer collaborations between our schools in support of the requirement that all participants in the UF DMA be involved in the creation and presentation of new music.

- D. Use Table 1 in Appendix A (1-A for undergraduate and 1-B for graduate) to categorize projected student headcount (HC) and Full Time Equivalents (FTE) according to primary sources. Generally undergraduate FTE will be calculated as 30 credit hours per year and graduate FTE will be calculated as 24 credit hours per year. Describe the rationale underlying enrollment projections. If students within the institution are expected to change majors to enroll in the proposed program at its inception, describe the shifts from disciplines that will likely occur.**

This new Doctor of Musical Arts program seeks no new resources, but rather will be funded through the reallocation of funds from the existing Master of Music program. Enrollment projections are based on, 1) the amount of master’s degree program resources deemed suitable for relocation to the doctoral level, and 2) the number of faculty members anticipated to recruit and mentor doctoral students. Not all faculty members will recruit and mentor DMA students. A maximum enrollment of fifteen DMA students by year five will ensure the health and excellence of both the DMA and existing MM.

- E. Indicate what steps will be taken to achieve a diverse student body in this program. If the proposed program substantially duplicates a program at FAMU or FIU, provide, (in consultation with the affected university), an analysis of how the program might have an impact upon that university’s ability to attract students of races different from that which is predominant on their campus in the subject program. The university’s Equal Opportunity Officer shall review this section of the proposal and then sign and date Appendix B to indicate that the analysis required by this subsection has been completed.**

Graduate-level music programs at The University of Florida have traditionally attracted the enrollment of a diverse, globally representative population of student artists. The interdisciplinary nature of the proposed DMA further enhances opportunities to attract a broad, international and diverse student population. The proposed UF DMA will not duplicate program offerings at either Florida A&M University or Florida International University.

III. Budget

- A. Use Table 2 in Appendix A to display projected costs and associated funding sources for Year 1 and Year 5 of program operation. Use Table 3 in Appendix A to show how existing Education & General funds will be shifted to support the new program in Year 1. In narrative form, summarize the contents of both tables, identifying the source of both current and new resources to be devoted to the proposed program. (Data for Year 1 and Year 5 reflect snapshots in time rather than cumulative costs.)**

The figures represent an allotment of faculty and staff salaries, and graduate assistantships, in year one and year five, based on the anticipated percentages of redistribution from the master’s program. Figures

increase by year five as enrollment increases, necessitating increased faculty participation and increased staff workload shifted to the new program. All resources are redistributed from the existing master of music program.

- B. Please explain whether the university intends to operate the program through continuing education, seek approval for market tuition rate, or establish a differentiated graduate-level tuition. Provide a rationale for doing so and a timeline for seeking Board of Governors' approval, if appropriate. Please include the expected rate of tuition that the university plans to charge for this program and use this amount when calculating cost entries in Table 2.**

N/A

- C. If other programs will be impacted by a reallocation of resources for the proposed program, identify the impacted programs and provide a justification for reallocating resources. Specifically address the potential negative impacts that implementation of the proposed program will have on related undergraduate programs (i.e., shift in faculty effort, reallocation of instructional resources, reduced enrollment rates, greater use of adjunct faculty and teaching assistants). Explain what steps will be taken to mitigate any such impacts. Also, discuss the potential positive impacts that the proposed program might have on related undergraduate programs (i.e., increased undergraduate research opportunities, improved quality of instruction associated with cutting-edge research, improved labs and library resources).**

The program will operate within redistributed School of Music and College of the Arts resources, significantly raising the level and national profile of graduate programs while not adding operating costs. Financial and personnel resources will be redistributed from the current Master of Music degree to support both the MM and the new DMA degree. The MM program will only be affected by its reduction in size. Faculty teaching and mentorship will remain constant overall, with some redistributing their load to accommodate both MM and DMA students.

Undergraduate students will benefit significantly from new artistic and scholarly collaborative opportunities fostered by the presence of advanced DMA students in the program. Resource redistribution will support such opportunities while avoiding overall negative impact to existing School of Music programs.

- D. Describe other potential impacts on related programs or departments (e.g., increased need for general education or common prerequisite courses, or increased need for required or elective courses outside of the proposed major).**

Positive impacts upon existing School of Music programs will be significant. All students, undergraduate and graduate, will benefit from the presence of higher-level performers, conductors, and composers coming into the program. The level of performances, community engagement, and interaction with industry professionals and other departments will all increase, raising the profile and educational impact across the School of Music. As the program is designed to operate within redistributed resources, no negative impact upon the program overall are anticipated.

- E. Describe what steps have been taken to obtain information regarding resources (financial and in-kind) available outside the institution (businesses, industrial organizations, governmental entities, etc.). Describe the external resources that appear to be available to support the proposed program.**

Industry professionals contacted about this program have expressed a strong interest in supporting internship opportunities for students. Local organizations, including the Ocala Symphony Orchestra and Great Southern Music, and national organizations including D'Addario music manufacturers have already offered internship opportunities for students in this program. Discussions with many other

corporations and arts organizations are underway, and will continue.

Numerous external grants and internship opportunities will be available to students in this program. For example, Yamaha Corporation of America offers paid internships in retail and artist relations, and Walt Disney corporation offers internships in Business Development & Planning, Communications/Public Relations, Research, Supply Chain Management, Technology/Information Technology, Retail/Store Operations, Marketing/Promotions, Sales, Digital Media, and Technology/Information Technology. Grants and awards for performers, conductors, and composers are offered through many organizations, including the College Music Society, the American Society of Composers, Authors, and Publishers, the Society of Composers, Inc., the National Endowment for the Arts.

IV. Projected Benefit of the Program to the University, Local Community, and State

Use information from Tables 1 and 2 in Appendix A, and the supporting narrative for “Need and Demand” to prepare a concise statement that describes the projected benefit to the university, local community, and the state if the program is implemented. The projected benefits can be both quantitative and qualitative in nature, but there needs to be a clear distinction made between the two in the narrative.

The Florida Department of Economic Opportunity forecasts a 15.5% increase in the need for post-secondary arts teachers by 2024 (Appendix C), and graduates of UF’s interdisciplinary DMA would be at the forefront of this job pool, filling jobs within the state.

The UF DMA will provide a wide range of university, local, community and state benefits in a number of meaningful areas. The influx of high-level performers and creative artists of the highest caliber will have a significantly positive impact upon the campus and local community, with increases in the number and quality of performances, workshops with schools, and interactions with community partners and other departments. The program will result in an elevation of the reputation and national standing of the School of Music, in keeping with The University of Florida’s preeminence initiative. The UF DMA’s interdisciplinary curriculum will foster notable innovation in research and creative activity of national distinction.

V. Access and Articulation - Bachelor’s Degrees Only

- A. If the total number of credit hours to earn a degree exceeds 120, provide a justification for an exception to the policy of a 120 maximum and submit a separate request to the Board of Governors for an exception along with notification of the program’s approval. (See criteria in Board of Governors Regulation 6C-8.014)**

N/A

- B. List program prerequisites and provide assurance that they are the same as the approved common prerequisites for other such degree programs within the SUS (see link to the Common Prerequisite Manual on [the resource page for new program proposal](#)). The courses in the Common Prerequisite Counseling Manual are intended to be those that are required of both native and transfer students prior to entrance to the major program, not simply lower-level courses that are required prior to graduation. The common prerequisites and substitute courses are mandatory for all institution programs listed, and must be approved by the Articulation Coordinating Committee (ACC). This requirement includes those programs designated as “limited access.”**

If the proposed prerequisites are not listed in the Manual, provide a rationale for a request for exception to the policy of common prerequisites. NOTE: Typically, all lower-division courses required for admission into the major will be considered prerequisites. The curriculum can require lower-division courses that are not prerequisites for admission into the major, as long as those courses are built into the curriculum for the upper-level 60

credit hours. If there are already common prerequisites for other degree programs with the same proposed CIP, every effort must be made to utilize the previously approved prerequisites instead of recommending an additional "track" of prerequisites for that CIP. Additional tracks may not be approved by the ACC, thereby holding up the full approval of the degree program. Programs will not be entered into the State University System Inventory until any exceptions to the approved common prerequisites are approved by the ACC.

N/A

- C. If the university intends to seek formal Limited Access status for the proposed program, provide a rationale that includes an analysis of diversity issues with respect to such a designation. Explain how the university will ensure that Florida College System transfer students are not disadvantaged by the Limited Access status. NOTE: The policy and criteria for Limited Access are identified in Board of Governors Regulation 6C-8.013. Submit the Limited Access Program Request form along with this document.

N/A

- D. If the proposed program is an AS-to-BS capstone, ensure that it adheres to the guidelines approved by the Articulation Coordinating Committee for such programs, as set forth in Rule 6A-10.024 (see link to the Statewide Articulation Manual on [the resource page for new program proposal](#)). List the prerequisites, if any, including the specific AS degrees which may transfer into the program.

N/A

INSTITUTIONAL READINESS

VI. Related Institutional Mission and Strength

- A. Describe how the goals of the proposed program relate to the institutional mission statement as contained in the SUS Strategic Plan and the University Strategic Plan (see link to the SUS Strategic Plan on [the resource page for new program proposal](#)).

With emphases on excellence, innovation, and collaboration, the UF DMA aligns precisely with the SUS mission statement, and the desire to provide "graduate and professional education, research, and public service of the highest quality", and "serving the needs of a diverse state and global society".

The infusion of professional-level doctoral students into the music program is critical to the School of Music's role within the University of Florida's Preeminence Initiative. The distinct skillset of UF DMA graduates will garner significant recognition in the field, thereby advancing the national reputation of the School of Music. The training of future leaders in the performing and creative arts is entirely consistent with the university's mission "to enable our students to lead and influence the next generation and beyond for economic, cultural, and societal benefit."

The UF DMA directly supports UF's Strategic Goal 1 Objective to generate "Diverse, robust educational and interdisciplinary areas of excellence." The intensive one-on-one research environment of the UF DMA will foster "High quality student-faculty interactions in mentored research," as defined under Strategic Goal 2. The prevalence of interdisciplinary study in the UF DMA, whether coupling Music with in Arts in Medicine, Management, Entrepreneurship, Engineering, or otherwise, will most assuredly render "Growth in research and scholarship that enhances fundamental knowledge and improves the lives of the world's citizens," consistent with Strategic Goal 4. Strategic Goal 5, "A strengthened public engagement of the university's programs with local, national and international communities," is inherent by the growth of outstanding performers and performances a DMA program would generate. Lastly, rendering doctoral-level artists with such uniquely broad, contemporary skillsets will most assuredly

foster an alumni base “...successful in their careers and in life and who are proud to be graduates of the University of Florida,” consistent with Strategic Goal 6.

B. Describe how the proposed program specifically relates to existing institutional strengths, such as programs of emphasis, other academic programs, and/or institutes and centers.

The UF DMA capitalizes on both the strength of the existing music program and, through interdisciplinary cognates, the wealth of academic and research resources present on campus. Potential cognate areas include the innovative Center for Arts in Medicine, the Digital Worlds Institute, the Center for Latin American Studies, the highly acclaimed Entrepreneurship and Management programs in the Warrington College of Business, the Herbert Wertheim College of Engineering, and numerous other outstanding programs throughout the campus. Letters of support from a sampling of academic partners are included in Attachment A.

C. Provide a narrative of the planning process leading up to submission of this proposal. Include a chronology in table format of the activities, listing both university personnel directly involved and external individuals who participated in planning. Provide a timetable of events necessary for the implementation of the proposed program.

A majority of School of Music faculty members have long expressed interest in developing a Doctor of Musical Arts degree. Accordingly, the development of a terminal degree in applied music studies was adopted as part of the School of Music/College of the Arts 5-Year Strategic Plan during the 2015-16 academic year. The Director of the School of Music appointed a faculty committee to research and develop a unique, competitive, and forward-looking degree appropriate for doctoral-level education in the 21st century, taking advantage of specific strengths and resources, both within the School of Music and across the University of Florida campus. The committee conducted a survey of potentially interested parties to gauge interest in the proposed degree and collected data that demonstrates a strong need for programs that embrace interdisciplinary studies.

A pre-proposal was presented to the Associate Dean and Dean of the College of the Arts, the Associate Provost for Academic and Faculty Affairs, the Provost and Senior Vice President, and was subsequently vetted by the Council of Academic Vice Presidents’ Workgroup.

The DMA committee, in consultation with appropriate faculty members throughout the School, finalized the curriculum plans and this proposal document. Included in these discussions was outside consultant, Dr. Daniel Sher, Dean Emeritus of The University of Colorado at Boulder and Past President of the National Association of Schools of Music.

As this degree does not demand additional resources, and requires the adoption of only three additional courses that are advanced versions of courses already offered, it is anticipated that implementation will be simple.

Planning Process

Date	Participants	Planning Activity
Spring 2016	School of Music Faculty, Director, College of the Arts Deans	Proposal of DMA degree included in School of Music 5-year strategic plan
Spring-Summer, 2016	School of Music Director and select faculty	Informal discussions about creating a unique degree plan
September, 2016 – on-going	DMA committee: Dr. Kevin Orr, Director, School of Music Dr. Paul Richards, Professor and Committee Chair Dr. Kenneth Broadway, Professor Dr. Laura Ellis, Associate Professor	Weekly meetings to conduct research, collate data, devise degree plans and curricula; coordinate with national accrediting body, School of Music faculty members, potential industry partners, other universities, and collaborative partners throughout campus; complete

	Dr. Jonathan Helton, Professor	and submit pre-proposal; complete and submit new degree proposal
October, 2016	DMA committee, invited participants	Interest survey conducted with parties who have some familiarity with the UF School of Music
November 2, 2016	Associate Provost for Academic and Faculty Affairs, Associate Dean of the College of the Arts, School Director and Committee Chair	Meeting to discuss the pre-proposal and get feedback on degree plans, budget, and submission procedures
December 9, 2016	Provost and Senior Vice President	Pre-proposal submitted for approval
February 10, 2017	Council of Academic Vice Presidents	Pre-proposal vetted with no expressed concerns
February 13, 2017	USF College of the Arts Associate Dean Barton Lee and UF College of the Arts Dean Lucinda Lavelli	Email correspondence to confirm details of the program
February 13, 2017	UM Dean, Shelton Berg, UF College of the Arts Dean Lucinda Lavelli and School of Music Director Kevin Orr	Conference telephone call to share details of the program
February 24, 2017	FSU Dean, Patricia Flowers, UF College of the Arts Dean Lucinda Lavelli and School of Music Director Kevin Orr	Conference telephone call to share details of the program
February 24-25, 2017	Dr. Daniel Sher, Dean Emeritus of The College of Music, University of Colorado-Boulder; Dean UF College of the Arts, DMA committee	External reviewer visit to campus to provide feedback about the degree proposal and meet with parties involved in implementation

Events Leading to Implementation

Date	Implementation Activity
Spring, 2017	Develop and submit course proposals for new courses needed for the program
October, 2017	Submission of program plans to the National Association of Schools of Music for consideration at the November, 2017 accreditation meeting
Fall, 2017	Advertise program with a January, 2018 application deadline for Fall, 2018 admission

VII. Program Quality Indicators - Reviews and Accreditation

Identify program reviews, accreditation visits, or internal reviews for any university degree programs related to the proposed program, especially any within the same academic unit. List all recommendations and summarize the institution's progress in implementing the recommendations.

Concluding a UF School of Music program review that began in 2010, the National Association of Schools of Music Commission on Accreditation voted in June 2012 to continue the University of Florida School of Music in good standing. Recommendations/issues cited by NASM included, above all, a critical need for facilities improvements – acoustic treatments, equipment maintenance, and building safety. Questions were also raised by NASM about Music Library space limitations, and clarification of language requirements for the Master of Music in History and Literature.

Facility improvements have been ongoing, including the acquisition of Wenger practice modules for superior student rehearsal spaces, the acquisition and maintenance of high quality pianos, the installing of new handrails and anti-slip coating in all stairwells, and the replacement and/or cleaning of furniture and curtains original to the facility. In February 2017, a six-month roof replacement project was completed. The facility's need for a new HVAC system, also cited by NASM, has been on hold while

longer-term plans for the facility are made clearer by the university administration.

In order to make space for the acquisition of the aforementioned Wenger practice modules, the Music Library was relocated to the nearby Fine Arts Library, which also offers additional space. Questions relating to the MM History and Literature language requirement were satisfied with a clearer re-wording of the degree's graduation standards.

A progress report on completed and planned items was submitted to NASM in July 2013, and subsequently accepted in December 2013. The next NASM program review is scheduled to begin in the academic year, 2019-20.

VIII. Curriculum

- A. Describe the specific expected student learning outcomes associated with the proposed program. If a bachelor's degree program, include a web link to the Academic Learning Compact or include the document itself as an appendix.

SLO Type	Student Learning Outcome	Assessment Method
Knowledge	1. Identify and carry out a research project that is appropriate and contributes to the discipline of music.	All students in this program will conceptualize, realize, and defend an interdisciplinary doctoral research project. The student's supervisory committee will evaluate all research project documents according to established guidelines.
Knowledge	2. Synthesize and apply knowledge from the major area of emphasis, as well as from any pertinent secondary and cognate areas.	All students in this program must pass comprehensive written and oral examinations. These examinations will be prepared and evaluated by the supervisory committee.
Skills	3. Translate knowledge into practical application in the context of live performance, composition, or written scholarship.	Presentation of recitals and an interdisciplinary doctoral research project as the capstone projects of the degree. These projects will be evaluated by a supervisory committee.
Skills	4. Identify and develop essential techniques of performance, research, and theory relevant to their area of expertise.	Presentation of recitals and an interdisciplinary doctoral research project as the capstone projects of the degree. These projects will be evaluated by a supervisory committee.
Professional Behavior	5. Develop ethical behaviors, cultural sensitivity, teamwork skills, collegiality, and communication skills relevant to working in the music	The student's supervisory committee will evaluate these behaviors during the written and/or oral examinations.

profession.

B. Describe the admission standards and graduation requirements for the program.

Candidates for the UF DMA degree will be vetted by a cross-disciplinary admissions committee consisting of members of the performance and academic faculties in the School of Music. Successful candidates will demonstrate exceptional performance, conducting, or composition skills through audition materials and a portfolio. In addition, candidates will be required to demonstrate excellent writing and research skills, as demonstrated through writing samples, GRE exams, and other mechanisms.

Consistent with existing School of Music graduate offerings, international students will need a TOEFL score of 80 or higher for admission consideration. In fulfilling requirements for the degree, candidates will complete coursework in their major area, in-depth study and professional experience in a cognate area, the premiere of at least one new composition, comprehensive written exams, capstone recital(s), a final interdisciplinary doctoral research project, and the defense of the project.

90 credits of coursework beyond the Bachelor's degree, including:

28-36 credits of major core coursework

29-36 credits of supportive courses in music

15-21 credits in the cognate area

9-12 credits of capstone activity (project and doctoral research credits)

Major core and capstone requirements will vary somewhat by degree concentration. There will be four separate concentrations within the degree: Performance, Composition, Instrumental Conducting, and Choral Conducting.

C. Describe the curricular framework for the proposed program, including number of credit hours and composition of required core courses, restricted electives, unrestricted electives, thesis requirements, and dissertation requirements. Identify the total numbers of semester credit hours for the degree.

The following describes the Doctor of Musical Arts (DMA) with a major in Music with concentrations in Performance, Composition, Instrumental Conducting, and Choral Conducting.

Doctor of Musical Arts with a major in Music and a concentration in Performance

MUSIC CORE (29-35)

MUS 6716 Methods of Musical
Research and Bibliography (3
credits)

MUE 6385 Music in Higher
Education
(3 credits)

MUH/MUL/MUR 6xxx/7xxx (9
credits)

MUT 6629 Analytical Techniques (3 credits)

MUT 6xxx/7xxx (6 credits)

MUS 6940 Supervised Teaching (2 credits)

Approved Electives (3-9 credits)

CONCENTRATION IN PERFORMANCE (28)

MVO 6460 Music Performance (9 credits)

MVO 7460 Music Performance (9 credits)
MUS (3 credits)
MUN 6xxx Ensembles/Chamber Music (4 credits)
MUS 7xxx Individual Project (Qualifying Recital) (3 credits) (presented in first year of DMA study)

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (12)

MUS 7xxx Individual Project (recitals) (6 credits)
(presented after passing comprehensive exams)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

Doctor of Musical Arts Degree with a Major in Music and a concentration in Composition

MUSIC CORE (30-36)

MUS 6716 Methods of Musical
Research and Bibliography (3
credits)
MUE 6385 Music in Higher Education
(3 credits)
MUH/MUL/MUR 6xxx/7xxx (9
credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
MUS 6940 Supervised Teaching (3 credits)
Approved Electives (3-9 credits)

CONCENTRATION IN COMPOSITION (30-36)

MUC 6444 Composition of Electronic Music (3
credits)
MUC 6930 Graduate Composition (6 credits)
MUC 7931 Advanced Graduate Composition*
(12 credits)
MUT 6751 Pedagogy of Music Theory (3
credits) MUC/MUT 6000/7000** (6-12 credits)

*Students will enroll in private composition study (MUC 6930/7931) every semester prior to Doctoral Project.

**Students with an electroacoustic focus, or mixed acoustic/electroacoustic curriculum, take the sequence MUC 6445, MUC 6446, followed by MUC 7447 and/or MUC 7938

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (9)

MUS 7xxx Individual Project (Recital) (3 credits) (presented
after passing comprehensive exams)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

Doctor of Musical Arts Degree with a major in Music and a concentration in Instrumental Conducting

MUSIC CORE (29-32)

MUE 6385 Music in Higher Education (3 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUH/MUL 6xxx/7xxx (6 credits)
MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUS 6940 Supervised Teaching (2 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
Approved Electives (3-6 credits)

CONCENTRATION IN INSTRUMENTAL CONDUCTING (34)

MUN 6xxx Ensembles 2
MUG 6105 Graduate Conducting (6 credits)
MUG 7106 Advanced Graduate Conducting (12 credits)
MUS 6905 Problems and Projects (6 credits)
MUS (3 credits)
MUS 7xxx Individual Project (Lecture Recital) (3 credits)
MVO 6250 Secondary Music Performance (2 credits)

Foreign language reading requirement, German or French

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (9)

MUS 7xxx Individual Project (Recital) (3 credits)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

Doctor of Musical Arts with a major in Music and a concentration in Choral Conducting

MUSIC CORE (29-31)

MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUE 6385 Music in Higher Education (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
MUH/MUL 6000/7000 (6 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUS 6940 Supervised Teaching (2 credits)
Approved Electives (3-6 credits)

CONCENTRATION IN Choral Conducting (33)

MUG 6105 Graduate Conducting (6 credits)
MUG 7106 Advanced Graduate Conducting (12 credits)
MUN 6010 Graduate Ensemble (3 credits)

MUS 6905 Project and Problems (6 credits)
MUS (3 credits)
MUS 7xxx Individual Project (Lecture Recital) (3 credits)

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute

Existing minors + MUS 7xxx Internship

CAPSTONE REQUIREMENTS (9)

MUS 7xxx Individual Project (Recital) (3 credits)

MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

D. Provide a sequenced course of study for all majors, concentrations, or areas of emphasis within the proposed program.

Doctor of Musical Arts with a concentration in Performance - Sample semester-by-semester plan (5-year)

FALL

MVO 6460 Music Performance (3 credits)

MUS 6716 Methods of Musical Research and Bibliography (3 credits)

MUH 6xxx/7xxx (3 credits)

SPRING

MVO 6460 Music Performance (3 credits)

MUT 6629 Analytical Techniques (3 credits)

MUH 6xxx/7xxx (3 credits)

FALL

MVO 6460 Music Performance (3 credits)

MUT 6xxx/7xxx (3 credits)

Elective (3 credits)

SPRING

MUS (3 credits)

MUT 6xxx/7xxx (3
credits)

MUN 6xxx Ensemble

(1 credit)

MUS 6940 Supervised Teaching (2 credits)

FALL

MVO 7460 Music Performance (3 credits)

Cognate (3 credits)

MUH 6xxx/7xxx (3 credits)

SPRING

MUS 7xxx Qualifying Recital 3

Cognate 3

MUE 6385 Music in Higher Education (3 credits)

FALL

MVO 7460 Music Performance (3 credits)

Cognate (4 credits)
MUN 6xxx Ensemble (2 credits)

SPRING

MUS 7xxx Recital (3 credits)
Cognate (3 credits)
Cognate (3 credits)
Comprehensive Exams

FALL

MVO 7460 Music Performance (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Electives (2 credits)
Ensemble (1 credit)

SPRING

MUS 7xxx Recital (3 credits)
Cognate (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Final Exams

Doctor of Musical Arts with a concentration in Composition - Sample semester-by-semester plan (5-year)

FALL

MUC 6930 Graduate Composition (3 credits)
MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUC 6444 Composition of Electronic Music or other approved MUT 6000/7000 course (3 credits)

SPRING

MUC 6930 Graduate Composition (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6000/7000 (3 credits)

FALL

MUS (3 credits)
Approved Music Electives (6000/7000) (6 credits)

SPRING

MUS (3 credits)
MUH/MUL 5/6/7000 (3 credits)
MUS 6940 Supervised Teaching (3 credits)

FALL

MUC 7931 Advanced Graduate Composition (3 credits)
MUT 6751 Pedagogy of Music Theory (3 credits)
MUH 6xxx/7xxx (3 credits)

SPRING

MUC 7931 Advanced Graduate Composition (3 credits)
Cognate (3 credits)
Cognate (3 credits)

FALL

MUC 7931 Advanced Graduate Composition (3 credits)
MUC/MUT 6xxx/7xxx (3 credits)

MUE 6385 Music in Higher Education (3 credits)

SPRING

MUC 7931 Advanced Graduate Composition (3 credits)

MUT 6xxx/7xxx (3 credits)

Cognate (3 credits)

Comprehensive Exams

FALL

Cognate (3 credits)

MUS 7xxx Doctoral Project (3 credits)

MUT 6xxx/7xxx (3 credits)

SPRING

MUS 7xxx Doctoral Project (3 credits)

Cognate (3 credits)

MUS 7xxx Individual Project (Recital) (3 credits)

Final Exams

Doctor of Musical Arts with a concentration in Instrumental Conducting - Sample semester-by-semester plan (5-year)

Fall

MUG 6105 Graduate Conducting (3 credits)

MUS 6716 Methods of Musical Research and Bibliography (3 credits)

MUH/MUL 6000/7000 (3 credits)

Spring

MUG 6105 Graduate Conducting (3 credits)

MUT 6629 Analytical Techniques (3 credits)

Electives (3 credits)

Fall

MUS 6905 Project and Problems (3 credits)

MUH/MUL 6000/7000 (3 credits)

MUT 6000/7000 (3 credits)

Spring

Approved Elective (3 credits)

Cognate (3 credits)

MVO 6250 Secondary Music Performance (1 credit)

MUS 6940 Supervised Teaching (2 credits)

Fall

MUG 7106 Advanced Conducting (3 credits)

MUH/MUL 6000/7000 (3 credits)

Cognate (3 credits)

Spring

MUG 7106 Advanced Graduate
Conducting (3 credits)

MUE 6385 Music in Higher Education
(3 credits)

MVO 6250 Secondary Music
Performance (1 credit)

MUN 6xxx Graduate Ensemble (2 credits)

Fall
MUG 7106 Advanced Conducting (3 credits)
MUT 6xxx/7xxx (3 credits)
Cognate (3 credits)

Spring
MUS 7xxx Individual Project (Lecture Recital) (3 credits)

Elective (3 credits)
Cognate (3 credits)
Comprehensive Exams

Fall
MUS 6905 Problems and Projects (3 credits)
MUS 7xxx Doctoral Project (3 credits)
MUS 7xxx Individual Project (Recital) (3 credits)

Spring
MUS 7xxx Doctoral Project (3 credits)
Cognate (3 credits)
Elective (3 credits)
Final Exams

Doctor of Musical Arts with a concentration in Choral Conducting - Sample semester-by-semester plan (5-year)

FALL
MUG 6105 Graduate Conducting (3 credits)
MUS 6716 Methods of Research and Bibliography (3 credits)
MUH/MUL 6000/7000 (3 credits)

SPRING
MUG 6105 Graduate Conducting (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUH/MUL 6000/7000 (3 credits)

FALL
MUS 6905 Project and Problems (3 credits)
MUT 6xxx/7xxx (3 credits)
Elective (3 credits)

SPRING
Approved Elective (3 credits)
MUS 6940 Supervised Teaching
(2 credits)
MUN 6xxx Ensemble (1 credit)
Cognate (3 credits)

FALL
MUG 7106 Advanced Graduate Conducting (3 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUT 6xxx/7xxx (3 credits)

SPRING
MUG 7106 Advanced Graduate Conducting
(3 credits)

MUE 6385 Music in Higher Education (3 credits)
Cognate (3 credits)

FALL
MUG 7106 Advanced Graduate Conducting (3 credits)
Cognate (4 credits)
MUN 6xxx Ensembles (2 credits)

SPRING
MUG 7106 Advanced Graduate Conducting (3 credits)

MUS 7xxx Individual Project (Lecture Recital) 3
Cognate (3 credits)
Comprehensive Exams

FALL
MUS 6905 Project and Problems (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Cognate (3 credits)

SPRING
MUS 7xxx Individual Project (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Elective (3 credits)
Final Exams

E. Provide a one- or two-sentence description of each required or elective course.

REQUIRED COURSES

MVO 6460 Music Performance
Offered in piano, voice, organ, harpsichord, historical instruments, conducting, carillon, and all standard band and orchestral instruments.

MVO 7460 Music Performance
For doctoral students. Offered in piano, voice, organ, harpsichord, historical instruments, conducting, carillon, and all standard band and orchestral instruments.

MUN 7xxx Ensembles/Chamber Music

MUS 7xxx Individual Project (Qualifying Recital)
Creative project or graduate recital. Project or recital must be acceptable to the candidate's supervisory committee and to the Graduate School.

MUS 6716 Methods of Musical Research & Bibliography
Materials and specialized techniques of research in musicology.

MUE 6385 Music in Higher Education
Various aspects and programs of music in higher education for persons who intend to teach in or administer departments of music.

MUT 6629 Analytical Techniques

Study of analytical systems and methodology emphasizing style analysis and the integration of all elements of music.

MUS 6940 Supervised Teaching

MUS 7000 Doctoral Project

MUC 6930: Graduate Composition

Composition of chamber works for instrumental and/or vocal ensembles.

MUC 7931: Advanced Graduate Composition

Composition for large instrumental and/or vocal ensembles.

MUG 6105: Graduate Conducting

Conducting larger works from the standard repertoire for band, orchestra, and chorus.

MUG 7106: Advanced Graduate Conducting

For conducting emphasis. Conducting major works for band, orchestra, and chorus. Emphasizes analysis and interpretation.

ELECTIVE COURSES

MUC 6444: Composition of Electronic Music

Experimental electroacoustic art music composition using interactive software and digital recording.

MUC 6445: Electroacoustic Music Composition: Digital I

Introduction to direct-digital software synthesis systems through flowcharting, programming, and instrument design. Focuses on using Csound software.

MUC 6446: Electroacoustic Music Composition: Digital II

Continuation of MUC 6445. Composition and research in direct-digital software synthesis systems. Includes advanced instrument design, algorithmic composition, and interactive digital signal processing.

MUC 6932: Composition Seminar

Identifying problematic techniques in developing compositional craft for research, presentation, and discussion.

MUC 7447: Advanced Seminar in Electroacoustic Music

Composition and research in advanced topics in computer music.

MUC 7938: Seminar in Digital Sound Processing, Control, and Composition

Topics in current research and digital audio theory, languages, algorithms, and applications for electroacoustic music.

MUE 6080: Historical and Philosophical Foundations of Music Education

Historical development and philosophy. Compares the U.S. with other countries and cultures. Individuals, associations and institutions that shape the music education program.

MUE 6785: Research in Music Education

Materials and specialized techniques of research in music education.

MUE 6931: Instructional Design in Music Education

Explores the ways in which artistic forms of understanding and reflection can be useful in designing

and evaluating education programs.

MUE 7746: Measurement and Evaluation of Music

Examines methods and techniques for measuring and evaluating learning in music.

MUH 6548: Seminar in Caribbean Music

Examines historical, social, and aesthetic dimensions of Caribbean music and music making.

MUH 6549: Seminar in Brazilian Music

Examines historical, social, and aesthetic dimensions of Brazilian music and music making.

MUH 6671: Seminar in Renaissance Music

Selected topics from the Renaissance era for research and study.

MUH 6672: Seminar in Baroque Music

Selected topics from the Baroque era for research and study.

MUH 6673: Seminar in Classical Music

Selected topics from the Classical era for research and study.

MUH 6674: Seminar in Nineteenth-Century Music

Selected topics from the nineteenth century for research and study.

MUH 6675: Seminar in Twentieth-Century Music

Selected topics from the 20th century for research and study.

MUH 6935: Special Topics in Music History

Centering around topics of current interest or of special interest to students or instructors. Topics or focus may vary from semester to semester.

MUH 7411: Medieval and Renaissance Notation

Practical, theoretical, and reportorial study of notation from ca. 1000-1600.

MUH 7938: Musicology Seminar

Contemporary issues and selected topics in musicology.

MUL 6486: Piano Literature

Survey of piano literature from Baroque to present.

MUL 6495: Graduate Organ Literature

An historical survey of the major trends and styles of organ composition from the Renaissance to the present.

MUL 6555: Survey of Wind Literature

Literature for chamber and larger wind ensembles from Baroque to present.

MUL 6565: Chamber Music Literature

Survey of music literature for chamber ensemble from Baroque to present.

MUL 6645: Choral Literature

Survey of choral music from Renaissance to present.

MUN 6010: Graduate Ensemble

For graduate students holding positions of leadership and participating in music ensembles.

MUN 6135: Symphonic Band

Performance of traditional and contemporary band literature.

MUN 6145: Symphonic Wind Ensemble

Performance of wind ensemble literature.

MUN 6215: University Orchestra

Standard orchestra literature.

MUN 6315: University Choir

Advanced choral group providing specialized study performance opportunities for vocally qualified students.

MUN 6445: Percussion Ensemble

Study and performance of ensemble literature for percussion instruments.

MUN 6496: World Music Ensemble

Rehearsal and performance of folk and traditional music of the world.

MUN 6497: New Music Ensemble

Rehearsal and performance of repertoire for small ensembles written in the 20th and 21st centuries.

MUN 6715: Jazz Band

Standard and experimental jazz ensemble. Jazz laboratory.

MUN 6816: Steel Drum Ensemble

Rehearsal, performance and historical aspects of steel drum.

MUR 6206: Survey of Hymnody

Historical development of hymns in liturgical use, the scope of hymnic literature, and the major trends in hymnal compilation and editing.

MUR 6705: Sacred Music Literature

The development of congregational and choral song from the early church to the present. Survey of instrumental forms in worship music.

MUS 6685: Psychology of Music

Cultural influences, learning conditions, biological constraints, psychoacoustical phenomena, and musical taste. Measuring and predicting musical taste and ability.

MUS 6716: Methods of Musical Research and Bibliography

Materials and specialized techniques of research in musicology.

MUS 6905: Projects and Problems

Approved problems for study and research.

MUS 7xxx Internship

A supervised internship for doctoral students in music, arranged to support professional goals and/or the students' cognate studies.

MUS 7xxx Preparation for Doctoral Project

Projects for doctoral music students before completion of comprehensive exams. Designed for students

with a master's degree in the field of study or for students who have been accepted for a doctoral program. Not appropriate for students who have been admitted to candidacy.

MUS 7xxx Doctoral Project
Projects for doctoral music students who have passed comprehensive examinations.

MUT 6445: Advanced Counterpoint
Emphasizes advanced harmonic techniques and fugal writing.

MUT 6565: Late Nineteenth- and Twentieth-Century Styles
Analysis of exemplary works of the late 19th and 20th centuries.

MUT 6576: Contemporary Styles
Recent trends in music through score study and analysis, composition exercises, and supplementary readings.

MUT 6751: Pedagogy of Music Theory
Techniques and art of teaching music theory and conditions for effective learning.

MUT 6936: Music Theory Seminar
Selected topics from current research for study, presentation, and discussion.

MUT 7316: Advanced Orchestration
Analysis of 19th- and 20th-century compositions for full orchestra. Orchestration of original scores and arrangements for full orchestra.

MUT 7585: Seminar in Musical Style
Analysis of exemplary works from the Medieval period to the early 19th century.

MUT 7760: History of Music Theory
The study of musical theories, primarily through readings, from ancient Greece to the present.

EXAMPLES OF POSSIBLE COGNATE AREAS

Arts & Medicine Cognate (courses would be chosen from the following)

HUM 5357 Creativity and Health: Foundations of the Arts in Medicine (3 credits)
This online course explores the theoretical foundations that facilitate an understanding of the relationship of creativity to health and informs the field and practice of arts in medicine.

HUM 5595: Arts in Medicine in Practice
Exploring the practice of the arts in medicine in the fields of health and human services. The course will be providing a dynamic, interdisciplinary overview of diverse practices and methodologies in the field of arts in medicine in community and healthcare settings.

HUM 6308: Arts and Compassion
A fully online course, Arts and Compassion examines the historical and theoretical roots of compassion and explores how artists' work represents, embodies and enacts this character trait. Students reflect their ideas of compassion through formal discussions, essays, research paper, and arts-based assignments, including blog posts and a final "compassion project."

HUM 6340: Arts Advocacy and Public Policy
An in depth study of the principles, practice, and policy of government's involvement with the arts

sector. Students will study the historic relationships between the artist and government at all levels of society.

HUM 6350: The Art of Self-Care

Arts-based and experiential course that provides a personal exploration of the art of self-care for healthcare-based artists in residence. Takes a multi-dimensional approach to using creative approaches to self-care for arts in medicine professionals. Students will learn concepts in self-care while engaging in immersive arts experiences to revitalize themselves both professionally and personally.

HUM 6352: Art and Design in the Environment of Care

Explores the historical and contemporary uses of art and design in the built health care environment, providing an historical context for the evolution of imagery and space for human health and healing as well as practical applications of current health care design.

Entrepreneurship Cognate (courses would chosen from the following)

ENT 6006: Entrepreneurship

Practical, hands-on understanding of the stages of the entrepreneurial process. Focuses on the decision-making process in a start-up company.

ENT 6008: Entrepreneurial Opportunity

Introduces non-business graduate students to entrepreneurship and the entrepreneurial process.

ENT 6016: Venture Analysis

Explores and critiques real-world examples of how new business ventures were conceived, started, and run.

ENT 6116: Business Plan Formation

Professional development and preparation of a company business plan. Full analysis of the plan and outside evaluation and ranking.

ENT 6506: Social Entrepreneurship

Process of starting, financing, assessing and managing succession of mission-based for-profit and not-for-profit ventures.

ENT 6616: Creativity in Entrepreneurship

Explores the fundamental tools used to make both individuals and organizations more creative and innovative.

ENT 6706: Global Entrepreneurship

Consideration of global market context in starting entrepreneurial ventures internationally.

- F. For degree programs in the science and technology disciplines, discuss how industry-driven competencies were identified and incorporated into the curriculum and indicate whether any industry advisory council exists to provide input for curriculum development and student assessment.**

N/A

- G. For all programs, list the specialized accreditation agencies and learned societies that would be concerned with the proposed program. Will the university seek accreditation for the program if it is available? If not, why? Provide a brief timeline for seeking accreditation, if appropriate.**

The National Association of Schools of Music (NASM) is the nationally recognized accrediting body. The UF DMA was created in consultation with NASM to meet its strict standards for accredited doctoral degrees. In accordance with the NASM accrediting schedule, upon receiving institutional approval, it is

anticipated that the UF DMA will be presented to NASM in October of 2017 for consideration at the November 2017 meeting of the NASM Commission on Accreditation.

- H. For doctoral programs, list the accreditation agencies and learned societies that would be concerned with corresponding bachelor's or master's programs associated with the proposed program. Are the programs accredited? If not, why?**

All University of Florida School of Music degrees, undergraduate and graduate, are nationally accredited by the National Association of School of Music (NASM). Reaccreditation occurs at ten-year intervals, with the most recent reaccreditation occurring over the period 2010-13.

- I. Briefly describe the anticipated delivery system for the proposed program (e.g., traditional delivery on main campus; traditional delivery at branch campuses or centers; or nontraditional delivery such as distance or distributed learning, self-paced instruction, or external degree programs). If the proposed delivery system will require specialized services or greater than normal financial support, include projected costs in Table 2 in Appendix A. Provide a narrative describing the feasibility of delivering the proposed program through collaboration with other universities, both public and private. Cite specific queries made of other institutions with respect to shared courses, distance/distributed learning technologies, and joint-use facilities for research or internships.**

The UF DMA will be a residential program delivered on the campus of The University of Florida. Some of the cognate options for the degree include on-line coursework, and students pursuing those cognates may have the option of completing portions of the degree on-line. Delivery of instruction for this degree will not require any additional resources or facilities.

Faculty at Florida State University and The University of Miami have agreed to assist in creating collaborative partnerships between performers and composers at our schools in support of the requirement that every participant in the UF DMA participates in the creation and presentation of new music.

IX. Faculty Participation

- A. Use Table 4 in Appendix A to identify existing and anticipated full-time (not visiting or adjunct) faculty who will participate in the proposed program through Year 5. Include (a) faculty code associated with the source of funding for the position; (b) name; (c) highest degree held; (d) academic discipline or specialization; (e) contract status (tenure, tenure-earning, or multi-year annual [MYA]); (f) contract length in months; and (g) percent of annual effort that will be directed toward the proposed program (instruction, advising, supervising internships and practica, and supervising thesis or dissertation hours).**

Please see Table 4 in Appendix A.

- B. Use Table 2 in Appendix A to display the costs and associated funding resources for existing and anticipated full-time faculty (as identified in Table 4 in Appendix A). Costs for visiting and adjunct faculty should be included in the category of Other Personnel Services (OPS). Provide a narrative summarizing projected costs and funding sources.**

Costs shown represent the sum of resources reallocated from the MM to the DMA for participating faculty members through year five. New funding is not required.

- C. Provide in the appendices the abbreviated curriculum vitae (CV) for each existing faculty member (do not include information for visiting or adjunct faculty).**

See Appendix D

- D. Provide evidence that the academic unit(s) associated with this new degree have been productive in teaching, research, and service. Such evidence may include trends over time for average course load, FTE productivity, student HC in major or service courses, degrees granted, external funding attracted, as well as qualitative indicators of excellence.

Enrollment across UF School of Music programs has remained generally stable, and in some areas has grown substantially, in the past ten years. As confirmed by the State University System of Florida Board of Governors enrollment data, over the period 2006-15, UF School of Music undergraduate enrollment has averaged 154 majors. Increases in each year since 2014 have expanded current (2016-17) undergraduate enrollment to 198 majors, by internal reporting. Campus-based graduate programs (MM and PhD) have maintained relatively stable enrollments during the 2006-15 period, averaging 68 majors total. Internal reporting indicates current (2016-17) campus-based graduate enrollment at 75 majors, MM and PhD. The introduction of the fully online Master of Music Education program, begun in 2013, increased overall graduate enrollment by an average of 90 majors per year. Accordingly, current (2016-17) graduate enrollment across all programs, live and online, stands at 171 majors. Current (2016-17) combined undergraduate and graduate enrollment across all School of Music programs stands at 369 majors.

Since instituting formal annual assessments of Student Learning Outcomes in 2011, School of Music student assessments have averaged 4.47 out of a possible 5 across all programs, graduate and undergraduate.

Graduating students in the previous ten-year period are represented in the following chart. In the case of the most populated programs – BM and BME, and all graduate programs – the more recent five-year period substantiates overall program growth and graduation productivity.

Program	2006-11	2011-16
Bachelor of Music	107	153
Bachelor of Music Education	55	84
Bachelor of Arts	23	21
Master of Music	107	204
Doctor of Philosophy in Music	19	25
Doctor of Philosophy in Music Education	15	17

The School of Music is well equipped to sustain the successful recruitment of talented students. Beyond academic-based scholarships undergraduate music students typically garner for high scholarly achievement, the School of Music manages an endowment that has yielded approximately \$900,000 from which *merit-based* performance scholarships are assigned for recruiting and retaining a high-performing student population.

Graduate student funding is nationally competitive, and nearly all graduate students across School of Music programs are fully funded. Master's level Graduate Assistantships, including fall/spring tuition waiver, health insurance, and stipend, have a total value of \$32,700 (including a \$7,500 stipend) per year for a .25 FTE work assignment and \$35,100 (including a \$9,900 stipend) per year for a .33 FTE work assignment. Doctor of Philosophy Graduate Assistantships, including fall/spring tuition waiver, health insurance, and \$13,000 stipend, have a total value of \$38,200 per year for a .33 FTE work assignment.

The School of Music boasts an accomplished faculty of 51 highly accomplished artist-teachers and scholars, of which 39 are full-time. Ranks among full-time music faculty members include 19 Professors, 15 Associate Professors, and 5 Assistant Professors. Loads among academic faculty equate to a 3+3 fall/spring semester course load, with some variance allotted to research assignments. Applied studio faculty members maintain comparable assignments, overseeing high-enrollment applied studios with some variance allotted for contributing related area academic courses and research.

The University of Florida School of Music is, by nature, regularly engaged in campus and community service. The School of Music serves hundreds of non-music-majors every semester in courses such as Music Appreciation and History of Jazz. Major music ensembles, such as the University Orchestra and the Marching Band, regularly serve the musical interests of dozens of non-music-majors. Nearly all of the more than 200 annual School of Music concerts are free and open to the public. Additionally, the School of Music provides service music to countless campus events throughout the year, including graduation ceremonies, the professional functions other colleges, and athletic events.

X. Non-Faculty Resources

- A. Describe library resources currently available to implement and/or sustain the proposed program through Year 5. Provide the total number of volumes and serials available in this discipline and related fields. List major journals that are available to the university's students. Include a signed statement from the Library Director that this subsection and subsection B have been reviewed and approved.**

George A. Smathers Libraries Music Holdings

Library Holdings	Total Books	Total Scores
AFA Library	17,128	17,357
Education, LACC*, Special Collections	3,584	2,229
Marston, Library West	1,611	180
Total holdings	22,323	19,766

*LACC-Latin American and Caribbean Collection

The table above displays holdings currently on the shelves in the George A. Smathers Libraries and does not include materials housed in library storage facilities.

The Libraries of the University of Florida form the largest information resource system in the state of Florida. The libraries hold over 5,000,000 print volumes, 8,100,000 microfilms, 1,000,000 e-books, 170,000 full-text electronic journals, 1,000,000 microforms, and 1000 electronic databases. The George A. Smathers Libraries of the University of Florida, a system of six research libraries, includes libraries for humanities & social sciences, sciences, architecture & fine arts, education and health sciences. The UF Levin School of Law supports a related, but independent law library. Books, scores, and periodicals, related to music are located primarily in the Architecture & Fine Arts Library.

Electronic Books, journals and many key databases, such as Music Periodicals Database, RILM, JSTOR, Oxford Music Online, MGG, Academic Search Premiere, and others, are available via the internet to UF students, faculty and staff. Many relevant databases are multidisciplinary and are funded centrally. The UF libraries expend over \$10 million yearly on electronic resources. Listed below are some of the important journals, in print or electronic form, available at UF for use by students pursuing a DMA degree:

- American Choral Review
- Journal of the American Musicological Society
- Acta Musicologica
- 19th Century Music
- American Music Teacher
- The Clarinet
- The ITA Journal (International Trombone Association)
- The ITG Journal (International Trumpet Guild)
- The Instrumentalist

American String Teacher
Bulletin of the Council for Research in Music Education
Choral Journal
Clavier
Current Musicology
Early Music
Flute Talk
The Horn Call
Journal of Band Research
Journal of Music Theory
The Journal of Musicological Research
Journal of Singing
Journal of the International Double Reed Society
Music Theory Spectrum
Musica Disciplina
Neue Zeitschrift fur Music
Opera News
Percussive Notes

All students, faculty, and staff may use interlibrary loan services. The Libraries hold memberships in a number of consortia, and in institutions such as the Center for Research Libraries, ensuring access to materials not held locally. A service, known as "Uborrow" allows UF patrons to easily borrow materials from any other Florida state university or college library. Library patrons initiate unmediated requests via a union catalog, and materials are delivered to Gainesville within a few days. Uborrow access is often faster (with a longer circulation period) than with traditional interlibrary loan.

With monies allocated through the Provost and the UF budgeting process, the library materials budget is determined by the Dean of Libraries in consultation with the Associate Dean for Scholarly Resources & Research Services and subject specialist librarians. The subject specialist for music, with input from School of Music faculty, determines acquisition priorities for the year. Standing subscriptions to journal literature and databases make up the majority of purchasing.

School of Music faculty may use the library's course reserves system to place print materials on reserve for class use, as well as to provide easily accessible links to electronic resources. Databases containing scholarly journals and reference materials are used by music researchers at all levels.

Alan Asher, Music Librarian in the Architecture & Fine Arts Library and liaison to the School of Music, meets with graduate students each semester as part of the required music research and bibliography course. A demonstration/lecture serves as an introduction to scholarly research sources and services offered by the Libraries. To support their work on projects, reports, theses, and dissertations, the librarian consults individually with graduate students to plan literature reviews, to offer targeted advice on resource selection and to provide individualized instruction for using the research collections, including databases and other electronic source material. School of Music faculty may request specialized research instruction related to courses and specific assignments.

Online research guides for all UF disciplines and many specific topics are available from the library website <http://library.ufl.edu>. Many online tutorials for specific databases are also available. Additionally, the UF Libraries hosts workshops, lectures and events throughout the year.

- B. Describe additional library resources that are needed to implement and/or sustain the program through Year 5. Include projected costs of additional library resources in Table 2 in Appendix A. Please include the signature of the Library Director in Appendix B.**

No additional resources beyond the current allocation and normal growth in holdings already in place to

support current programs are necessary in order to implement or sustain the UF DMA.

- C. Describe classroom, teaching laboratory, research laboratory, office, and other types of space that are necessary and currently available to implement the proposed program through Year 5.**

There are four small multi-purpose classrooms, three large multi-purpose classrooms, and one small seminar room available within the facility for use, all of which have a piano in them. All of the classrooms can double as rehearsal spaces for individuals or small ensembles and the largest of the classrooms can be used as a performance space for individuals and small ensembles. There are twenty-five practice rooms available for use, distributed as follows: fourteen for brass, string, voice, and woodwind students (with upright pianos), six for piano students (with grand pianos), four for percussion students, and two for organ students. Additionally, there are teaching studios for individual instruction in each discipline.

- D. Describe additional classroom, teaching laboratory, research laboratory, office, and other space needed to implement and/or maintain the proposed program through Year 5. Include any projected Instruction and Research (I&R) costs of additional space in Table 2 in Appendix A. Do not include costs for new construction because that information should be provided in response to X (E) below.**

Implementation of this program is not dependent upon any additional space or facilities.

- E. If a new capital expenditure for instructional or research space is required, indicate where this item appears on the university's fixed capital outlay priority list. Table 2 in Appendix A includes only Instruction and Research (I&R) costs. If non-I&R costs, such as indirect costs affecting libraries and student services, are expected to increase as a result of the program, describe and estimate those expenses in narrative form below. It is expected that high enrollment programs in particular would necessitate increased costs in non-I&R activities.**

Implementation of this program is not dependent upon any additional space or facilities.

- F. Describe specialized equipment that is currently available to implement the proposed program through Year 5. Focus primarily on instructional and research requirements.**

There are four small multi-purpose classrooms, three large multi-purpose classrooms, and one small seminar room available within the facility for use, all of which have a Steinway or Boston piano. All of the rooms are video and computer projection equipped as well as equipped for digital and analog audio playback in multiple formats. The four small classrooms are further equipped with Smartboards and one mobile Smartboard is available for use in the three large classrooms. The eighteen-seat computer lab is equipped with the latest composition software and a midi keyboard at each station. All six of the piano practice rooms, the four percussion practice rooms, and five of the practice rooms for brass, string, voice, and woodwind students are recently installed Wenger isolation practice modules with superior sound absorption and dissipation capabilities. Four of the Wenger modules are equipped with Variable Acoustic Environment systems to allow digital simulation of performance environments ranging from small performance rooms up to 10,000 seat arenas for the purposes of rehearsal and recording. All faculty teaching studios are equipped with Steinway or Boston pianos. The instrumental instruction studios have a comprehensive collection of instruments available to them in order to offer the full range of instruction within their discipline.

- G. Describe additional specialized equipment that will be needed to implement and/or sustain the proposed program through Year 5. Include projected costs of additional equipment in Table 2 in Appendix A.**

Implementation of this program is not dependent upon any additional equipment.

- H. Describe any additional special categories of resources needed to implement the program through Year 5 (access to proprietary research facilities, specialized services, extended travel, etc.). Include projected costs of special resources in Table 2 in Appendix A.**

Existing resources will accommodate the shift in graduate enrollment that will occur with the introduction of the new program. As overall graduate enrollment will not grow in number, the need for new resources is not anticipated.

- I. Describe fellowships, scholarships, and graduate assistantships to be allocated to the proposed program through Year 5. Include the projected costs in Table 2 in Appendix A.**

Fifteen graduate assistantships from the current Master of Music program, totaling \$219,956.00, will be reallocated to the Doctoral of Musical Arts program by year five.

- J. Describe currently available sites for internship and practicum experiences, if appropriate to the program. Describe plans to seek additional sites in Years 1 through 5.**

Industry professionals have been contacted about this program, expressing a strong interest in supporting internship opportunities for students. Local organizations, including the Ocala Symphony Orchestra and Great Southern Music, and national organizations including D'Addario music manufacturer have already offered internship opportunities for students in this program. Discussions with many other corporations and arts organizations are underway, and will continue as the program expands.

Numerous internship opportunities will be available to students in this program. For example, Yamaha Corporation of America offers paid internships in retail and artist relations, and Walt Disney corporation offers internships in Business Development & Planning, Communications/Public Relations, Research, Supply Chain Management, Technology/Information Technology, Retail/Store Operations, Marketing/Promotions, Sales, Digital Media, and Technology/Information Technology. Grants and awards for performers, conductors, and composers are offered through many organizations, including the College Music Society, the American Society of Composers, Authors, and Publishers, the Society of Composers, Inc., the National Endowment for the Arts.

APPENDIX A

TABLE 1-A
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Baccalaureate Degree Program)

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Upper-level students who are transferring from other majors within the university**	0	0	0	0	0	0	0	0	0	0
Students who initially entered the university as FTIC students and who are progressing from the lower to the upper level***	0	0	0	0	0	0	0	0	0	0
Florida College System transfers to the upper level***	0	0	0	0	0	0	0	0	0	0
Transfers to the upper level from other Florida colleges and universities***	0	0	0	0	0	0	0	0	0	0
Transfers from out of state colleges and universities***	0	0	0	0	0	0	0	0	0	0
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	0	0	0	0	0	0	0	0	0	0

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

** If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR CATEGORY in a given COLUMN.

APPENDIX A
TABLE 1-B
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Graduate Degree Program)

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Individuals drawn from agencies/industries in your service area (e.g., older returning students)	5	3.75	7	5.25	8	6	9	6.75	11	8.25
Students who transfer from other graduate programs within the university**	0	0	0	0	0	0	0	0	0	0
Individuals who have recently graduated from preceding degree programs at this university	0	0	0	0	0	0	1	0.75	2	1.5
Individuals who graduated from preceding degree programs at other Florida public universities	0	0	0	0	1	0.75	1	0.75	1	0.75
Individuals who graduated from preceding degree programs at non-public Florida institutions	0	0	0	0	1	0.75	1	0.75	1	0.75
Additional in-state residents***	0	0	0	0	0	0	0	0	0	0
Additional out-of-state residents***	0	0	0	0	0	0	0	0	0	0
Additional foreign residents**	0	0	0	0	0	0	0	0	0	0
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	5	3.75	7	5.25	10	7.5	12	9	15	11.25

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

** If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR category in a given COLUMN.

APPENDIX A

TABLE 2
PROJECTED COSTS AND FUNDING SOURCES

Instruction & Research Costs (non-cumulative)	Year 1					Year 5							
	Funding Source					Funding Source							
	Reallocated Base* (E&G)	Enrollment Growth (E&G)	Other New Recurring (E&G)	New Non-Recurring (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G	Continuing Base** (E&G)	New Enrollment Growth (E&G)	Other*** (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G
Faculty Salaries and Benefits	30,069	0	0	0	0	0	\$30,069	90,297	0	0	0	0	\$90,297
A & P Salaries and Benefits	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
USIS Salaries and Benefits	1,751	0	0	0	0	0	\$1,751	5,474	0	0	0	0	\$5,474
Other Personal Services	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Assistantships & Fellowships	85,535	0	0	0	0	0	\$85,535	219,956	0	0	0	0	\$219,956
Library	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Expenses	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Operating Capital Outlay	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Special Categories	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Total Costs	\$117,255	\$0	\$0	\$0	\$0	\$0	\$117,255	\$315,727	\$0	\$0	\$0	\$0	\$315,727

*Identify reallocation sources in Table 3.

**Includes recurring E&G funded costs ("reallocated base," "enrollment growth," and "other new recurring") from Years 1-4 that continue into Year 5.

***Identify if non-recurring.

Faculty and Staff Summary

	Year 1	Year 5
Total Positions	0.2	0.56
Faculty (person-years)	0	0
A & P (FTE)	0.05	0.1
USIS (FTE)		

Calculated Cost per Student FTE

	Year 1	Year 5
Total E&G Funding	\$117,255	\$315,727
Annual Student FTE	3.75	11.25
E&G Cost per FTE	\$31,295	\$28,065

APPENDIX A

**TABLE 3
ANTICIPATED REALLOCATION OF EDUCATION & GENERAL FUNDS***

Program and/or E&G account from which current funds will be reallocated during Year 1	Base before reallocation	Amount to be reallocated	Base after reallocation
Graduate Student Stipends and Tuition Waivers-13010701	383,657	85,535	\$298,122
13030100 Salaries-6000	3,564,228	31,820	\$3,532,408
	0	0	\$0
	0	0	
	0	0	
	0	0	
Totals	\$3,947,885	\$117,355	\$3,830,530

* If not reallocating funds, please submit a zeroed Table 3

APPENDIX A

TABLE 4
ANTICIPATED FACULTY PARTICIPATION

Faculty Code	Faculty Name or "New Hire" Highest Degree Held Academic Discipline or Speciality	Rank	Contract Status	Initial Date for Participation in Program	Mos. Contract Year 1	FTE Year 1	% Effort for Prg. Year 1	PY Year 1	Mos. Contract Year 5	FTE Year 5	% Effort for Prg. Year 5	PY Year 5
A	Broadway, Ken, DMA Music, Percussion	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Helton, Jonathan, DMA Music, Saxophone	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Kesling, Will, PhD Music, Conducting	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Richards, Paul, DMA Music, Composition	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.10	0.08
A	Waybright, David, DMA Music, Conducting	Professor	Tenure	Fall 2018	12	1.00	0.05	0.05	12	1.00	0.10	0.10
A	Basler, Paul, DMA Music, Horn	Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Ellis, Laura, DMA Music, Organ	Assoc. Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Orr, Kevin, DMA Music, Piano	Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	12	1.00	0.05	0.05
A	Stoner, Kristen, DMA Music, Flute	Assoc. Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Estrin, Mitchell, MM Music, Clarinet	Professor	Tenure	Fall 2020	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Lower, Janna, DMA Music, Violin	Professor	Tenure	Fall 2021	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Thomas, Steven, DMA Music, Cello	Assoc. Professor	Tenure	Fall 2021	0	0.00	0.00	0.00	9	0.75	0.05	0.04
	Total Person-Years (PY)							0.20				0.56

Faculty Code	Source of Funding	PY Workload by Budget Classification	
		Year 1	Year 5
A	Existing faculty on a regular line	0.20	0.56
B	New faculty to be hired on a vacant line	0.00	0.00
C	New faculty to be hired on a new line	0.00	0.00
D	Existing faculty hired on contracts/grants	0.00	0.00
E	New faculty to be hired on contracts/grants	0.00	0.00
	Overall Totals for	Year 1	Year 5
		0.20	0.56

APPENDIX B

Please include the signature of the Equal Opportunity Officer and the Library Director.



Signature of Equal Opportunity Officer

3/2/17

Date



Signature of Library Director

3/2/17

Date

This appendix was created to facilitate the collection of signatures in support of the proposal. Signatures in this section illustrate that the Equal Opportunity Officer has reviewed section II.E of the proposal and the Library Director has reviewed sections X.A and X.B.

Appendix C: Data that support the need for an additional program

The Florida Department of Economic Opportunity Occupational Forecast, 2016-2024, projects a 15.5% job increase in the category Art, Drama, and Music Teachers, Postsecondary (job code 25-1121), and this category is listed as one of the top 100 growth industries in the state, rising in ranking over the previous year's projection. <http://www.floridajobs.org/labor-market-information/data-center/statistical-programs/employment-projections>

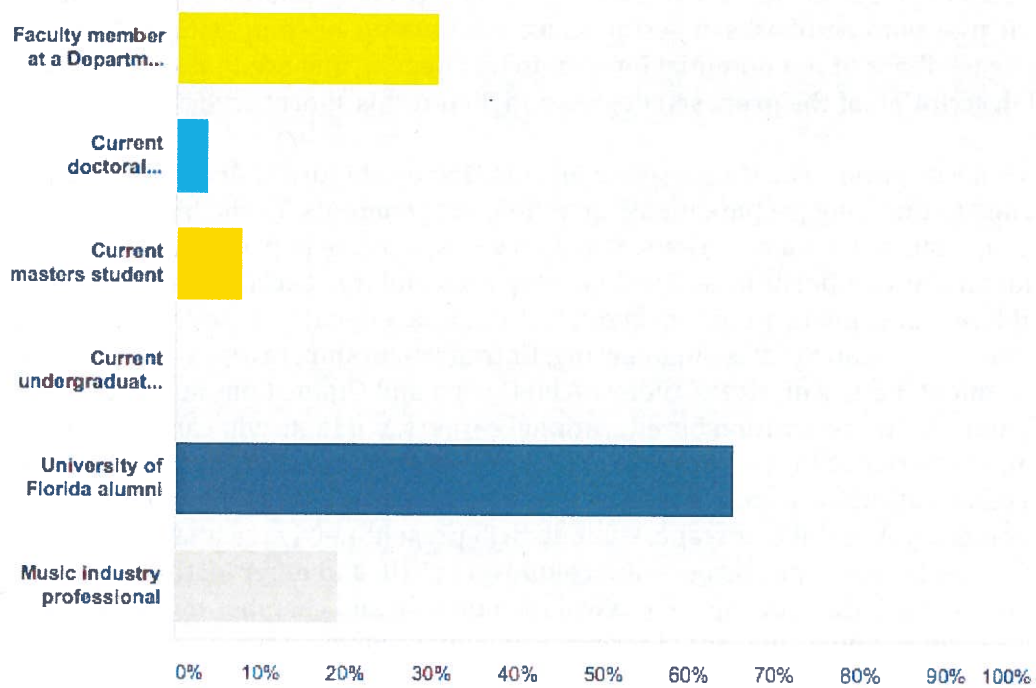
The U.S. Department of Labor Statistics report on employment by industry, occupation, and percent distribution, 2014 and projected 2024, anticipates a 13.0% increase nationally in Art, Drama, and Music Teachers, Postsecondary (job code 25-1121). https://www.bls.gov/emp/ep_table_102.htm

RESULTS FROM AN INTEREST SURVEY CONDUCTED IN THE FALL OF 2016

The School of Music at The University of Florida is proposing a Doctor of Musical Arts degree, with emphases in performance, conducting, or composition. We are seeking feedback about potential interest in this degree, and ask that you read a brief description of the proposed degree and fill out this short survey.

Degree description: The University of Florida Doctor of Musical Arts degree is designed to uniquely prepare highly qualified, elite students for the higher education and artistic job markets. Students will specialize in performance, conducting, or composition, and will develop a secondary specialty through 15-21 credit hours of cognate studies in another discipline. Cognate options include: Arts in Medicine, African Studies, Engineering, Entrepreneurship, Instructional Design, Management, Latin American Studies, Web Design and Online Communication, and many others. In preparation for educational careers, students will earn significant teaching experience in their principle discipline, both live and online. Recognizing that collaboration is essential for 21st-century artists, and engaging with the contemporary musical landscape, students will present newly created work in a partnership between performers and composers at UF and other institutions. Capstone experiences for the degree will include solo and chamber music recitals, lecture recitals, and a substantial research document or composition that integrates music studies with the student's cognate area.

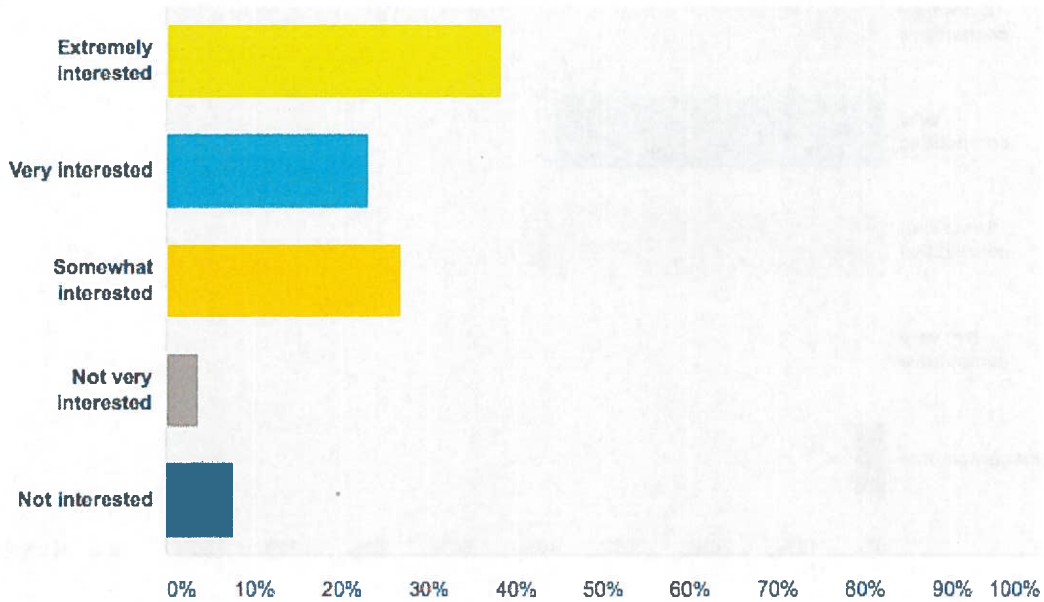
Please indicate all that apply. I am a



Answer Choices	Responses	Percentage
Faculty member at a Department or School of Music	8	30.77%
Current doctoral student	1	3.85%
Current masters student	2	7.69%
Current undergraduate student	0	0.00%
University of Florida alumni	17	65.38%
Music industry professional	5	19.23%

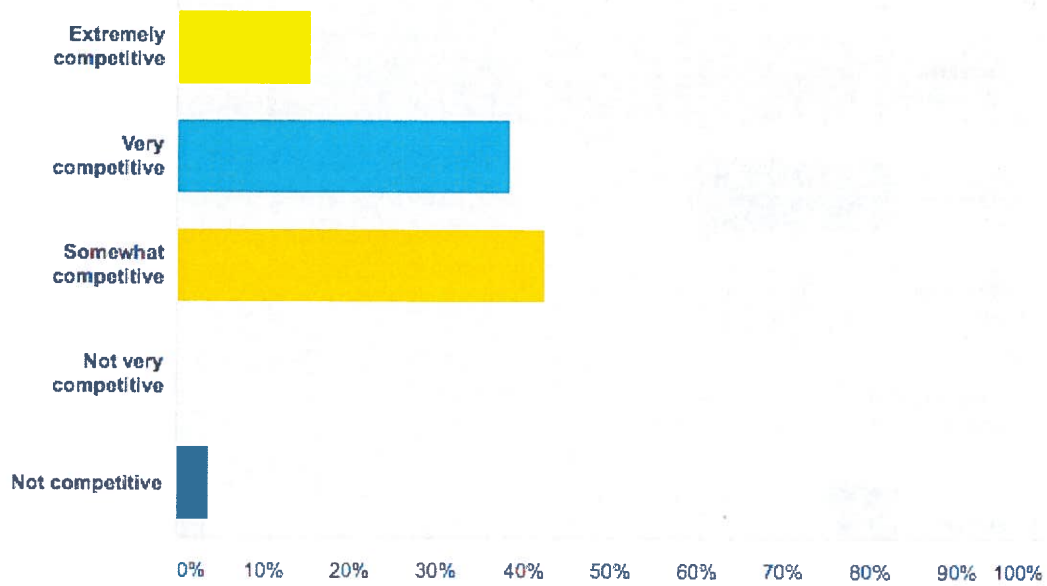
Total Respondents: 26

Based on the proposed degree description and your knowledge of the University of Florida and the School of Music, how interested would you be in pursuing the proposed DMA yourself, or recommending the degree to your students or colleagues?



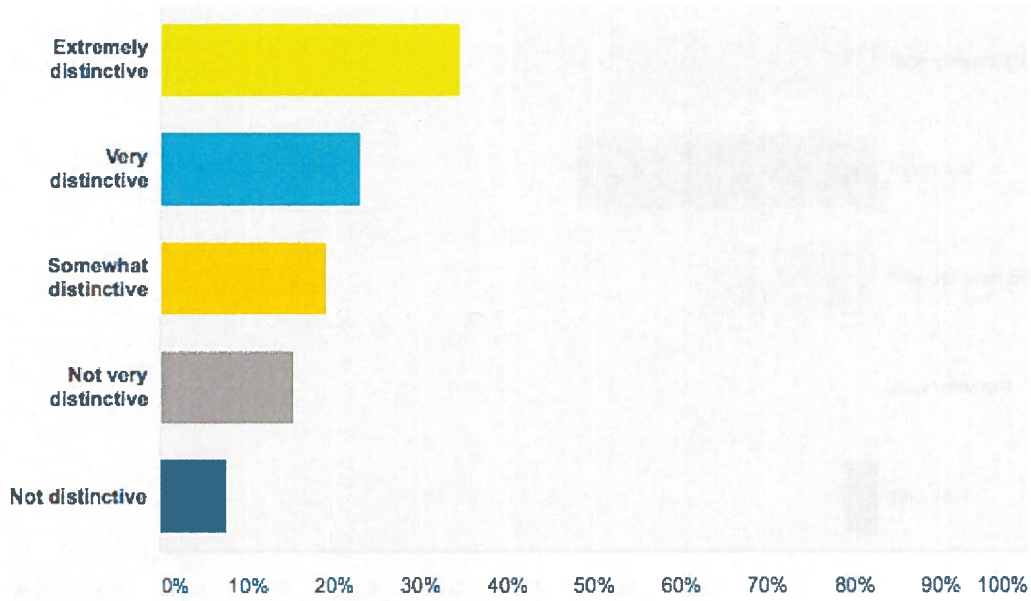
Answer Choices	Responses	Percentage
Extremely interested	10	38.46%
Very interested	6	23.08%
Somewhat interested	7	26.92%
Not very interested	1	3.85%
Not interested	2	7.69%
Total	26	

Based on the proposed degree description and your knowledge of the University of Florida and the School of Music, how competitive do you believe this program would be with other doctoral programs around the United States?



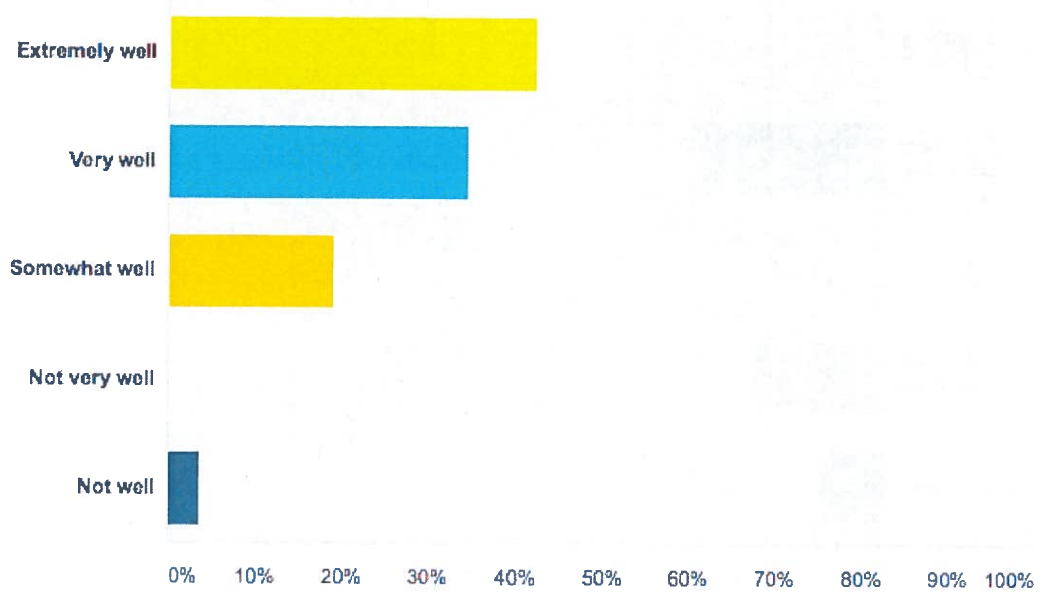
Answer Choices	Responses	Percentage
Extremely competitive	15.38%	15.38%
Very competitive	38.46%	38.46%
Somewhat competitive	42.31%	42.31%
Not very competitive	0.00%	0.00%
Not competitive	3.85%	3.85%
Total	26	

Does the program, as described, sound distinctive and special when compared with other doctoral programs?



Answer Choices	Responses	Percentage
Extremely distinctive	9	34.62%
Very distinctive	6	23.08%
Somewhat distinctive	5	19.23%
Not very distinctive	4	15.38%
Not distinctive	2	7.69%
Total	26	

How well does the proposed program prepare students for the job market of the future?



Answer Choices	Responses	Percentage
Extremely well	11	42.31%
Very well	9	34.62%
Somewhat well	5	19.23%
Not very well	0	0.00%
Not well	1	3.85%
Total	26	

Sample of job postings from The College Music Society with specific mention of a desire for multidisciplinary skills

December, 2015 – September, 2016

September, 2016

GEORGIA INSTITUTE OF TECHNOLOGY -- Assistant or Associate Professor, Music Technology.

... The primary emphasis area can be drawn from any area of music technology, but the School is *particularly interested in research that addresses Music Perception and Cognition, Spatialization and Virtual Audio, Acoustics, Music and Health, Music Instrument Design, or Voice Technology*. Additional teaching assignments may be available depending on individual interests and expertise.

RAMAPO COLLEGE -- Assistant Professor of Music (Music Industry), tenure-track.

... The successful candidate should have primary expertise and demonstrate *innovation (as a scholar or professional) in the contemporary music industry and its relationship with broader paradigm shifts, technological advances, new media, law, and cultural values*. The candidate must be able to teach all levels of Music Industry courses, which include Business of Music, Advanced Business of Music, Music Online, and Marketing and Management in the Music Industry.

VASSAR COLLEGE -- Assistant Professor of Music Theory.

... The successful candidate will oversee a strong, well-rounded curriculum in harmony and counterpoint, advanced analytical techniques, musicianship training and aural skills, etc. *A secondary area in composition, jazz studies, music perception and cognition, or ability to contribute to a multi-disciplinary field would be welcome.*

ST. OLAF COLLEGE -- Assistant Professor of Ethnomusicology.

... *Candidates who have particular interdisciplinary interests* that may enhance St. Olaf's intellectual community are encouraged to highlight these aspects in their cover letter.

THE CHINESE UNIVERSITY OF HONG KONG -- Professor, Music.

... *It especially encourages applications from scholars with research profiles that cross disciplinary boundaries and/or additional fields of expertise.*

UNIVERSITY OF OKLAHOMA -- Assistant Professor, Artist/Teacher of Piano.

... Additionally, we are especially interested in candidates who can contribute, through their teaching, performing, and service, to the diversity and excellence of the academic community and *who will work to build collaborative relationships with other departments within the College and the University.*

UNIVERSITY OF ROCHESTER EASTMAN SCHOOL OF MUSIC -- Artist/Teacher of Jazz Piano and Improvisation.

... Depending on candidate's qualifications, *other areas of specialty may include Hammond Organ and other jazz related keyboard instrument performance; contemporary/multimedia/studio/production; film composition; and professional music business.*

BRANDEIS UNIVERSITY -- Assistant Professor Composition.

... Additional responsibilities may include designing and teaching courses that will *broaden and diversify the undergraduate curriculum* such as non-Western musics, world music, American popular musics, *interdisciplinary digital media*, performance, and music appreciation.

UNIVERSITY OF CALIFORNIA, SAN DIEGO -- Assistant Professor in Contemporary Music Performance Practice/Flute.

... *Applicants should demonstrate deep creative engagement with contemporary and classical repertoire, including new and experimental forms of music.* ... The successful candidate is expected to contribute to an *existing departmental culture of cross-disciplinary inquiry and inter-area collaboration*, and to participate in the collaborative musical life of the department.

HAMILTON COLLEGE -- Assistant Professor of Music (Director of Choral Activities).

... We seek candidates specializing in choral conducting and with a secondary area of specialization, *including interdisciplinary studies* that will provide breadth to Music Department offerings.

ITHACA COLLEGE -- Assistant Professor- Teacher/Performer of Voice.

... *Opportunities to teach courses in the Liberal Arts, e.g., IC Seminars and interdisciplinary courses are also available.*

December 2015

OREGON STATE UNIVERSITY -- Assistant Professor and coordinator of Music Technology and Production.

The primary responsibility is to develop a successful undergraduate program in music technologies. Teaching and research activities should pertain to this primary area and will include engagement and collaboration with other tracks in Music and across disciplines with other programs in SAC. The successful candidate will have her/his tenure line in the School of Arts and Communication and a home in Music. Teaching in the SAC requires a focus on engaging, educating, and mentoring a diverse group of learners, which includes creating high-impact opportunities such as sponsoring student research or internships, developing study abroad opportunities, developing service learning courses, developing collaborative teaching opportunities with other disciplines, and using innovative pedagogies such as hybrid or online learning. Teaching in the SAC also requires mentoring undergraduate and graduate students as appropriate in their scholastic academic, research and professional development to support student success. *The successful candidate will serve as technological collaborator with other performance, digital, and*

visual arts program directors on special projects in the areas of music, theatre, art and new media by providing artistic and technological leadership and support and facilitate productions that integrate electronic visual media.

NORTHEASTERN UNIVERSITY -- Assistant Professor of Music, tenure-track, with a *broadly creative, cross-disciplinary and global approach to teaching and scholarship.* The successful candidate will provide leadership in developing our newly restructured B.A. in Music, a degree that features a *widely encompassing and flexible series of paths to majoring in music, in keeping with a larger view of creativity as inherently collaborative and central to all fields of inquiry.*

INDIANA UNIVERSITY -- Music Scoring for Visual Media. Visiting Assistant, Associate or Full Professor in Music Scoring for Visual Media, Department of Composition.

The successful candidate will initiate and oversee a *collaborative, pilot program between the IU Jacobs School of Music and the IU Media School, shepherding a new undergraduate minor in music scoring for visual media,* and teaching courses to both Jacobs School and Media School students. Responsibilities: Develop and teach courses to both Jacobs School music majors and students in the Media School, including topics such as scoring for film, scoring for television, scoring for video games, "synthestrating," film music recording, editing and mixing techniques, and history of film scoring; supervise independent study projects in scoring for visual media; provide leadership regarding software and hardware needs for the program. Recruit guest and adjunct faculty to teach short courses and/or workshops in specialized music scoring topics; foster connections to the scoring industry leading to internship possibilities for students.

JACKSONVILLE UNIVERSITY -- Assistant Professor of Music (Cello/Theory), tenure-track position beginning late August 2016.

Duties: teach applied cello lessons and related courses; *teach undergraduate music theory and aural skills; recruit and advise music majors, other duties as assigned.*

FLORIDA ATLANTIC UNIVERSITY -- Music Technology. Instructor position in Music Technology, Recording and Production.

The appointment will start August 2016. The Instructor will teach undergraduate and graduate courses in the Commercial Music program, *which may include computer music sequencing, recording, production, commercial arranging and music business.*

PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY -- Managing Artistic Director of the Peabody Opera. ..., the Managing Artistic Director of Peabody Opera will assess and manage all aspects of the Conservatory's opera productions and preparation. Consistent with new initiatives underway, the Managing Artistic Director will build on the strong history of Opera at Peabody by assessing current activities and leading a faculty to re-imagine opera both on our campus and beyond our physical boundaries. *Innovative ideas and experience in a variety of genres of*

music and theater are essential. ... Inspire singers and colleagues in other disciplines throughout Peabody and JHU to work together to take full advantage of interdisciplinary resources and opportunities. Ensure that the Opera Program undertakes initiatives supportive of Peabody's strategic initiative in the area of Community Connectivity through programming and by providing students with community experiences essential to developing skills in 21st century musicians. Foster programs that reach into the Baltimore-Washington region making opera accessible to a broad range of diverse communities.

UNIVERSITY OF CALIFORNIA, RIVERSIDE -- Global Arts Recruitment (4 positions).

The University of California at Riverside (UCR) is embarking on a major new hiring initiative that will add 300 tenure-track positions in 33 cross-disciplinary areas selected through a peer-reviewed competition. Over the next three years, we will hire multiple faculty members in each area and invest in research infrastructure to support their work. This initiative will build critical mass in vital and emerging fields of scholarship and the arts, foster truly cross-disciplinary work and further diversify the faculty at one of America's most diverse research universities. We encourage applications from scholars and artists committed to excellence and seeking to help redefine the research university for the next generation. The faculty recruited in Global Arts will join a vibrant community of scholars and artists whose work is global in both the sense of its international reach and its cross-disciplinary scope. Successful candidates will join departments corresponding to their areas of expertise, teach in Global Studies and contribute to other interdisciplinary programs. We invite applicants in the following four areas.

1. Global Writing and Public Memory: We seek a writer or scholar of international reputation who explores transnational topics (e.g. cities and their interactions, genocide, human rights, humanitarianism and protest politics) and treats such subjects as a form of global public memory. The ideal candidate will not be limited by genre, geography, or language, and will be comfortable developing, with fellow artists and social scientists, collaborative projects that address memory for diverse publics.

2. Global Sound Composition: We seek a sound composer of international reputation whose work explores the diversity of artistic forms emerging in the medium of sound, going beyond the boundary of music and reflecting on the differentiation processes of sound in a global society. Areas of expertise may include creative work in sound art, design, synthesis, installation, radio art, electronic or digital sound composition or soundscape; research on topics such as the role of sound in digital culture, the development of sound in relation to information and communication technology, or the interdisciplinary relations connecting sound to image, body, visual and media art are also desirable.

3. Global Aesthetics and Art Practice: We seek a scholar of the philosophy of art whose work takes a global perspective. The appointee should have significant expertise in aesthetics and one or more area of artistic practice, and be able to contribute to "practice-informed theory." Serious engagement with debates about globalization and the arts and the effects of global dynamics on theorizing about the arts, and the ability to work creatively across disciplinary boundaries is essential. A familiarity with both analytic and continental approaches to aesthetics is highly desirable.

4. *Performance Maker: We seek a performance maker who can galvanize practices of and exchanges about performance and performativity across disciplinary lines. This performer should have substantial international experience, adding to the transnational scope and diversity of UCR's programs across and beyond the performing arts. The ideal candidate will have the ability to work in more than one language, with an interest in and facility with integrating media and new technologies within performance, and experience working with artists from various countries across geographic boundaries. Engagement with intercultural issues in performance is highly desirable.*

JAMES MADISON UNIVERSITY -- Assistant Professor of Music Education.

We seek an energetic, collaborative and highly motivated colleague with ability to teach courses related to general music and *provide pedagogical, scholarly and musical leadership related to emerging disciplines (e.g., digital/interactive media, music technology, vernacular music, urban education, world music, new/emerging music ensembles).*

UNIVERSITY OF ARIZONA -- Assistant Professor of Music – Trumpet.

The successful candidate will be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate trumpet students and maintain an active profile as a performing artist and teacher. *Applicants with secondary interests and areas of expertise are encouraged to apply.* Our faculty also help to develop innovative approaches to enhancing student engagement, increasing diversity, and *expanding collaborations with community and business partners.*

AUGSBURG COLLEGE -- Music, Human Development, and Learning.

... The department is seeking individuals to advance music's curricular alignment with college-wide values of social justice, urban education, diversity, and inclusion. The position in Music, Human Development, and Learning is intended to prepare broadly based music majors for teaching and engagement work with diverse populations in schools and communities. The person holding the position will be the primary facilitator for the teacher certification program; given the role of teaching in every musician's professional profile, this position will also assure courses and experiences relevant to non-certified teaching that may occur in community contexts, social organizations, arts organizations, private studios, and other venues, particularly those in urban settings.

BOSTON COLLEGE -- Assistant Professor in Ethnomusicology.

Primary responsibility is teaching undergraduate courses in Popular Music, American Music, and digital media arts. *The ideal candidate will be encouraged to forge interdisciplinary links with other departments and centers at the University, and develop the discipline of digital media arts.*

AUGSBURG COLLEGE -- Composition.

... The department is seeking individuals to advance music's curricular alignment with college-wide values of social justice, urban education, diversity, and inclusion. The

position in Composition will include teaching composition and instructional assignments in other areas of knowledge and interest. The department envisions a working composer representing eclectic influences crossing styles and influences, and one who will engage all music majors in opportunities to create music through improvisation and composition. Candidates having performance experience with global musics are especially urged to apply.

CUNY-BROOKLYN COLLEGE -- Assistant Professor - Media Scoring and Sonic Arts (Music)

... This position will serve two new M.F.A. programs that we will open in Fall 2016, *Media Scoring and Sonic Arts*, with a focus on scoring for visual media (cinema, television, video games, new media). This specialist will teach scoring-related courses and play a leadership role in the program, including potential administrative responsibilities. The successful candidate will teach courses in one or more of the following: Scoring for Motion Pictures & New Media, Orchestration for Cinema I and II, History and Analysis of Cinema Scores, Sequencing/Sampling, Conducting for Recording Sessions, Music Business for Composers, composition lessons, Sound Design I and II, topical music/media seminars in one's area of interest, and possibly courses in the Sonic Arts M.F.A. program.

NEW TAMPA PIANO AND PEDAGOGY ACADEMY, LLC -- Junior Piano Faculty. To implement New Tampa Piano and Pedagogy Academy's teaching philosophy and methodologies. *Our teaching methodologies integrate the best aspects of performance and psychology research.* We believe in our abilities as instructors to learn and evolve so that we can teach all students how to play piano proficiently...

February 2016

TEXAS CHRISTIAN UNIVERSITY -- Coordinator of Instrumental Music Education (professional practice faculty)

Teach undergraduate instrumental music education courses and graduate music education courses as experience and departmental need dictate, *including music technology and social media management.*

MICHIGAN STATE UNIVERSITY -- Assistant Professor of Music/Media Composition.

Teach undergraduate and graduate music composition majors and musicians involved in one or more of the following areas: *sound design, composing for moving images, intramedia and multimedia, and digital games.*

MICHIGAN STATE UNIVERSITY -- Assistant/Associate Professor of Music Composition.

Teach applied music composition to undergraduate and graduate music composition majors, courses in orchestration, as well as seminars that reflect and amplify the candidate's other research interests and creative practices. *Help to develop curriculum, participate in planning and design in a range of cross-college*

initiatives and collaborative projects involving entrepreneurship and/or media arts.

WABASH COLLEGE -- Choral Director and Instructor of Music.

Duties include repertoire, rehearsal, training and performance of the Wabash College Glee Club and choral sub-ensembles; teaching courses necessary for the Music program, including fundamentals, appreciation and aural skills, *and possibly all-college courses*; and administrative duties related to the overall performance program.

UNIVERSITY OF ARIZONA -- Assistant Professor of Music - Percussion

The successful candidate will also be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate percussion students and maintain an active profile as a performing artist and teacher.

Applicants with secondary interests and areas of expertise are encouraged to apply.

CENTRAL COLLEGE -- Assistant Professor of Music (Music Education).

Serve as Music Education Coordinator for the department, teach courses in the Music Education curriculum, supervise the student teaching process, and advise Music Education majors. Course assignments will reflect the strengths and experience of the candidate. *As needed, additional responsibilities may include teaching music appreciation, world music, or the college-wide Introduction to the Liberal Arts course.*

UNIVERSITY OF ARKANSAS -- Instructor of Saxophone beginning August, 2016.

This non-tenure-track position will lead classroom instruction, provide curriculum material, construct syllabi, create and give exams, tests, and provide other scholastic achievement guidance. The successful candidate will be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate saxophone students and maintain an active profile as a performing artist and teacher. *Applicants with secondary interests and areas of expertise are encouraged to apply.*

April, 2016

MOREHEAD STATE UNIVERSITY -- Jazz Studies. 9-month, non-tenure position as Visiting Assistant Professor of Music in the Department of Music, Theatre and Dance ... The Department of Music, Theatre, and Dance seeks an enthusiastic individual to teach courses in the Jazz Studies Program. ... - assigned teaching responsibilities may include/are *dependent on the candidate's particular area of expertise and curricula needs*: applied lessons, directing small and large jazz ensembles, music technology, music business, jazz history, jazz pedagogy, jazz improvisation, jazz theory and/or jazz arranging.

CATAWBA COLLEGE -- Popular Music.

... Depending on expertise, the individual will teach courses in popular music, music technology/audio recording, and/or music business and may direct popular music ensembles.

TUFTS UNIVERSITY -- Lecturer - African Music Performance.

... teach performance ensemble courses in traditional African drumming, singing, and dancing; and to direct Kiniwe, the department's African-style performance ensemble. ... As part of these courses, the candidate will also offer private lessons to students in the course, assist with research conducted by students (undergraduate and graduate) and faculty, and direct an African Music ensemble

UNIVERSITY OF COLORADO BOULDER -- Assistant Dean for Admissions and Recruitment (ADAR).

The successful candidate will coordinate the College's undergraduate and graduate admissions and recruitment efforts, in order to maintain and build upon current quantitative and qualitative goals, and participate in the College's enrollment management program, including its retention efforts. The ADAR will represent the College on and off campus, including at campus-wide admissions events and performing arts recruiting fairs, and will visit key partner high schools periodically, coordinating with faculty visits when possible. *Required qualifications include a master's degree in music, communications, business/marketing, or a related field, and at least three years of full-time professional experience in an administrative role within a college, conservatory, or university*

UNIVERSITY OF SOUTH CAROLINA -- Assistant to the Director of Spark, at the University of South Carolina, will be involved in all aspects of the Music Leadership Laboratory. *This may include event design and management, marketing, grant writing, donor cultivation, website and social media content creation, and guest artist coordination.* The Assistant will serve on the core creative team, report to the Director of Spark and work closely with the Director of Music Entrepreneurship. Desirable qualifications include a Bachelor's or Master's degree with a concentration in music, arts administration, marketing, communications, or a related field.

Appendix D

Abbreviated curriculum vitae of faculty who are projected to supervise doctoral students through year five.

Dr. Kenneth L. Broadway

EDUCATION

Bachelor of Music, University of Georgia. Major in Music Education

Master of Music, University of Georgia. Major in Music Performance

Doctor of Musical Arts, University of Georgia. Major in Performance, Minor in Theory

COLLEGE TEACHING EXPERIENCE

1997- Professor of Percussion, University of Florida, Gainesville, Florida.

1994-1997 Assistant Professor of Percussion and Assistant Director of Bands, University of South Dakota, Vermillion, SD.

1991-1994 Instructor of Percussion, Augusta State University, Augusta, GA

1992-1993 Director of Bands, Augusta State University, Augusta, GA (One year appointment)

RECENT PRESENTATIONS AT CONFERENCES, CONVENTIONS, AND FESTIVALS

Performance as guest soloist with the Buchholz High School Percussion Ensemble at the Florida Music Educators Association In Service Conference, Tampa, FL, January 12, 2017.

Presentation of *When is "Too Much" Too Much?* at the College Music Society National Convention, Santa Fe, NM, October 28, 2016.

Performance of *Prime Ordinals* at the National Association of College Wind and Percussion Instructors National Conference, Sioux Falls, SD, October 12, 2015.

Guest Artist performance at the Florida Music Educators Association Conference with Eustis Elementary Steel Band, January 10, 2014.

Program Chair, NACWPI National Conference in conjunction with the CMS National Conference, San Diego, CA, November 17-18, 2012.

Performance with the "Pan All-Stars" at the Percussive Arts Society International Convention, Austin, TX, November 3, 2012

Performance of *Ariadne* by Lou Harrison at the National Flute Association National Conference, Las Vegas, NV, August 9, 2012.

Presentation of Timpani Clinic and direction of performance by the University of Florida Percussion Ensemble at the Florida Percussive Arts Society Day of Percussion, Tampa, FL, March 24, 2012.

Performance of *Marimba Music* by Eckhard Kopetzki at the College Music Society Southern Chapter Conference, Tampa, FL, February 23, 2012.

Directed performance of the University of Florida Percussion Ensemble at the McCormick Marimba Festival, Tampa, FL, February 4, 2012.

RECENT PERFORMANCE HIGHLIGHTS

Guest Recital. University of New Mexico. October 27, 2017.

Timpani soloist with the Gainesville Community Band, April 13, 2014.

Performance of *L'Histoire du Soldat* on UF Faculty Chamber series, March 18, 2014.

Performances in Nairobi, Kenya with the World Music Mission, January 22-28, 2014.

Performances in Islantilla, Spain with the World Music Mission, May 28-June 2, 2013.

Guest Artist on Kristen Stoner's faculty recital, February 13, 2012.

RECENT FESTIVALS/WORKSHOPS/ADJUDICATION

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, February 26-27, 2016.

Instructor, University of Florida Percussion Camp and Gatorland Band Camp, June 2015.

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, February 27-28, 2015.

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, May 3, 2014.

Adjudicator, Florida Bandmasters Association State Contest, Ocala, FL, March 25, 2013.

RECORDINGS

I am a seed, Loyal Revival, NotByMe Records, June 2015.

Wind in the Reeds, performance on *First Suite in E-flat* by Holst and *Stars and Stripes Forever* by Sousa, Mark Records

Fables, Forms, and Fears, performance of *Hypercube* by Paul Richards, Meyer Media.

Canciones, release TBA.

Mostly Blue, soloist on *It Takes a Village* by W. Yuponce, Mark Records.

Music for Saxophone and Percussion, LYNX Duo, Mark Records

Milestones, performance on *Kaleidophone* by Paul Richards, Capstone Records

COMPOSITIONS

Poa kichizi kama ndizi for multi percussion, premiered on January 9, 2016.

RaqS for Djembe and Alto Saxophone, premiered on August 24, 2013.

Three Movements for Solo Timpani, premiered on August 24, 2013.

Murphy's Law, commissioned by Beth Dippon, premiered May 2, 2008.

Prayer and Jubilation, premiered at the Jubilus Festival, February 17, 2006.

Pillars, performed at the College Music Society International Convention (June 12, 2005), the College Music Society Southern Division Meeting (February 24, 2005), and the World Saxophone Congress (July 12, 2003).

Journeys, composed for the LYNX Duo, performed at the North American Saxophone Alliance National Convention, March 8, 2002.

Drones, composed for the LYNX Duo, performed at the North American Saxophone Alliance National Convention (March 8, 2002) and the National Association of College Wind and Percussion Instructors National Symposium, February 16, 2001.

RESEARCH

Research trip to Cuba to study drumming traditions, September 2016.

Research trip to India to study tabla and religious traditions in "classical" Indian music, July 2015.

Research trip to Trinidad for study of performance and history of the steel drum (pan), February 2000. Performed with the *Pan Knights* Steel Orchestra at Panorama 2000.

Recording Project containing Music for Saxophone and Percussion with the LYNX Duo, Summer 2000.

Research trip to Trinidad to observe the "Pan on the Move" Competition, Pt. Fortin, April 29-May 4, 1999.

PUBLISHED ARTICLES

Survey of Percussion Ensemble Programs (contributor), Percussive Notes, May, 2010.

Beyond the Jury: Assessment in Percussion, Percussive Notes, August 2002.

Timpani Basics for the Developing Percussionist, Florida Music Director, August 2003.

RECENT GRANTS RECEIVED AT THE UNIVERSITY OF FLORIDA

Research grant to study drumming traditions in Cuba, University of Florida Center for Latin American Studies, Fall 2016

Research grants for study of tabla in India, University of Florida College of the Arts, Summer 2015.

Travel Grant from the Center for Latin American Studies to support performance at PASIC, Fall 2013

Travel Grant from the Center for Latin American Studies to support presentation at the College Music Society National Conference, October 2009

JONATHAN HELTON**Saxophone**University of Florida School of Music
Gainesville, Florida 32611-7900
(352) 273-3179
jhelton @ ufl.eduwww.JonathanHelton.com

EDUCATIONDoctor of Music, **Northwestern University**, Evanston, Illinois. June 1997Master of Music, **Northwestern University**, Evanston, Illinois. June 1984Studies with **Jean-Marie Londeix**, Académie Internationale d'Eté, Nice, France. Summer 1983Private studies with **Daniel Deffayet**, Conservatoire National Supérieur de Musique, Paris, France. 1981-1983Bachelor of Music, **North Carolina School of the Arts**, Winston-Salem, North Carolina. May 1981**TEACHING AND ADMINISTRATIVE EXPERIENCE**2009– **Professor of Saxophone**, University of Florida, Gainesville, Florida2004– **Head, Woodwind Area**, University of Florida, Gainesville, Florida2004–2009 **Associate Professor of Saxophone**, University of Florida, Gainesville, Florida1999–2004 **Assistant Professor of Saxophone**, University of Florida, Gainesville, Florida1992–1999 **Lecturer of Saxophone** (full-time), Northwestern University, Evanston, Illinois1995–1999 **Coordinator, Wind and Percussion Program**, Northwestern University, Evanston, Illinois**PRESENTATIONS AT PROFESSIONAL CONFERENCES, MEETINGS****International Meetings**2000-2015 **World Saxophone Congresses, (triennial conference)**

2015: Strasbourg, France

2012: St. Andrews, Scotland

2009: Bangkok, Thailand

2003: Minneapolis, Minnesota

2000: Montreal, Canada

1996-2016 **North American Saxophone Alliance International Biennial Conferences**

2016: Lubbock, Texas

2014: Urbana, Illinois

2012: Tempe, Arizona

2010: Athens, Georgia

2008: Columbia, South Carolina

2006: Iowa City, Iowa

2004: Greensboro, North Carolina

2002: Denton, Texas

2000: Tucson, Arizona

1998: Evanston, Illinois

1996: Gainesville, Florida

2010 **33rd International U.S. Navy Band Saxophone Symposium**, Washington, DC2008 **International Midwest Band and Orchestra Clinic**, Chicago, Illinois2005 **World Association for Symphonic Bands and Ensembles (WASBE)
12th International Conference**, Singapore

National Meetings

- 2015 **Society of Composers, Inc. 50th Anniversary National Conference**, Gainesville, Florida
- 2006 **15th Annual Florida Electroacoustic Music Festival**, Gainesville, Florida
- 2003 **College Music Society Annual Conference**, Miami, Florida
- 1995 **National Association of College Wind and Percussion Instructors National Conference**, Chicago, Illinois

REPRESENTATIVE PROFESSIONAL PERFORMANCES

Solo and Chamber Recitals, Master Classes and Lectures

- 2016 Recital and Master Class Tour of Europe
- Royal College of Music, **London, England**
 - Trinity College, **London, England**
 - Athens Conservatory, **Athens, Greece**
 - Club Philopródōn, **Filiatra, Greece**
- 2015 Recital and Master Class Tour of South America
- Ibague Municipal Library, **Ibague, Colombia**
 - Universidad de Tolima, **Ibague, Colombia**
 - Fresno Community Center, **Fresno, Colombia**
 - Universidad Pedagógica Nacional, **Bogota, Colombia**
 - Universidad Nacional de Cuyo, **Mendoza, Argentina**
 - Casa Thomas Jefferson Concert Hall, **Brasilia, Brazil**
 - Universidade de Brasilia, **Brasilia, Brazil**
- 2014 Recital and Master Class Tour
- **University of New Mexico**, Albuquerque, New Mexico
 - **Eastern New Mexico University**, Portales, New Mexico
 - **Texas Tech University**, Lubbock, Texas
- 2014 Recital and Master Class Tour of Australia
- **Sydney Conservatorium**, Sydney, Australia
 - **Brisbane Conservatorium**, Brisbane, Australia
 - **Melbourne Conservatorium**, Melbourne, Australia
 - **Australia Saxophone Retreat**, Great Ocean Road, Australia
- 2013 Recital and Master Class Tour of China
- **China Central Conservatory**, Beijing, China
 - **Tianjin Conservatory**, Tianjin, China
- 2012 Recital and Master Class Tour of Asia
- **China Central Conservatory**, Beijing, China
 - **Sichuan Conservatory**, Chengdu, China
 - **Mahidol University**, Bangkok, Thailand
- 2011 Recital and Master Class Tour of China
- **Shanghai Conservatory**, Shanghai, China
 - **Hangzhou Art Center**, Hangzhou, China
 - **Tianjin Conservatory**, Tianjin, China
 - **Beijing Academy of Music**, Beijing, China
- 2010 Recital and Master Class Tour of Canada
- **University of British Columbia**, Vancouver, British Columbia, Canada
 - **University of Saskatchewan**, Saskatoon, Saskatchewan, Canada
 - **University of Calgary**, Calgary, Alberta, Canada
 - **Medicine Hat College**, Medicine Hat, Alberta, Canada
 - **University of Western Ontario**, London, Ontario, Canada

- 2010 Recital and Master Class Tour of Asia
 • **Shanghai Conservatory**, Shanghai, China (five-day residency)
 • **Kunitachi College of Music**, Tokyo, Japan
- 2009 Recital and Master Class Tour of Pennsylvania
 • **Duquesne University**, Pittsburgh, Pennsylvania
 • **Penn State University**, Hazelton Campus
 • **Susquehanna University**, Selinsgrove, Pennsylvania
 • **Mansfield University**, Mansfield, Pennsylvania
- 2008 Recital and Master Class Tour of France
 • **Selmer Showroom**, Paris, France
 • **Reid Hall**, Paris, France
 • **Conservatoire de Rayonnement Régional**, Bordeaux, France
 • **Conservatoire de Rayonnement Régional**, Marseille, France
 • **Conservatoire de Rayonnement Régional**, Aix-en-Provence, France
- 2007 • Guest Artist Recital, **Forbidden City National Concert Hall**, Beijing, China
 • Guest Master Classes, **International Saxophone Masters Summer Camp**, Beijing, China
- 2007 • Guest Master Class, **Conservatoire National de Boulogne-Billancourt**, Paris, France
 • Guest Artist Concert, **Conservatoire Communale d'Alfortville**, Alfortville, France
- 2006 • Guest Recital and Master Class, **Indiana University**, Bloomington, Indiana
 • Guest Recital and Master Class, **Indiana State University**, Terre Haute, Indiana
- 2004 Recital and Master Class Tour of Canada
 • **University of British Columbia**, Vancouver, British Columbia, Canada
 • **University of Saskatchewan**, Saskatoon, Saskatchewan, Canada
 • **University of Calgary**, Calgary, Alberta, Canada
 • **University of Alberta**, Edmonton, Alberta, Canada
 • **University of Regina**, Regina, Saskatchewan, Canada
- 2003 Recital and Master Class Tour of Europe
 • **Royal College of Music**, London, England
 • **Trinity College of Music**, London, England
 • **Fondation des Etats-Unis**, Paris, France
- 2003 Guest Artist Recital, **US Navy Band International Saxophone Symposium**, Washington, DC

PROFESSIONAL MEMBERSHIPS

- 2012- Artist-Clinician, **Henri Selmer, Cie.**, Paris, France
 2002- Member, Editorial Review Board, **The Saxophone Symposium**
 1997- Artist Clinician, **Conn-Selmer, Inc.**, Elkhart, Indiana
 1986- Member, **College Music Society**
 1981- **North American Saxophone Alliance**
 Past-President, January 2007-December 2008
 President, January 2005-December 2006
 President-Elect, January 2003-December 2004

RECENT RECORDINGS

- 2015 "Music for Saxophone and Cello." *Centaur Records*
 2010 "American Music for Saxophone and Piano." *Centaur Records*

Will Kesling, Ph.D. Condensed Curriculum Vitae

Education - partial

Post-Doctoral Fellow, Cambridge University, England	1985
Ph.D., University of Oklahoma – Music Education & Conducting	1982

Teaching Experience – partial

Artist Faculty, International Institute for Conductors, Bacau, Romania	August 2015-present
Suncheon Choral Conducting Academy, South Korea	January 2015
Gustave Mahler Conservatory, Vienna, Austria	
Visiting Professor/Conducting Coach	Summer Term 2013
Varna Free University, Varna, Bulgaria	
Visiting Professor/Conducting Coach	Summer Term 2012
Hanil University, Seoul, South Korea	
Visiting Professor/Conducting Coach	Summer Term 2011
University of Florida, Gainesville	2002 – present
Professor of Conducting & Director of Choral Activities	
Utah State University, Logan	1983-2002
Director of Choral Activities and Orchestral Studies	

Professional Conducting Experience - partial

Music Director/Conductor:

Gainesville Philharmonic Orchestra & Master Chorale, Florida	2004 - present
Mountain West Symphony Orchestra & Chorale, Utah (founder)	1983 -2002

Principal Guest Conductor:

St. Petersburg State Symphony Orchestra, Russia	1997-2002
Performances in the Great Hall of the Philharmonic (Shostakovich Hall) & Glinka Cappella	

Associate Conductor:

Manhattan Philharmonic, New York City	1989-1991
Performances in Carnegie Hall	

Assistant Conductor:

Evansville Philharmonic Orchestra & Chorus, Indiana	1980-1983
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Officer-in-Charge /Director/Conductor:

Naval Air training Command Performing Arts Unit Band, Choir & Pageant of Flags, Pensacola, Florida	1972-75
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Professional Guest Conducting - partial (number of times conducted)

Austria

Vienna Radio Orchestra
Achaubühne Akzent, Vienna

Brazil

Orquestra Sinfonica Brasileira (4)
Teatro Municipal, Rio de Janeiro

Bulgaria

Varna State Chamber Orchestra

Canada

Vancouver Symphony (8)
Performances in the Orpheum and the Chan Center
Victoria Symphony

Croatia

Croatian National Chamber Orchestra (*tour of Italy*)

Czech Republic

Bohislav Martinu Symphony Orchestra (*tour of Spain*)
Brno State Philharmonic
Czech Virtuosi (*Central European tour: Czech Republic, Poland, Slovakia, Hungary*)
Czech National Orchestra (7)
Performances in Smetana Hall
National Theater Orchestra of Prague (5)
Performances in Smetana Hall

South Korea

Changwon Philharmonic (2)

Mexico

Mexico City Philharmonic
Orquestra Sinfonica Nacional de Mexico (5)
Palacio de Bellas Artes, Mexico City

Romania

Coru Academic „G. Musicescu” al Philharmoniciei „Moldava” Iași and Orchestra Filarmoniciei „Mihail Jora” Bacău of Romania with four soloists from the Rouse State Opera Sophia, Bulgaria. Recorded *REQUIEM MASS*, Op. 89 by Antonin Dvořák

Uruguay

SODRE Orchestra

USSR/Russia

Moscow State Academic Symphony Orchestra
Moscow State Chamber Orchestra
Moscow State Philharmonic (3)
Moscow State Symphony Orchestra (3)
All performances in Tcahikovsky Hall, Moscow

St. Petersburg Mozarteum Chamber Orchestra (2)
St. Petersburg State Symphony Orchestra (6)
St. Petersburg State Symphony Orchestra Congress –
Music Appreciation Series for PBS

St. Petersburg State Symphony Orchestra Klassika

State Symphony Orchestra of St. Petersburg Radio & Television
Performances in The great Hall of the Philharmonic (Shostakovich Hall),
Glinka Cappella, Imperial Hall, Marinsky Theater,
University of St. Petersburg

USA

Atlanta Pops

Connecticut Chamber Orchestra (*tour of Spain*)

Gainesville Chamber Orchestra

Honolulu Symphony (4)

Knoxville Symphony

L.A. East Studio Orchestra (*4 commercial recordings/2 movie scores*)

Las Vegas Philharmonic

Louisiana Philharmonic

Mid-Atlantic Chamber Orchestra

Kennedy Center for the performing Arts

National Chamber Orchestra (6)

National Philharmonic (3)

Constitution Hall, Washington, DC

The Strathmore Music Center, Bethesda, MD

Oklahoma Symphony

Orchestra Seattle (2)

San Diego Symphony (8)

Utah Chamber Orchestra (17)

Professional Recordings –

CDs Television

Be Still My Soul (2001); *Journey Home* (1998); *Moonrise* (1997)

L.A. East Studio Orchestra, Shadow Mountain Records, Salt Lake City: CDs

A Carolers Gift (1997); *Sing Me to Heaven* (1995)

Utah State University Chamber Singers, Integra Classics, Nashville:

Radio

FM 100 Soft Christmas, Salt Lake City (2001)

Utah State University Chamber Singers, FM 100: CD

Movie Sound Tracks

Sisters of Bethany (2001); *The Silence of Speed* (2000)

L.A. East Studio Orchestra, Tulip Productions, Hollywood, CA: Movie Sound Tracks

National Public Television

Understanding Music (15 one hour programs)

KULC, PBS Ch. 9, Salt Lake City, UT (1998)

St Petersburg State Symphony Orchestra, Russia

Conducted/Recorded more than 200 excerpts and several complete works surveying the famous symphonic repertoire

National Professional Presentations (most recent)-

Score Study: Discovering the Composer's Secrets. National Collegiate Choral Organization, Charleston, SC October 31, 2013

Academic Publications-

(An extensive list of articles, scholarly editions choral works, original compositions provided on request.) Example:

Kesling, Will, ed. *Opera Choruses.* Volumes 1-3. Indianapolis, Colla Voce Music, 2006

Book In progress (approx. 800 pages written with a proposed completion date in May, 2014) -
The Voices in My Head: A Philosophical Approach to the Technical Issues of Choral Performance)

Awards - partial

- Spirit of Gainesville Award of the Arts (2013)
- National Honorary Member Phi Mu Alpha (2013)
- Congressional Medal of Distinction (2006)
- Ronald Regan Gold Medal (2004)
- Congressional Order of Merit (2003)
- Professor of the Year, Utah State University (2002)

PAUL RICHARDS

EDUCATIONAL BACKGROUND

University of Texas at Austin	Composition	DMA	1998
University of Arizona	Theory and Composition	MM	1993
University of Arizona	Theory and Composition	BM	1991

EMPLOYMENT

University of Florida

2010-current	Professor of Composition and Theory (with tenure)
2003-10	Associate Professor of Composition and Theory (with tenure)
1999-03	Assistant Professor of Composition and Theory

Florida State University

2016	Visiting Professor of Composition
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Baylor University

1998-99	Lecturer in Composition, Theory, and Electronic Music
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HONORS AND AWARDS

2017	Composers Voice Competition: Puzzle-Garde, Winner
2001-16	American Society of Composers, Authors, and Publishers, Standard Award
2015	Symphony Number One Call for Scores, Finalist
2014	Columbia Summer Winds Outdoor Composition Competition, First Prize
2014	Concert of Millennials Call for Scores, Winner
2014	Flute New Music Consortium Composition Competition, Finalist
2014	Apollo Chamber Players International Commissioning Competition, Semi-finalist
2014	University of Florida Teacher-Scholar of the Year, College of Fine Arts nominee
2010-13	University of Florida Research Foundation Professorship
2009	Atlanta Chamber Players "Rapido" Composition Competition, Finalist
2009	St. Mary's University/Kaplan Commission Competition, Winner
2008	UF International Educator of the Year, CFA Senior Division Nominee
2008	Florida Division of Cultural Affairs Grants to Individual Artists
2007	St. Mary's University/Kaplan Commission Competition, Finalist
2006	American Composers Orchestra Underwood New Music Readings, Finalist
2006	ASCAP Rudolph Nissim Award, Special Distinction
2006	Susan Galloway Sacred Song Competition, Finalist
2004	Truman State University/MACRO Analysis Composition Competition, Winner
2003	Metropolitan Wind Symphony Commission Competition, Honorable Mention
2003	St. Mary's University/Kaplan Commission Competition
2002	Jacksonville Symphony Orchestra Fresh Ink 2002 Competition, Winner
2001	International Horn Society Composition Competition, Second Prize
2001	Music Teachers' National Association Competition, Honorable Mention
2001	Truman State University/MACRO Analysis Composition Competition, Winner
2000	Britten-on-the-Bay Series X Composition Competition, Fourth Prize
2000	New Music for Sligo/Irish Music Rights Organization, Winner
2000	Jacksonville Symphony Orchestra Fresh Ink 2000 Competition, Finalist
1999	Voices of Change Young Composers Award, First Prize
1998	ASCAP Foundation Grants to Young Composers, Honorable Mention
1996	Guild of Temple Musicians Young Composers Award, First Prize
1995	Guild of Temple Musicians Young Composers Award, First Prize

RECORDINGS

Fifteen released recordings on the Pavane, Spitfire, Mark, Centaur, MMC, Meyer Media, Summit, Raven, and Capstone labels

PUBLICATIONS

Twenty-one published compositions by Carl Fischer, Southern Music, Jeanné Inc., TrevCo Music, and the International Horn Society Press.

COMMISSIONS

Twenty-seven commissioned compositions from organizations including The Jacksonville Symphony Orchestra, The Boston Brass, The Southwest Florida Symphony Orchestra, Symphony Number One, The Kaplan Foundation, Kappa Kappa Psi, The Music Teachers National Association, Meet the Composer, the wind programs of many of the top universities in the country, and several chamber groups.

PERFORMANCES OF COMPOSITIONS

Over 300 performances of compositions on six continents by ensembles including The Jacksonville Symphony Orchestra, The Boston Brass, The Moravian Philharmonic, The Slovak Radio Orchestra, String Orchestra R-20 (Wroclaw, Poland), The Southwest Florida Symphony and Chorus, The Dallas Wind Symphony, the wind symphonies of many of the most prestigious universities in the United States. Individual performers have included Richard Stoltzman, Julianne Baird, members of the New York Philharmonic, Dallas Symphony, Chicago Symphony, Anonymous 4, and numerous others.

RESIDENCIES AND LECTURES

Florida State University Composition Forum, 3/3/16
 Jacksonville University Contemporary Music Festival Guest Composer, 3/7-8/14
 Soundscape Contemporary Music Festival Guest Composer, Maccagno, Italy, 7/3-5/13
 University of Delaware, Composition Forum, 3/15/13
 Cambrian University, Sudbury, Ontario, Canada, Composer-in-Residence, 3/25-28/12
 University of Arizona, Composition Forum, 4/28/11
 St. Mary's University, Composer-in-Residence, 11/10-14/10
 Florida Gulf Coast University, Guest Composer, 10/29/10
 DelMar College, Guest Composer, 4/22-23/10
 The University of Pennsylvania, Penn Humanities Forum, 2/24/09
 Virginia Tech, Guest Composer, 2/13-15/09
 Duquesne University New Music Ensemble Guest Composer, 2/11-12/09
 Buffet-Crampon International Clarinet Academy Guest Composer, Jacksonville, 8/5-6/08
 Jacksonville Symphony Orchestra, Jacksonville, FL, Composer-in-Residence and Mentor for Fresh Ink 2008 Florida Composers Competition, 6/3-4/08
 Florida State University, Tallahassee, FL, Composer-in-Residence for Inaugural CHASM student composer's festival, 2/29-3/1/08
 Buffet-Crampon International Clarinet Academy Guest Composer, Jacksonville 8/10/07
 University of Arizona, Composition Forum, 4/16/07
 Texas State University, Guest Lecturer, 9/15/06
 University of Texas at Austin, Composition Forum, 10/23/05
 University of South Florida, Tampa, FL. Guest Composer, 2/11/05
 Winthrop University, Rock Hill, SC. Guest Composer, 11/12/04
 Truman State University, Kirksville, MO. Composer-in-Residence, 10/21-23/04
 Lewis University, Romeoville, IL. Composer Speaks Series, 10/7-8/04
 Florida State University, Tallahassee, FL. Guest Composer, 9/22/04
 University of Wisconsin MACRO Analysis Conference, Featured Speaker, 7/18-19/04
 University of Delaware, Featured Composer, New Music Delaware Festival, 10/15-17/03
 Eastern Mediterranean University, Turkish Republic of North Cyprus Inaugural Composer-in-Residence for the Visiting Composer Series, 10/13-25/02
 Truman State University, Kirksville, MO. Composer-in-Residence, 10/24-26/01
 University of Wisconsin MACRO Analysis Conference, Featured Speaker, 9/27-28/01
 University of Texas at Austin, Composition Forum, 10/25/98
 Texas A&M University, College Station, TX. Guest Speaker, 10/18/98

GRANTS

University of Florida Office of Research and Graduate Programs conference support grant for guest artists (\$1,500), 2016

University of Florida College of the Arts Research Incentive Fund for recording of choir piece (\$1,000), 2016

City of Gainesville, Florida "Visit Gainesville" conference support grant (\$4,345), 2015

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording of song cycle (\$7,500), 2015

University of Florida Office of Research and Graduate Programs conference support grant for guest artists (\$3,000), 2015

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording of song cycle (\$7,500), 2013

Center for Humanities and the Public Sphere Rothman Speaker's Fund (\$2,000), 2012

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for international presentation of new work and technology purchases (\$4,342), 2011

Mellon Foundation Grant for creation and production of new opera (\$82,000), 2011

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for technology purchases (\$5,000), 2010

University of Florida Faculty Enhancement Opportunity for composition project with Duo46 and digital signal processing (\$40,743), 2009

State of Florida Division of Cultural Affairs Grants to Individual Artists (\$5,000), 2009

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording on the ERM label (\$2,300), 2009

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recordings on the ERM Media and MMC labels (\$5,000), 2008

Meet the Composer Creative Connections Grant for composer participation in concert by viol quartet Parthenia in New York City (\$250), 2008

University of Florida Office of Research and Graduate Program Fine Arts Scholarship Enhancement Award for recording project on Meyer Media Records (\$4000), 2006

University of Florida Center for European Studies for travel to recording session in Bratislava, Slovakia (\$500), 2006

American Music Center Composers Assistance Program for production costs associated with *Symphony #1 (Premonitions)*, (\$1250), 2004

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording project on the MMC label (\$14,500), 2004-6

University of Florida International Center Visiting Artist grant for concerts and lectures by Duo 46 and pianist Nathanael May (\$1000), 2003

University of Florida International Center Visiting Artist grant for American Liszt Society Conference appearance of composers (\$1500), 2003

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for teaching residency at Eastern Mediterranean University in North Cyprus, (\$4000), 2002

University of Florida International Center Visiting Artist grant for Society of Composers, Inc. Region IV Conference composer-in-residence, (\$1500), 2002

University of Florida Office of Research and Graduate programs grant for Society of Composers, Inc. Region IV Conference (\$1000), 2002

TEACHING

Instructor of required courses in theory for undergraduate and graduate students

Graduate committees: Chair, 5 PhD committees; Member, 31 PhD committees; Chair, 16 MM committees; Member, 36 MM committees

Founder and Director, Florida Contemporary Music Festival, entering its fifth season

Head of Composition and Theory area in the School of Music since 2003

Seventeen internationally recognized guest composers brought to campus since 2000

DAVID A. WAYBRIGHT

PROFESSIONAL PREPARATION

DOCTOR OF MUSICAL ARTS

University of Cincinnati College-Conservatory of Music, July, 1982

Major - Orchestral Conducting

Cognate - Trumpet Performance

MASTER OF ARTS

Marshall University, August, 1978

Major - Trumpet Performance

Cognate - Theatre

BACHELOR OF ARTS

Marshall University, May, 1976

Major - Music Education

PROFESSIONAL EXPERIENCE

University of Florida, 1987-present

Director of Bands, Professor of Music, Conducting Area Head, Tenured

McNeese State University, 1983-1987

Director of Bands and Orchestra, Associate Professor of Music, Tenured

Plymouth State College, 1982-1983

Director of Bands, Assistant Professor of Music

SELECTED AWARDS AND HONORS

July 2005 Invitational Concert presented to World Association of Symphonic Bands and Ensembles Convention in Singapore. The only band invited from the United States.

March 2005 Invitational Concert presented to the American Bandmasters Association Convention hosted by the University of Florida Bands, Gainesville, FL.

1994 State of Florida Legislature TIP (Teaching Improvement Program) Outstanding Teaching Award, University of Florida, \$5000.00 base salary award.

March 1999 Invitational concert presented to the American Bandmaster's Association National Convention, Melbourne, FL, by the University of Florida Wind Symphony.

July 199 Conductor of the National Intercollegiate Band, St. Louis, MO.

February 1998 Invitational Concert presented to the CBDNA Conference, Jacksonville, FL, by the University of Florida Wind Symphony.

January 1998 Invitational concert presented to the Florida Music Educator's General Session, Tampa, FL, by the University of Florida Wind Symphony.

March 1993 Elected into membership of The American Bandmaster's Association.

1993 Marshall University Alumni Achievement Award.

March 29, 1990 Invitational concert presented at the Music Educator's National Conference, Washington D.C., by the University of Florida Symphonic Band and Wind Ensemble.

SUMMARY OF IMPORTANT ACCOMPLISHMENTS

Ensemble performances at three WASBE international conferences, three ABA conferences, national CBDNA, MENC and numerous state and regional conferences

Several recordings emphasizing new music and several commissions including new works by Eric Stokes, Dana Wilson, John White, Donald Grantham, Frank Ticheli, Daron Hagen, David Maslanka, Paul Basler, John Mackey, and many more

State of Florida Legislature TIP Outstanding Teaching Award 1994

Full Professor Excellence Award 2004

Guest conducting appearances with All-State bands, intercollegiate bands, and other regional orchestras and bands throughout the United States. Conducted concerts in Norway, France, Belgium, Germany, Austria, Switzerland, Italy, Ireland, England, Scotland, Singapore and Australia

Residencies, clinics, festival appearances and lectures presented at many colleges and universities including Cincinnati College Conservatory, University of New Hampshire, University of Nevada-Las Vegas, West Virginia University, University of Illinois, Augustana College, Tennessee Tech University, Syracuse University, University of North Carolina at Greensboro, University of Iowa, and Iowa State University

Development of Conducting Symposium, Conducting Curriculum for Ph.D. in music education degree and restructuring Summer Music Camp at the University of Florida

Co-founder and conductor of the American Chamber Winds

Contributes \$200,000.00 annually from university band resources to assist with School of Music funding. Secured funding through a gift from George Steinbrenner for new band building. Completed May 2008.

Elected member and Board of Directors, American Bandmasters Association and member of College Band Directors National Association, Music Educators National Conference, and World Association of Symphonic Bands and Ensembles

SELECTED RECORDINGS (2000+)

An American Soldier's Tale, Stravinsky and Vonnegutt. American Chamber Winds, Summit Records, Release pending.

Raise the Roof. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, October 2008.

Live at ABA Miami. The University of Florida Wind Symphony, Vestige Recording Service, Baton Rouge, LA, March, 2008.

Stravinsky and Friends. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, November 2006.

Durian Music. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, November 2005.

Live at WASBE. The University of Florida Wind Symphony in Singapore, Mark Recordings, Clarence, NY, July 2005.

The Art of the Serenade. The American Chamber Winds, Mark Recordings, Clarence, NY, October 2004.

Dances and Dreams. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2003.

Mountain Music. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2002. (Grammy entry)

Francais et Americain Musique. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2001.

Millennium. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2000.

SELECTED PUBLICATIONS AND SCHOLARLY ACTIVITIES

- Basic Conducting Textbook: An Integrated Approach to Building Conducting Technique and Enhancing Musicianship for Beginning choral and Instrumental Conducting Students, www.conductingbook.com, Gainesville, FL, August 2006.
- D.M.A. Dissertation, "Percy Grainger's Adaptation of Folk Music to the Wind Band."
- Lecture-Recital, "Stravinsky and Jazz: An Examination of the Ebony Concerto," University of Cincinnati, March 1982.
- "Interpretation and Rehearsal." Conducting Clinic presented at the Florida Music Educator's Convention, Tampa, FL, January 1998.
- "Conducting and Movement." In-service presented to Orange County, FL Music Educators, February 1997.
- "Interpretive Decisions for the Wind Band." Conducting clinic presented at the Midwest International Band Clinic, December 1991.
- Florida Chairman and Coordinator of College Band Director's National Association, 1990-1992. Originator of the first Florida Intercollegiate Band, January 1992, and coordinator of the State CBDNA Newsletter.
- "The Core Band Curriculum." Coordinator of a panel discussion presented at the CBDNA Southern Division Conference, February 1990.
- "The Accidentally Successful Guest Conductor." The Instrumentalist, January 1990.
- "International Awareness: An Opportunity and an Obligation." Panel lecture presented to the CBDNA Southern Division Convention in New Orleans, LA, January 1988.
- Guest Conductor, Clinician, Lecturer, Conducting Workshop and Chamber Music Symposium, University of New Hampshire, Durham, NH, July 1987.
- Keynote speaker and principal clinician, Florida Bandmaster's Association Summer Convention, Altamonte Springs, FL, July 1987. Presented three sessions including "The Balanced Band Program" and "The College Marching Band."
- "Tuning the Conductor - Push in your arms and pull out your ears." Clinic presented at the Louisiana Music Educator's State Convention, Baton Rouge, LA, November 1988.
- "Creative Teaching with Bands." The Louisiana Musician, Fall 1985.
- "Brass Playing in the Marching Band." The Instrumentalist, June 1984.
- "Observations of a Colleague." The Louisiana Musician, Spring 1984.
- "Stravinsky and Jazz." Edited version of D.M.A. lecture-recital presented to the CBDNA Eastern Division Convention in Amherst, MA, March 30, 1984.
- "A Self-Evaluation for Conductors." The Instrumentalist, September 1982.

PAUL BASLER

EDUCATION (TEACHERS)

D.M.A. in Horn performance; Stony Brook University, 1989 (William Purvis, horn).
M.M. in Horn performance; Stony Brook University, 1987 (William Purvis, horn).
M.A. in Composition; Stony Brook University, 1987 (Bülent Arel, Billy Jim Layton and John Lessard, composition).
B.M. magna cum laude in Horn performance and Composition; Florida State University, 1985 (William Capps, horn; John Boda, composition).
University of Wisconsin-Milwaukee, undergraduate work (Barry Benjamin, horn; John Downey, composition).

TEACHING ACTIVITIES

1993-Present Professor of Music (horn, composition studies), University of Florida.
2004-2007. Visiting Professor, the Royal Welsh College of Music and Drama.
1999-2009. Artist in Residence, Conservatorio Nacional de Música; Secretaría de Estado de Cultura (SNOSIJ), La República Dominicana.
1996 Visiting Lecturer, Kenyatta University (Nairobi, Kenya).
1993-94 Fulbright Senior Scholar/Lecturer in Music, Kenyatta University.
1989-93 Assistant Professor of Music (horn, coordinator of composition and theory), Western Carolina University.
1988-89 North Carolina Visiting Artist-in-Residence, Caldwell Community College.

PERFORMANCE EXPERIENCE

Brevard Symphony Orchestra, principal horn, 2005-Present.
Valdosta Symphony, third horn, associate principal, 1994-Present.
Gainesville Symphony, principal horn, 1994-1998.
Asheville Symphony, principal horn, brass quintet, 1989-93.
Greenville Symphony, third horn, 1989-93.
Charleston Symphony, fourth horn, 1988-89.
Composers Conference (Wellesley College), resident hornist, 1991-2004.
St. Petersburg International Chamber Music Festival (Russia), guest artist, 1992.
Tallahassee Symphony, fourth horn, 1982-87; utility horn, 1994-Present.
Featured Artist, Northwest Horn Symposium (Central Washington University), 2016.
Featured Artist, Northeast Horn Workshop (Penn State University), 2015.
Visiting Professor, University of Talca (Chile), 2009.
Visiting Professor, University of La Serena (Chile), 2009.
Visiting Guest Artist/Professor, Royal Welsh College of Music and Drama, 2004- 2007.
Concerto appearance – *Concerto for Seven Winds* (Martin), Brevard Symphony, 2006.
Featured Artist/Clinician, Western US Horn Symposium (Las Vegas), 2006.
Guest Artist/Clinician, 38th International Horn Society Workshop, 2005.
Guest Artist, Festival Internacional de Música de Cantonigrós (Spain), 2004.
Performing Artist in Residence, The American School in Japan, 2003.
Performing Artist in Residence, the Oklahoma Summer Arts Institute, 2003.
Guest Artist, American Choral Directors Association National Convention, 2001, 2003.
Artist in Residence, American Embassy, Nairobi, Kenya, 2002.

Guest Artist, the Spoleto Festival, 2002.
 Guest Artist, Llangollen International Musical Eisteddfod, Wales, 2001.
 Guest Artist, Winchester International Music Festival, England, 2001.
 Guest Artist, SEAMUS (Society for Electroacoustic Music in the United States) National Conference, 2001.
 Guest Artist, SCI (Society for Composers Incorporated) National Conference, 2001.
 Guest Artist/Clinician, 31st International Horn Society Workshop, 1999.
 Guest Artist, SCI (Society for Composers Incorporated) National Conference, 1997.
 Guest Artist, SEAMUS (Society for Electroacoustic Music in the United States) National Conference, 1996.
 Concerto appearance - *Concerto No.1* (Strauss), Nairobi Orchestra, 1996.
 Concerto appearance - *Concerto No.3* (Mozart), Nairobi Orchestra, 1994.
 Concerto appearance - *Sinfonia Concertante* (Mozart), Asheville Symphony, 1993.
 Guest Artist, 25th International Horn Society Workshop, 1993.

COMPOSITIONAL ACTIVITIES (MAJOR PERFORMANCES 2005-present)

University of Talca (Chile), 2009.
 University of La Serena (Chile), 2009.
 15 Seminario Internacional de Bandas, Columbia, 2009.
 International Trumpet Guild Convention, 2009.
 41st International Horn Society Symposium (Macomb, Illinois), 2009.
 Texas Music Educators Association Convention, All State Womens Choir, 2009.
 Kentucky All State Choir, 2008.
 40th International Horn Society Symposium (Denver, Colorado), 2008.
 39th International Horn Society Symposium (Switzerland), 2007.
 Georgia Music Educators Association Convention, All State Choir, 2007.
 38th International Horn Society Symposium (Cape Town, South Africa), 2006.
 British Horn Society Festival (London, England), 2006.
 Western US Horn Symposium (Las Vegas), 2006.
 37th International Horn Society Symposium (University of Alabama), 2005.
 Royal Welsh College of Music and Drama, 2005.
 American Choral Directors Association National Convention, 2005.
 Iowa Music Educators Association Convention, All State Choir, 2005.

PUBLICATIONS OF SELECTED COMPOSITIONS (2005-present)

Songs and Dances for horn and piano, RM Williams Publishing, 2014.
Jambo for clarinet choir, Alary Publications, 2013.
To the Evening Star (TTBB), Colla Voce Music, 2012.
Legato Interval Etudes for horn, RM Williams Publishing, 2012.
Diversions for horn and piano, RM Williams Publishing, 2012.
Majaliwa for two horns and piano, RM Williams Publishing, 2009.
Agnus Dei (SSAA), Colla Voce, 2009.
Sanctus (SSAA), Colla Voce, 2009.
Sing to the Lord, Colla Voce Music, 2009.
There is Sweet Music Here, Colla Voce Music, 2009.
Sundowner for concert band, Carl Fischer Music, 2009.
Kwaheri for concert band, Carl Fischer Music, 2009.
Jambo for sixteen horns, RM Williams Publishing, 2008

Three Songs of Praise for horn and piano, RM Williams Publishing, 2008
Jambo for concert band, Carl Fischer Music, 2008
Carnival for wind ensemble, Carl Fischer Music, 2007.
Divertimento for horn quartet, RM Williams Publishing, 2006
Reflections for horn and piano, RM Williams Publishing, 2006
Divine Days for choir and wind ensemble, Colla Voce Music, 2006
Folk Songs from the British Isles for horn and piano, Southern Music, 2006
The Common Cold, Walton Music, 2006
Missa Brevis, Walton Music, 2006

RECORDINGS

Canciones y Danzas, Mark Masters, 2009.
MirrorImage at the Opera, MSR Classics 1234, 2008.
Raise the Roof!, Mark Masters 7630, 2008.
It's All Relative, McCullough, 2008.
In Cynthia's Garden, BeFree, Incorporated, 2008.
Commanding Statements, MSR Classics 1203, 2007.
Teaching Music Through Performance in Band, GIA CD-684, 2007.
Fables, Forms and Fears, Meyer Media LLC, MM07008, 2007.
Harambee (the horn music of Paul Basler), MSR Classics #1166, 2006.
A Choral Kaleidoscope, The English Concert Singers, 2005.
What Dreams May Come, University of Miami Chorale, TROY707, 2005.
The Complete Hornist, Tom Bacon, Summit Records DCD 379, 2004.

SELECTED AWARDS AND GRANTS (2000-present)

University of Florida Faculty Achievement Recognition Honoree, 2007.
University of Florida Fine Arts Enhancement Scholarship, 2007 (\$1,877).
University of Florida Honors Program "University Scholars" Mentor, 2006 (\$500).
University of Florida Fine Arts Enhancement Scholarship, 2006 (\$2,616).
University of Florida College of Fine Arts Graduate Student Recruitment Award, 2005.
University of Florida Fine Arts Enhancement Scholarship, 2005 (\$2,231).
University of Florida ORTGE Travel Grant, 2004 (\$1000).
International Horn Society Meir Rimon Commissioning Fund, 2003 (\$500).
University of Florida ORTGE Travel Grant, 2003 (\$900).
University of Florida Fine Arts Enhancement Scholarship, 2003 (\$2,370).
University of Florida ORTGE Travel Grant, 2002 (\$500).
United States Department of State, American Cultural Specialist Grant, 2002 (\$10,000).
University of Florida ORTGE Travel Grant, 2001 (\$800).
University of Florida Research Foundation Professorship, 2001-03 (\$18,000).
Dominican Republic Ministry of Culture Artist Grant, 2001 (\$1,500).
National Endowment for the Arts Grant, 2000 (\$5,000).
University of Florida ORTGE Travel Grant, 2000 (\$1,250).
Dominican Republic Ministry of Culture Artist Grant, 2000 (\$2,500).
University of Florida Fine Arts Enhancement Scholarship, 2000 (\$5,000).
University of Florida Fine Arts Enhancement Scholarship, 1999 (\$3,840).

LAURA ELLIS

EDUCATION

- 1991 DMA University of Kansas, Lawrence, KS, Organ Performance
Dissertation: "The American Recital Tours of Jeanne Demessieux: a Documentation of Her Performances"
1989 MM University of Kansas, Church Music
1986 BA Luther College, Decorah, IA, ("magna cum laude" in music, Phi Beta Kappa, Pi Kappa Lambda)

Additional study & certification

- 2010 Certified as a carillonneur member of the Guild of Carillonneurs in North America
1994 Summer study with Susan Landale, professor of organ, Conservatoire Régional, Reuil-Mailmaison, France

WORK EXPERIENCE

Associate Professor of Music, Organ/Carillon/Harpsichord

University of Florida, Gainesville, FL
August 2003 – present; tenure granted, summer 2008

Professor of Music

McMurry University, Abilene, TX
August 1996 – May 2003
Rank of Professor attained, May 2002; tenure granted, May 2000

Music Department Chair

July 1997 – May 2003

Assistant Professor of Music

University of the Ozarks, Clarksville, AR, August 1991 - May 1996
Rank of Associate Professor attained, May 1996

SOLO ORGAN RECORDINGS

- 2017 CD: Music for the Testaments Old and New, Raven Recordings
1996 CD: Legacy: Laura Ellis plays the organ works of Jeanne Demmesieux, Pro Organo

PERFORMANCE: Selected Solo Organ Recitals (2007 - present)

- 2014 Baptist Church of the Covenant, Birmingham, AL
Cathedral of St. Luke, Orlando, FL
2012 Trinity-by-the-Cove, Naples, FL
2011 Queen of Peace Catholic, Ocala, FL
Presbyterian College, Clinton, SC
2010 St. Thomas More, Sarasota, FL, American Guild of Organists Mid-Winter Conclave
2009 St. Catherine's Episcopal Church, Temple Terrace, FL
Christ Church Episcopal, Pensacola, FL
St. Mark's Episcopal, Little Rock, AR
Trinity Episcopal Church, Vero Beach, FL
2008 First Presbyterian Church, Midland, TX
Christ Church Episcopal, Bradenton, FL
All Saints Lutheran, Port Orange, FL
Church of the Redeemer, Atlanta, GA
First Methodist Church, Gainesville, FL
2007 Eckerd College, St. Petersburg, FL
St. James' Anglican Church, Sydney, Australia
University of Sydney, Australia
St. Andrew's Cathedral, Sydney, Australia
Spelman College, Atlanta, GA
Dardenne Presbyterian Church, St. Louis, MO

HYMN FESTIVALS & ORCHESTRA APPEARANCES

- 2016 Organ Soloist with University of Florida Orchestra, Guilman Organ Concerto No. 1
2015 Harpsichordist with UF Orchestra, Bach Brandenburg Concerto No. 2
2008 Organ soloist with University of Florida Orchestra, Husa Concerto for Organ and Orchestra
2005 Organ soloist with Jacksonville Symphony, Saint-Saëns Organ Symphony
2003 Organ soloist with University of Florida Orchestra, Handel Organ Concerto

SELECTED RECITALS AS A COLLABORATIVE ARTIST (2007 – PRESENT)

- 2013 Shared faculty recital (organ) with Dr. Kenneth Broadway (percussion), UF
2012 Harpsichord with Dr. Kristen Stoner (flute), Queen of Peace, Ocala, FL
Harpsichord with Dr. Kristen Stoner (flute) and Dr. Steven Thomas (cello)
UF & First Presbyterian Church, Gainesville, FL
Harpsichord/Organ with Dr. Steven Thomas (cello)
First Presbyterian Church, Lake City, FL & University of Florida
2011 Harpsichord with Dr. Steven Thomas (cello)
University of Florida's Whitney Laboratory for Marine Bioscience, Augustine, FL
2010 Harpsichord with Dr. Leslie Odom (oboe), Baughman Center, UF
2009 Piano with Dr. Kristen Stoner (flute), UF

SELECTED CARILLON RECITALS (2005-PRESENT)

- 2016 Midwest International Carillon Festival, University of Northern Iowa, Cedar Falls, IA
Concordia Seminary, St. Louis, MO
Norwood Municipal Building, Norwood, MA
St. Stephen's Episcopal, Cohasset, MA
Norwich University, Northfield, VT
Middlebury College, Middlebury, CT
Guild of Carillonneurs in North America, Yale University
**premiere of "Resurgam" by Tawnie Olson*
2015 Contest Zwolse Beard Stichting, Zwolle, The Netherlands
**performance of "UT Fanfares" by UF Professor Emeritus Willis Bodine*
2014 University of Rochester, Rochester, NY
Alfred University, Alfred, NY
Calvary Episcopal Church, Williamsville, NY
Pennsylvania State University, The Behrend College /Erie, PA
University of Texas, Austin, TX
Wellesley College, Wellesley, MA
2013 Stadhuis, Roermond, The Netherlands
St. Lambertustoren, Helmond, The Netherlands
St. Petrus Bandentoren, Venray, The Netherlands
Maria Presentatiekerk, Asten, The Netherlands
St. Plechelmus Basilica, Oldenzaal, The Netherlands
Michigan State University, Lansing, Michigan
Grand Valley State University, Grand Rapids, Michigan
Grand Valley State University, Allendale, Michigan
Kirk-in-the-Hills, Bloomfield Hills, Michigan
Mayo Clinic, Rochester, Minnesota
2011 Centralia Carillon, Centralia, Illinois
Mayo Clinic, Rochester, Minnesota
Missouri State University, Springfield, Missouri
2010 Berea College, Berea, Kentucky
University of Chicago
2008 Cathedral of St. John the Evangelist, Spokane, WA
House of Hope Presbyterian, St. Paul, Minnesota
Mayo Clinic, Rochester, Minnesota
Iowa State University, Ames, Iowa
International Carillon Festival: Springfield, Illinois
2007 Millennium Carillon, Naperville, Illinois
Chicago Botanic Garden
University of Chicago
National Carillon, Canberra, Australia
University of Sydney, Australia
2005 University of Toronto, Canada
Metropolitan Church, Toronto, Canada

SELECTED WORKSHOPS & MASTERCLASSES (2005 – PRESENT)

- 2016 "Compositional Landscapes: the Carillon Works of John Pozdro", Midwest International Carillon Festival, University of Northern Iowa, Cedar Falls, IA
Pre-concert lecture for UF Performing Arts guest artist: Cameron Carpenter, organ
- 2015 Pre-concert lecture for UF Performing Arts guest artist, Christian Lane, organ
"The Carillon Studio at the University of Florida: Perspectives on keeping an instrument relevant on at a large academic institution", Concordia Seminary, St. Louis, MO
- 2014 Pre-concert lecture for UF Performing Arts guest artist, Cameron Carpenter, organ
Carillon masterclass, Wellesley College, Wellesley, MA
"The Music of Albert Gerken: Musicality through technique", Texas Regional Carillon Convention, University of Texas, Austin
- 2012 "Bert Gerken: His Arrangements and Original Compositions for Carillon", Guild of Carillonners in North America, Clemson University, Clemson, SC
- 2011 Carillon Masterclass, University of Kansas
- 2010 Carillon Masterclass, Guild of Carillonners in North America, Naperville, IL
"New and Notable Organ Music", American Guild of Organists Mid-Winter Conclave, Sarasota, FL
- 2009 Workshop on Hymn & Service Playing, Christ Church Episcopal, Pensacola, FL
"Imaginative Service Playing: Adding New Ingredients to the Organist's Menu", National Biennial Convocation of the Fellowship of United Methodists in Music and Warship Arts, Orlando, FL
- 2005 Clinician, "New Organ Music", Sarasota/Manatee Chapter of the American Guild of Organists, Sarasota, FL

OTHER PROFESSIONAL EXPERIENCE

American Guild of Organists

- 2010-2016 Member, National Council: Elected three terms as Councillor of the Southeast Region
- 2007-2010 District Convener for the State of Florida
- 2000-2007 Director, National New Music Committee
- 2006-2008 Dean, Gainesville (FL) Chapter
- 2002 Chair, Region VII Nominating Committee, June
- 2000 Chair, Region VII Nominating Committee, June
- 1993-1996 District Convener for the State of Arkansas

Guild of Carillonners in North America

- 2009-2014 Board Member (elected)
- 2005-present Director (appointed), Music and Publications Committee

Faculty member for Pipe Organ Encounters sponsored by the American Guild of Organists

- 2016 Lexington, KY
- 2013 Birmingham, AL
- 2012 Gainesville, FL
- 2011 Birmingham, AL
- 2007 Central Florida
- 2003 Atlanta, GA

- 1998-2004 New Music Reviewer for The Diapason

SELECTED AWARDS AND HONORS

- 2015 University of Florida Fine Arts Scholarship Enhancement Grant: \$7500
- 2010 University of Florida Fine Arts Scholarship Enhancement Grant: \$1095
- 2009 University of Florida Fine Arts Scholarship Enhancement Grant: \$1980
- 2007 University of Florida Fine Arts Scholarship Enhancement Grant: \$3137
- 2006-08 University of Florida College of Fine Arts Faculty Council (elected)
Named vice-chair, Spring 2007
- 2004-07 Faculty Senate (elected), University of Florida

Kevin Robert Orr, D.M.A.
P.O. Box 117900 • Gainesville, FL • 32611-7900 • korr@arts.ufl.edu

Curriculum Vitae

EDUCATIONAL BACKGROUND

Doctor of Musical Arts, Piano Performance
The Cleveland Institute of Music & Case Western Reserve University
Cleveland, Ohio, May, 2000

Master of Music, Piano Performance
The Dana School of Music, Youngstown State University
Youngstown, Ohio, June, 1996

Bachelor of Music Education, Piano Emphasis, *magna cum laude*
The Dana School of Music, Youngstown State University
Youngstown, Ohio, June, 1994

EMPLOYMENT HISTORY

University of Florida School of Music
Director, 2017-
Interim Director, 2015-17
Professor of Piano, 2011-
Associate Professor of Piano (tenured), 2006-2011
Assistant Professor of Piano/Piano Pedagogy, 2000-2006

Youngstown State University, Dana School of Music
Adjunct Instructor (non-tenure accruing) of Music, 1998-2000

ADMINISTRATIVE ACTIVITIES AND EXPERIENCE

Director, University of Florida School of Music, 2017-
Interim Director, University of Florida School of Music, 2015-17
Founding Director, University of Florida International Piano Festival (2007-present)
Founding Director, University of Florida Young Pianists Festival (2001-present)
Head, Piano Area, University of Florida School of Music, 2010-present
Advanced Leadership Academy for Academics and Professionals, 2011-12
Faculty Chair, University of Florida College of Fine Arts, 2008-2010

RESEARCH/CREATIVE ACTIVITY

Performances: International/National

Solo recital, Grove City College, Grove City, Pennsylvania, January 30, 2015
Solo recital, Coretto Associazione Musicale, Bari, Italy, November 16, 2014
Solo recital, VIII Festival Pianistico Internazionale, Rome, Italy, November 14, 2014
Solo recital, Georgia and State University, Milledgeville, GA, September 19, 2014
Solo Recital, Chopin Society of Belgium, Massmechelen, Belgium, October, 2013
Solo recital, Piano Day London, England, June 3, 2013
Solo recital, Northwestern University School of Music, Evanston, Illinois, March 15, 2013
Solo recital, Ars Haliaeti Music Festival, Koper, Slovenia, July 16, 2012
Solo recital, Ars Haliaeti Music Festival, Isola, Slovenia, July 9, 2011
Solo recital, University of Siegen, Germany, June 30, 2011
Solo recital, Texas Tech University, Lubbock, Texas, November 19, 2010
Solo recital, Texas A&M University, Commerce, Texas, November 16, 2010
Solo recital, Forte Limburg Recital Series, Beringen, Belgium, January 29, 2010

Performances: Florida

Collaborative Performances, Jacare Brazil, November 2016
Solo recital, University of Florida, November 2, 2015
Solo recital, University of Florida, November 23, 2014
Soloist, Pedagogy Symposium: "Free to Play," University of South Florida, October 17, 2014
Soloist, Raymond Chobaz/UF Symph Orch, *Beethoven Conc No. 2, Op. 19*, Feb 6, 2014
Collaborative Performance, Janna Lower, Steven Thomas, *Brahms Trio in Eb, Op, 40*, UF, Jan 31, 2013
Soloist, with Janna Lower, Violin, and David Waybright and the University of Florida Wind Symphony: *Chamber Concerto for Piano, Violin and 13 Wind Instruments*, Alban Berg, March 29, 2012
Solo recital, University of Florida, November 18, 2011
Solo recital, University of South Florida, Tampa, FL, October 9, 2011
Solo recital, Artist Series of Sarasota, Florida, February 16, 2011
Solo recital, University of Florida, Gainesville, Florida, November 23, 2010
Collaborative performance, Jupiter String Quartet, Shostakovich Quintet, University of Florida, Gainesville, Florida, October 3, 2010
Solo recital, State College of Florida, Sarasota, Florida, March 14, 2010

Masterclasses: International/National

Grove City College, Grove City, Pennsylvania, January 30, 2015
Georgia College and State University, Milledgeville, Georgia, September 29, 2014
Washington International Piano Festival, Washington, D.C., August 1-6, 2014
Ars Haliaeti Music Festival, Koper, Slovenia, July 5-15, 2014
Hasselt Conservatory of Music, Belgium, October 5, 2013
Ars Haliaeti Music Festival, Koper, Slovenia, July 1-10, 2013
Northwestern School of Music, Evanston, Illinois, March 14, 2013
Ars Haliaeti Music Festival, Koper, Slovenia, July 15-21, 2012
Val Tidone International Music Festival, Piacenza, Italy, July 23-30, 2011
Ars Haliaeti Music Festival, Isola, Slovenia, July 8-16, 2011
University of Siegen, Germany, July 1-2, 2011
Texas A&M University, Commerce, Texas, November 16, 2010
University of Siegen, Germany, February 1, 2010
Hochschule für Musik, Cologne, Germany, January 31, 2010

Major Recordings

Solo compact disc of the piano works of Samuel Barber: Piano Sonata, Op. 26, Piano Concerto, Op. 38 (with the Slovenia Radio and Television Symphony Orchestra), Ballade, Op. 46 and Nocturne, Op. 33. Recorded 2013-15, editing and post-production completed 2016. Commercial release scheduled, February 2017.

Solo compact disc of the piano works of Johannes Brahms, Sonata Op. 1 and Sonata Op. 2, recorded April 5-6, 2009, University of Delaware School of Music. Recording engineer: multi-Grammy award winning engineer, Andreas Meyer. Released July, 2010, Meyer-Media L.L.C., MM10015

Solo compact disc of the piano works of Johannes Brahms: Sonata Op. 5, and Ballades Op. 10, recorded March 12-14, 2006, University Auditorium, University of Florida. Recording engineer: Andreas Meyer. Released January, 2007, Meyer-Media L.L.C., MM06005

Review Excerpts of My Work

"...Exciting, personal, always meaningful.... Orr comprehended the music from its innermost, rendering a very personal analysis....primed with an intensity that makes Steingraebers 7th Klavierfestival concert, which is next to last, one of the best." —*Nordbayerischer Kurier* (Germany)

The concert closed with Sonata Op. 26 of Samuel Barber. Orr's distinct control was key in communicating this complex composition to the present audience in a simple, understandable way. —*Arts and Culture Society Ars Haliaeti* (Slovenia)

"Within four bars, I recognise that a formidable, seasoned artist is at work...two minutes into the sonata's first movement and I'm hooked by Kevin Robert Orr's huge sound, pliable command of Brahms's thick writing, bracing sense of rhythm, and generous phrasing. I'm taken by his control of the development section's long lines, and the dynamic intensification that helps him sustain an expansive basic tempo for the *Andante espressivo*." *Gramophone* (UK)

"First-rate playing, expressive and assured...Orr is an excellent pianist, one we should hear from in the future." *American Record Guide* (USA)

"Both [Brahms Opera 5 and 10] are given solid performances....a developing sense of narrative..." —*Piano Professional* (UK)

"Listening to the Sonata No. 3 as Kevin Robert Orr understands it, one would think that in 1853 Johannes Brahms wasn't timid about costuming his emotional turmoil in musical composition. The dramatis personae of the *Allegro maestoso*, portrayed through the right and left hands, are firmly and effectively directed in Orr's intensively expressive interpretation." *Piano News* (Germany)

"The audience seemed to have held their breath soon after the first note of the *sostenuto adagio* of Beethoven's Moonlight Sonata...When it came to the agitated *presto*, the variety of musical images was easy for him to control, quite contrary to the usual way performers handle such unrestrained passion and substance...He didn't play with his fingers, but with the whole of his heart and soul." *Sichuan Conservatory Review* (China)

"There are performers out there who are the equal of the ones we pay big bucks to hear. Orr is one of them....masterful." *The Vindicator* (OH)

RECOGNITION/AWARDS

University of Florida Advanced Leadership for Academics and Professionals, 2011-12

University of Florida Research Foundation Professor, 2009-2011

2010 National Academy of Recording Arts and Sciences (NARAS) Grammy Award initial selection ballot. Category: 'Best Solo Performance Without Orchestra,' Work: Johannes Brahms: Piano Sonatas, No. 1, Op. 1 & No. 2, Op. 2, solo compact disc

Steinway and Sons Artist Roster Invitee, October, 2009

2007 National Academy of Recording Arts and Sciences Grammy Award initial selection ballot. Category: 'Best Solo Performance Without Orchestra.' Work: Johannes Brahms: Piano Sonata No. 3, Op. 5 & Ballads, Op. 10, solo compact disc

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

SPECIALTIES

Flute Performance, Women in Music, Flute Music by Latin American and Women Composers, Music History, Ethnomusicology, Chamber Music, Composition

EDUCATION

D.M.A.	University of Cincinnati, 1997-2000	Cincinnati, Ohio
	▪ Doctor of Musical Arts in Flute Performance (GPA 4.0)	
M.M.	University of Cincinnati, 1996-97	Cincinnati, Ohio
	▪ Master of Music in Flute Performance (GPA 4.0)	
B.A.	University of Texas, 1992-95	Austin, Texas
	▪ Bachelor of Arts in Music with a Performer's Certificate (GPA 3.93)	

PERFORMING EXPERIENCE - International (invited/refereed)

2016	Guest Artist Recital, Duo Anno 1647 (Kristen Stoner, flute, and Manabu Takasawa, piano), Dublin Institute of Technology Conservatory of Music and Drama, Dublin, Ireland.
2016	Guest Artist Recital, Duo Anno 1647, American Cathedral, Les Dimanches Musicaux Concert Series, Paris, France.
2015	Guest Artist Recital, Woodside High School music program, London, England.
2015	Guest Artist Recital, Conservatoire à Rayonnement Départemental de Musique, Pantin, Paris, France.
2015	Guest Artist Recital, Fondation des États-Unis, Cité Internationale Universitaire de Paris, France.
2015	Guest Artist Recital, Scuola di Musica Sinfonia, Lucca, Italy.
2015	Solo performance, College Music Society International Conference, Stockholm, Sweden.
2013	Guest Artist Recital, XXVIII Festival Internacional de Flautistas (only invited performer from USA), Asociacion Peruano Japonesa, Lima, Peru.
2013	Solo performance, XXVIII Festival Internacional de Flautistas, Catedral San Francisco, Lima, Peru.
2013	Concerto soloist (complete Mozart G Major Concerto) with the Orquesta Sinfonica Nacional Juvenil, Sinfonia por el Peru, XXVIII Festival Internacional de Flautistas, Lima, Peru.
2011	Chamber musician, University of Florida Chamber Players, Festival Internacional de Inverno de Campos do Jordao, Brazil.
2011	Chamber musician, University of Florida Chamber Players, Conservatorio de Tatui, Brazil
2011	Chamber musician, University of Florida Chamber Players, Universidade de Campinas, Brazil.
2010	Soloist (with Laura Ellis, piano), Ninth International Festival of Women Composers, Indiana, Pennsylvania.
2005	Guest Artist Recital, 15th International Festival de Flautistas in Quito, Catedral Metropolitano, Quito, Ecuador.
2004	Solo recital, Hawaii International Conference on the Arts and Humanities, Honolulu, Hawaii.
2003	Guest Artist Recital, Conservatorio Nacional de Chile, Universidad de Chile, Santiago, Chile.
1997	Co-principal flutist, Opera Orchestra of Lucca, Italy.

PERFORMING EXPERIENCE - National (invited/refereed)

2016	Conductor, Collegiate Flute Choir, National Flute Association Convention, San Diego, California.
2016	Chamber performance, Muse Duo (with Marcela DeFaria Casaubon, flute), National Flute Association Convention, San Diego, California.

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

- 2016 Soloist, bb by Rand Steiger, "San Diego Composers" program, National Flute Association Convention, San Diego, California.
- 2015 Conductor, University of Florida Flute Studio Ensemble, "Cloudscapes," Society of Composers, Inc, 50th National Conference, Gainesville, Florida.
- 2015 Solo performance, "Musashi" by Richard Johnson with MIDI and video, Faculty Recital, Society of Composers, Inc. 50th National Conference, Gainesville, Florida.
- 2015 Ensemble performer, Florida Flute Orchestra, National Flute Association Convention, Washington, D.C.
- 2015 Guest Faculty Recital, University of North Carolina-Greensboro, Greensboro, North Carolina.
- 2013 Chamber performance, Muse Duo, National Flute Association Convention, New Orleans, Louisiana.
- 2013 Guest Faculty Recital, Southwestern University, Georgetown, Texas.
- 2012 Chamber performance with Dr. Kenneth Broadway, percussion, National Flute Association Convention, Las Vegas, Nevada.
- 2012 Solo performance with Linda Mark, piano, National Flute Association Convention, Las Vegas, Nevada.
- 2012 Guest Faculty Recital, University of South Carolina, Columbia, South Carolina.
- 2011 Conductor, University of Florida Flute Ensemble, National Flute Association Convention, Charlotte, North Carolina.
- 2011 Solo performance, National Association of College Wind and Percussion Instructors National Conference, Gainesville, Florida.
- 2010 Solo performance, Remembrance and Healing Concert, Basler *Sonata for Flute and Piano*, National Flute Association Convention, Anaheim, California.
- 2009 Guest Artist Recital, Southwestern University, Georgetown, Texas.
- 2008 Solo performance, world premiere of *Tomorrow in Australia* by Paul Richards, College Music Society National Conference, Atlanta, Georgia.
- 2007 Solo performance, Messiaen *Le Merle Noir*, National Flute Association Convention, Albuquerque, New Mexico.
- 2006 Guest Artist Recital, Youngstown State University, Youngstown, Ohio.
- 2006 Guest Artist Recital, Ohio University, Athens, Ohio.
- 2006 Conductor/performer, University of Florida Flute Ensemble, National Flute Association Convention. Pittsburgh, Pennsylvania.
- 2006 Solo performance, Concert of Works by CMS Southern Chapter Composers III, College Music Society Southern Chapter Conference, San Juan, Puerto Rico.
- 2005 Solo performance, "Native American Influences," National Flute Association Convention, San Diego, California, August 14, 2005.
- 2004 Guest Artist Recital, Capital University Conservatory of Music, Columbus, Ohio.
- 2004 Solo performance, "Programming 'The Other' Composers: Incorporating Music by Women and Multicultural Composers in Studio Teaching and Performance," College Music Society National Conference, San Francisco, California.
- 2004 Featured performer with the Gainesville Flute Ensemble at the National Flute Association Convention. Nashville, Tennessee.
- 2003 Performer, Gainesville Flute Ensemble, Association of Concert Bands National Convention, Gainesville, Florida.
- 2002 Solo performance, National Flute Association Convention in Washington, D.C.
- 2002 Guest Faculty Recital, University of Texas, Austin, Texas.
- 2001 Solo Performance, National Flute Association Convention in Dallas, Texas.
- 2001 Soloist, Welsh Hills Symphony Orchestra, Bach *Brandenburg Concerto No. 5*. Granville, Ohio.
- 2001 Invited soloist, Sixth Festival of Women Composers, Indiana, Pennsylvania.

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

PERFORMING EXPERIENCE - Regional/State

- 2012- Principal flutist, Florida Lakes Symphony Orchestra, Mount Dora and Clermont, Florida. 38 performances.
- 2003- Principal flutist, Ocala Symphony Orchestra, (formerly Central Florida Symphony Orchestra) Ocala, Florida, 145 performances.
- 2016 Chamber musician, University of Florida Faculty Chamber Recital Series.
- 2016 Soloist, UF Carillon Studio Recital in memory of September 11, Gainesville, Florida.
- 2016 Conductor, performer, and composer, "The Periplanomenos Whistles," large musical sculpture installation ceremony, interdisciplinary project between UF Flute Studio and Israeli sculptor Rotem Tamir.
- 2016 Duo Anno 1647 Recital (Faculty Recital), University of Florida.
- 2016 Guest Artist, Friday Night Gala Recital, Florida Flute Association 40th Annual Convention, Orlando, Florida.
- 2015 Soloist, Brandenburg Concerto, University of Florida Symphony Orchestra, at University of Florida, and at First Presbyterian Church in Gainesville, Florida.
- 2015 Chamber musician, University of Florida Faculty Chamber Recital Series.
- 2015 Soloist and chamber musician, SoundArt series (chamber music series of Ocala Symphony) at the Appleton Museum in Ocala, Florida.
- 2015 Faculty chamber musician, Stravinsky Octet, performed on University of Florida Wind Symphony concert.
- 2015 Chamber musician, Jacare Brazil ensemble, Hippodrome Theatre, Gainesville, Florida.
- 2015 Featured chamber musician, duo with Dr. Jonathan Helton, saxophone, New Music Festival, University of Florida.
- 2015 Solo Faculty Recital, University of Florida.
- 2015 Conductor, University of Florida Flute Ensemble, "Flute Choir Showdown!" Florida Flute Association Convention, Orlando, Florida.
- 2015 Featured solo recital, Florida Flute Association Convention, Orlando, Florida.
- 2015 Principal flutist, Teachers' Flute Orchestra, Florida Flute Association Convention, Orlando, Florida.
- 2014 Principal flutist, Orlando Symphony with the West Orange High School Chorus, Orlando, Florida.
- 2014 Principal flutist, Craig Turley Orchestras, "Celtic Thunder," Historic Florida Theater, Jacksonville, Florida.
- 2014 Chamber musician, University of Florida Faculty Chamber Music Series, Gainesville.
- 2014 Conductor, University of Florida Flute Ensemble, FSU Flute Choir Day guest ensemble, Tallahassee, Florida, April 12, 2014.
- 2014 Faculty Flute Duet Recital with Dr. Mary Birkner, University of Florida.
- 2014 Featured chamber soloist, Ocala Symphony Orchestra SoundArt Series, Appleton Museum, Mozart *Concerto for Flute and Harp*, Ravel *Pavane*, Ocala, Florida.
- 2014 Principal flutist, Florida Teachers' Flute Orchestra, Florida Flute Association Convention, Orlando, Florida.
- 2014 Chamber musician, conductor, and coordinator, "Tribute to Sarah Baird Fouse," Florida Flute Association Convention, Orlando, Florida.
- 2014 Featured performer, Florida Flute Association Convention, Orlando, Florida.
- 2014 Guest flute/piccolo, The Gainesville Orchestra.
- 2013 Principal flute, Craig Turley Orchestras, The Irish Tenors, The Florida Theatre, Jacksonville, Florida.
- 2013 Solo Faculty Recital, University of Florida.
- 2013 Chamber musician, University of Florida Faculty Chamber Music Series, Piazzolla *L'Histoire du Tango* with Dr. Silvio Dos Santos, guitar, University of Florida.
- 2013 Guest soloist, Martinu *First Sonata* with Tim Carey, piano, Florida Flute Association Convention, Orlando, Florida.
- 2012 Principal flute, Craig Turley Orchestras, The Irish Tenors, Kravis Center, West Palm Beach, Florida.

MITCHELL ESTRIN
6717 Northwest 90th Street
Gainesville, Florida 32653
(352) 338-0945 (Home)
(352) 273-3177(Office)
Email: mestrin@ufl.edu

PROFESSIONAL POSITIONS

Professor of Clarinet, tenured (1999-present)
University of Florida, School of Music
Gainesville, Florida
Music Director & Conductor, UF Clarinet Ensemble
University Governance and Service - commensurate with position
President-Elect (2016-present)
International Clarinet Association
Education & Creative Development Manager (2005-2013)
Buffet Group USA, Inc., Mantes-la-Ville, France

EDUCATION

The Juilliard School, Lincoln Center, New York
Master of Music Degree (1979)
Bachelor of Music Degree (1978)
Elsie and Walter W. Naumburg Scholarship
Primary Teacher: Stanley Drucker - Principal Clarinet, New York Philharmonic

ORCHESTRAL EXPERIENCE

New York Philharmonic – Kurt Masur, Music Director
Second Clarinet (1998-1999)
Associate Principal Clarinet (1997-1998)
Regular Adjunct Clarinet (1979-1996) (1999-2007)
Principal Clarinet, Second Clarinet, E-Flat Clarinet, Section Clarinet

EDUCATIONAL AFFILIATIONS

Vandoren Clarinet Ensemble Festival – Artistic Director (2005-present)
Buffet Crampon USA Summer Clarinet Academy – Founder and Artistic Director (2006-2013)
Buffet Crampon – Professional Artist & Clinician (1995-Present)
Vandoren Performing Artist – Vandoren/Dansr, Inc., Paris, France (1990-present)

RECORDINGS

University of Florida Clarinet Ensemble, *Christmas Clarinets*, Mark Masters (2016)
University of Florida Clarinet Ensemble, *Clarinet Choir Classics*, Mark Masters (2013)
University of Florida Clarinet Ensemble, *Clarinet Thunder*, Mark Masters (2009)
University of Florida Clarinet Ensemble, *Wind in the Reeds*, Mark Masters (2005)
New York Philharmonic – CBS Masterworks, Deutsche Grammophon, Sony Classical,
Teldec (1979-2007)
Whalen *The Shadows of October* for clarinet and orchestra – Janacek Philharmonic,
Arabesque (1997)
American Chamber Ensemble – Elysium Recordings (2005)
The Amadeus Ensemble – Musical Heritage Society, Music Masters (1985-1995)
Motion Picture & Television Film Soundtracks (1980-2007)
Television Commercials (1977-2007)

SOLO

Mozart *Clarinet Concerto*, University of Florida (2008)
Richards *Snake in the Garden*, World Premiere with UF Wind Symphony (2007)
Faculty recitals, University of Florida (2005, 2004, 2003, 2002, 2001, 2000, 1999)

Crusell *Concerto No. 2 in F-minor*, University of Florida (2003)
 Weber *Concertino*, University of West Florida (2002)
 Mozart *Clarinet Concerto*, University of Florida (2000)
 Whalen *The Shadows of October*, Gainesville Orchestra, American premiere (2000)
 Krommer *Clarinet Concerto*, University of Florida (2000)
 Whalen *The Shadows of October*, World Premiere with Janacek Philharmonic (1997)
 Radio broadcasts: WQXR & WNYC-New York, WFMT-Chicago, NPR- Beethoven
 Satellite Network (2001) WUFT-NPR North Central Florida (2001,2002) WKSU
 NPR Northern Ohio, Maine Public Radio (2000) KXPR, KXJZ, KXSR, KKTO, KVOP
 Capital Public Radio California (2001) WGUC - Cincinnati Public Radio (2000)
 Vivaldi *Concerto in C-Major*, Little Orchestra Society (1991)
 Copland *Clarinet Concerto*, Brooklyn Philharmonic (1983)
 Mozart *Clarinet Concerto*, White Plains Symphony (1981)
 WQXR Radio, New York, *Young Artist's Showcase* (1979, 1980) *The Listening
 Room* (1980, 1981)
 Mozart *Clarinet Concerto*, Aspen Music Festival (1976)

CHAMBER MUSIC

Soloist with New Arts Trio (2006)
 Mendelssohn *Concertpiece No.2*, with Karl Leister (2005)
 International Clarinet Association, Featured Recitals with UF Clarinet Ensemble
 (2004, 2006, 2009)
 American Chamber Ensemble, Peter Schickele, Conductor (2004)
 SCI Region IV Conference (2003, 2001)
 University of Florida Faculty Woodwind Quintet (1999-2001)
 New York Philharmonic Ensembles - Kurt Masur, Music Director (1995-1997)
 The Chamber Music Society of Lincoln Center (1993-94 Season)
 The Amadeus Ensemble - Julius Rudel, Conductor (1985-1995)
 New York Philharmonic Woodwind Quintet (1992, 1995, 1996)
 20th Century Classics Ensemble - Robert Craft, Music Director (1986, 1990)
 Chamber Music at the Y - Jaime Laredo, Artistic Director (1986, 1987)
 Newport Music Festival - Artist in Residence (1979-1984) - Mark Malkovich, Director
 Lincoln Center "Meet the Artist Series" (1981)

CONDUCTING

International Clarinet Association *ClarinetFest* Conference Choir Director
 (2007, 2008, 2010, 2012, 2014, 2016)
 Unites States Navy Clarinet Choir Director (2015)
 Texas Clarinet Colloquium Clarinet Choir - Music Director and Conductor (2012)
 Oklahoma Clarinet Symposium - Conference Choir Director (2010)

BOARD POSITIONS & ADJUDICATION COMMITTEES

International Clarinet Association – Executive Board Member (2016)
 International Clarinet Association – Executive Officer Nomination Committee (2012)
 The Foundation for Entrepreneurialism in the Arts – Board Member (2003-present)
 International Clarinet Association - Adjudicator Young Artist Competition (2008)
 International Clarinet Association - Adjudicator Orchestral Competition, Committee
 Chair (2004, 2003)
 World Klarinet Alliance - Chair, Performing Organizations Division (2001- present)
 Concert Artists Guild International New York Competition - Adjudicator (1987-2005)
 Florida Bandmaster's Association - District IV Adjudicator (2001 & 2002)
 National Wind Ensemble - Adjudicator (1998)
 Buffet North American Clarinet Competition – Director and Adjudicator (1996, 2005)
 Rockland Conservatory of Music - Member, Board of Directors (1995-1997)
 Orquesta del Principado de Asturias of Spain - Audition Committee Member (1991)
 Performers of Connecticut Young Artist Competition - Adjudicator (1990)
 New York Youth Symphony Concerto Competition - Adjudicator (1988)

HONORS & AWARDS

International Clarinet Association Ensemble Director Award (2014)
 International Who's Who (2007)
 Who's Who in Fine Arts Higher Education (2005)
 Who's Who in America, 60th Edition (2005)
 The Contemporary Who's Who of Professionals (2005)
 International Who's Who in Popular Music (2005)
 University of Florida College of Liberal Arts and Sciences Academic Faculty Honoree (2004)
 University of Florida College of Fine Arts Scholarship Enhancement Fund Award for Faculty Research (2003)
 The Contemporary Who's Who (2002/2003)
 University of Florida Golden Gator Award for Faculty Research (2002)
 University of Florida College of Liberal Arts and Sciences, Anderson Scholar Faculty Honoree (2001)
 Who's Who in America, 56th Edition (2001)
 International Who's Who in Music, Volume II - Popular Music, Fourth Edition (2001)
 1000 Leaders of World Influence (2000)

PUBLICATIONS

Weber Concertino, opus 26
 Editor of critical edition published by Jeanné, Inc. (2013)
School Band & Orchestra
 Author of article, "Building a Clarinet Choir" (2008)
Stravinsky- L'histoire du Soldat
 Associate Producer of recording for Summit Records (2008)
The Vandoren Clarinet Exercise and Etude Book – Carl Fischer, Inc.
 Contributing author (2005)
The Clarinet, the official journal of the International Clarinet Association
 Author of articles and reviews (2004, 2005, 2006, 2007, 2008)
Forty Studies for Clarinet by Cyrille Rose
 Contributing Editor, Southern Music Company (2000)

UNIVERSITY GOVERNANCE & SERVICE

College of the Arts Scholarship Enhancement Fund Award – Proposal Reviewer (2016)
 Viola/Music History Search Committee Member, University of Florida (2016)
 College of the Arts Tenure and Promotion Committee (2016)
 School of Music Curriculum Committee (2013-2016)
 College of Fine Arts Faculty Programs Committee Member (2010-2011)
 School of Music Council of Representatives Member (2008-2010)
 Student Appeals Committee Member, University of Florida, (2008- 2011) (2000-2003) Chair (2003, 2011)
 College of Fine Arts University Teaching Scholar Selection Committee (2008)
 College of Fine Arts Teacher/Advisor of the Year Selection Committee (2008)
 Cello Search Committee Member, University of Florida (2007)
 College of Fine Arts Scholarship Enhancement Fund Award – Proposal Reviewer (2006)
 School of Music Facilities Committee Member (2006-present)
 Associate Director of Bands Search Committee Member, University of Florida (2006)
 Faculty Performance Advisory Committee, Chair (2005-2007)
 UF Center for Arts and Public Policy - Member, Faculty Focus Group (2005)
 Music Building Planning Committee (2004 – present)
 Friends of Music, Board of Directors member (2004–2010)
 School of Music, Friends of Music Recital Coordinator (2003)
 Student Convocation Recital Coordinator (2002-2003)
 University of Florida Scholars Program, Judge of Portfolio Proposals (2002)
 Bassoon Search Committee Member, University of Florida (2002)
 Flute Search Committee Member, University of Florida (2001)
 Bassoon/Music History Search Committee Member, University of Florida (2000)

EDUCATION

University of Michigan: D.M.A. (1990) -- Camilla Wicks; Regent's Fellowship
The Banff Centre: WinterCycle, Banff, Alberta (1980-83) -- Franco Gulli
The Juilliard School: M.M. (1980) -- Joseph Fuchs
The Juilliard School: B.M. (1979) -- Joseph Fuchs, Sally Thomas
International Masterclasses: Zurich, Switzerland (1976-79) -- Nathan Milstein

TEACHING EXPERIENCE - INSTITUTIONAL

University of Florida: Professor, 2009 - present; Associate Professor, 1995 - 2009; Assistant Professor, 1990 -1995; Head of String Area, 1992-present
Shepherd School of Music, Rice University: Artist Teacher, 1987-1988
Masterclasses: Wagner Conservatory (Vienna), University of Talca (Chile), San Sebastian University (Puerto Montt and Valdivia, Chile), University of Bio-Bio (Concepcion, Chile), National Conservatory of Buenos Aires, National University of the Arts, Conservatory Manuel de Falla, Instituto del Teatro Colon (all Buenos Aires), University of Southern California, Duquesne University, University of Arizona, Penn State University, University of South Florida, New World School of the Arts, Louisiana State University, Lawrence Conservatory, Notre Dame University, Paseo Academy for the Performing Arts, Davidson College, Washburn University

TEACHING EXPERIENCE - FESTIVALS

Premiero Encuentro de Violin, Santiago, Chile: violin masterclasses (2011)
Jornadas Musicales de Invierno, Concepcion, Chile: violin masterclasses (2009)
Prelude Chamber Music Festival, Jacksonville, FL: chamber music masterclass (2005)
Blanche Bryden Sunflower Music Institute, Topeka: chamber music coaching, violin masterclasses (1993 - 2008)
Western Slope Summer Music Festival, Crested Butte, CO: violin masterclasses (2000, 1999, 1998)
Festival de Artes de Itu, Itu, Brazil: daily violin masterclasses, July (1996)
MusicFest Midwest Institute, Kansas City: violin masterclasses (1992 - 1997)
University of Florida Spring Chamber Music Festival: chamber music coaching, violin masterclass (1997, 1996)
Music Festival of Arkansas: violin and chamber music instruction (1987, 1986)
Red Fox Music Camp: violin and chamber music instruction (1979)

MUSIC FESTIVALS - PERFORMANCE

Winter Music Festival, Freeport, Grand Bahama: chamber music (2010, 2012)
Jornadas Musicales de Invierno, Concepcion, Chile: chamber music (2009)
Brott Summer Music Festival, Hamilton, Ontario: concertmaster (2004, 2005)
Appalachian Summer Music Festival, Boone, NC: chamber musician (2003)
20th Century Unlimited Festival, Santa Fe, NM: chamber musician (2002)
MusicsAlive!, Ventura, CA: Concertmaster (2002)
Western Slope Summer Music Festival, Crested Butte, CO: featured soloist and chamber musician (2000, 1999, 1998)
Buzzard's Bay Music Festival, Marion, MA: featured soloist and chamber musician (1997 - 2012)
Sunflower Festival, Topeka, KS: Founding Artist, featured soloist, and chamber musician (1987 - 2009)
MusicFest Midwest, Kansas City, MO: Faculty Artist and chamber musician (1992 - 1997)
Festival de Artes de Itu, Itu, Brazil: Faculty Artist and chamber musician (1996)
Festival de Musique, St. Barthelemy: chamber musician (1992)
MusicFest Midwest, Crested Butte, CO: chamber musician (1991)
Bedford Springs Festival, PA: Concertmaster, featured soloist, and chamber musician (1986-1988)
Telluride Chamber Music Festival, Telluride, CO: chamber musician (1988)
Music Festival of Arkansas, Fayetteville: Artist-in-Residence, Faculty (1986, 1987)

SOLO APPEARANCES WITH ORCHESTRA

Orquesta Juvenil, Linares, Chile (2007)
Orquesta Juvenil, Talca, Chile (2007)
Charlotte Symphony Orchestra, Charlotte, NC (2003)
Buzzard's Bay Music Festival, Marion, MA (2009, 2008, 2005, 2001, 1997)
Sunflower Festival Orchestra, Topeka, KS (2007, 2002, 1997, 1996, 1993, 1991, 1990, 1989, 1987)
Gainesville Symphony Orchestra, Gainesville, FL (1996)
University of Florida Symphony Orchestra, Gainesville, FL (2015, 2012, 1997, 1996, 1991)
Bedford Springs Festival Orchestra, Bedford Springs, PA (1988, 1987)
Greensboro Symphony Orchestra, Greensboro, NC (1988)
Altoona Symphony Orchestra, Altoona, PA (2000, 1988, 1983, 1977, 1973)
Kansas City Civic Orchestra, Kansas City, MO (1987)
University of Michigan Philharmonic, Ann Arbor, MI (1987)
Augusta Symphony Orchestra, Augusta, GA (1984)
Prince George Symphony Orchestra, Prince George, British Columbia (1983)
Saskatoon Symphony Orchestra, Saskatoon, Saskatchewan (1982)
New Jersey Chamber Symphony, Summit, NJ (1979)
Capitole Orchestra of Toulouse, St. Jean-de-Luz, France (1977)

DISCOGRAPHY

Lou Harrison *Concerto for Violin*, New World 382-2
John White *Sonata for Violin*, Chamber Music, Opus One Records
Paul Richards *Kaleidophone*, Capstone CPS-8701

ORCHESTRA POSITIONS (excluding festivals)

Acting Concertmaster, The Charlotte Symphony Orchestra, Charlotte, NC (2002-2003)
Guest Principal Violin II, New West Symphony, Los Angeles (2001-2002)
1st Violin, Andrea Bocelli, West Coast Tour (2001)
Concertmaster, Gainesville Symphony Orchestra (1996-1997)
Principal Violin II, The American Sinfonietta, European Tour (1991); concerts in Berlin, Stuttgart, Vienna and 20 other towns in Germany and Austria
Concertmaster, Greensboro Symphony Orchestra, NC (1986-1989)
Section, American Symphony Orchestra, New York, NY (1979 - 1980); Greek Tour (September 1980)

CHAMBER MUSIC

Faculty Collaborations, University of Florida (1990-present)
Violin/Piano Duo and Piano Trio with Tannis Gibson (2009-present); concerts have included recitals in Gainesville, Tucson, Bisbee, Freeport (Grand Bahama), and in Chile (Santiago, Talca, Concepcion, Valdivia, Puerto Montt)
Violin/Piano Duo with Alan Smith (1992 - present); concerts have included numerous recitals in Los Angeles, Tempe, Tucson, Gainesville, Ann Arbor
Coyote Consort (1999)
TrioCollage (1993-2001); in residence at the University of Florida; performing works for combinations of violin, cello, and piano; performances included concerts in Mexico, Argentina, Miami, Chicago, and throughout the Southeastern United States, as well as on-stage collaborations with Florida's *DanceAlive!*
Finnish - American New Music Project (1991); tour in Finland of American compositions
Tricinia Nova (1992 - 1994); saxophone, violin, and piano; performances included concerts at University of

Alabama, Florida Music Educator's Association Convention, North American Saxophone Alliance Conference

Florida Arts Trio (1990 - 1993); piano trio in residence at the University of Florida included concerts in Turku, **Janna Lower, pg.3**

Finland

Detroit Contemporary Chamber Ensemble (1986-1987)

Artaria Chamber Players; tour of Midwest (1986)

Vuillaume Duo; performing works for two violins (1978 - 1987)

Grants - Recent

2016 Scholarship Enhancement Fund: \$5355 for "A Collaboration with El Sistema Programs in Buenos Aires through teaching, performing, and providing material support"

2012 Scholarship Enhancement Fund: \$5153 for "Helping Chilean Communities Develop String Programs"

2010 Scholarship Enhancement Fund: \$4060 for "Developing Permanent Ties with Chilean String Teachers"

2009 World Arts Fellowship: \$3370 for "Developing Permanent Ties with Chilean String Teachers"

2007 Scholarship Enhancement Fund: \$3137 for "Bringing American Techniques to Chilean Violinists: An Ongoing Collaboration"

2006 World Arts Fellows Program: \$2500 for "Sharing North American Violin Pedagogy and Techniques with Chilean Violinists"

STEVEN THOMAS – cellist

1224 NE 5th Terrace
Gainesville, FL 32601
352-328-5771/cellist1@outlook.com

MUB125, PO Box 117900
Gainesville, FL 32611-7900
352-273-3169/cellist@ufl.edu

CURRENT EMPLOYMENT/ACTIVITIES

	Since
University of Florida – Associate Professor of Cello, Coordinator of String Chamber Music	2007
Helton-Thomas Duo – cellist	2008
Bellingham Festival of Music – Principal cellist, chamber musician	2003

PREVIOUS EMPLOYMENT

	Dates
New Haven Symphony Orchestra – Principal cellist	1983-2010
Saybrook Orchestra, Yale University – Music Director, Conductor	2005-2008
Hartt School, University of Hartford – Adjunct Professor; Chair, Chamber Music Department (2004-7); Co-chair, String Department (1994-8)	1994-2007
Cantilena Piano Quartet – cellist	1986-1996
Wall Street Chamber Players – cellist	1983-2014

EDUCATION

D.M.A.	Yale University	1989
M.M.A.	Yale University	1984
M.M.	Yale University	1983
B.A. Honours	Cambridge University	1981
A.R.C.M. Honours	Yehudi Menuhin School/Royal College of Music, U.K.	1977

Principal teachers: Maurice Gendron, William Pleeth, Aldo Parisot

AWARDS

J.S. Bach International Competition - 1st Prize (Washington, DC)	1985
Charleston Symphony Competition - 1st Prize (Charleston, WV)	1985
Hudson Valley Competition - 1st Prize (Poughkeepsie, NY)	1984
Villa-Lobos International Competition - 2nd Prize (Rio de Janeiro)	1982

SOLO EXPERIENCE

Concerti: *U.S.* - Hudson Valley Philharmonic (N.Y.), New Haven Symphony Orchestra and Orchestra New England (CT), Charleston Symphony Orchestra (W.V.), Greeley Philharmonic, San Juan Symphony (Colorado and New Mexico), Sunflower Festival Orchestra (KS), Hartt Symphony, Univ. of Florida Symphony Orchestra

South America - National Radio MEC (Rio de Janeiro), Itu Festival Orchestra (Sao Paulo)

Europe - YMS Orchestra (England and Switzerland), Orch. St. Pierre-Fusterie (Switzerland), Cambridge Univ. Symphony and Chamber Orchestras, St. Catharine's Orchestra (England)

Recitals: United Kingdom, Switzerland, France, Denmark, Brazil, USA

Recordings: Koch International, MMO, MVL

Broadcasts: SSR Swiss (television), BBC (television and radio), France-Musique (radio), Voice of America, public radio stations throughout the US

CHAMBER MUSIC EXPERIENCE

Helton-Thomas Duo (Saxophone and Cello) **2008-present**

Performances: 52 to date

Tours: France (2008), Pennsylvania (2009), China and Japan (2010), Canada (2010), China (2011), China and Thailand (2012), China (2013), Australia and China (2014)

Recording: Centaur (released 2015)

Wall Street Chamber Players **1983-present**

Performances: 243

Cantilena Piano Quartet **1986-1996**

Performances: 40

Tours: Colorado, Arizona, California (1987); Denmark (1987); Italy (1988); Holland, France, Czechoslovakia, Spain (1990); South Carolina, Tennessee, Kentucky (1991); Israel (1992); Czech Republic (1993); Hungary, Czech Republic (1995)

Other major venues: Alice Tully Hall, Merkin Hall (New York), Library of Congress, Dumbarton Oaks, Corcoran Gallery (Washington, DC)

Recordings: Point and IMI labels, Hilversum Radio (Holland)

Artist Collaborations: Sanford Allen, Stanley Babin, Boris Berman, Robert Black, Peter Frankl, Erick Friedman, Frank Glazer, Sidney Harth, Donald McInnes, Paul Kantor, Erich Lehninger, Jesse Levine, Brian Lewis, Humbert Lucarelli, Miami String Quartet, Felicia Moye, Philipp Naegele, Caio Pagano, Joseph Robinson, Pepe Romero, David Shifrin

Additional experience: Yale University - Visiting Lecturer in Chamber Music (replacing Tokyo Quartet on leave – 1990); Hartt School Chamber Music Department Chair (2004-2007); University of Florida String Chamber Music Coordinator (since 2010)

FESTIVALS

International: Festival E. de Carvalho (Fortaleza, Brazil – 2007); Itu International Arts Festival (Sao Paulo, Brazil – 1993-6); Israel Festival (Jerusalem – 1993); Prague Autumn (Czech Republic – 1993); Tivoli (Copenhagen, Denmark – 1987); Menuhin Festival, (Gstaad, Switzerland - 1976-7); Windsor (England) – 1976

United States: Bellingham Festival of Music (Bellingham, WA – 2003-present); Quartz Mountain Music Festival (Lone Wolf, OK – 2008-2011); Sunflower Music Festival (Topeka, KS – 1988-2008); Buzzard's Bay Musicfest (Marion, MA – 1996-2005); Garrett Lakes Arts Festival (McHenry, MD – 1995-1997); Monomoy Chamber Players (Cape Cod, MA – 1989-1994)

TEACHING EXPERIENCE

University of Florida School of Music **2007-present**

Studio teaching, chamber music coaching

University Orchestra Conductor/Director

Cello Ensemble Director

Coordinator, String Chamber Music

2008-2009, 2015-2016

2007-present

2010-present

Hartt School, University of Hartford **994-2007**

Studio teaching, studio repertoire class, chamber music coaching, orchestral coaching and preparation, sectional rehearsals

Classes: "Building a Music Career", "Communicating with an Audience"

Yale University

Visiting Lecturer in Chamber Music

Teaching Assistant - General Musicianship and Solfège classes

1990

1982-1984

MASTERCLASSES (Cello and Chamber Music)

North America: Yale University, Wesleyan University, Western CT State University, University of Northern Colorado, Susquehanna University, Penn State University (Hazelton, PA), University of Western Ontario, College of Medicine Hat (Alberta), University of British Columbia, Orlando (FL), New World School of the Arts, Western Washington University

South America: University of São Paulo (Brazil), University of Paraíba (Brazil), Itú Arts Festival (Brazil), Eleazar de Carvalho Festival (Fortaleza, Brazil)

Europe: La Fenice (Venice, Italy), Bordeaux and Marseille Conservatories (France)

Asia: Central, China, Shanghai, Changdu, Wuhan and Tianjin Conservatories (China), Hangzhou Art Center (China), Shenzhen Music Academy (China), Inner Mongolia Arts University (China), Kunitachi College of Music (Tokyo, Japan), Mahidol University (Thailand)

Australia: Sydney Conservatorium, Brisbane Conservatorium

LANGUAGES

Fluent in English, French and Portuguese. Limited knowledge of German.

Appendix E
External evaluator letter and curriculum vitae



University of Colorado
Boulder

College of Music

18th & Euclid, 301 UCB, Boulder, Colorado 80309-0301

303 492 6352 Fax: 303 492 5619

www.colorado.edu/music

February 28, 2017

Kevin Robert Orr, Director
School of Music
University of Florida
Box 117900
Gainesville, FL 32611-7900

Dear Dr. Orr,

This letter is written as a result of your request that I serve as an external evaluator of a new Doctor of Musical Arts (DMA) degree, developed by the School of Music at the University of Florida; it has been an honor to have served your School in this way. I believe that I was chosen as your consultant based on my experience of having reviewed more than 50 different programs over the course of 30 years as an administrator in higher education, most of them on behalf of the National Association of Schools of Music (NASM), the national accreditation body for music in higher education the United States, and based on my other service to NASM, which includes a term as Chair of its Commission on Accreditation, and another as its President (my vitae is forwarded electronically for your convenience and information).

My visit took place this past Friday, February 24, 2017, in the course of which I met with you in your capacity as Director of the School of Music, with the Dean of the College of the Arts, Professor Lucinda Lavelli, and with those key members of the School of Music faculty who had developed this new degree.

I understand from all with whom I met, and from a careful study of your most thoughtfully crafted written proposal, that your intent has been to create a degree that is distinctive and that sets it apart from the other two DMA's offered in the state, those at FSU and at the University of Miami. It is the opinion of this reviewer that you have been quite successful in doing so.

The degree plan you have proposed is indeed unique, not only to the state of Florida, but also, in fact, to the field of music as a whole; many schools offer a cognate (the equivalent of a minor) as an option to pursue along with all necessary studies in the major, and some actually require a minor or cognate. However, those that do so generally expect such a cognate to be elected from a menu of possibilities from within related music disciplines, while most do not require any cognate at all. This proposal is the only one this reviewer has encountered that requires a cognate with the expectation that it will be comprised of studies outside the field of music. What is even more intriguing and exciting about this DMA is that your proposal requires a final project that relates this non-music cognate in an important way with the major area of study. Thus, each student will have the benefit of working in a cross-disciplinary environment, and will graduate with credentials that can lead either to a career in college level teaching, in the arts in some other capacity, or indeed, in some aspect of the arts sector we cannot even anticipate. So dynamic and

changing are the opportunities that are presenting themselves to this and future generations that such a program is a most welcome addition to the field.

My meeting with Dean Lavelli was particularly helpful and instructive. In the course of her tenure at the College of the Arts, she has championed interdisciplinary partnerships, and created innovative new programs that can support and elevate them. Through her leadership in creating the Center for Arts in Medicine and the Digital Worlds programs within the College, as well as establishing campus-wide initiatives such as "Science, Engineering and the Arts," "STEAM Quest", and many others, the groundwork was laid for this DMA to be successful. Not only will students have the confidence that programs within the College are ready and willing partners that support the outside cognate, such campus-wide initiatives have also cleared the way for partnerships with the UF Business School (particularly in Entrepreneurship, which is of high value to arts careers today), Engineering, and many more. It has been impressive to see the letters of support and encouragement from her colleagues in these disciplines, which are no doubt a result of her ground-breaking work to nurture understanding of the music discipline (and the arts as a whole), and the College's mission to support the 21st century career musician. It is clearly Dean Lavelli's vision for the arts in a 21st century environment that is a driving force for a new degree that makes sense to the state of Florida, and for today's professional musician.

My meetings with you and the faculty were equally impressive, as all expressed enthusiastic support for this new degree in this exciting new format, and their reasons for doing so. Of course, an important consideration for any new doctoral program is that the faculty must be well qualified. A review of vitae submitted as part of the proposal clearly demonstrate that the faculty at the School of Music are well credentialed, with impressive experiential backgrounds and accomplishments. You and your colleagues also celebrate a collaborative spirit, which contributes to and elevates the productivity of the School of Music as a whole. In my conversations, one noted opportunities "to a pathway to a career in music, including the academy, but also stretching well beyond to other career opportunities;" another expressed a vision for the program to "prepare students for careers that are interdisciplinary;" and yet another who said, "the program fulfills the need for doctoral students to be more than the best at their instrument." Such points of view from those who will serve as mentors and advisees bodes well for an innovative program that will function successfully in such a pioneering and adventuresome spirit.

The founders of this proposal have committed to a zero-sum financial model, one that eschews expectations for additional funding by re-positioning an appropriate portion of faculty time and resources, including assistantships, from the current MM degree to the DMA. At a time when state funding is so precious, and allocations for new programs so rare, such a restraint and willingness to repurpose existing resources speaks to a recognition of the realities of government spending, and at the same time demonstrates the high priority you and your faculty place on this new degree.

My visit also included a tour of facilities. First, I experienced the beautiful and relatively new Steinbrenner building, which includes state of the art acoustical design, and sufficient spaces for both the rehearsal needs of its several concert bands and for its prestigious graduate conducting program. This facility is in stark contrast to the oddly configured open-air design of the primary residence for all of Music's other programs. In the course of discussions about the new degree, I learned that a new facility is under consideration, and that it is currently relatively high in the U. of

F. queue. This was encouraging to learn, because the School of Music, with all it has to offer to all its students, graduate and undergraduate, is too strong, and at too high a level to have to endure a facility with such an insufficient quality and quantity of student practice facilities, faculty studio and office spaces, and such a poor acoustic and HVAC environment, among many other compromises. Particularly with such an exciting new degree for doctoral students on the horizon, a new building (or total renovation of the existing one) would be most welcome and most in keeping with the University of Florida's tradition of excellence, and its traditionally comprehensive support of excellence.

In summary, I find the rationale for this degree to be utterly compelling, offering as it does a doctoral-appropriate level of intensive learning experiences that is distinctive for requiring an outside cognate with a significant and meaningful interdisciplinary approach that is unique to the field of graduate education in music. Such a program, when administered with the utmost attention to screening for those best qualified to pursue it, will provide a credential that is particularly well-suited to the 21st century career professional.

It was a pleasure to have had the opportunity to engage in this review, which has yielded such exciting prospects for the success of this degree, and for the continued success of the School of Music.

Sincerely,



Daniel Sher
Dean Emeritus, and
Professor of Music
College of Music
University of Colorado Boulder

CC: Dean Lucinda Lavelli

Summary Biographical Statement
for
Daniel Sher

Daniel Sher graduated in piano performance from the Oberlin Conservatory (B.Mus.), and from the Juilliard School (M.S.), and subsequently earned the doctorate in piano pedagogy and performance from Columbia University Teachers College. He joined the faculty of the Louisiana State University School of Music at the age of 26. He served as acting dean there in 1984, and received the continuing appointment the following year. In 1993 he accepted his current position, Dean of the College of Music at CU-Boulder.

During his teaching career (1969-1984), he became the first college piano teacher in Louisiana to send a student to the finals of the MTNA Collegiate Artist National Competition (a second student of his was a finalist in a subsequent year); in the early '90's he coached a piano trio that won the MTNA National Collegiate Artist chamber music competition. During this same time period, he was active as a performer, choosing to concentrate on collaborative piano, particularly piano and string chamber music. As a member of the Festival Arts Trio, in residence at LSU, Dr. Sher performed well over a hundred concerts throughout the US, particularly the southeast, and in Mexico and South America, including a month-long residency in Montevideo, Uruguay, in 1983. He also performed duet and two-piano music with his wife, Boyce Reid Sher (B.Mus. and MM from the Eastman School), including a tour of the south, and a debut recital in Alice Tully Hall. He has collaborated with such artists as Jaime Laredo and Sharon Robinson on different occasions, and with his brother, the cellist Richard Sher, a founding member of the Vermeer String Quartet, both in this country and in Europe.

Since turning to a career in administration in 1984, teaching and performing continued, but at a reduced level, including performances with cellist Janos Starker while he was guest artist at LSU's summer string camp, with the Takacs String Quartet (in residence at CU) on their popular subscription series in Boulder, at an international chamber music festival in Australia, and the occasional duet concert with his wife Boyce. In July of 2002 he served as juror on the New Orleans International Keyboard Competition, and as a faculty member with its associated Keyboard Institute. He has presented on a variety of topics at the national meetings of the National Association of Schools of Music (the national accreditation association for schools of music), which he has served as Associate Chair and Chair of the Commission on Accreditation, Chair of the Nominating Committee, as Vice President, and a four-year term as President. He has also served as President of Pi Kappa Lambda, the national honor society for music, and continues to serve on its Board of Regents. He has spoken frequently at the NASM national meetings, at meetings of the College Music Society, as well as to the Association of European Conservatories in Europe. He has also addressed the International Association of Jazz Educators, the College Music Society, and Pi Kappa Lambda.

During Dean Sher's tenure at the University of Colorado Boulder, which began in 1993, the College of Music established the Entrepreneurship Center for Music, the first of its kind in the US, Jazz Studies degrees from the bachelors through the doctorate, and new

graduate programs in Music Theory (MM), Collaborative Piano (MM and DMA), and Graduate Professional Certificate Programs in Opera, Woodwind, and String Quartet Performance. The College established a vital New Music program called "Pendulum" and another within CU Opera titled "CU NOW," both of which celebrate the partnerships between composers and performers among both faculty and students, that reflect the ways in which the entire College community celebrates, values, and works together collaboratively. The College developed particularly strong partnerships with surrounding music communities such as the David and Suzanne Hoover "Try on Teaching" Initiative, the Price Foundation Aspen Festival Scholarships for CU students, and other kinds of involvement with many regional arts organizations and the K-12 communities. During his tenure, the College established its first two Endowed Chairs. Endowments have increased 5-fold, annual gifts 10-fold, thanks to the participation and investments of hundreds of friends and alumni.

Within the Community, Dean Sher served twice as an advisor to the music director search for the Colorado Music Festival, and to the Boulder Philharmonic Music Director Search Committee. He has developed collaborations between the College and major presenting organizations throughout Colorado, including Central City Opera, the Aspen Music Festival and School, and the Colorado Symphony.

CURRICULUM VITAE

Daniel Sher

College of Music
Campus Box 301
University of Colorado at Boulder
Boulder, CO 80309-0301
C: (303) 817-3102
Daniel.Sher@Colorado.EDU

2161 Jonathan Place
Boulder CO 80304
H: (303) 449-9092

EDUCATIONAL BACKGROUND

Columbia University (Teachers College)

Ed.D. in College Teaching (piano pedagogy)

(Studies with Martin Canin and Robert Pace)

Dissertation: "The Piano Trios of Joaquin Turina"

Juilliard School of Music

M.S. in Piano Performance (Studies with Ilona Kabos, and with Martin Canin and Rosina Lhevinne)

Oberlin College/Conservatory of Music

B.M. in Piano Performance;

Dean's List

Winner, Hurlbert Prize, "Most Talented Performer" of the Senior Class.

POSITIONS HELD

University of Colorado at Boulder

College of Music

Dean

1993-2013

Professor

1993-Present

Louisiana State University

School of Music

Dean

1985-1993

Acting Dean

1984-1985

Professor and Chair of Piano Faculty

1981-1984

Associate Professor

1975-1981

Assistant Professor

1969-1975

AWARDS and HONORS RECEIVED

CU Boulder Alumni Association: Stearns Award, October, 2013, for Distinguished Service to the University of Colorado;
Louisiana State University: Selected for the LSU "Hall of Distinction" August, 2013 (inaugural inductee)
NASM: Named Honorary Member for Service to the Association; 2013

PROFESSIONAL ACTIVITIES

NASM (National Association of Schools of Music)

President, 2006-2009
Vice President 2004-2005
Chair, Nominating Committee, 2002
Chair, Commission on Accreditation, 1999-2002
Member, Executive Committee, 1996-2001, and 2003-2009
Associate Chair, Commission on Accreditation, 1996-1999
Chair, Evaluator's Workshop, 1994
Associate Chair, Evaluator's Workshop, 1992, 1993
Member of Commission on Accreditation, 1990-93, 1994-96
On-site visitor for accreditation, 1987-present

Pi Kappa Lambda (The National Honor Society for Music)

Member, Board of Regents 1998 -Present
President, 1994-1997
Vice-President, 1990-1993

New Orleans International Piano Competition: Juror and faculty member,
Guest Faculty: The New Orleans Keyboard Institute, (associated with the Competition):
July, 2002

NAMESU (National Association of Music Executives at State Universities)

Host Annual Meeting, 2005, Boulder, CO.
Co-host 1992 Annual Meeting, New Orleans, L.A.
Member since 1985

Louisiana Music Executives
President, 1988-1990

Colorado Music Executives
Member, 1993-2013

Campus Service Activities

Member, Council of Deans, 1993-2013
Chair, Vice Chancellor for Academic Affairs Search Committee, 1995
Member, Chancellor Search Committee, 2010

Community Service Activities

Adjudicator, Young Musicians Foundation Finals, December, 1995
Adjudicator, Jefferson Symphony Concerto Keyboard Competition, January, 1998

PRESENTATIONS

Keynote Speech to Texas Music Executives, January, 2014
Carnegie Hall String Quartet Workshop-Panel Discussions, March, 2013
NASM: Panel Discussion on Ethics of Student Recruitment, annual meeting, 2011
NASM President Address to the Membership at each annual meeting, 2006-2009
CMS National Conference, Quebec City, November, 2005: Panel Discussion: "Careers in Music" with Rob Cutietta (USC), Douglas Lowry, (Cincinnati Conservatory), David Stull (Oberlin Conservatory), Stella Sung, (UCF).
CMS National Conference, Quebec City, November, 2005: Panel Discussion: "Mid-Career Faculty Mentoring" with James Scott, U. of North Texas.
IAJE (International Association of Jazz Educators) Annual Conference, NYC, January 2001: Panel Discussion: "Innovative Programs in Colleges/Schools of Music, with Joseph Polisi, Juilliard School; Karen Wolff, U. of Michigan; Larry Livingston, USC; Douglas Lowry, Cincinnati Conservatory
IAJE, Annual Conference, Anaheim, CA: Panel Discussion: "Jazz in Higher Education." January, 1999
NASM annual meeting, San Francisco, CA, presenter: "Careers in Music". November, 1993.
Rocky Mountain Chapter of Society for Music Theory, annual meeting, Boulder, CO, keynote address. March, 1994

BOARD AND COMMUNITY PARTICIPATION (since 1984)

Member, Colorado Music Festival Music Director Search, July 2013-present
Member, Board of Advice, Sydney Conservatory, 2010-2012
Advisor: Boulder Philharmonic Music Director Search, 2005-6
Advisor: Colorado Music Festival Music Director Search, 1999 – 2001
Advisor: Peak Arts Academy Director Search, Summer, 2000
Member: Boulder Rotary Club, 1996 - Present.
Member: Peak Arts Board of Directors (Consortium of Boulder Philharmonic, Ballet, Academy), 2000 -2001
Panelist: Arts and Humanities Council of Greater Baton Rouge, Performing Arts Grants Panel, 1986-1987.
Baton Rouge Mayor-President's Selection Committee for Outstanding Achievement Award in the Arts, 1987-1993.

Advisor: Allocations Committee of Community Fund for the Arts, 1985-86 (CFA is a unitary funding apparatus for collecting and distributing all corporate donations for the arts other than sponsorships in the Baton Rouge metropolitan area).
Ex-Officio: Baton Rouge Opera Board, 1986-1993
Production Committee.

APPENDIX

ARTISTIC CONTRIBUTIONS

At University of Colorado:

- 1993 –Present: Various performances as part of fund-raising events
- 1997 Participant in Australia Chamber Music Festival
- 1996 Chamber music recital, appearance with Takacs String Quartet

At LSU

- 2000 Guest appearance with Louisiana Symphonietta – Baton Rouge, LA
- 1995 Guest recital with violinist Martin Sher.
- 1992 Faculty chamber recital.
- 1991 Recital with faculty cellist Dennis Parker.
Faculty chamber recital in June with guest cellist Janos Starker.
- 1990 Poulenc Two-Piano Concerto, with professor Jack Guerry and the Baton Rouge Symphony.
- 1989 Recital with faculty cellist Dennis Parker.
Faculty Chamber Recital appearances (2) in June.
- 1987 Poulenc Two-Piano Concerto, with faculty pianist Jack Guerry and the LSU Symphony.
- 1986 Chamber music faculty recital for Summer Festival of the Arts.
- 1985,86 Duo recitals with faculty violinist Sally O'Reilly, New Orleans and Lake Charles LA.
- 1985 Beethoven Quintet with Timm Woodwind Quintet

SELECTED ARTISTIC CONTRIBUTIONS PRIOR TO 1985

A. SOLO RECITALS

- Community Concert Series, Baton Rouge, 1980.
- Artist Series of Cummer Art Gallery, Jacksonville, FL, 1981.
- Fine Arts Foundation Series, Lafayette, LA, 1980.
- University of Tennessee-Chattanooga, 1980.
- LSU Symphony, Mozart Concerto, K271 (1972), Liszt Concerto in A-Major #2 (1982).
- Baton Rouge Choral Society and Orchestra, 1979, Beethoven Choral Fantasy, 1979, Bach Brandenburg Concerto #5, 1978.
- University of Southern Mississippi, 1980.
- Tulane University, 1980.

Bryan College, Dayton, TN, 1980.

Appearances in the LSU Contemporary Music Festival, 1970, 1972, 1976, 1981.

B. CHAMBER MUSIC COLLABORATIONS

with Jaime Laredo, Community Concert Series, Juarez, Mexico, 1979.

with Nathaniel Rosen, Fine Arts Foundation Series, Lafayette, LA, 1977.

with Sharon Robinson, cellist, Southeastern Louisiana University, University of Western Florida, Cummer Art Gallery Artist Series, 1978.

with Sally O'Reilly, Southwest Baptist Theological Seminary, 1983, Holy Cross College, New Orleans, 1984, tour of 3 Mexican cities, 1983.

with Jerzy Kosmala, Cathedral Concerts in New Orleans, 1983, North Texas State University, 1982.

with Thaddeus Brys, NLU, SLU, Hinds Junior College, 1977.

with brother, Richard Sher (founding member of Vermeer Quartet), in London, Berlin, the Hague, Vienna, and numerous recitals in the U.S.

C. DUO-PIANO PERFORMANCES, WITH BOYCE REID SHER

Lincoln Center, Alice Tully Hall, NYC, 1974.

Soloists with Baton Rouge Symphony, Mendelssohn Concerto for 2 Pianos, 1971.

Blair School of Music at Vanderbilt University, Nashville, TN, 1973.

Queens College in Charlotte, NC, 1973.

Centennial Club, Nashville, TN, 1973.

Centenary College, 1973.

Southeastern Louisiana University, Hammond, LA, 1973.

Dallas Woman's Club, 1973.

Louisiana State University, 1973, 1984.

McNeese State University, 1973.

D. CHAMBER MUSIC

As a member of the Festival Arts Trio, in residence at LSU:

Montevideo, Uruguay, 4 recitals, plus appearance with the Uruguay National Orchestra, May 1983 (Beethoven Triple Concerto).

Buenos Aires, Argentina, 1983.

University of Georgia (Athens), 1984.

Clemson University, 1983.

Memphis State University, 1982.

Tulane University, 1982.

With Greensboro Symphony, 1983.

Appearances with LSU Symphony, 1973, 1984.

Blair School, Vanderbilt University, 1982.

North Carolina State University, Greensboro, 1982.

Georgia State, Atlanta, GA, 1982.

Greenville, NC, Chamber Series, 1982.
University of Central Arkansas, 1983.
Mississippi State University, MS, Oct. 1, 1978.
University of Montevallo, Alabama, Oct. 2, 1978.
Mississippi University for Women, Columbus, MS, Apr. 11, 1978.
University of Alabama, Tuscaloosa, AL, Apr. 30, 1977.
Mississippi University for Women, Columbus, MS, Apr. 28, 1977.
University of New Orleans, LA, Apr. 27, 1977.
Southeastern Louisiana University, Hammond, LA, Oct. 15, 1976.
Texas Wesleyan College, Ft. Worth, TX, Mar. 30, 1976, and Oct. 8, 1976.
Hinds Junior College, MS, July 23, 1978.
Henderson State College, AR, 1974.
John Brown University, Fort Smith, AR, 1974.
Presbyterian College, Clinton, SC, 1982.
LSU Contemporary Music Festival, 1972, 1977.
Centenary College, 1972.
LSU -- Shreveport, 1972.
Hinds Junior College, MS, 1979.
University of Arkansas, Little Rock, 1974.
University of Alabama, Huntsville, AL, Friends of Chamber Music Series, Oct. 3, 1978.

The Festival Arts Trio also performed at least 30 times from 1969 - 1983 on the LSU campus.

PARTICIPATION AT PROFESSIONAL MEETINGS

Recital with Timm Woodwind Quintet at Music Educators' National Conference (MENC).

Southern Regional, Atlanta, 1972.

Festival Arts Trio:

Recital at Music Teachers' National Association (MTNA),
National Convention, Dallas, 1976.

Recital at MENC Regional Conference, Atlanta, 1977.

South Central Division Conference of MTNA in Baton Rouge, 1978.

Regional Convention of MENC in Louisville, KY, 1982.

MTNA National Convention, Houston, TX, 1983.

OTHER SCHOLARLY OR CREATIVE ACTIVITIES

A. ADJUDICATION

Oklahoma Music Teachers Association High School and College Auditions, 1977.

Houston Symphony Auditions, 1978.

Shreveport Symphony Auditions, 1970, 1977.

Arkansas Music Teachers High School and College Auditions (MTNA), 1979.
Mississippi Music Teachers Association High School and College Auditions, 1979.
Alabama State College Rally, 1979.
Beaumont Symphony Auditions, 1980 and 1981.
Brazos Valley (Texas) Concerto Auditions, 1988.
TMTA Student Auditions (Dallas, Texas), June 1988.
Texas Music Teachers Association High School and Collegiate Artist Auditions,
November, 1988.

B. WORKSHOPS, MASTER CLASSES

Chattanooga Piano Teachers Association, 1980.
Mississippi Piano Teachers, 1981.
New Orleans Piano Teachers, 1981.
Guest Speaker at Louisiana Music Teachers Annual Convention, 1984.
Baton Rouge Piano Teachers Association, 1969, 1977, 1983.

C. OFFICES HELD

LMTA College Auditions Chairman, 1976-1980.
MTNA South Central Division Baldwin Awards Chairman, 1976-1977.
Area Coordinator for Piano, LSU, 1980-1984.
Coordinator for all continuing education classes offered in piano, 1970-1982.
Founder of LSU Bach Contest.

Attachment A
Support letters from partner programs



Herbert Wertheim College of Engineering
Wesley E. Bolch, PhD, PE, DABHP, FHPS, FAAPM
Associate Dean for Academic Affairs

310 Weil Hall
PO Box 116550
Gainesville, Florida 32611-6550
Tel: (352) 392-0943
Fax: (352) 392-9673
email: wbolch@ufl.edu

February 6, 2017

Kevin Robert Orr, D.M.A.
Interim Director and Professor
University of Florida School of Music
Box 117900
Gainesville, Florida 32611-7900

Dear Kevin -

The College of Engineering is pleased to endorse the College of the Arts School of Music's initiative for a new Doctoral of Musical Arts degree, in which we could offer DMA students 15-20 Engineering cognate hours. The advantages to both colleges, and to the students who would pursue this forward-thinking interdisciplinary program, are clear and significant. We would be thrilled to engage such creative doctoral students on our campus.

DMA students could develop an Engineering Cognate curriculum from offerings within the Engineering Innovation Institute, the Engineering Leadership Institute, or from courses within the many discipline-specific MS Engineering programs. The options are many, and could be suited to a particular student's interests.

We appreciate the vast potential of this partnership, and look forward to seeing it come to fruition.

Sincerely,

A handwritten signature in cursive script that reads "Wesley E. Bolch".

Wesley Bolch, PhD, PE
Associate Dean for Academic Affairs
Professor of Biomedical Engineering

UF | Center for Entrepreneurship
& Innovation

*Warrington College
of Business Administration*

UNIVERSITY of FLORIDA

133 Bryan Hall
PO Box 117168
Gainesville, FL 32611-7168
352-273-0330
352-846-2170 Fax
www.cei.ufl.edu

February 7, 2017

Jamie Kraft
Director
Center for Entrepreneurship and Innovation
Gainesville, Florida 32611

Dear Kevin,

We are pleased to support the potential partnership between the Center for Entrepreneurship and Innovation in the Warrington College of Business, and the new Doctoral of Musical Arts (DMA) degree proposed by the College of the Arts, School of Music, in which DMA students could receive 15-20 in Entrepreneurship cognate hours.

An Entrepreneurship Cognate curriculum for DMA students would include courses from within the Center for Entrepreneurship and Innovation; course examples include The Business Plan Lab, Creativity, Product Development and Management, Entrepreneurial Selling, etc. Ultimately, the students would be exposed to our competency model focusing on, among other things, opportunity identification and assessment, resource leveraging, risk mitigation, vision conveyance and resiliency.

In addition to our courses, experiential learning activities would also be available to students including our annual Big Idea Business Plan Competition and the Gator Hatchery Student Business Incubator.

We look forward to partnering with the School of Music on this new interdisciplinary doctoral program, and are especially excited to welcome advanced music students into studies in Entrepreneurship.

Sincerely,



Jamie Kraft
Director

Dr. Kevin Orr
Director, School of Music
University of Florida
Gainesville, FL

February 3, 2017

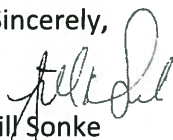
Dear Kevin,

I am delighted to express my support for the School of Music's proposal for a new Doctoral of Musical Arts degree containing 15-20 hours of an outside cognate, and to commit the partnership of the Center for Arts in Medicine. I am very pleased to have the opportunity to partner with the School of Music in this way, and feel that this interdisciplinary partnership will be beneficial to both of our units, most notably to the students who are able to take advantage of this program.

As we have discussed, the Center for Arts in Medicine's graduate curriculum offers twelve courses (eight 6000-level courses and four 5000-level courses) that could satisfy the outside cognate requirement of your proposed program, and we would be very happy to have your DMA students in these courses. I feel that the interactions that would arise between our cohorts would be meaningful and enriching for all involved.

I look forward to working with you on this program and thank you sincerely for inviting me to join your efforts.

Sincerely,



Jill Sonke
Director, University of Florida Center for Arts in Medicine



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
COMMITTEE ON EDUCATIONAL POLICY AND STRATEGIC INITIATIVES
COMMITTEE ACTION ITEM EP3
December 14, 2017**

SUBJECT: Naming: Fixel Center for Neurological Diseases

BACKGROUND INFORMATION

In recognition of the generous and significant support of the University of Florida College of Medicine and UF Health Shands by the Lauren and Lee Fixel Family Foundation, the University and the University of Florida Foundation seek to name the Center for Neurological Diseases at the College of Medicine the “Fixel Center for Neurological Diseases.”

PROPOSED COMMITTEE ACTION

The Committee on Educational Policy & Strategic Initiatives is asked to approve Resolution R17-192 to name the Center for Neurological Diseases at the College of Medicine the “Fixel Center for Neurological Diseases” for recommendation to the Board of Trustees for its approval on the Non-Consent Agenda.

ADDITIONAL COMMITTEE CONSIDERATIONS

Board of Governors’ approval is not required, but Board of Governors’ regulations require all facility, road and landscape naming to be approved separately on the Non-Consent Agenda.

Supporting Documentation Included: See attached [materials](#) and [Resolution R17-192](#)

Submitted by: Thomas J. Mitchell, Vice President for Advancement

Approved by the University of Florida Board of Trustees, December 15, 2017.

James W. Heavener, Chair

W. Kent Fuchs, President and Corporate Secretary

The Lauren and Lee Fixel Family Foundation

The Fixel Foundation was established in 2012. Based in New York City, the foundation reports assets of approximately \$15 million. Lauren, 33, is a University of Florida alumna with a 2007 bachelor's degree in journalism. Her husband, Lee, 37, earned his finance degree from Washington University in St. Louis (Missouri).

Following Lauren's and Lee's philanthropic passions, the Fixel Family Foundation supports various higher education and medical research initiatives, as well as a variety of community and children's programs. They have a particular interest in neurological diseases and movement disorders.



According to *Forbes* magazine, Lee Fixel is a four-time member of the Midas List, the magazine's annual ranking of top venture capitalists. Fixel remains one of its youngest members. He became a partner at Tiger Global Management in 2006 and heads private equity and venture capital operations, which primarily focus on U.S. and India commerce and cloud software. Recognized as a rising star in the global venture capital business, Fixel is partly credited for helping to shape India's Internet economy. He led investments in a number of billion dollar Indian startups, most famously Flipkart, India's leader in online commerce, valued at \$11.6B in April 2017. Other notable investments include Ola Cabs (an Indian competitor to Uber), the U.S. job site Glassdoor and highly profitable investments in Internet companies, such as Facebook, Alibaba Group, JD.com and LinkedIn Corp.

Prior to joining Tiger Global, Lee was a financial analyst for the hedge fund Alkeon Capital Management in New York City. A chartered financial analyst, Lee is excellent with numbers, has a formidable memory and listens more than he talks.

Lauren is an active member of UJA Women (United Jewish Appeal), an organization once called the "Federation for the Support of Jewish Philanthropic Societies of New York." She has served on several committees and as an event chair.



**UNIVERSITY OF FLORIDA BOARD OF TRUSTEES
RESOLUTION**

Number: R17-192

Subject: Naming the Center for Neurological Diseases at the College of Medicine the “Fixel Center for Neurological Diseases”

Date: December 15, 2017

WHEREAS, the Lauren and Lee Fixel Foundation has made a generous gift that will support neuromedicine and neurological specialties at UF Health Shands and the University of Florida College of Medicine;

WHEREAS, in grateful recognition of this gift, the University and the University of Florida Foundation seek to name the Center for Neurological Diseases at the College of Medicine as the “Fixel Center for Neurological Diseases”;

WHEREAS, the University of Florida Board of Trustees has naming authority conferred by the Florida Board of Governors under its Regulation 1.001;

NOW, THEREFORE, the University of Florida Board of Trustees hereby resolves that the Center for Neurological Diseases at the College of Medicine be named the “Fixel Center for Neurological Diseases.”

Adopted this 15th day of December, 2017, by the University of Florida Board of Trustees.

James W. Heavener, Chair

W. Kent Fuchs, President
and Corporate Secretary

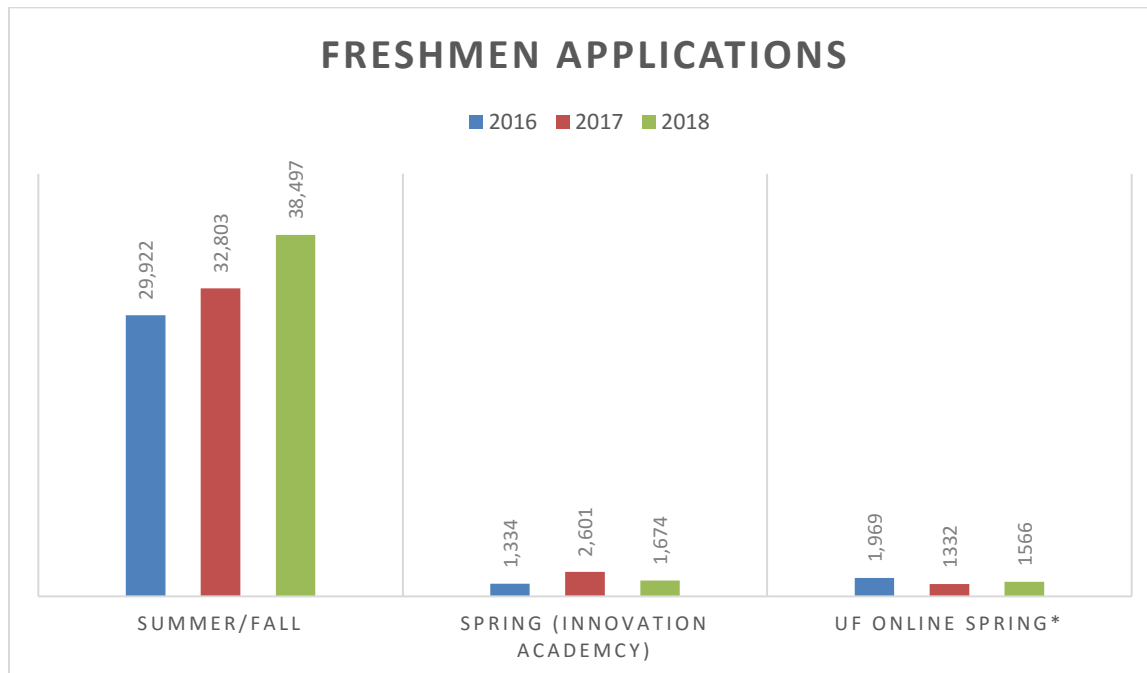
University of Florida 2018 Freshmen Admission Application Overview As of November 16, 2017

Freshmen applicants have multiple pathways to enter the University of Florida including summer/fall, spring (Innovation Academy), PaCE and UF Online. As of November 16th we have preliminary application numbers for each of these pathways.

November 15th was the priority deadline for freshmen applications with a final deadline of March 1st. Freshmen applications received after November 15th are reviewed on a space available basis. UF Online has, in theory, infinite capacity and thus application deadlines are semester based with flexibility to accommodate late applications.

As of today, December 14th, we are still processing application and thus will have a more detailed description of the applicant pool for the next Board of Trustees meeting.

Term	Applications
Summer/Fall (includes PaCE)	38,497
Spring – Innovation Academy	1,674
UF Online (Spring 2018)	1566 (203 freshmen as of Dec. 8)



*2016 UF Online data includes application that rolled over from the previous terms. Effective 2017 only new applications are included in the data.



COLLEGE OF EDUCATION 2017

3,250

Education students
enrolled on-campus
and online

28

On-campus
degree programs
and specialties

18

Online programs
or certificates
available

#1

Online Programs
GRAD EDUCATION

2017
UF

#5

Special Education
GRAD EDUCATION

2017
UF

BEST
ONLINE PROGRAMS

& WORLD REPORT
U.S. News

GRAD EDUCATION
2017

#8

Counselor Education
GRAD EDUCATION

2017
UF

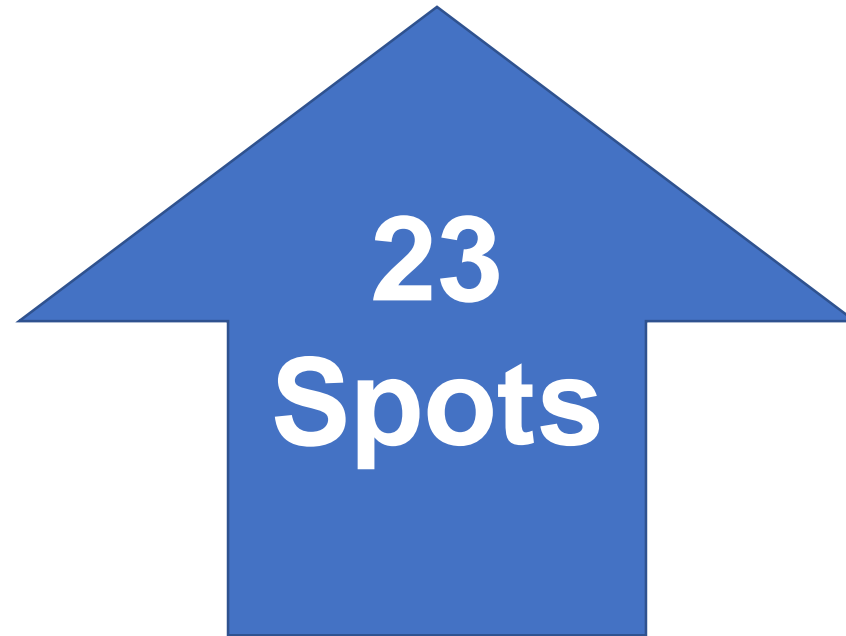
#14

Elementary Education
GRAD EDUCATION

2017
UF

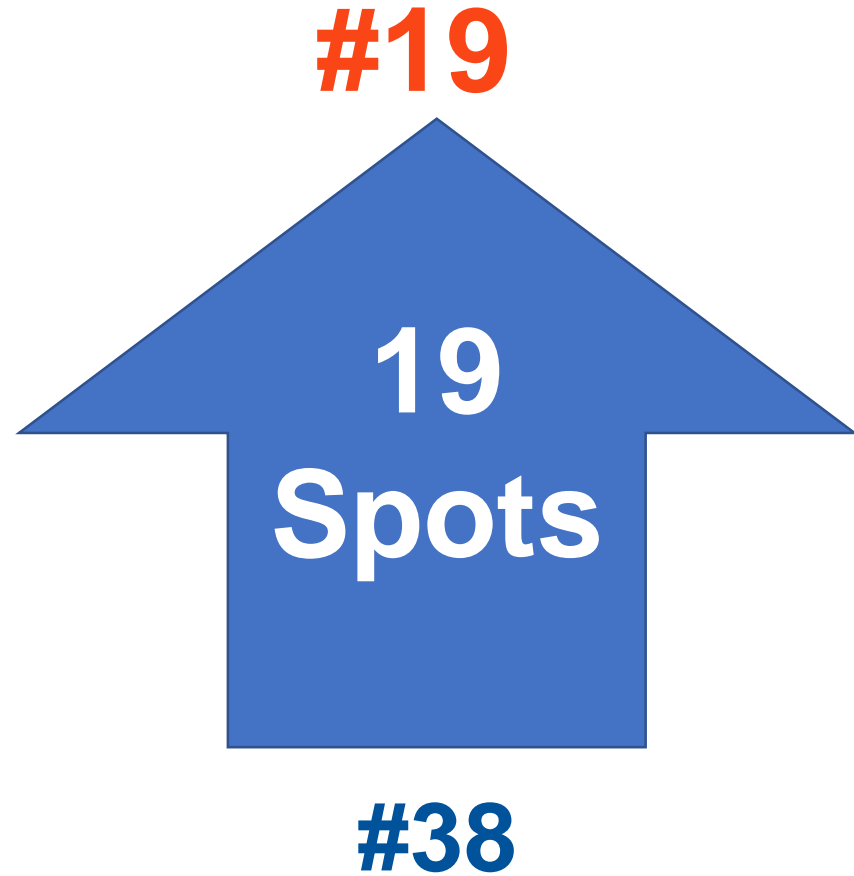
Public & Private - Up 23 Spots

#29



#52

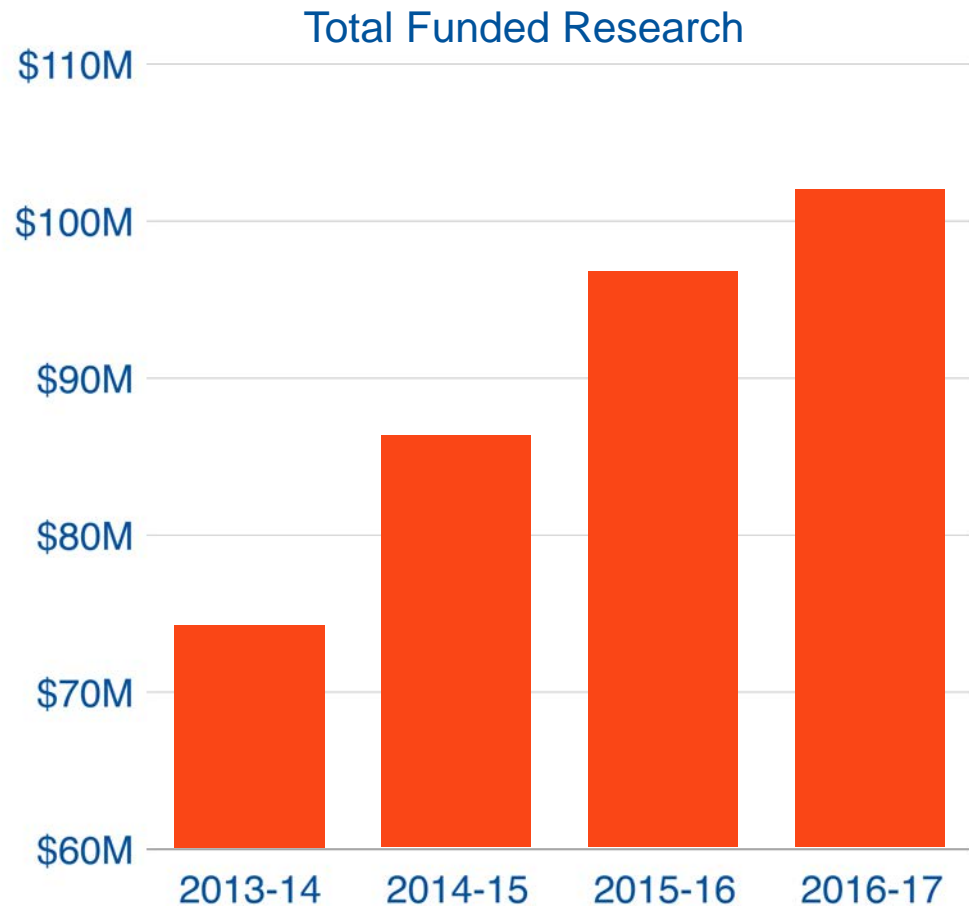
Public - Up 19 Spots



#1 Among COEs in Florida

#1 Among public COEs in Southeastern U.S.

Research Impact



- **\$102M** Total value
 - **5.2%** Increase
- **117** Research awards
 - **47** Newly funded awards
- **\$561K** Average award/faculty
- **\$27M+** Research expenditures

Mary Brownell

Two \$20M+
federal grants



Anita Zucker Center For Excellence in Early Childhood Studies



Helping all children
be ready for success
upon entering school!

Inaugural Bright Idea National Summit

- World leader in optimizing early childhood development
- 15,000 children & families
- 2,000 teachers & practitioners



Precision Learning Online Learning Institute

- Transforming learning & PD across all disciplines
- Enhancing effectiveness of SUS online-learning initiatives

Precision Learning



Pasha
Antonenko

5 NSF grants in a
single funding cycle



Lastinger Center for Learning

Algebra & Math Nation

- » 3.4M student logins
- » 440K unique users
- » 8.3M micro-instructional views
- » Serving every district in FL



Lastinger Center for Learning

Early Learning Florida

- » Delivered 253K hours of training to 21K early childhood educators across FL
- » Expanded to six additional states



James Patterson

Partnering with the
best COE to transform
literacy in the state

Going To Top 3

Public Rank	
1	UCLA
2	U Wisconsin
3	U Washington
4	Arizona State U
5	U Texas
6	U Oregon
7	U Michigan
8	U Kansas
9	Ohio State U
10	UC Berkeley
19	UF

40% Reputation

Deans (25%)

Superintendents
& Recruiters (15%)

18% Students

GRE (12%)

Acceptance Rate
(6%)

42% Faculty & Resources

Funded Research
(15%)

Funding/Faculty
(15%)

Doctorates Granted/
Faculty (5%)

Student/Faculty
Ratio (4.5%)

Awards
(2.5%)

Reaching Top 3

- Improving Student Quality - ↑ Doctoral student GRE scores & selectivity
- Increasing Faculty Quality - ↑ Funding for professors, endowed professors, & research centers to yield greater awards & research funding/faculty
- Increasing College Strategic Endowment

Norman Hall Rehabilitation

Rehabilitation to historic 87-year-old Norman Hall will deliver a learning environment that represents and facilitates the major advances happening within its walls







Herbert Wertheim
College of Engineering
UNIVERSITY of FLORIDA

Powering the New Engineer to Transform the Future

Dec 2017

POWERING THE NEW ENGINEER TO TRANSFORM THE FUTURE

The Wertheim Transformation



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Miami Herald

FULL MENU NEWS SPORTS BUSINESS REAL ESTATE

MIAMI-DADE COUNTY SEPTEMBER 29, 2015 10:07 PM

Miami philanthropist donates \$50 million to UF's College of Engineering

\$300M Transformation By End of 2023

PUBLIC/PRIVATE PARTNERSHIP

- ✓ State: \$67M
 - ✓ Infrastructure: 220,000 sq ft of new space
- ✓ UF: \$53M
 - ✓ Faculty and staff hiring
 - ✓ Programmatic support
 - ✓ Infrastructure design
- ✓ Private support: \$180M
 - ✓ Infrastructure and equipment
 - ✓ Support for faculty and students

Measures of Success

NUMBER OF TENURED/TENURE TRACK FACULTY

300

STUDENT ENROLLMENT

10,000

FEDERAL RESEARCH EXPENDITURES

\$100M

COLLEGE ENDOWMENT DOUBLED TO

\$178M

STUDENT STARTUPS

10-12 Annually

Herbert Wertheim College of Engineering – Powering the New Engineer to Transform the Future

Shaping the future of the things that matter to you:

Affordable and effective health care, security, energy, the society of the future, educating tomorrow's leaders, building a vibrant economy

Vision	<p>Shaping the future of the things that matter to you: Affordable and effective health care, security, energy, the society of the future, educating tomorrow's leaders, building a vibrant economy</p>														
Strategies	<p>Increase the college's endowment to \$178M</p> <p>Meet employer demand for diverse talent pipeline</p> <p>Develop innovative interdisciplinary programs</p>			<p>How we are going to get there</p> <p>Strengthen quality of undergraduate and graduate programs by enhancing educational excellence</p> <p>Become recognized as top producer of innovative leaders</p>						<p>Expand college to 300 tenured/tenure track faculty</p> <p>Increase Federal research expenditures to \$100M</p> <p>Significantly expand economic impact to Florida and the Nation</p>					
Initiatives	<p>AFFORDABLE AND EFFECTIVE HEALTH CARE</p>			<p>ENERGY</p>		<p>SECURITY</p>		<p>LIVING AND LEARNING IN THE SOCIETY OF THE FUTURE</p>			<p>BUILDING TOMORROW'S LEADERS AND THE ECONOMY</p>				
Interdisciplinary Framework	<p>UF Institute for Cell and Tissue Science and Engineering</p> <p>UF Nanoscience Institute for Medical and Engineering Technology</p> <p>McKnight Brain Institute</p>			<p>Florida Institute for Sustainable Energy</p>		<p>Florida Institute for National Security</p> <p>Florida Institute for Cybersecurity Research</p>		<p>UF Online Learning Institute</p> <p>UF Transportation Institute</p> <p>Nelms Institute for the Connected World</p>			<p>UF Engineering Leadership Institute</p> <p>UF Engineering Innovation Institute</p> <p>UF Institute for Excellence in Engineering Education</p> <p>Director of Inclusion</p> <p>FLEXStation</p>				
Leading Edge Drivers	<p>Soft Matter/ Biomaterials/ Tissue Eng.</p>	<p>Immunological Engineering</p>	<p>Neuro-engineering</p>	<p>Distribution Systems</p>	<p>Energy Materials</p>	<p>Hazards Engineering</p>	<p>Cyber</p>	<p>Personalized Learning</p>	<p>Artificial Intelligence and Information Systems</p>	<p>Interface Between Humans and Tech.</p>	<p>Engineering and CS for Non-Engineers</p>	<p>Workforce Development</p>	<p>Building a Culture of Inclusion</p>		
Partners	<p>McKnight Brain Institute COM</p>			<p>IFAS, Office of Sustainability, Water Institute, Climate Institute</p>		<p>College of Liberal Arts and Sciences, College of Law</p>		<p>HiPerGator High Performance Computing, College of Liberal Arts and Sciences, College of Education, College of DCP</p>			<p>CareerSource Florida, Enterprise Florida, Gainesville Chamber of Commerce, Office of Technology Lic., Innovation Hub, Graham Center</p>				
Facilities Needed	<p>Herbert Wertheim Laboratory for Engineering Excellence</p>			<p>Renovation of Black Hall</p>		<p>IOT Living Laboratory</p> <p>Data Sciences and Technology Building</p>		<p>Data Sciences and Technology Building</p> <p>IOT Living Laboratory</p>			<p>Herbert Wertheim Laboratory for Engineering Excellence</p>				

Powering the New Engineer

- **10,139 total students** (8th largest total enrollment in the U.S.)
- Over 1200 students take coursework in entrepreneurship, innovation or leadership
 - **10-12 student startups per year**
- Focus on experiential learning, internships, research experience before graduation
- Highly successful student competition teams
- Recruited by all major companies
 - Top three in numbers of students recruited for:
 - Exxon Mobil, Intel, Northrup Grumman, Harris, Texas Instruments, Lockheed Martin

Enrollment and Student to Faculty Ratio

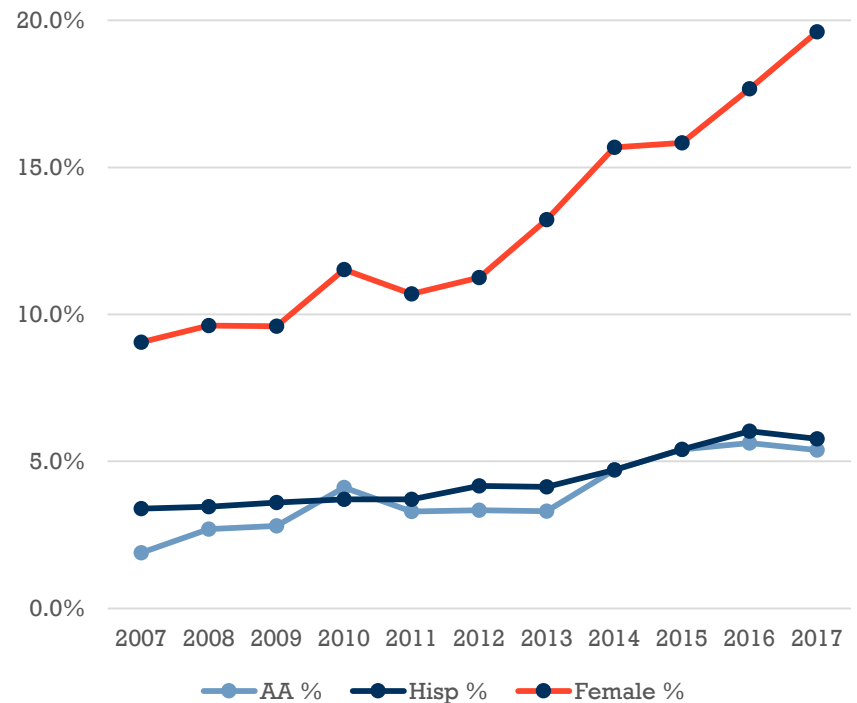
	Und	Grad	All Teaching Faculty	All Students/All Faculty
Berkeley	4836	2077	267	26
Michigan	6201	3570	409	24
Georgia Tech	9871	4304	500	28
Purdue	8705	3417	389	31
Illinois	9344	3806	492	27
UF Fall 2015	6574	2749	279	33
UF Fall 2017	7390	2749	295	34
UF 2023 Projected	7500	2500	350	29

HWCOE Non tenure track teaching faculty
Fall 2015: 21 Fall 2017: 40 Fall 2023: 50

Tenured/Tenure Track Faculty

- 265 (Fall 2007)
- 240 (Fall 2012)
- 260 (Spring 2018, 9th largest in AAU Publics)
 - 20% Female (10th in AAU Publics)
 - 5% Black (1st in AAU Publics)
 - 4% Hisp (5th in AAU Publics)
- Goal for Fall 2018: 270
 - 7 Replacements
 - 6 Teacher/Scholar
 - 12 Wertheim Transformation

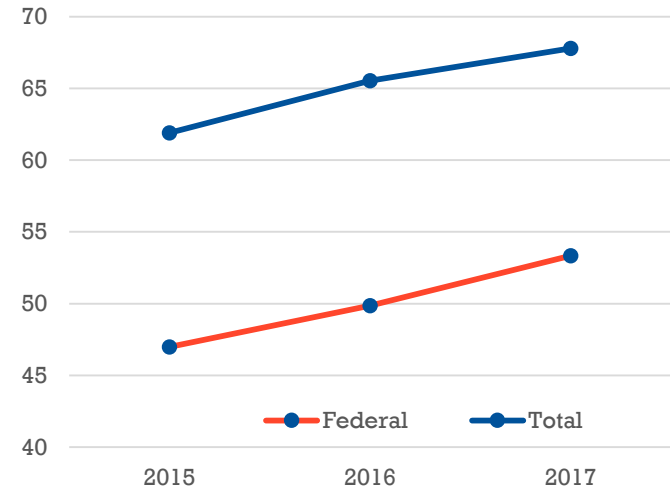
Diversity of Faculty



HWCOE Research Expenditures

Achieving the Wertheim Transformation Goals

- Preeminence hiring
- Improve success in large grants
 - 20 \$1M+ awards in last 18 mos.
- Increase the number of tenured/tenure track faculty
- Increase the number of research faculty
 - Georgia Tech Research Institute (GTRI)
 - Texas Eng. Exp. Station (Texas A&M)
 - Florida Applied Research in Engineering (FLARE)
 - Rich Vigeant, Director (Formerly Asst. Dir. At Draper Lab)



Fall 2015 vs. Fall 2017

Federal Expenditures Up 14% to \$53.3M

Total Expenditures Up 10% to \$69.3M

Space and Equipment

- Renovations 2017-2018: 19,000 gross sq. ft.
- Wertheim Laboratory for Engineering Excellence 2019
 - 84,000 gross sq. ft.
 - \$23M from HWCOE donors
 - Faculty from MSE, ChE, MAE, PBME
 - Enhance experiential education
 - Flipped classrooms
 - Prototyping facility
 - Freshman Design
 - Leadership and Innovation
- Data Science and Technology Building
 - 62% for HWCOE
 - \$30.7M from HWCOE donors
- Startup Packages

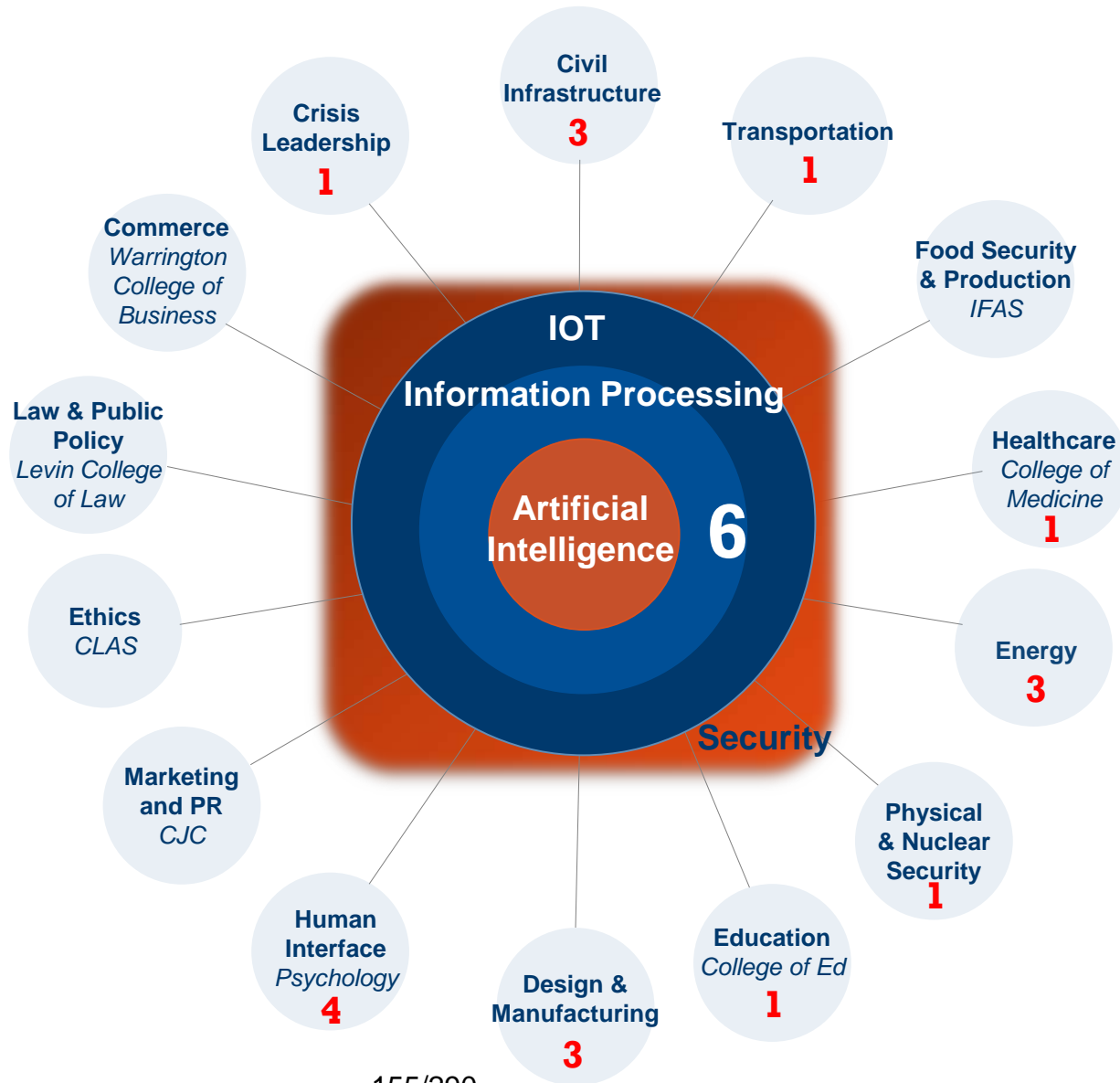


Go Greater Campaign

- Raised \$133M of \$180M goal
- Current endowment is \$109.7M
 - \$49M of commitments to the endowment
- FY 2017 Record Fundraising Year - \$40M (including gifts in kind)
 - \$5M – David and Daryl Nelms - Nelms Institute for the Connected World
 - \$3.2M – Alex Moreno – Moreno Energy Initiative
 - \$2M–Michael Durham - Directorship in Engineering Innovation Institute
 - \$1.5M – Bill Wadsworth - Directorship in Engineering Leadership Institute
 - \$1.2M – William Kenan Charitable Trust – Program for Societal Impact through Community Engagement in Information Technology through CISE
- Resources for infrastructure and faculty endowments

Next Phase of the Plan: Society of the Future

- Information technology, Networking and communications, Internet of things, Cybersecurity
- Now add AI, Immersive interfaces
- The next major technological platform – the Fourth Industrial Revolution
 - Infrastructure design, transportation, materials design, education, health care
 - Every discipline should be involved
- UF is uniquely capable of leading and shaping this revolution





THE
MOMENTUM
TO GO GREATER

**Retirement Comparison from the top 10 USNews and world report and all AAU universities.
Compiled from HR web pages from October to December 2017.**

Many Universities have Defined Benefit Plans. These are pension type plans, have variable employer and employee contributions. The benefit at retirement is calculated using a variety of formulas that include age, years of service, salaries at retirement and more. Many of these plans are state teacher's plans. Comparing one Defined Benefit Plan to another was impossible.

All universities had Defined Contribution Plans. There were general 3 types.

1. Employer contributed 403b or 401k
2. Employee mandated 403b or 401k
3. Employee voluntary "Optional Retirement Plan"
 - a. Federal limit of \$18000 a year (current limit)

There were a number of variables between plans. Some were just fixed salary percentages (There are several federal tax limits). Other plans varied contributions by age and some varied by a variety of matching programs. Were possible, the database uses numbers that maximize the employer contribution. So if the employer contributed a fixed 5% and the 1% for each 1% the employee contributed up to 5%, the data base would have 10% from the employer and 5% from the employee.

Top 10 Public Schools US News and World Report, rank order

#1 UC Berkeley <https://hr.berkeley.edu/compensation-benefits/benefits/retirement-savings>

1. Defined Benefit Plan/Pension
 - a. 8% with, 7% employee required
 - b. Straight formulaic plan, better for predictable retirement income
2. Defined Contribution Plan
 - a. Basic ORP type 403b or 401k plan
 - b. 8% with, 7% employee required

#2 UCLA

All UC schools have the same plans

#3 UVA <http://www.hr.virginia.edu/hr-for-you/faculty/fac-benefits/>

1. Virginia Retirement System – Defined Benefit Plan
 - a. Pension is based upon age, years of service and average final compensation
2. Defined Contribution Plan
 - a. ORP 1 Hired before 2010
 - i. 10.4% no employee match required
 - b. ORP 2 Hired after 2010
 - i. 8.9%, 5% employee match required
3. Additional matched savings
 - a. 4% employee contribution to receive an employer 2.5% match in a 457 plan
4. Employer 8.9% used in database
5. Employee 5.0% used in database

#4 University of Michigan <https://hr.umich.edu/benefits-wellness/financial/retirement-savings-plans>

1. Defined Contribution Plan
2. 10% employer contribution after 12 month waiting period
 - a. 9% employer contribution for all Michigan Medicine
 - b. Medical school faculty and staff in the 10% group
 - c. Employees must contribute 5% or 4.5% (Michigan medicine)

#5 UNC-CH <https://hr.unc.edu/benefits/plans/retirement/>

1. Teachers and state employees retirement program
 - a. Defined benefit plan
 - b. 6% required contribution by employee
 - c. Employer 6.84%

2. Defined Contribution Plan/ORP

- a. Employee 6.00%
- b. Employer 6.86%

#6 College of William and Mary

- 1. Same as UVA's

#7 GA Tech <https://ohr.gatech.edu/retirement-benefits>

- 1. Teacher's retirement system TRS (Defined Benefit Plan)
 - a. Employer contribution is 16.81%
 - i. 10 year vesting and a bunch of rules
 - 1. 6% employee required
 - b. Defined Contribution Plan
 - i. 9.24% employer contribution
 - 1. 6% employee required

#8 UC Santa Barbara

All UC schools have the same plans

#9 UC Irvine

All UC schools have the same plans

#9 UC San Diego

All UC schools have the same plans

#9 UF <http://hr.ufl.edu/benefits-rewards/retirement/>

- 1. Defined Benefit Plan/State Pension Plan
 - a. State pension plan 7.26% (All eligible except Health Science Faculty)
 - b. Employee required 3% contribution
- 2. Defined Contribution Plan
 - a. Employer contribution 5.14% into a 403b with few almost no restrictions
 - b. Employee required 3% contribution

Public AAU Universities (no particular order)

- 1. University of Wisconsin <https://www.ohr.wisc.edu/benefits/new-emp/wrs.aspx>
 - a. Defined Benefit Plan
 - i. 6.8% employer contribution
 - ii. 6.8% mandated employee contribution
 - iii. Retirement income is based on years of service, age at retirement, and the average of individuals highest three years of earnings or based on the total cash value of the account, whichever is greater (pension type guarantee?)
- 2. University of Washington <http://hr.uw.edu/benefits/retirement-plans/uw-retirement-plan/>
 - a. Defined Contribution Plan
 - i. Under 35 5% employee and 5% employer
 - ii. 35+ 7.5% employee and 7.5% employer
 - iii. 50+ option 10% employee and 10% employer
 - b. There is also a complex blended pension plan with about the same parameters
 - c. Employer 7.5% used in database
 - d. Employee 7.5% used in database
- 3. University of Texas, Austin <https://hr.utexas.edu/current/retirement>
 - a. Defined Contribution Plan
 - i. 6.65% employee contribution required
 - ii. 6.5% employer contribution (down from 8.5%)
 - b. Teachers retirement system of Texas, pension style
 - i. 7.7% employee required
 - ii. 6.8% employer match
- 4. University of Colorado <https://www.cu.edu/employee-services/retirement-plans>
 - a. Defined Contribution Plan/401(a) program
 - i. 5% employee required

- ii. 10% employer match
- 5. University of Arizona <https://hr.arizona.edu/employees-affiliates/benefits/retirement-plans>
 - a. Pension plan
 - i. 11.34% from employer and 11.34% from employee
 - ii. Complex set of rules
 - b. Defined Contribution Plan
 - i. 7% from employer and 7% from employee
- 6. The Ohio State University <https://hr.osu.edu/benefits/retirement/>
 - a. 4 separate styles of plans
 - b. All have 14% employer contributions and no employee required
- 7. Indiana University <http://hr.iu.edu/benefits/iuret.html>
 - a. Defined Contribution style plans
 - b. 10%, 12% or 15% employer contribution depending upon hire.
 - i. All new employees at 10%
 - ii. No employer mandatory contribution
 - c. Employer 10% used in database
 - d. Employee 0% used in database
- 8. Iowa State University <http://www.hrs.iastate.edu/hrs/node/659/attachment>
 - a. IPERS defined benefit plan (pension type)
 - i. Employee 5.95%
 - ii. Employer 8.93% (+/- 1% potential variation)
 - b. Defined Contribution Plan through TIAA-CREF
 - i. Employee 5% required
 - ii. Employer 10%
- 9. Michigan State University <https://www.hr.msu.edu/benefits/retirement/plans.html>
 - a. Defined Contribution Plan through TIAA-CREF or Fidelity
 - i. Employee 5% required
 - ii. Employer 10% required
- 10. Penn State <https://ohr.psu.edu/benefits/retirement>
 - a. SERS defined benefit plan (pension type)
 - i. Employee 6.25%
 - ii. Employer variable and not defined
 - b. Penn State Alternate Retirement Plan (Defined Contribution) through TIAA-CREF
 - i. Employee 5%
 - ii. Employer 9.29%
- 11. Purdue University
https://www.purdue.edu/hr/Benefits/currentEmployees/retirement/retirement_plans/PMRS.html
 - a. 403(b) Defined Contribution plan
 - i. Employee none required, 4% match
 - ii. Employer 4% automatic, 4%, match
 - b. Employer 8% used in database
 - c. Employee 4% used in database
- 12. Rutgers <http://uhr.rutgers.edu/full-time-employees#Retirement-Plans>
 - a. ABP (ORP plan) there is also a defined benefit plan)
 - i. Employee 5%
 - ii. Employer 8%
- 13. Texas A&M <https://employees.tamu.edu/benefits/retirement/>
 - a. Defined Contribution Plan
 - i. 6.65% employee contribution required
 - ii. 6.6% employer contribution (down from 8.5%)
 - b. Teachers retirement system of Texas, pension style
 - i. 7.7% employee required

- ii. 6.8% employer match
- 14. University of Illinois https://nessie.uihr.uillinois.edu/cf/benefits/index.cfm?Item_ID=127&mlink=126
 - a. SURS SMP (Defined Contribution Plan, ORP type)
 - i. Employee 8% required
 - ii. Employer 7.6% required
 - b. SURS, two types of defined benefit or pension type plans
- 15. Stoney Brook University <http://www.stonybrook.edu/hr/data/supp-2012-retirement-plans.pdf>
 - a. TRS (teachers retirement system, defined benefit plan)
 - b. Defined Contribution Plan
 - i. Employee required 3-6% depending upon salary
 - ii. Employer 8% for the first 7 years, then 10%
 - c. Employer 10% used in database
 - d. Employee 6% used in database
- 16. University of Buffalo (same as Stoney Brook University)
 - a. TRS (teachers retirement system, defined benefit plan)
 - b. Defined Contribution Plan
 - i. Employee required 3-6% depending upon salary
 - ii. Employer 8% for the first 7 years, then 10%
 - c. Employer 10% used in database
 - d. Employee 6% used in database
- 17. University of Iowa <https://hr.uiowa.edu/retirement/plans-comparison>
 - a. IPERS defined benefit plan (pension type)
 - i. Employee 5.95%
 - ii. Employer 8.93% (+/- 1% potential variation)
 - b. Defined Contribution Plan through TIAA-CREF
 - i. Employee 5% required
 - ii. Employer 10%
- 18. University of Kansas <https://humanresources.ku.edu/kansas-board-regents-plan-kbor>
 - a. Defined Contribution Plan
 - i. Employee required 5.5%
 - ii. Employer 8.5%
- 19. University of Maryland <https://uhr.umd.edu/benefits/retirement-benefits/retirement-plans-at-a-glance/>
 - a. State retirement and pension plan 7% employee contribution required
 - b. Defined Contribution Plan
 - i. Employee required 0%
 - ii. Employer 7.5%
- 20. University of Minnesota <https://humanresources.umn.edu/retirement-savings/faculty-pa-retirement-plan>
 - a. Employee 5.5%
 - b. Employer 10%
- 21. University of Missouri <http://extension.missouri.edu/hr/retirementplans.aspx#gsc.tab=0>
 Unusual as faculty get BOTH plans
 - a. Defined benefit plan
 - i. Employee 1-2% (over \$100,000 2%)
 - ii. Pension formula
 - b. Defined contribution plan
 - i. Employee 2% required
 - ii. Employer 2% automatic, with 3% elective match
 - c. Employer 5% used in database
 - d. Employee 7% used in database

22. University of Oregon <https://hr.uoregon.edu/benefits/retirement/pension-plans-%E2%80%93-your-retirement-foundation>
 - a. Defined pension plan
 - b. Defined Contribution Plan: There are 4 tiers depending upon hire. The rates listed below are for employees hired after June 30, 2014. All plans before were more generous.
 - i. Employee 0%
 - ii. Employer 8%

Private AAU Universities

1. Boston University <https://hr.uoregon.edu/benefits/retirement/pension-plans-%E2%80%93-your-retirement-foundation>
 - a. Defined Contribution Plan
 - i. Employee 3%
 - ii. Employer changes with age 5, 7, and 9%
 - b. Employer 7% used in database
 - c. Employee 3% used in database
2. Brandeis University https://www.brandeis.edu/humanresources/benefits/pdfs/2018/Brandeis_EXEMPT_BASIC_RETIREMENT_PLAN_SPD_2017_PBMS_FINAL_11-13-2017.pdf
 - a. Defined Contribution Plan
 - i. Employee 5%
 - ii. Employer 8% under 50, 10% over, (9% averaged)
 - b. Employer 9% used in database
 - c. Employee 5% used in database
3. Brown University <https://www.brown.edu/about/administration/human-resources/benefits/retirement-plans-faculty-and-non-union-staff>
 - a. Defined Contribution Plan, 6% base and 2 percent match
 - i. Employee 0+2%
 - ii. Employer 6+2%, 8+2 at 55
 - b. Employer 8% used in database
 - c. Employee 2% used in database
4. Cal Tech https://benefits.caltech.edu/documents/86-caltech_retirement_plans.pdf
 - a. Defined Contribution Plan
 - i. Under Age 55
 1. 8.3% of salary up to the SSWB (Social Security Wage base)
 2. 14% of salary over the SSWB of \$127,200
 - ii. Over Age 55
 1. 12.3% of salary up to the SSWB
 2. 18% of salary over the SSWB of \$127,200
 - iii. 5.7% required match for salary over SSWB
 - b. Employer 8.3% used in database
 - c. Employee 5.7% used in database
5. Carnegie Mellon University <https://www.cmu.edu/hr/benefits/retirement-savings/>
 - a. Defined Contribution Plan
 - i. Employee 0%
 - ii. Employer 8%
6. Case Western University <https://case.edu/finadmin/humres/benefits/retirementA.html>
 - a. Defined Contribution Plan
 - i. Employer contribution is equal to 8 percent of salary up to one half of the Social Security taxable wage base (SSTWB) and 12 percent of salary above one half of the SSTWB, up to the IRS maximum annual salary
 - b. Employer 8% used in database

7. Cornell University <https://hr.cornell.edu/benefits-pay/retirement-finances/retirement-and-savings>
 - a. CURP is a Defined Contribution Plan
 - i. Employee 0%
 - ii. Employer 10%
8. Duke University <https://hr.duke.edu/benefits/retirement/about-dukes-plans/faculty-staff-exempt/dukes-contribution>
 - a. Defined Contribution Plan
 - i. Employee 0%
 - ii. Employer 8.9% up to \$64,000, then 13.2%
 - b. Employer 8.9% used in database
9. Emory University <http://www.hr.emory.edu/eu/benefits/403b/contributions.html>
 - a. Defined Contribution plan
 - i. Employer 6% base
 - ii. With 2% from employee, %3 match (9% total employer)
 - b. Employer 9% used in data base
10. Harvard University <https://hr.harvard.edu/retirement-programs>
 - a. For those under age 40, the University contributes an amount equal to 5% of salary up to the Social Security wage base, and 10% of salary above the Social Security wage base (\$127,200 in 2017).
 - b. For those age 40 and over, the University contributes an amount equal to 10% of salary up to the Social Security wage base, and 15% of salary above the Social Security wage base.
 - c. Employer 10% used in data base
11. Johns Hopkins University <https://benefits.jhu.edu/retirement/faculty.cfm>
 - a. Complicated Defined Contribution Plan. Different categories for executives, different types of faculty, before 2011 or after, staff and those in a bargaining unit.
 - b. For most faculty hired after 2011
 - i. Employer 8% or 12%
 - ii. Employee 4% or 6%
 - c. Employer 8% used in data base
 - d. Employee 4% used in data base
12. MIT <http://hrweb.mit.edu/benefits/retirement>
 - a. Defined Benefit Plan MIT pension plan (every gets this)
 - i. Cost paid by MIT difficulty to calculate
 - b. MIT 401k plan
 - i. 5% employer match
 - c. Employer and employee 5% used in database
13. NYU <https://www.nyu.edu/faculty/benefits/full-time/benefits-guide/retirement-plans.html>
 - a. Defined Contribution Plan (403b)
 - i. Employer 5% with up to 5% match
 - ii. Employee up to 5% for match
 - b. Employer 10% for database
 - c. Employee 5% for database
14. Northwestern University <http://www.northwestern.edu/hr/benefits/retirement-plans/index.html>
 - a. Defined Contribution Plan (403b)
 - i. Employer 5% with up to 5% match
 - ii. Employee up to 5% for match
 - b. Employer 10% for database
 - c. Employee 5% for database
15. Princeton University <https://www.princeton.edu/hr/benefits/retire/>
 - a. Princeton University Retirement Plan

- i. Employer 9.3% and 15% over SSWB
 - b. Retirement Savings Plan
 - i. All employees enrolled at 5%
 - c. Employer 9.3% for database
 - d. Employee 5% for database
- 16. Rice University <http://people.rice.edu/benefits-rewards/retirement/rice-retirement-plan/>
 - a. Defined Contribution Plan
 - i. Under 50, 7% employer, 12% over SSWB
 - ii. Over 50, 10% employer, 15% over SSWB
 - b. Employer 10% for database
- 17. Stanford University <https://cardinalatwork.stanford.edu/benefits-rewards/retirement/stanford-contributory-retirement-plan/basic-and-matching-contributions>
 - a. Defined Contribution Plan
 - i. Basic plan 1% per employed up to 5%
 - ii. Matching plan 4% contributed by employee, match with 5%
 - b. Employer 10% for database
 - c. Employee 4% for database
- 18. Tulane University <https://www2.tulane.edu/wfmo/benefits/retirement/eligibility-and-overview.cfm>
 - a. Defined contribution plan
 - i. Staff – 8% base salary
 - ii. Faculty/Admin 8% with a 2% additional voluntary match
 - iii. Faculty/Admin 10% with a 2% required match for those
 - b. Employer 10% for database
 - c. Employee 2% for database
- 19. University of Chicago <http://humanresources.uchicago.edu/benefits/retirefinancial/retireplans/index.shtml>
 - a. Defined Contribution Plan (Faculty and Administrators)
 - i. 8% employer
 - ii. 5% employee required
- 20. University of Pennsylvania <https://www.hr.upenn.edu/PennHR/benefits-pay/saving-for-retirement/contributions>
 - a. Defined Contribution Plan
 - i. Basic plan (no match) 1.5-4% depending upon age (40 is the top)
 - ii. 1 to 1 match up to 5%
 - b. Employer 9% for database
 - c. Employee 5% for database
- 21. University of Pittsburgh <http://www.hr.pitt.edu/current-employees/benefits/retirement-savings-plan/defined-contribution>
 - a. Defined Contribution Plan
 - i. 3 year vesting period
 - 1. 1 to 1 match 3% to 8%
 - ii. After 3 year
 - 1. 1 to 1.5 match 4.5% to 12%
 - iii. Accelerated option for those over 52
 - 1. 8% match with 14.5%
 - b. Employer 12% for database
 - c. Employee 8% for database
- 22. University of Rochester http://rochester.edu/working/hr/benefits/library/Plan_403b.pdf
 - a. Defined Contribution Plan
 - i. Employer 6.2% up to salary of 55,623 (1/2 SSWB?), then 10.5%
 - 1. 2 year of service required
 - ii. Employee automatically enrolled with 3%, but can change, not a match

- b. Employer 10.5% for database
 - c. Employee 3% for database
23. University of Southern California <https://benefits.usc.edu/retirement/retirement-plan/>
- a. Defined Contribution Plan
 - i. Employer 5% with additional 5% match
 - ii. Employee 5% match
 - b. Employer 10% for database
 - c. Employee 5% for database
24. Vanderbilt University <https://hr.vanderbilt.edu/benefits/retirement/>
- a. Defined Contribution Plan
 - i. Very confusing web page
 - b. Salary supplement of 5% for most faculty and administrative staff
 - i. <https://www.vanderbilt.edu/faculty-manual/part-vi-faculty-benefits/ch2-retirement-programs/>
 - c. Employer 5% for database
 - d. Employee 5% for database
25. Washington University, St. Louis <https://hr.wustl.edu/benefits/retirement-saving/>
- a. Defined Contribution Plan
 - i. Current plan (older exists)
 - ii. 7% employer contribution from year 2-10
 - iii. 10% contribution from year 10 on
 - iv. Employee 5% required to get the employer.
 - b. Employer 5% for database
 - c. Employee 10% for database
26. Yale University <https://your.yale.edu/work-yale/benefits/financial-wellness/yale-retirement-programs/retirement-plans-faculty>
- a. Defined Contribution Plan
 - i. Employer 5% automatic, 5% additional Match
 - 1. Employer automatic increases to 7.5% for salary over the SSWB
 - ii. Employee 5% to get maximum match
 - b. Employer 5% for database
 - c. Employee 10% for database

	DBP employer %	Required Match %				
U. California, Berkeley	8.00	7.00				
UCLA	8.00	7.00				
U. of Virginia	8.90	5.00	matched 457 plan in addition			
U. of Michigan	10.00	5.00				
U. of North Carolina, CH	6.84	6.00				
College of William and Mary**	8.90	5.00	matched 457 plan in addition	Not an AAU		
Georgia Institute of Technology	9.24	6.00				
U. California, Santa Barbara	8.00	7.00				
U. California, Irvine	8.00	7.00				
U. California, San Diego	8.00	7.00				
U. of Florida	5.14	3.00				
U. of Wisconsin	6.80	6.80	Pension type			
U. of Washington	7.50	7.50	under 35 only 5%, over 50 elective 10%			
U. of Texas, Austin	8.50	6.65				
U. of Colorado, Boulder	10.00	5.00				
U. of Arizona	7.00	7.00	Complex rules, pension much better			
The Ohio State U.	14.00	0.00	4 different options			
Indiana University	10.00	0.00	Higher rate for employees hired earlier			
Iowa State	10.00	5.00				
Michigan State	10.00	5.00				
Penn State	9.29	5.00				
Purdue University	8.00	4.00	4% match			
Rutgers	8.00	5.00				
Texas A&M	6.60	6.65				
Illinois University	7.60	8.00				
Stoney Brook University	10.00	6.00	see details			
University of Buffalo	10.00	6.00	see details			
University of Iowa	10.00	5.00				
University of Kansas	8.50	5.50				
University of Maryland	7.50	0.00				
University of Minnesota	10.00	5.50				
University of Missouri	5.00	7.00	** this does not include employer funded pension			

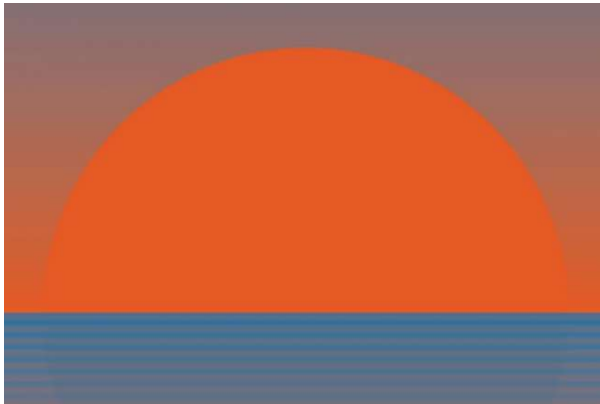
University of Oregon	8.00	0.00				
Boston University	7.00	3.00	** range from 5-9% based upon age			
Brandeis University	9.00	5.00	** 8% before 50 and 10% after			
Brown University	8.00	2.00	6% base, 2% match, 8% base at 55			
Cal Tech	8.30	5.70	** complicated, see file for more details			
Carnegie Mellon University	8.00	0.00				
Case Western University	8.00	0.00	Increase to 12% after 1/2 SSWB			
Cornell University	10.00	0.00				
Duke University	8.90	0.00	After 64,000 salary, 13.2%			
Emory University	9.00	2.00	3 to 2% match on base of 6%			
Harvard University	10.00	0.00	Up to 15% above SSWB			
Johns Hopkins University	8.00	4.00	Some faculty 12/6			
MIT	5.00	5.00	Voluntary, MIT funded pension			
NYU	10.00	5.00	5% is a match			
Northwestern University	10.00	5.00	5% is a match			
Princeton University	9.30	5.00	15% over the SSWB			
Rice University	10.00	0.00	Age difference and SSWB difference			
Stanford University	10.00	4.00	Basic and matching plans			
Tulane University	10.00	2.00				
University of Chicago	8.00	5.00				
University of Pennsylvania	9.00	5.00	5% is a match			
University of Pittsburg	12.00	8.00	matching program, see file for more details			
University of Rochester	10.50	3.00	See file for more details			
University of Southern California	10.00	5.00	5% is a match			
Vanderbilt University	5.00	5.00	Very confusing, an additional 5% salary supplement for most faculty			
Washington U, St Louis	10.00	5.00	lots of details			
Yale University	10.00	5.00	Plenty of details			
All	8.72	4.41				
Top 10 public	8.09	5.91				
AAU public	8.51	5.21				
AAU private	8.96	3.41				

THE CHRONICLE of Higher Education

THE CHRONICLE REVIEW

The Forever Professors

Academics who don't retire are greedy, selfish, and bad for students



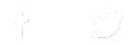
Chronicle Illustration by Scott Seymour

By Laurie Fendrich | NOVEMBER 14, 2014

✓ PREMIUM



One reason for high college costs and lack of higher-ed innovation: older professors putting off retirement.



Do graying professors have an ethical obligation to retire to free up jobs for the next generation?

I cried only once. In April, right after I left a departmental personnel meeting about the search for the new hire who would replace me. At the point where students were scheduled to come in and say what they thought was both good and bad about the drawing and painting program that I headed, I stood up (per an arrangement with my chairman) and recused myself so that the students might speak freely. I gathered my books and folders. Walking down an empty stairwell, I burst into tears.

Five years ago, I signed an "irrevocable agreement" with Hofstra University that paid me a bonus to retire "early." In my case, that meant at the age of 66. I saw retiring early as an existential embrace of freedom; a last grab to paint my pictures without interruption; to teach maybe, but only occasionally, as a visiting artist; to reread *The Magic Mountain*; to ponder the starry firmament above and the moral law within.

On commencement day this year, those five years had passed. Recovering my initial passion to leave full-time teaching behind required an almost daily fight to suppress the thought, "This is the last time I will ever do this." I couldn't help but hear Dylan singing in my head, "How does it feel / To be without a home / Like a complete unknown / Like a rolling stone?"

Many of my friends, family members, and colleagues think I opted for retirement because I grew tired of teaching. They're wrong. I love teaching. Conveying what I know, love, and affectionately question—painting and drawing, art, and relevant literature and philosophy (especially to college freshmen, who are too young to pretend, as do juniors and seniors, to be hiply jaded)—is enormously satisfying. Like all professors with a talent for teaching, I'm a bit of a performer. Even after all these years, during my final semester, I still felt a small rush of adrenaline whenever I walked into the classroom, as if I were heading onstage to do stand-up or make an acceptance speech.

After all, how many jobs are there, aside from that of a tenured full professor, where you are almost completely free to do your work your own way, without supervision? In how many jobs is there no way to be fired other than if you stumble off the deep end in some egregious way? How many jobs entail the challenge and excitement of repeatedly being asked to lead a group of young people through the brambles and underbrush and from there on up into the hills of knowledge? In sum, how many jobs offer you a good salary and more than decent benefits to do what you love?

By any measure—course enrollments, teacher evaluations, testimony from students and colleagues, peer observations and evaluations, and even RateMyProfessor.com—I'm a fine teacher, even an exceptional one, though hardly perfect: One student called me, in writing, an "über bitch." Although I don't have the energy I had when I was 40, or even 50, compared with most professors in their 60s, I'm an Amazon. I'm also far smarter and cagier about how to teach than when I was a young whippersnapper never more than a couple of steps ahead of my students.

Nevertheless, in June I found myself staring at a stack of Medicare "booklets" (if you can call 120 pages a "booklet") and surfing various websites, trying to grasp the implications of Medicare Part B. Repeatedly, I was exhorted to "choose the Medicare Part B plan that's right for you." The American Association of Retired Persons Medicare handbook, deceptively titled "Hello Simplicity," is typical: endless paragraphs of incomprehensible blather interspersed with pages of charts bearing an uncanny and discomfiting resemblance to outcomes-assessment rubrics. Had I known that choosing the "plan that's right" for me would be so laborious, and so expensive, I doubt I would have had the gumption to retire early—or, come to think of it, to retire at all.

Ageism in Academe

"Senior faculty. It sounds like an honorific. It isn't. It's more a sort of stigmata...I'm called 'senior faculty' quite a lot."

The 1994 law ending mandatory retirement at age 70 for university professors substantially mitigated the problem of age discrimination within universities. But out of this law a vexing new problem has emerged—a graying—yea, whitening—professoriate. The law, which

allows tenured faculty members to teach as long as they want—well past 70, or until they're carried out of the classroom on a gurney—means professors are increasingly delaying retirement past age 70 or even choosing not to retire at all.

Like so much else in American life, deciding when to retire from academe has evolved into a strictly private and personal matter, without any guiding rules, ethical context, or sense of obligation to do what's best—for one's students, department, or institution. Only the vaguest questions—and sometimes not even those—are legally permitted. An administrator's asking, "When do you think you might retire?" can bring on an EEOC complaint or a lawsuit. Substantive departmental or faculty discussions about retirement simply do not occur.

University professors may be more educated than the average American, but now that there's no mandatory retirement age, their decisions about when to leave prove that they are as self-interested as any of their countrymen. When professors continue to teach past 70, they behave in exactly the same way as when we decide to drive a car on a national holiday. Who among us stops to connect the dots between our decision to drive and a traffic jam, or that traffic jam and global warming?

Despite the boomer claim that 70 is the new 50, and the actuarial fact that those who live in industrialized countries and make it to the age of 65 have a life expectancy reaching well into the 80s, 70 remains what it has always been—old. By the one measure that should count for college faculty—how college students perceive their professors—it is definitively old. Keeping physically fit, wearing Levi's, posting pictures on Instagram, or continually sneaking peeks at one's iPhone don't count for squat with students, who, after all, have grandparents who are 70, if not younger.

To invoke Horace, professors can drive out Nature with a pitchfork, but she'll come right back in. Aging is Nature's domain, and cannot be kneaded into a relativist cultural construct. It's her means of leading us onto the off-ramp of life.

Professors approaching 70 who are still enamored with hanging out with students and colleagues, or even fretting about money, have an ethical obligation to step back and think seriously about quitting. If they do remain on the job, they should at least openly acknowledge they're doing it mostly for themselves.

Of course, there are exceptions. Some professors, especially in the humanities, become more brilliant as they grow older—coming up with their best ideas and delivering sagacity to their students. And some research scientists haul in the big bucks even when they're old. But those cases are much rarer than older professors vainly like to think.

What's far more likely is a version of what I observed in my own department—an art-history professor in his late 70s who prowled the halls up until a few years ago. He didn't appear to be able to use email, and we all knew he was a terribly easy grader. Even so, he faithfully met his classes and always attended department meetings, where he hardly ever said a word. Every time he passed me in the hall, he'd wag his finger at me and sardonically remark, "The only good artist is a dead artist."

The average age for all tenured professors nationwide is now approaching 55 and creeping upward; the number of professors 65 and older more than doubled between 2000 and 2011. In spite of those numbers, according to a Fidelity Investments study conducted about a year ago, three-quarters of professors between 49 and 67 say they will either delay retirement past age 65 or—gasp!—never retire at all. They ignore, or are oblivious to, the larger implications for their students, their departments, and their colleges.

And they delude themselves about their reasons for hanging on. In the Fidelity survey, 80 percent of those responding said their primary reason for wanting to continue as faculty members was not that they needed the money but for "personal or professional" reasons. A Fidelity spokesman offered what seemed to

me a naïve interpretation of that answer: "Higher-education employees, especially faculty, are deeply committed to their students, education, and the institutions they serve."

Maybe. But "commitment to higher education" covers some selfish pleasures.

First, teaching is fun. It offers a sanctioned "low-level narcissism," as one friend put it, that's hard to find anywhere else in life other than in show business.

Second, the continual replenishment, each autumn, of fresh-faced 18-year-olds causes the bulk of the professoriate to feel as if we are hardly aging at all. Third, because teaching is part of a life of the mind, by teaching to 70 and beyond, professors feel they provide living proof, to anyone who might question them, that their minds remain sharp as tacks. Finally, remaining within the confines of academe past 70 not only protects professors from the economic and professional uncertainties of life, but also substantially pumps up their wealth at the end of their careers.

The inconvenient truth is that faculty who delay retirement harm students, who in most cases would benefit from being taught by someone younger than 70, even younger than 65. The salient point is not that younger professors are better pedagogues (sometimes they are, sometimes they aren't), but that they are more likely to be current in their fields and to bring that currency into their teaching.

Septuagenarian faculty members also cost colleges more than younger faculty—in the form of higher salaries, higher health-care costs, and higher employer-matched retirement contributions. Even if these costs pale in comparison to paying for bloated administrations, it's wrong to pretend they don't matter.

Worst of all, their presence stifles change. I'm not talking about mindless change for change's sake, but the kind of change necessary to keep an institution thriving. A healthy university consists of departments with a balanced mix of new hires (full of energy, ambition, and fresh ideas), middle-aged faculty members at the height of their productivity, and older faculty with wisdom and a deep understanding of the evolving mission of their departments and universities. Disrupt that balance, and the foundation of an institution's strength is undermined.

On average, graduate students earn their Ph.D.'s at the age of 34, and those landing tenure-track jobs tend to do so in their mid-to-late 30s. Young faculty members aspiring to full-time tenure-track jobs as well as newly minted doctorate holders have a right to be worried, if not resentful, as they watch older faculty clinging to jobs, blocking their chance of entering what remains of the ever-diminishing pool of full-time academic jobs. By delaying retirement, older faculty members, in effect, tell the younger generation of wannabe professors to table their aspirations to teach full time, or maybe even to give them up entirely.

Old professors who refuse to retire hobble an institution's ability to control its academic priorities. Before 1994, every tenure hire had a clearly defined end date; afterward, it became anyone's guess how long a tenured professor would hang around. Administrators must now factor into the total cost of its tenure lines the fact that a significant number of tenured faculty members will end up teaching—at the top salary and benefits level of a full professor, mind you—much longer than they did 20 years ago.

It is not my place to judge, individually, my colleagues and friends who are choosing to teach past 70. I know they have their reasons, almost all of which seem necessary to them. But that doesn't prevent me from judging the way older professors, as a group, are crippling university faculties. Imagine a department of 15 full-time faculty members, five of whom are full professors over 65. If those

five delay retirement until they are 73 and the department can't expand, they block new hires for the next eight years. They also dampen the prospects for promotion of faculty members at the associate level, as no dean wants a department overloaded with full professors. Those older full professors also cow junior faculty into an even more "to get along, go along" mentality than the hazing the tenure process already creates.

In the conjoined studio and art-history department that I called home until this past May, the average age is 65, and everyone is tenured or on the tenure track. Half of the full-time faculty are full professors in their 70s; only one of those has publicly announced arrangements to retire—in a couple of years.

My department might be conspicuously old (not to mention top-heavy in terms of rank, lacking both assistant professors and instructors), but it's not that much of an anomaly compared with what's happening at other universities. One-third of the faculty at Cornell is 60 or older. It's more than 25 percent at the University of Virginia, the University of Texas at Austin, Duke University, and the University of North Carolina at Chapel Hill.

One argument offered against professors' retiring before 70 is that their productivity (measured quantitatively by scholarly publications and professional activity) turns out not to decline significantly. Instead, productivity after 70 is associated with professors who are already productive before they reached that age. Unproductive ones? Let's just say a professor doesn't change his spots. There's also the probability of an old-boys'/old-girls' network kicking in: Older professors are better known than younger ones, and when others in their cohort are in positions to issue conference invitations, it's natural for them to choose professors they've heard of.

But what about other kinds of faculty productivity? For example, how energetic is a professor in the classroom once he or she hits 70? Do professors in their mid-70s carry their share of departmental or university committee work? These are

almost entirely matters of quality (for example, it's the work one does on a committee, not the number of committees of which one is nominally a member, that tells the tale). Common sense and experience both point to younger faculty as generally more energetic in their teaching and university service—more apt to lead students on field trips, or do the donkey work of a curriculum committee, for example—than those over 70.

Finally, it's worth noting that older faculty, by hogging an unfair share of the budget devoted to faculty salaries, exemplify the tragedy playing out in the larger social and economic arenas of all industrialized nations, where older members of a society, compared with younger groups, now possess a disproportionate share of a country's wealth.

In short, American academe has created a continuing disaster by resting faculty retirement solely on the cornerstones of senior professors' self-interest and self-assessment. Unless higher education comes up with a mechanism—or social consensus—that makes retiring by 70 the honorable and decent thing to do, everyone's individual "right to work" past 70 will crush the young. Yes, continuing to be a full-time tenured professor past 70 ought to be possible, but it should be a rare privilege reserved only for the most productive and effective-in-the-classroom scholars, artists, and research scientists.

It is hard to explain sometimes that I desperately want to embrace, rather than deny, my final phase of life, and that doing this requires that I set myself up in a situation where I can sense the urgency of life. For me, that mostly means being a full-time painter again, with the chance to make just a few more good pictures before I die. I want to face retirement the way Prospero, directly addressing the audience at the end of *The Tempest*, voluntarily surrendered his magical powers:

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: ...
Now I want
Spirits to enforce, art to enchant.

Professors are blind to the incontrovertible fact that in the scheme of things, they are replaceable cogs who are forgotten the moment they are gone. That is not a bad thing, but rather the heart of institutional strength.

Along with Prospero's speech, Marcus Aurelius's Meditations ought to be required reading for professors, for this philosopher-emperor drives home that forgetting is liberating for everyone: "The nature of the Universe loves nothing so much as to change the things which are, and to make new things like them."

I would be lying were I to deny the sense of loss that came over me, gradually, during my last year of teaching. And it wasn't merely emotional. My husband and I are fairly numerate, but we had calculated the cost of retirement only roughly. Jolts of intense bourgeois insecurity hit me on those drizzly winter days when I'd look out the train window on my way to school and stare at the endless rows of little houses in Queens.

Emptying my office a little at a time, over the course of the year, was my approach to leaving my job. On the day of graduation, I was left with just a couple of boxes of books and a few pictures. On my way out, I pulled out my name plaque from the holder by the side of my office door and tossed it into the trash.

A few days later, I talked to Dave Hickey

about my retirement. Dave is a 74-year-old art critic who taught—contentiously—at a number of universities. He said, "The problem with

teaching is that it offers an ongoing sense of redemption. In the real world, which you have now re-entered, if you muck up, there are consequences. In the university, you get a new semester to pretend nothing bad ever happened."

Then he added, "You're free now, Laurie. Make something of it."

Laurie Fendrich is a professor emerita of art and art history at Hofstra University. She will be a visiting artist at the San Francisco Art Institute in the fall of 2015.

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Faculty and Staff Benefits at The University of North Carolina at Chapel Hill

A Comparison to Benefits
Offered by Peer Institutions



“People used to come to work at
Carolina FOR the benefits.

Now they leave BECAUSE OF the
benefits.”



What do we mean by “benefits”?

- For purposes of this presentation, we will include:
 - Health Insurance
 - Retirement
 - Dental Insurance
 - Long-Term Disability Insurance
 - Life Insurance



UNC-Chapel Hill Peer Institutions

- Univ. of California
 - Berkeley
 - Los Angeles
- Univ. of Florida
- Univ. of Illinois
- Univ. of Michigan
- Univ. of Texas
- Univ. of Virginia
- Univ. of Washington
- Univ. of Wisconsin
- Univ. of Chicago
- Duke University
- Emory University
- Johns Hopkins Univ.
- Ohio State University
- Vanderbilt University

Institutions selected by the Office of the President, UNC System, as official peers for UNC-Chapel Hill.



UNC-Chapel Hill Benefits

- The University does not control any employer-paid benefit plans (health, retirement, disability)
- The University does not have the statutory authority to use employer money to enhance benefits
- The State of North Carolina uses benefit programs in other southern states for peer comparison, rather than peer institutions of higher education.



Health Insurance

- Permanent faculty and staff working 30 hours a week or more* are eligible to participate in the State Health Plan
- State Health Plan includes all University and state agency employees, public school employees, legislative employees, etc. (404,457 members as of 08-09-03)
- Benefits and costs are determined by General Assembly
- University pays the full cost for employee coverage*
- Employees pay the full cost for dependent coverage
- Three categories of coverage: employee only, employee plus child/ren, or family (employee plus spouse or employee plus spouse and children)

* Employees working 20 or more hours (but less than 30) can participate by paying the full cost for both employee and dependent coverage



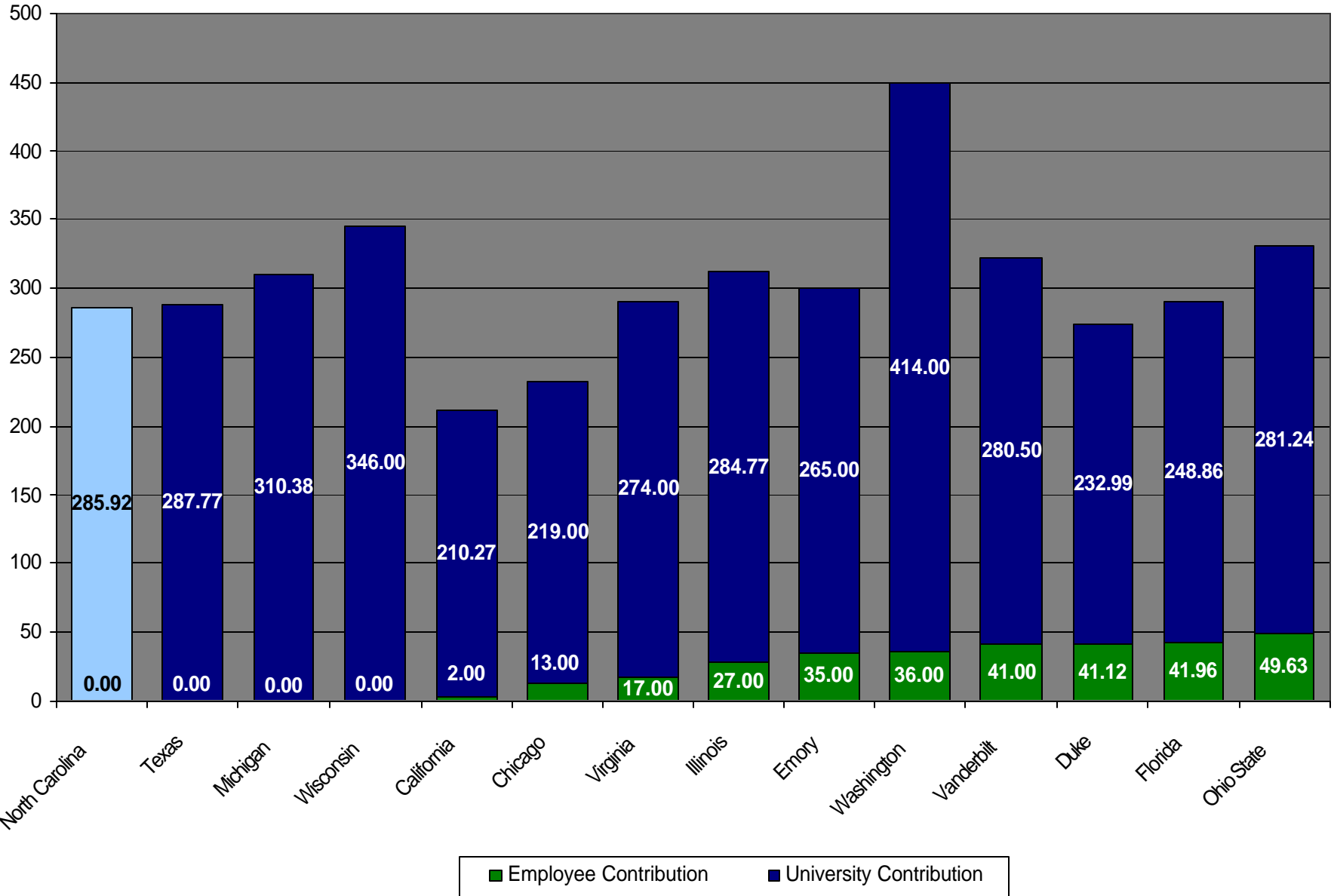
HEALTH INSURANCE COMPARISON WITH PEERS

Number of Plans Offered to Employees

University	Number of Health Plans
California	9
Wisconsin	8
Illinois	7
Washington	7
Michigan	6
Ohio State	4
Chicago	4
Vanderbilt	4
Duke	3
Emory	3
John Hopkins	3
Texas	3
Florida	2
Virginia	1
North Carolina	1
Average Number of Plans Offered	4.3
UNC-Chapel Hill Ranking	8 / 8

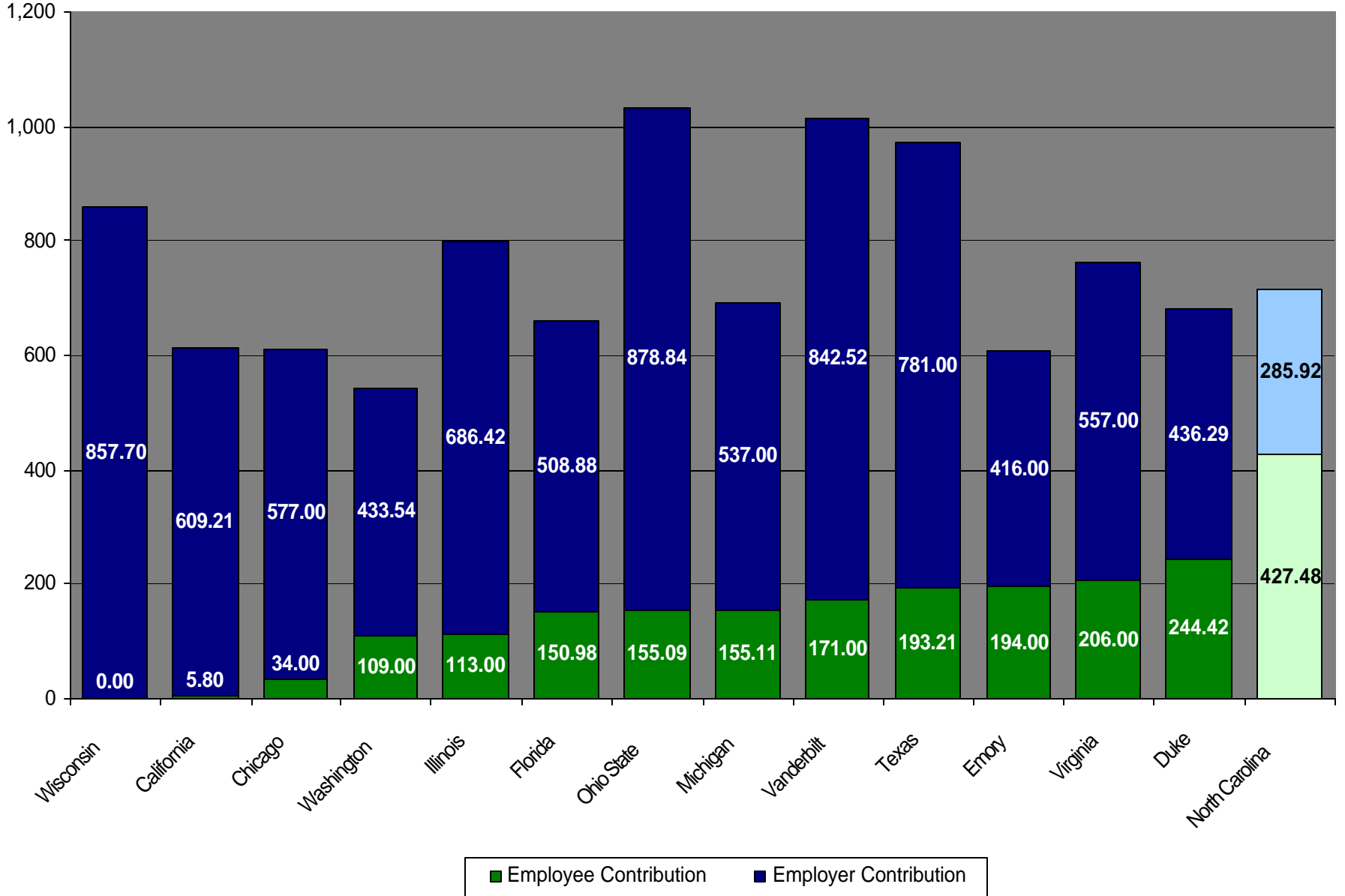
Health Plan Comparison

Employee-Only Coverage, Ranked by Monthly Employee Cost



Health Plan Comparison

Family Coverage, Ranked by Monthly Employee Cost



HEALTH INSURANCE COMPARISON WITH PEERS

Monthly Contributions and Total Annual Cost per Employee

RATES	EMPLOYEE-ONLY			FAMILY			Type of Plan*
	University	Employee	University	Annual	Employee	University	
Duke	\$41.12	\$232.99	\$3,289.32	\$244.42	\$436.29	\$8,168.52	HMO
Emory	\$35.00	\$265.00	\$3,600.00	\$194.00	\$416.00	\$7,320.00	HMO
Ohio State	\$49.63	\$281.24	\$3,970.40	\$155.09	\$878.84	\$12,407.20	EPO
California	\$2.00	\$210.27	\$2,547.24	\$5.80	\$609.21	\$7,380.12	HMO
Chicago	\$13.00	\$219.00	\$2,784.00	\$34.00	\$577.00	\$7,332.00	HMO
Florida	\$41.96	\$248.86	\$3,489.84	\$150.98	\$508.88	\$7,918.32	HMO
Illinois	\$27.00	\$284.77	\$3,741.24	\$113.00	\$686.42	\$9,593.04	HMO
Michigan	\$0.00	\$310.38	\$3,724.56	\$155.11	\$537.00	\$8,305.32	HMO
North Carolina	\$0.00	\$285.92	\$3,431.04	\$427.48	\$285.92	\$8,560.80	PPO
Texas	\$0.00	\$287.77	\$3,453.24	\$193.21	\$781.00	\$11,690.52	PPO
Virginia	\$17.00	\$274.00	\$3,492.00	\$206.00	\$557.00	\$9,156.00	PPO
Washington	\$36.00	\$414.00	\$5,400.00	\$109.00	\$433.54	\$6,510.48	HMO
Wisconsin	\$0.00	\$346.00	\$4,152.00	\$0.00	\$857.70	\$10,292.40	HMO
Vanderbilt	\$41.00	\$280.50	\$3,858.00	\$171.00	\$842.52	\$12,162.24	PPO
Average	\$21.69	\$281.48	\$3,638.06	\$154.22	\$600.52	\$9,056.93	
University of North Carolina	\$0.00	\$285.92	\$3,431.04	\$427.48	\$285.92	\$8,560.80	
UNC Compared to Average	0.0%	101.6%	94.3%	277.2%	47.6%	94.5%	
UNC-Chapel Hill Ranking	1 / 14	5 / 14	11 / 14	14 / 14	14 / 14	7 / 14	

John Hopkins was not included because they have a full cafeteria plan and could not provide actual cost figures University of California Berkeley and Los Angeles were combined since their benefit packages are identical

*Plan selected most: HMO (Health Maintenance Organization); EPO (Exclusive Provider Organization); PPO (Preferred Provider Organization)



HEALTH INSURANCE COMPARISON WITH PEERS

Out of Pocket Expenses

University	Out of Pocket Expenses
Ohio State	\$ 157
Wisconsin	\$ 160
Chicago	\$ 210
Florida	\$ 233
Illinois	\$ 260
Michigan	\$ 278
Virginia	\$ 282
Washington	\$ 320
Vanderbilt	\$ 320
California	\$ 330
Duke	\$ 375
Emory	\$ 395
John Hopkins	\$ 640
Texas	\$ 740
North Carolina	\$ 740
Average Out of Pocket Expenses	\$ 363
UNC-Chapel Hill Ranking	13 / 13

(Assumes family of four, four office visits at \$75/visit, one emergency room visit at \$200, and 24 generic prescriptions at \$25/prescription.)



Retirement

- Faculty may choose to participate in the Teachers' and State Employees' Retirement System (defined benefit plan) or the Optional Retirement Plan (defined contribution plan)
- Staff must participate in the Teachers' and State Employees' Retirement System
- Faculty and Staff must contribute 6% of gross pay on a pre-tax basis
- Employer Contribution level set by General Assembly for both plans
- Employees may participate in voluntary 403(b), 401(k), and 457 plans (no employer match).



Retirement Plans

■ **Defined Benefit plans**

- Benefits based on salary, years of service and retirement factor. Benefit does not depend on amount of contribution.

■ **Defined contribution plan**

- Benefits based on amount of money contributed to the plan and the interest or income earned on that investment

RETIREMENT PLAN COMPARISON TO PEERS

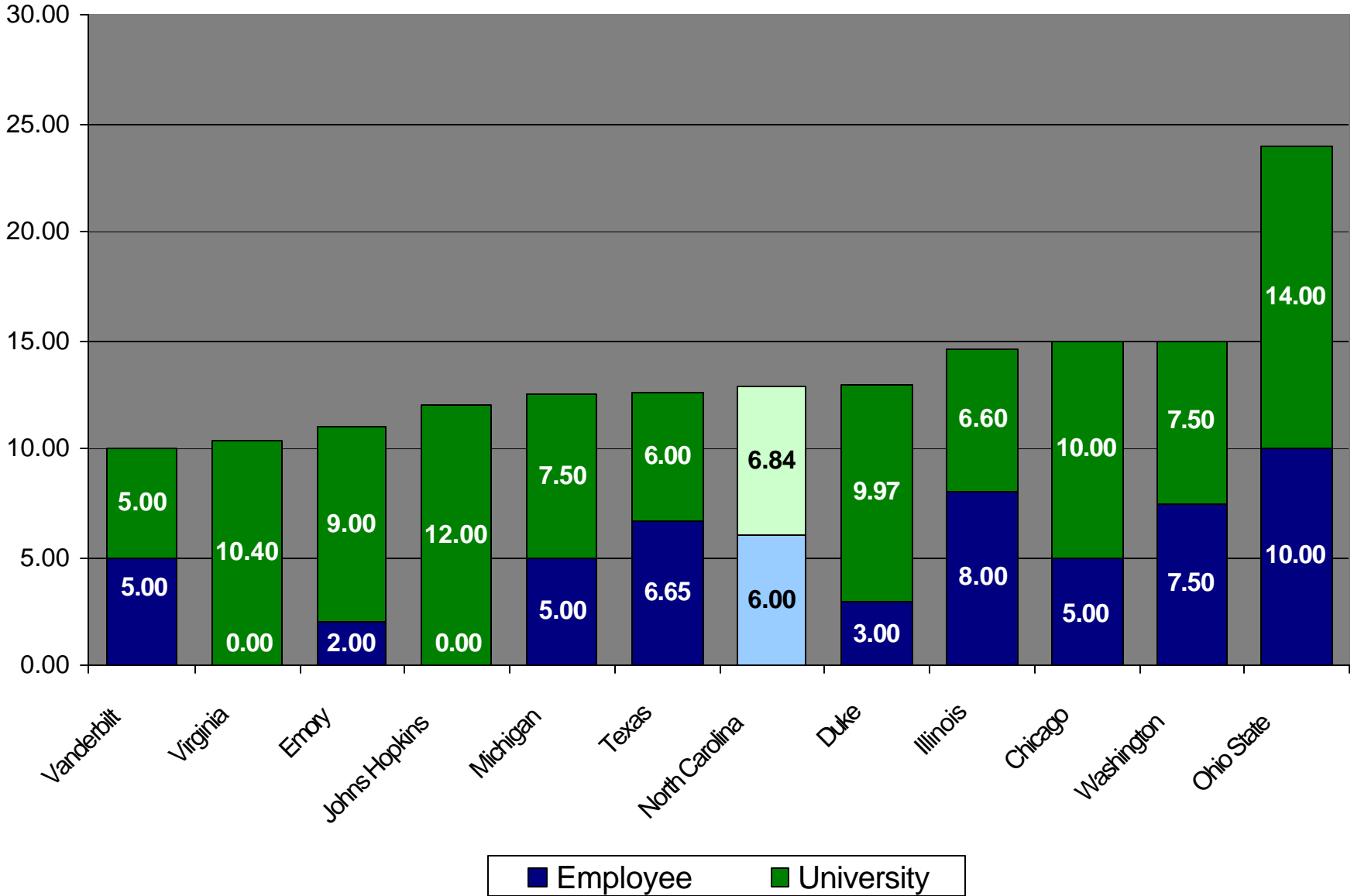
Defined Contribution Plans (Contribution as a percentage of salary)

University	Employee	University	Total	Vesting
Duke	3.00	9.97	12.97	immediate
Emory	2.00	9.00	11.00	5 years
Johns Hopkins	0.00	12.00	12.00	immediate
Ohio State	10.00	14.00	24.00	365 days
Chicago	5.00	7.50	12.50	immediate
Illinois	8.00	6.60	14.60	5 years
Michigan	5.00	10.00	15.00	immediate
North Carolina	6.00	6.84	12.84	5 years
Texas	6.65	6.00	12.65	1 yr + 1 day
Virginia	0.00	10.40	10.40	immediate
Washington	7.50	7.50	15.00	immediate
Vanderbilt	5.00	5.00	10.00	immediate
Average	4.85	8.73	13.58	
UNC-Chapel Hill Compared to Average	123.8%	78.3%	94.6%	
UNC-Chapel Hill Ranking	5 / 12	6 / 12	9 / 12	4 / 4

RETIREMENT PLAN COMPARISON - Optional Retirement Plan

University and Employee Contributions

(Contributions as a percentage of salary)

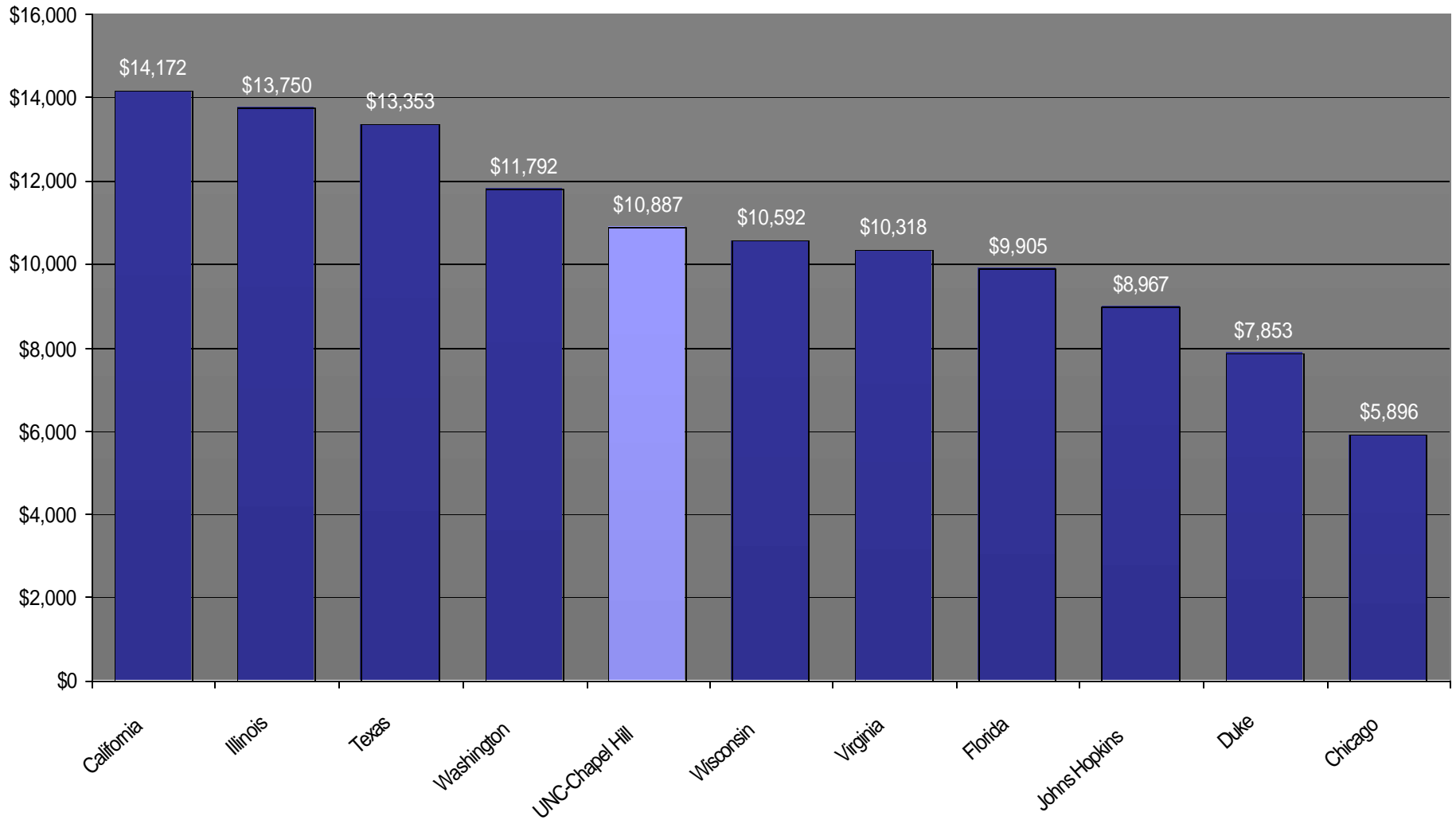


RETIREMENT PLAN (TSERS) COMPARISON TO PEERS

University	Benefit Formula	Retirement Amount \$25K	Retirement Amount \$75K	Employee Contribution as Percent of Gross Pay
Duke	1.25% of average final compensation, best 5 consecutive years out of 10, times years of credible service up to 20 years + 1.66% of same for years of service in excess of 20	\$7,853	\$23,561	0.0 %
Johns Hopkins	2% of average earnings times credible service	\$8,967	\$26,903	0.0 %
California	Calculator on web	\$14,172	\$44,520	0.0 %
Chicago	1% of Final Average Pay, last 5 consecutive years times years of service	\$5,896	n/a	0.0 %
Florida	1.68% of Final Average Pay, last 5 consecutive years times years of service	\$9,905	\$29,717	0.0 %
Illinois	2.2% of final salary times years of service	\$13,750	\$41,250	8.0 %
North Carolina	1.82% times average of 4 highest years	\$10,887	\$32,662	6.0 %
Texas	2% of highest three years of salary times years of service	\$13,353	\$40,060	6.4 %
Virginia	1.7% of average last 36 months of salary times years of service	\$10,318	\$30,955	0.0 %
Washington	2% times average last 60 months of salary times years of service	\$11,792	\$35,378	6.0 %
Wisconsin	1.765% times average last 36 months of salary times years of service prior to 2000 plus 1.6% times same average salary times years of service 2000 and after	\$10,592	\$31,778	0.0 %
Average		\$10,680	\$33,678	3.2 %
UNC-Chapel Hill Compared to Average		102%	97%	202.6%
UNC-Chapel Hill Ranking		5 / 11	5 / 11	8 / 12

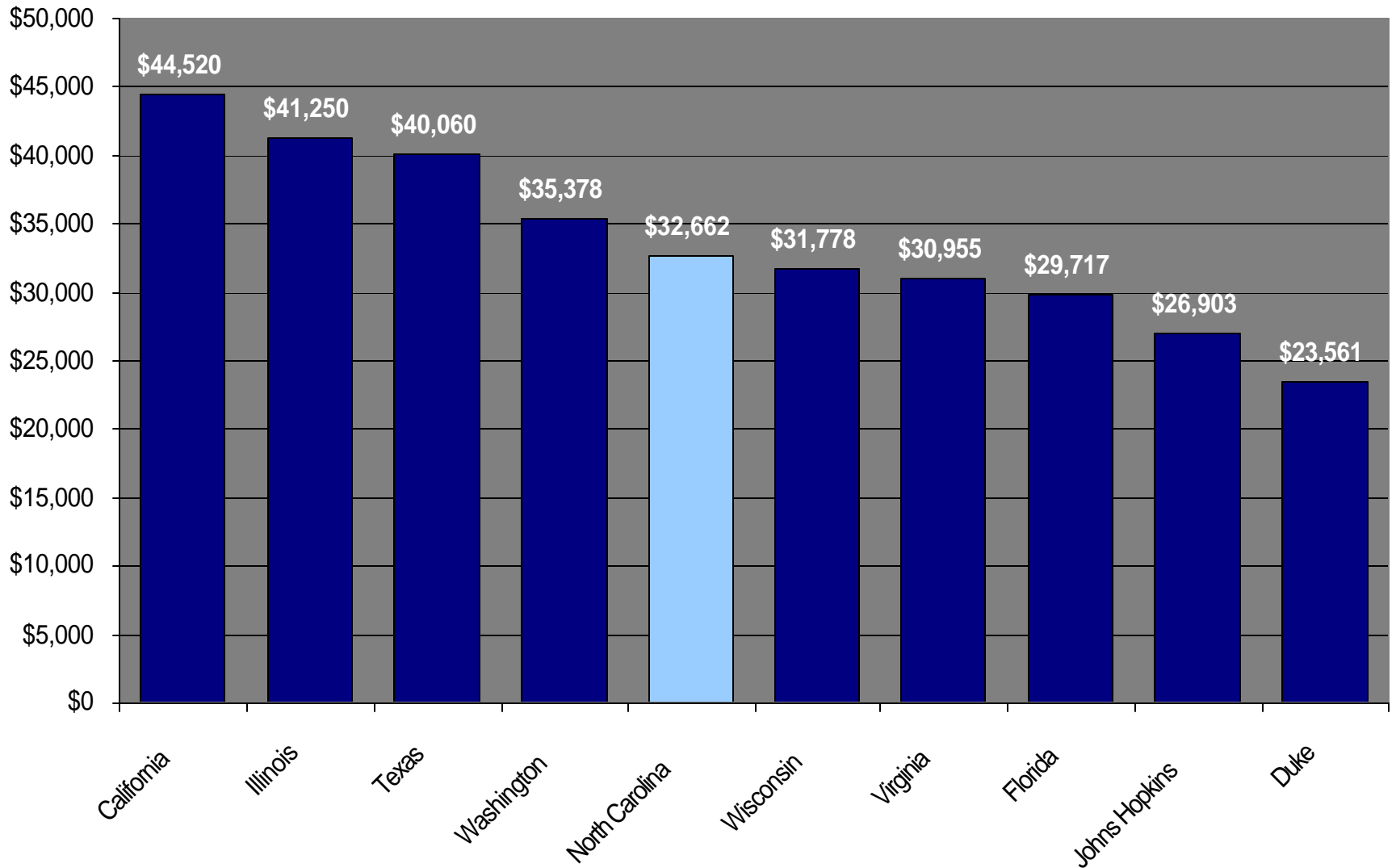
(Assumes retirement at 25 years of service, age 65 in 2003, final salary of \$25,000/\$75,000, having received 3% salary increases each year of employment)

Retirement Plan Comparison, Defined Benefit, Annual Benefit, Final Salary is 25K



(Assumes retirement at 25 years of service, age 65 in 2003, final salary of \$75,000, having received 3% salary increases each year of employment)

Retirement Plan Comparison (TSERS) Defined Benefit, Annual Benefit, Final Salary of 75K



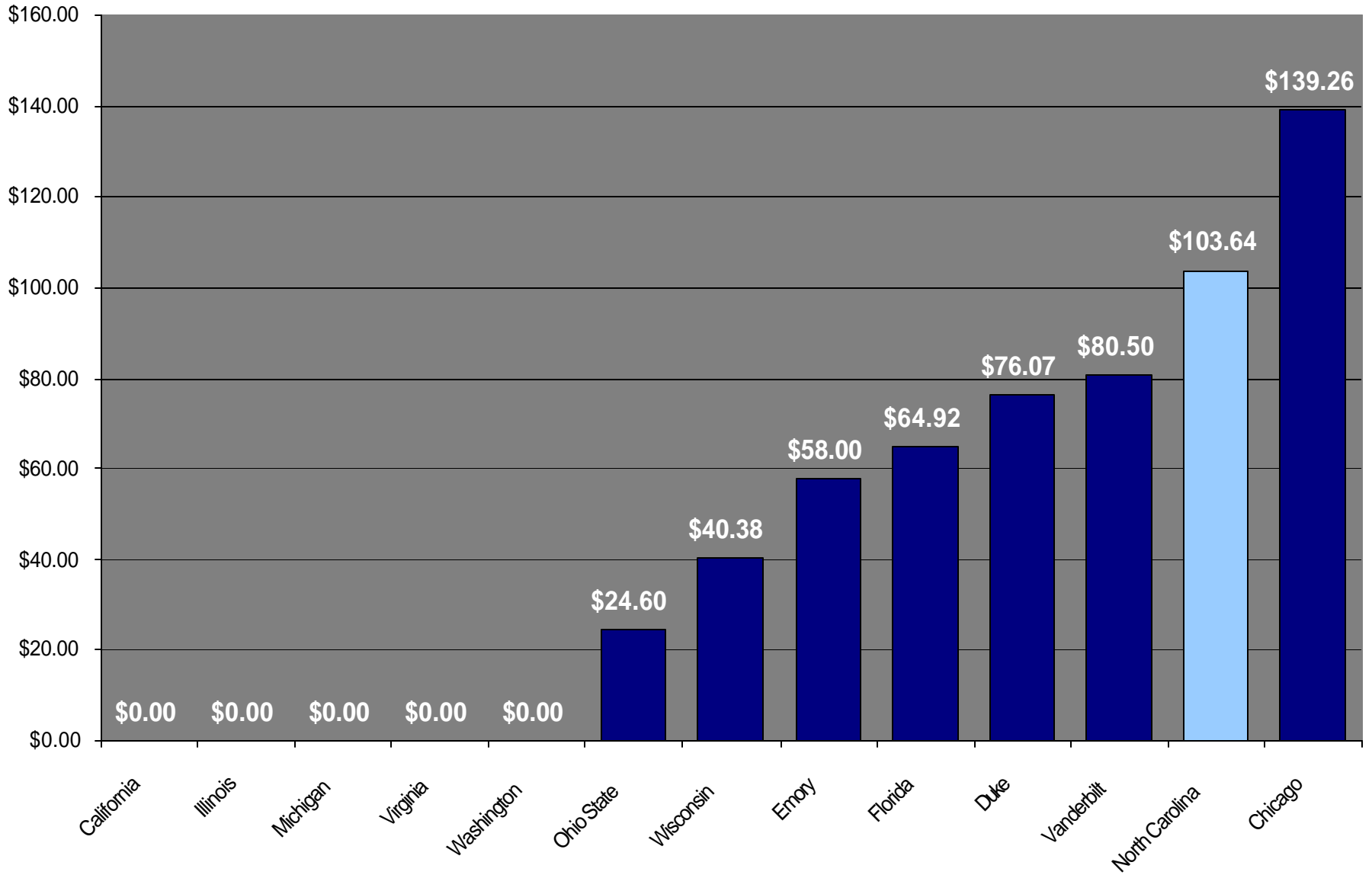
(Assumes retirement at 25 years of service, age 65 in 2003, final salary of \$75,000, having received 3% salary increases each year of employment)



Dental Plan Comparison to Peers

- No employer contribution
- Faculty and staff may participate in a dental plan offered as part of NC Flex on a pre-tax basis
- University sponsors a dental plan, but does not have authority to offer it on a pre-tax basis

Monthly Employee Cost for Family Dental on a Pre-Tax Basis





DENTAL PLAN COMPARISON TO PEERS

University	Monthly Employee Cost For Family Dental on a Pre-Tax Basis
California	\$0.00
Illinois	\$0.00
Michigan	\$0.00
Virginia	\$0.00
Washington	\$0.00
Ohio State	\$24.60
Wisconsin	\$40.38
Emory	\$58.00
Florida	\$64.92
Duke	\$76.07
Vanderbilt	\$80.50
North Carolina (NC Flex)	\$103.64
Chicago	\$139.26
Average Employee Cost	\$45.18
UNC-Chapel Hill Employee Cost Compared to Average	229.4%
UNC-Chapel Hill Ranking	12 / 13



Long-Term Disability

- State provides long-term disability benefits for employees with five or more years of service
- Optional additional long-term disability benefits may be purchased by employees



Life Insurance

- State provides no life insurance for employees
- Participants in the Teachers' and State Employees' Retirement System receive a death benefit of not less than \$25,000 and not more than \$50,000 if they die while in service
- University sponsors an employee-paid term insurance plan
- Employees may purchase up to five times salary



Employee Cost of Benefits Package

- For the following comparisons, benefit package and costs include:
 - Health Insurance
 - Retirement
 - Dental Insurance
 - Life Insurance
 - Long-Term Disability
 - Parking
 - Federal Income Taxes
 - Social Security Taxes
- For the following comparisons, assume the following employee status:
 - Age 40
 - Salary of \$25,000/\$75,000
 - Family Coverage
 - State and Local Taxes were not calculated



Employee Cost of Benefits Package

■ Employee Earning \$25,000

- Peer Average monthly take-home: \$1,622
- UNC-Chapel Hill take home: \$1,280
- UNC-Chapel Hill compared to Average: 78.9%
- UNC-Chapel Hill ranking: 13th out of 13

■ Employee Earning \$75,000

- Peer Average monthly take-home: \$4,720
- UNC-Chapel Hill take home: \$4,376
- UNC-Chapel Hill compared to Average: 92.4%
- UNC-Chapel Hill ranking: 13th out of 13



Employee Cost of Benefit Package as a Percentage of Gross Pay

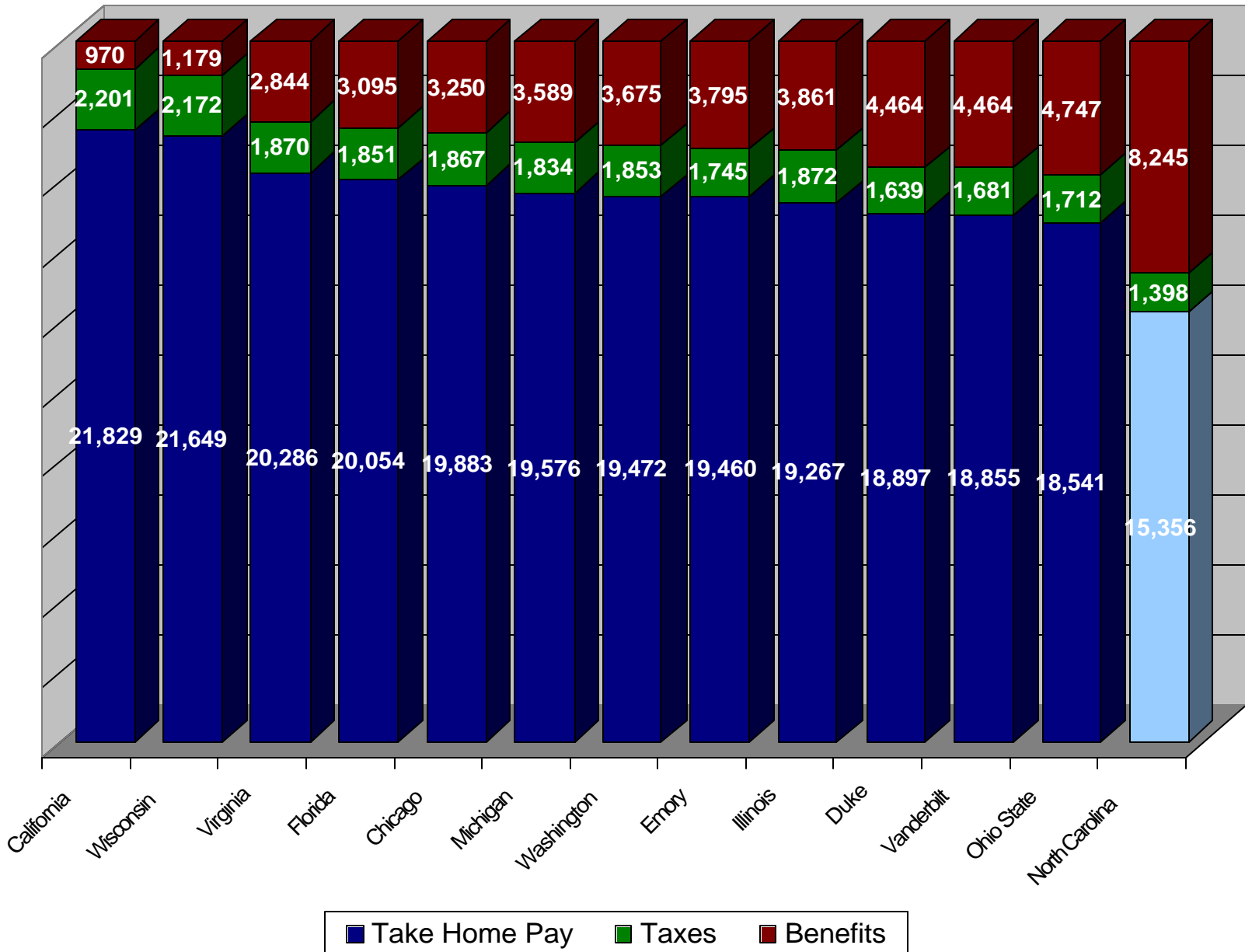
■ Employee Earning \$25,000

- Peer Average employee cost: 13.5% of gross pay
- UNC-Chapel Hill employee cost: 33.0% of gross pay
- UNC-Chapel Hill ranking: 13th out of 13

■ Employee Earning \$75,000

- Peer Average employee cost: 7.6% of gross pay
- UNC-Chapel Hill employee cost: 15.3% of gross pay
- UNC-Chapel Hill ranking: 13th out of 13

Comparison of Annual Amount After Benefit Costs, FICA and Federal Taxes Salary of \$25,000





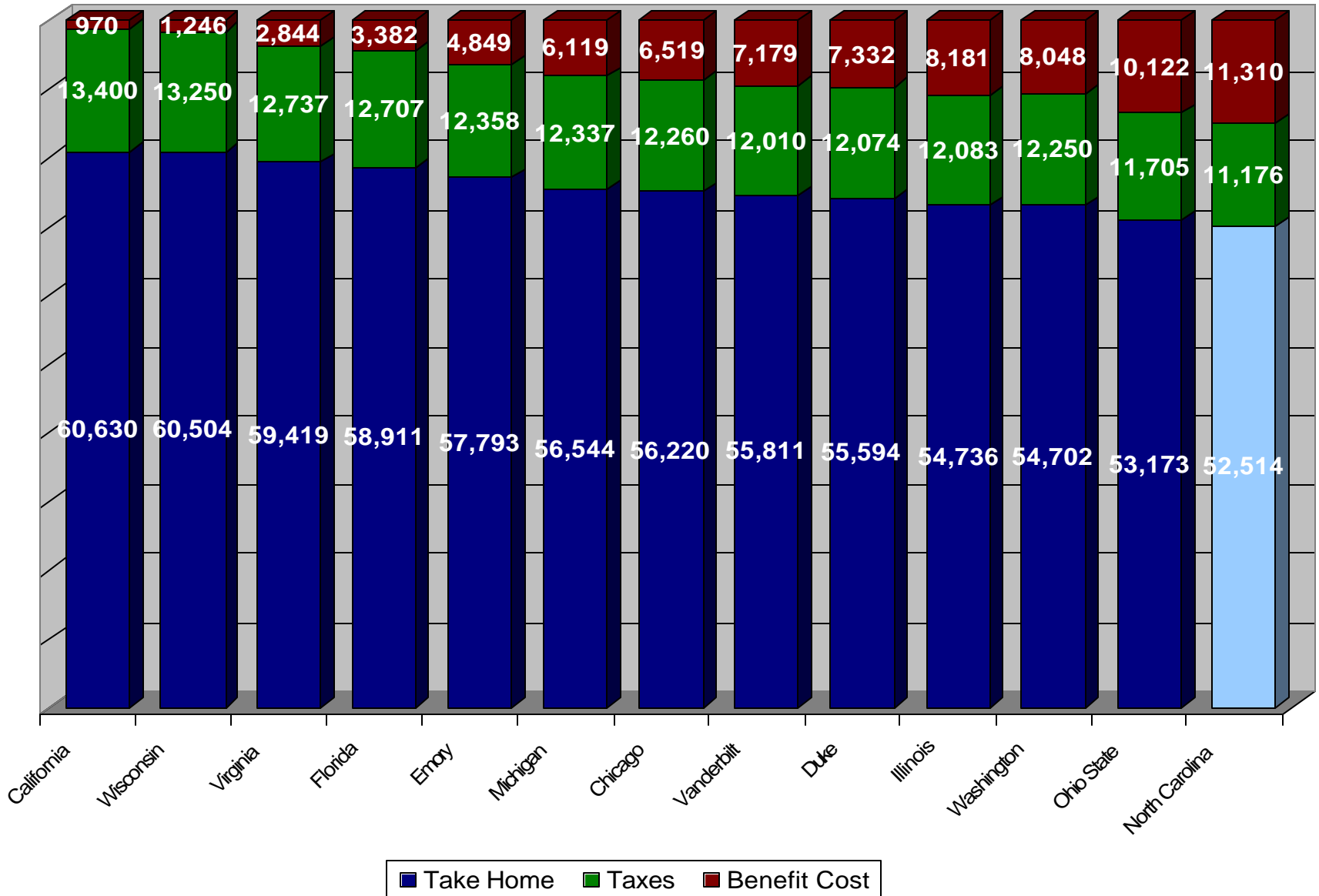
Comparison of Employee Cost of Benefit Package Employee Earning \$25,000 (\$2,083.33 per month)*

University	Medical	Life	Dental	Disability	Retirement	Parking	Net Pay	Employee Cost	Percent of Gross
California	5.80	0	0	0	0	75.00	1,819.12	80.80	3.88%
Wisconsin	0	2.00	40.38	1.70	0	54.17	1,804.10	98.25	4.72%
Emory	194.00	2.25	58.00	0	41.67	20.33	1,621.64	122.25	5.87%
Virginia	206.00	0	0	0	0	31.00	1,690.49	237.00	11.38%
Ohio State	155.09	0	24.60	0	177.08	38.85	1,545.05	240.53	11.55%
Florida	150.98	0	64.92	11.98	0	30.00	1,671.18	257.88	12.38%
Chicago	34.00	1.17	139.26	3.94	62.50	30.00	1,656.91	270.87	13.00%
Michigan	155.11	0	0	0	104.17	39.83	1,631.37	299.11	14.36%
Washington	109.00	0	0	6.84	125.00	65.44	1,622.67	306.28	14.70%
Illinois	113.00	0	0	13.33	166.67	28.75	1,605.60	321.75	15.44%
Duke	244.42	25.75	76.07	0	0	25.75	1,574.78	371.99	17.86%
Vanderbilt	171.00	0	80.50	0.36	104.17	16.00	1,571.26	372.03	17.86%
North Carolina	427.48	2.00	103.64	0	125.00	29.00	1,279.69	687.12	32.98%
Average	151.22	2.55	45.18	2.93	69.71	37.24	1,622.60	281.99	13.54%
UNC Ranking	13 / 13	9 / 13	12 / 13	1 / 13	10 / 13	5 / 13	13 / 13	13 / 13	13 / 13

Assumes age 40, salary of \$25,000. State and Local Taxes were not calculated. Benefits considered were medical, life, parking (as pre-tax), retirement, life, and long-term disability.

Comparison of Annual Amount After Benefit Costs, FICA and Federal Taxes

Salary of \$75,000





Comparison of Employee Cost of Benefit Package

Employee Earning \$75,000 (\$6,250 per month)*

University	Medical	Life	Dental	Disability	Retirement	Parking	Net Pay	Employee Cost	Percent of Gross
California	5.80	0	0	0	0	75.00	5,052.50	80.80	1.29%
Wisconsin	0	6.00	40.38	3.30	0	54.17	5,042.00	103.85	1.66%
Emory	194.00	6.75	58.00	0	125.00	20.33	4,816.12	210.08	3.36%
Virginia	206.00	0	0	0	0	31.00	4,951.61	237.00	3.79%
Florida	150.98	0	64.92	35.94	0	30.00	4,909.24	281.84	4.51%
Michigan	155.11	2.50	0	0	312.50	39.83	4,712.01	509.94	8.16%
Chicago	34.00	5.67	139.26	21.85	312.50	30.00	4,685.02	543.28	8.69%
Vanderbilt	171.00	0	80.50	18.28	312.50	16.00	4,650.91	598.28	9.57%
Duke	244.42	77.25	76.07	0	187.50	25.75	4,632.87	610.99	9.78%
Washington	109.00	7.50	0	20.00	468.75	65.44	4,558.46	670.69	10.73%
Illinois	113.00	0	0	40.00	500.00	28.75	4,561.31	681.75	10.91%
Ohio State	155.09	0	24.60	0	625.00	38.85	4,431.08	688.45	11.02%
North Carolina	427.48	6.00	103.64	0	375.00	30.34	4,361.31	957.34	15.32%
Average	151.22	8.59	45.18	10.72	247.60	37.34	4,720.34	474.95	7.60%
UNC Ranking	13 / 13	10 / 13	12 / 13	1 / 13	10 / 13	7 / 13	13 / 13	13 / 13	13 / 13

Assumes age 40, salary of \$75,000. State and Local Taxes were not calculated. Benefits considered were medical, life, parking (as pre-tax), retirement, life, and long-term disability.



Erosion of Take Home Pay

- Take Home Pay has eroded over time due to:
 - Increased cost of dependent medical insurance
 - Increased cost of dental insurance
 - Increased cost of parking



Erosion of Take Home Pay

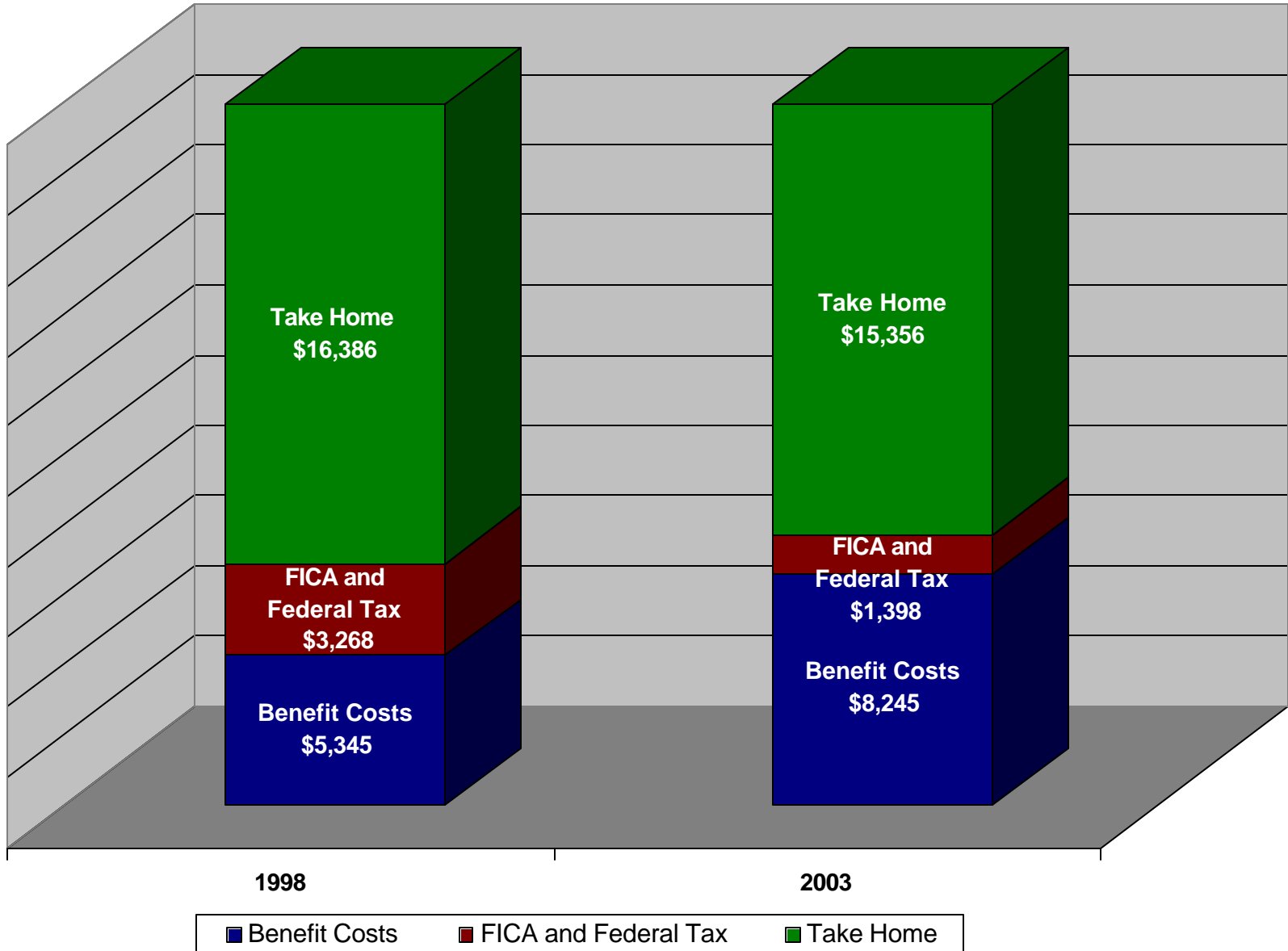
■ Employee Earning \$25,000

- In 1998, benefit costs were 21.0% of gross pay
- In 2003, benefit costs are 33.0% of gross pay

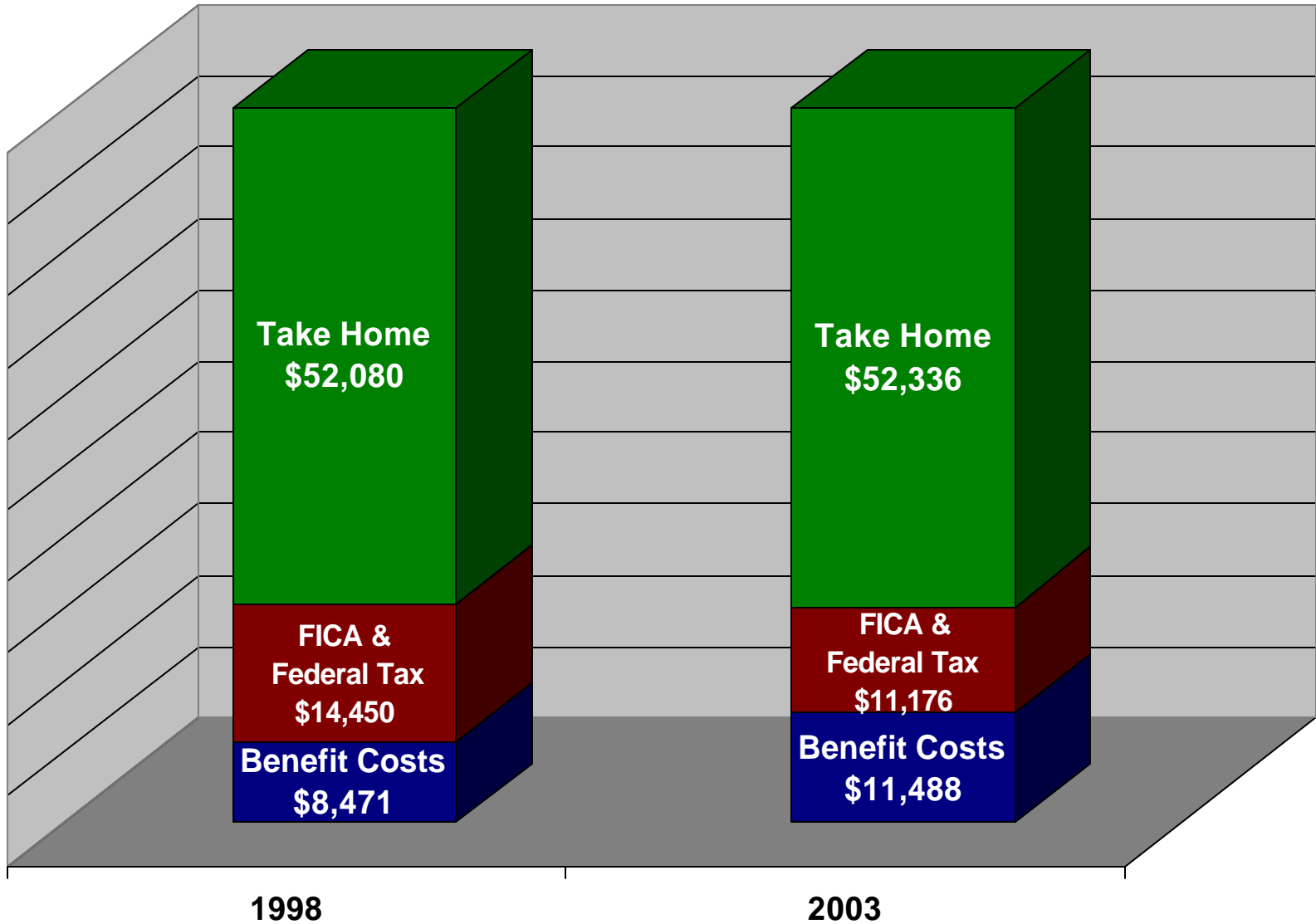
■ Employee Earning \$75,000

- In 1998, benefit costs were 11.3% of gross pay
- In 2003, benefit costs are 15.3% of gross pay

Erosion of Take Home Pay - \$25,000



Erosion of Take Home Pay - \$75,000



■ Benefit Costs ■ FICA and Federal Tax ■ Take Home



Key Findings

- Employees “take home” a significantly smaller share of their pay checks than employees at peer institutions
- Family health insurance coverage is the biggest driver of high employee benefit costs
- Employees also pay the highest out-of-pocket medical expenses of employees at peer institutions
- Employees pay a higher than average share of retirement contribution



Moving Toward our Peers— Items for Consideration

■ Health

- How can we increase University contribution for dependent coverage?
- Should we implement sliding scale for premiums based on salary?
- Can we increase number of plan options offered?

■ Retirement

- How can we decrease employee contribution to retirement plans?
- How can we increase University contribution to defined contribution plan?
- Should we decrease vesting period for defined contribution plan?

■ Other

- Should we subsidize dental insurance?
- Should we provide employer-paid life insurance?
- Should we consider a cafeteria style benefit plan?

■ Benefits Structure

- Should our benefits be comparable to programs offered to government employees in southern states or should they be comparable to universities with whom we compete for faculty and staff?

FALL 2017 SEMESTER IN REVIEW

FLORIDA STUDENT GOVERNMENT INSTITUTE

Student Government created the first statewide SG conference that hosted 12 institutions and the Florida Student Association. This exciting initiative will continue this June.

PROCTORU TESTING BOOTHS

In collaboration with UF Libraries, six rooms in Library West are now designated for online testing. Students can reserve these rooms online and utilize them for ProctorU exams, relieving the stress of finding an alternative space to take online exams.

HEALTH & WELLNESS CENTER

Student Government continued lobbying for a new Health and Wellness Center — including a gym, a student infirmary, and a counseling and wellness hub — that would be located on Norman Field.

SHAKE SMART

In collaboration with RecSports and Aramark, Shake Smart will replace Freshens in both the Southwest Recreation Center and the Reitz Union, offering more affordable and healthier menu items.

UNDERGRAD RESEARCH EXPO

In collaboration with the Center for Undergraduate Research, Cabinet hosted the first annual Undergrad Research Expo for 500-plus students.



SGP PERFORMANCES

Gator Growl 2017 featuring Daya and Snoop Dogg, and X Ambassadors featuring Real Estate.

ACCENT SPEAKERS

Kal Penn, R.L. Stine, and Carly Fiorina.

FREE GREEN TESTING BOOKS

Student Government now provides free green testing books for students. Students can pick up two exam books with their Gator 1 ID from Marston Science Library, Library West, and the Reitz Union Bookstore.

LONGBOARD RACKS

By partnering with Transportation and Parking Services, we installed easy, safe storage for longboards outside of Turlington Hall and the Reitz Union.

BIKE STATIONS

Student Government added three new bike repair stations at Newell Hall, Jennings Hall, and Library West for the convenience of students.

FLORIDA BRIGHT FUTURES

Our administration advocated for the expansion of the Bright Futures Scholarship Program. We will continue to lobby the state legislature until permanent funding for 100 percent tuition is secured.

SENATE FINANCE FORUM

The Student Senate hosted a finance forum to provide students with an opportunity to learn more about SG's budget and how student organizations receive funding.

LOBBYING IN D.C.

Student Government executives, in partnership with External Affairs, lobbied for FAFSA simplification, yearlong federal Pell grants, more affordable textbooks, and increased mental health resources for universities across the country.

24/7 STUDY SPACES SURVEY

We sent out a survey to determine students' needs for overnight study spaces at Newell Hall and Library West. Using data from this survey, Student Body President Smith Meyers worked with the Provost to secure funding to keep Library West open 24/7 beginning in the Spring. Student Government will continue to fund Newell Hall, giving students access to two 24/7 study spaces.

LOOKING FORWARD

EARLY VOTING LOCATION

We are working with the City of Gainesville to establish an early voting location on campus to maximize civic engagement within the Gator Nation.

WATER STATIONS

Student Government is partnering with the University Athletic Association to install large water stations near athletic events to ensure that students stay hydrated.

INAUGURAL TEXTBOOK FAIR

Student Government Cabinet will be hosting an inaugural textbook fair to promote affordable education.

FACULTY EVALUATIONS

In conjunction with the Office of the Provost, we put together a focus group to reevaluate how we do faculty evaluations. The introduction of midterm evaluations will allow students to

provide feedback on their faculty and courses more frequently, ensuring that students' voices are heard year-round and not just at the end of the semester. We are committed to ensuring that faculty and course materials are meeting student needs.





The Graduate School
Office of the Associate Vice President and Dean

POB 115500
101A Grinter Hall
Gainesville FL 32611-5500
352 392 6622 (Telephone)
352 392 8729 (Fax)

May 23, 2017

MEMORANDUM

TO: Ammon Peck
Associate Dean for Research and Graduate Education
College of Veterinary Medicine

FROM: Henry T. Frierson *H.T.F.*
Associate Vice President and Dean
Graduate School

RE: #11596 to change the name of the Department of Infectious Diseases and Pathology to the Department of Infectious Diseases and Immunology, College of Veterinary Medicine

The proposal from the College of Veterinary Medicine to change the name of the Department of Infectious Diseases and Pathology to the Department of Infectious Diseases and Immunology was approved at the May 18, 2017 Graduate Council meeting and is effective upon the conclusion of all the required approvals.

The following individuals and offices will be notified by a copy of this letter so that they can complete their processes to implement the department name change:

cc: Gann Enholm, Caroline Lentz, Patty Van Wert, Stacy Wallace, Graduate School
Lee Morrison, University Curriculum Committee and Office of the University Registrar
Brandon Case, University Curriculum Committee and Office of the University Registrar
Amber Cacciatore, University Curriculum Committee and Office of the University Registrar
Marie Zeglen, Office of Institutional Planning and Research
Sue Alvers, Assistant to the Faculty Senate Chair and UF Trustee
Thomas Vickroy, Executive Associate Dean, College of Veterinary Medicine

HF/ld

Dr. Thomas Vickroy
Professor & Executive Associate Dean

Dr. Angel Kwolek-Folland
Associate Provost
University of Florida
Gainesville, FL 32610

Saturday, March 25, 2017

RE: Department Name Change Request in the College of Veterinary Medicine

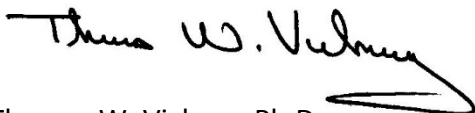
Dear Dr. Kwolek Folland,

Please accept this letter as clarification of the rationale for the requested name change of the Department of Infectious Diseases and Pathology (ID&P) in the College of Veterinary Medicine (CVM).

This request is a follow up to a recently-approved administrative reorganization that led to the creation of a new academic Department of Comparative, Diagnostic and Population Medicine (CDPM) within the CVM. As part of the process to develop a mission and approve the new department, 19 current faculty members in other CVM academic departments voted to join and become inaugural members of CDPM, including all anatomical pathology faculty members who were formerly in ID&P. As a consequence of this realignment, pathology is no longer part of ID&P and, therefore, the remaining ID&P faculty have proposed a change of department name to better reflect the revised mission and focus of their department. The unanimous choice of the ID&P faculty was to change the department name to the Department of Infectious Diseases and Immunology. This proposed change has been endorsed unanimously by the ID&P faculty, the CVM Faculty Council and approved by the CVM faculty as outlined in supporting documents submitted previously. Aside from the change in name, there will be no revision in the research nor educational responsibilities, which includes teaching of professional veterinary and graduate students. In light of this, there should be no discernable impact on or disadvantage to any students enrolled in the professional or graduate programs. Likewise, since the name change has been endorsed by all faculty members in ID&P, I have no concern about any potential for disadvantage of any faculty members in ID&P.

In closing, please contact me if you need additional information. Otherwise, I appreciate your attention to this matter and look forward to a successful outcome.

Sincerely,



Thomas W. Vickroy, Ph.D.
Professor & Executive Associate Dean



College of Veterinary Medicine
Faculty Council

2015 SW 16th Avenue
PO Box 110880
Gainesville, FL 32611-0880
February 22, 2017

To: James Lloyd, Dean
Thomas Vickroy, Executive Associate Dean

From: William Castleman
Chair, Faculty Council

A handwritten signature in black ink that reads 'William Castleman'.

Subject: CVM Faculty Vote on ID&P Department Name Change

Following discussion at CVM Faculty Assembly on February 20, 2017, Faculty of the College of Veterinary Medicine voted electronically to approve the name change in the Department of Infectious Diseases and Pathology to the Department of Infectious Diseases and Immunology.

January 27, 2017

Dr. James W. Lloyd, Dean
College of Veterinary Medicine
P.O. Box 100125
Campus

Re: Department name change

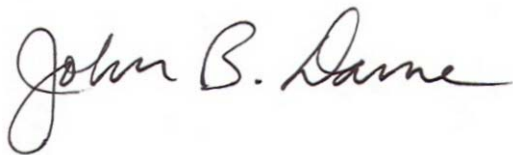
Dear Dean Lloyd:

You charged us with the task of changing the name of our department in a meeting of our faculty on Monday, January 23, 2017, and the discussion that followed was facilitated by Ms. Tricia Bachus from the UF Office of Training and Organizational Development.

The list of new names previously suggested by faculty for our department was reviewed, and the faculty expressed that those names had been thoroughly discussed in various venues. Thus, the faculty came rapidly to the consensus decision to formally change the name of our department from the *Department of Infectious Diseases and Pathology* to the *Department of Infectious Diseases and Immunology*.

Please move forward with the administrative steps needed to make this name change official. If any additional information is needed, please let me know.

Sincerely,



John B. Dame, PhD
Professor and Chair
Department of Infectious Diseases and Pathology

Vickroy, Thomas

From: Castleman,William L
Sent: Wednesday, February 22, 2017 12:20 PM
To: Castleman,William L
Subject: CVM Faculty Vote Results: Approval of ID&P Department Name Change

College of Veterinary Medicine Faculty approved the name change of the Department of Infectious Diseases and Pathology to the Department of Infectious Diseases and Immunology.

Ballot question:

“Faculty of the Department of Infectious Diseases and Pathology have voted to change their name to the Department of Infectious Diseases and Immunology. As a faculty member in the College of Veterinary Medicine, do you approve the name change?”

Yes: 69 votes

No: 2 votes

William L. Castleman, DVM, PhD
Chair, Faculty Council
College of Veterinary Medicine
University of Florida

Vickroy, Thomas

From: Castleman,William L
Sent: Wednesday, February 22, 2017 12:14 PM
To: Lloyd,James W; Vickroy, Thomas; Dame,John B
Subject: Faculty approved ID&P name change, document attached
Attachments: ID&PDept_namechange_vote_02222017.pdf

Drs. Lloyd, Vickroy and Dame:

CVM Faculty approved the name change of ID&P to ID&I per attached memo pdf.

- Bill

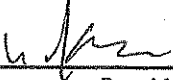


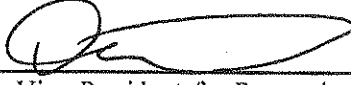
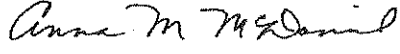
William L. Castleman, DVM, PhD
Chair, Faculty Council
College of Veterinary Medicine
University of Florida

Format and Guidelines for Institutes/Centers

Center for Palliative Care Research and Education

(July 1, 2017)

The submission and signing of a proposal to initiate a State of Florida institute/center or the establishment of a University institute/center constitutes a commitment by the university(ies) to ensure that the institute/center's activities support the stated mission(s) and goals of the institution(s).

<u>University of Florida</u>		<u>5/11/17</u>
University Submitting Proposal	President	Date
		<u>5/26/17</u>
	Provost	Date
<u>University Center</u>		<u>5.18.17</u>
Type of Institute/Center	Senior Vice President	Date
<u>July 1, 2017</u>		<u>5/23/17</u>
Proposed Implementation Date	Vice President for Research	Date
<u>51</u>		<u>4/3/17</u>
Associated Discipline (2-digit CIP)	Dean of Nursing	Date
<u>William J. Wilkie</u>	<u>4/15/17</u>	
Proposed Institute/Center Director (if known)	<u>Michael V. McKee</u>	<u>6-7-17</u>
	Vice President and Chief Financial Officer (as appropriate)	Date
	<u>Other President(s)/ Administrator (s)</u>	<u>Date (as appropriate)</u>

Institute/Center Data

Directory Information

I/C Name: Center for Palliative Care Research and Education		
I/C Code:	University: University of Florida	I/C Type: University Center
I/C Director: Diana J. Wilkie, PhD, RN, FAAN		Discipline(s) (2-Digit CIPs): 51
I/C Address: PO Box 100197 Gainesville, FL 32610-0197		
I/C Telephone: 352-273-6401	I/C E-Mail Address: diwilkie@ufl.edu	
I/C SUNCOM:	I/C Web Site Address:	
I/C FAX: 352-273-6568	Affiliated Universities: UF	

Mission and Areas of Focus

<p>Mission Statement: (No more than 120 words)</p>	<p>The mission of the UF Center for Palliative Care Research and Education is to transform healthcare for people and animals with serious illness through knowledge generation and translation into practice, and education of future palliative care leaders from diverse backgrounds. The Center for Palliative Care Research and Education will eliminate disease burden and optimize dignity and quality of life for human and animal patients with serious illnesses and their caregivers. Research and educational initiatives will generate and translate into practice new knowledge and technologies for treating pain and suffering, addressing multidimensional needs, and facilitating goals of care and shared decision making to ensure high quality of life for patients and their caregivers. UF will be recognized world-wide for palliative care innovations, leadership, and excellence.</p>		
Key Terms:	palliative care	humans	animals
	research	education	practice

University of Florida
Center for Palliative Care Research and Education

Led by faculty from the College of Nursing on behalf of the health sciences colleges and welcoming participation from colleges campus-wide, we propose an interdisciplinary center of excellence focused on research and education to improve palliative care for persons and animals throughout Florida, across the nation, and all around the world. The palliative care philosophy values, respects, and supports individual dignity and autonomy and recognizes the need for informed decision making to achieve comfort and relieve stress during and after serious illness. The intent of palliative care is to improve quality of life, as defined by the patient with serious or life-threatening disease. The goal of palliative care is to prevent or treat, as early as possible, the symptoms and side effects of the disease and its treatment, as well as the related psychological, social, and spiritual problems. The goal of palliative care is not to cure the serious disease and is provided throughout a patient's experience with disease. Palliative care should begin at diagnosis and continue through treatment, follow-up care, and the end of life. Palliative care is provided to people and animals in a patient-centered manner that is also family-focused and, if death occurs, continues as bereavement care to support the family through the grieving process.

VISION

UF Center for Palliative Care Research and Education will eliminate disease burden and optimize dignity and quality of life for human and animal patients with serious illnesses and their caregivers. Research and educational initiatives will generate and translate into practice new knowledge and technologies for treating pain and suffering, addressing multidimensional needs, and facilitating goals of care and shared decision making to ensure high quality of life for patients and their caregivers. UF will be recognized world-wide for palliative care innovations, leadership, and excellence.

MISSION

The mission of the UF Center for Palliative Care Research and Education is to transform healthcare for people and animals with serious illness through knowledge generation and translation into practice, and education of future palliative care leaders from diverse backgrounds.

GOALS

The goals of the UF Center for Palliative Care Research and Education are:

1. To provide a vibrant collaborative environment to conduct dynamic interdisciplinary research to generate scientific (basic, biobehavioral, clinical, educational) knowledge for facilitating high quality palliative care practice in a variety of settings and thereby meet the needs of people and animals with serious illness and symptom burden and their family and caregivers, including a special emphasis on meeting cultural needs of diverse populations.
2. To translate research findings relevant to palliative care into patient-centered and family focused practice and research by educating healthcare providers; undergraduate, graduate, and professional students; and post-graduate scholars in an integrated and ethical model of care and research to reduce human and animal suffering.
3. To provide outreach education and support community-based palliative care for patients, family, caregivers, and communities to plan in advance for care desired and to receive the preferred care when facing a serious illness.
4. To develop leaders, policies, and open dialogue facilitating societal and organizational culture change that embraces death as a natural part of life and expects comfort for the dying and bereaved.

CORE VALUES

1. We are dedicated to the highest level of excellence, ethical conduct, and integrity in every aspect of our research, education, and practice operations.
2. We embrace, promote and support diversity.
3. We engage in and stimulate interdisciplinary and interprofessional collaboration and teamwork.
4. We facilitate identification of patient determined goals of care in collaboration with the healthcare system.
4. We are focused on and committed to high quality, compassionate patient-centered and family focused care.
6. We strive to help and improve the communities where we work and live.

CATEGORY

The UF Center for Palliative Care Research and Education is initiated as a University of Florida center. Long-range goals are to seek classification as a State of Florida institute.

PROPOSED ACTIVITIES

The main activities of the UF Center for Palliative Care Research and Education are research, education, practice, and community service to improve palliative care.

REPORTING STRUCTURE

The UF Center for Palliative Care Research and Education director reports directly to the UF Dean of the originating College, the College of Nursing. Through the Nursing Dean, the Center for Palliative Care Research and Education reports to the Senior Vice President for Health Affairs.

Initial organizing meetings demonstrate strong commitment from faculty and Department Chairs of two College of Nursing departments (Biobehavioral Nursing Science; Family, Community and Health System Science), faculty of three departments in the College of Medicine (Anesthesiology, Medicine, Neurology), faculty from the College of Dentistry, faculty and Dean of the College of Veterinary Medicine, faculty from Emergency Medicine at Jacksonville, and potentially faculty from the Colleges of Pharmacy and Public Health and Health Professions. Approximately 14 faculty have participated in development of the statements of Vision, Mission, Goals and Core Values. In the past 24 months, 9 of these faculty and 14 additional faculty from UF Gainesville and Jacksonville have collaborated on submission of multiple R01 and U01 grants related to the UF Center for Palliative Care Research and Education mission. One of these grants has been funded and others remain under review or consideration for funding. The collaborations that were initiated for grant preparation are ongoing with joint publications in process and new grants in the planning or pilot study data collection stages. These initial successes provide evidence of strong levels of commitment and interest in the UF Center for Palliative Care Research and Education.

ADMINISTRATIVE STRUCTURE

Initially, the UF Center for Palliative Care Research and Education administrative structure includes a director and an Advisory Committee whose membership will include the Deans of the Colleges of Nursing, Medicine, Pharmacy, and Veterinary Medicine, the Director of the Cancer Center, the Director of the Pain Research Intervention Center, and the Director of the Aging Institute.

The UF Center for Palliative Care Research and Education director will provide the leadership and guidance for the direction of the research and facilitate interaction among faculty, staff and students. The UF Center for Palliative Care Research and Education director will

- Facilitate communication and collaboration among members, students and staff.
- Create an effective organizational structure that evolves as the center grows and expands.
- Identify funds to sustain and expand the UF Center for Palliative Care Research and Education activities.
- Serve as the primary contact with the College of Nursing Dean as the reporting authority.

The Advisory Committee, chaired by the College of Nursing Dean, will meet biannually with the director to review UF Center for Palliative Care Research and Education progress and plans, provide advice to achieve UF Center for Palliative Care Research and Education goals, identify potential members from new faculty recruits, and facilitate access within UF and to other resources enabling the director and members to address challenges and strengthen the UF Center for Palliative Care Research and Education.

UF Center for Palliative Care Research and Education membership is awarded to faculty who have a research, education or practice focus on palliative care. The attached appendix lists the current members. Affiliate membership will be available to interested students and postdoctoral fellows

SPACE AND FACILITIES

The initial space for the UF Center for Palliative Care Research and Education will be allocated from College of Nursing space. This space includes office space for faculty, staff and students and conference rooms and is adequate to achieve the goals of the UF Center for Palliative Care Research and Education. One of the conference rooms will include a large visualization wall to promote visual display of complex data generated or studied by the members. As research grants are funded, additional space may be needed. Information technology and pre-award and post-award grants specialist support will be provided by the College of Nursing.

BUDGET PLAN

The initial source of funds for the UF Center for Palliative Care Research and Education will be Dr. Wilkie's start-up funds, which were negotiated and were part of her offer letter. These funds will support salaries for staff and statistical support. A portion of the start-up package will be used to support center development work and provide competitively awarded funds for pilot studies that will produce preliminary data that are needed to secure larger grants and contracts.

Additional sources of funds are currently funded subcontracts that support partial salaries for three UF Center for Palliative Care Research and Education faculty. Pending grants if they are funded and in-review grants are additional potential sources of funding. Long-term plans for funding include grants, contracts, philanthropic support, and revenue from palliative care products such as the Toolkit for Nurturing Excellence at the End of Life (TNEEL). TNEEL is an educational program disseminated via a website or for continuing education credits. Other research-generated products may become available to generate additional revenue.

Plans are for the UF Center for Palliative Care Research and Education to receive 7.5% indirect cost return for all grants and contracts submitted or supported by UF Center for Palliative Care Research and Education resources. The indirect cost return is needed to support the pre-award and post-award resources provided by the UF Center for Palliative Care Research and Education in support of member's funded projects. The return mechanism will be in accord with established UF policy.

Form 3

I/C Code:		I/C Name: Center for Palliative Care Research and Education				
Prepared By: Todd Fraser		Date:		Telephone: 352-273-6386		
Estimated Expenditures for the Institute/Center		FISCAL YEAR: 2016-2017				
		Budgetary Unit:* UF-HSC				
		SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Salaries & Benefits	Faculty, TEAMS, & USPS	0	137,564	0	420,537	558,101
Other	Housestaff	0	0	0	0	0
Personal	Graduate Assistants	0	0	0	0	0
Services	Other	0	0	0	0	0
Expenses		0	0	0	52,000	52,000
Operating Capital Outlay		0	0	0	0	0
Total Expenditures		0	137,564	0	472,537	610,101

Positions and Rate	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Faculty Positions (FTE in Personyears)	0.00	0.85	0.00	0.00	0.85
TEAMS and USPS Positions (FTE in Personyears)	0.00	0.00	0.00	4.00	4.00
Total Positions (FTE in Personyears)	0.00	0.85	0.00	4.00	4.85
Sum of Salary Rates for These Faculty Positions	0	109,438	0	0	109,438
Sum of Salary Rates for These TEAMS and USPS Positions	0	0	0	312,325	312,325
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions	0	109,438	0	312,325	421,763

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

Projected Space Requirements (in square feet)

Projected Space Required by Source	Office	Laboratory	Conference Rooms	Other
From Existing Inventory	545	0	500	0
Rented	0	0	0	0
New Construction	0	0	0	0

UF Center for Palliative Care Research and Education Members List

1. Barker, Paige - College of Medicine, Dept. of Medicine (Palliative Care)
2. Baron-Lee, Jacqueline – College of Medicine, Dept. Neurological Surgery, Dir Quality Improvement
3. Beerepoot, Lucas – College of Medicine, Dept. of Neurology
4. Bluck, Susan – College of Liberal Arts & Sciences, Dept. of Psychology
5. Broyles, Rhea – UF Health Shands, Senior Quality Improvement Specialist
6. Bumbach, Michael - College of Nursing, Dept. of Family, Community and Health System Science
7. Laurie Duckworth - College of Nursing, Dept. of Biobehavioral Nursing Science
8. Elie, Caremelle – College of Medicine, Dept. of Emergency Medicine
9. Ezenwa, Miriam – College of Nursing, Dept. of Biobehavioral Nursing Science
10. Fillingim, Roger - College of Dentistry, Dept. of Community Dentistry and Behavioral Science
11. Garcia-Pereira, Fernando – College of Veterinary Med, Dept. of Large Animal Clinical Science
12. Glover, Toni – College of Nursing, Dept. of Biobehavioral Nursing Science
13. Hagen, Melanie – College of Medicine, Dept. of Medicine (General Internal Medicine)
14. Hartjes, Tonja – College of Nursing, Dept. of Biobehavioral Nursing Science
15. Hincapie Escheverri, Jacobo – College of Medicine, Dept. of Aging and Geriatric Research
16. Horgas, Ann – College of Nursing, Dept. of Biobehavioral Nursing Science
17. Keenan, Gail – College of Nursing, Dept. of Family, Community, and Health System Science
18. Kittelson, Sheri – College of Medicine, Dept. of Medicine (Palliative Care)
19. Leverence, Robert – College of Medicine, Dept. of Medicine (Hospital Medicine)
20. Lucero, Robert - College of Nursing, Dept. of Family, Community and Health System Science
21. Lyon, Debra - College of Nursing, Dept. of Biobehavioral Nursing Science
22. Kelly, Debra Lynch - College of Nursing, Dept. of Biobehavioral Nursing Science
23. Merchant, Keri – College of Medicine, Dept. of Medicine (Palliative Care)
24. McDaniel, Anna - College of Nursing, Dept. of Family, Community and Health System Science
25. McIntosh, Mark – College of Medicine, Dept. of Emergency Medicine – Jacksonville
26. Nealis, Rose - College of Nursing, Dept. of Family, Community and Health System Science
27. Schentrup, Denise - College of Nursing, Dept. of Family, Community and Health System Science
28. Schmit, Jessica – College of Medicine, Dept. of Medicine
29. Silloway, Cathy – UF Health Shands, Social Work (Palliative Care)
30. Stechmiller, Joyce – College of Nursing, Dept. of Biobehavioral Nursing Science
31. Turpening, Paula – UF Health Shands, Hospice and Palliative Care Nurses Association
32. Vose, Stephen – College of Medicine, Dept. of Anesthesiology
33. Wilkie, Diana – College of Nursing, Dept. of Biobehavioral Nursing Science
34. Weaver, Michael – College of Nursing, Dept. of Biobehavioral Nursing Science
35. Yao, Yingwei – College of Nursing, Dept. of Biobehavioral Nursing Science
36. Yoon, Sunny – College of Nursing, Dept. of Biobehavioral Nursing Science
37. Young II, Henry William – College of Medicine, Dept. of Emergency Medicine

UF Center for Palliative Care Research and Education

Participating Colleges

College of Dentistry	Dean Isabel Garcia
College of Liberal Arts & Science	Dean David Richardson
College of Medicine	Dean Michael Good
College of Medicine – Jacksonville	Dean Leon Haley
College of Nursing	Dean Anna McDaniel
College of Pharmacy	Dean Julie Johnson
College of Public Health and Health Professions	Dean Michael Perri
College of Veterinary Medicine	Dean James Lloyd

Form Ia
Indirect Cost Return for Proposed Center

For UF Internal Use Only

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

Date: April 17, 2017

Institute or Center Name: **UF Center for Palliative Care Research and Education**

College: Nursing

Indirect Cost Return: YES X % Return -- up to 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)

Michael Givian, Dean UF College of Dentistry
Dean's signature

4/30/2017

EDC/cl

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

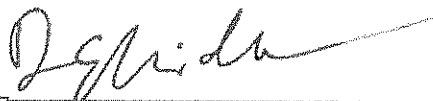
Date: April 17, 2017

Institute or Center Name: **UF Center for Palliative Care Research and Education**

College: Nursing

Indirect Cost Return: YES X % Return (max 7.5%) 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)



Dean's signature

EDC/cl

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

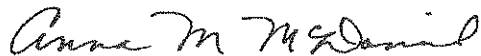
Date: April 17, 2017

Institute or Center Name: **UF Center for Palliative Care Research and Education**

College: Nursing

Indirect Cost Return: YES X % Return (max 7.5%) 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)



Dean's signature

EDC/el

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

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Date: April 17, 2017

Institute or Center Name: **UF Center for Palliative Care Research and Education**

College: Nursing

Indirect Cost Return: YES X % Return (max 7.5%) 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)

Michael B. Puri

Dean's signature



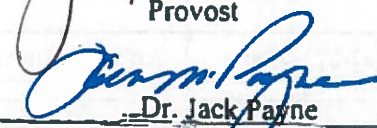

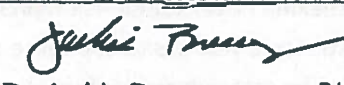
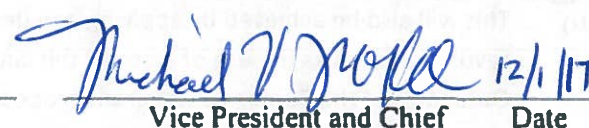
EDC/cl

Format and Guidelines for Institutes/Centers

One Health Center of Excellence

September 15, 2017

The submission and signing of a proposal to initiate a State of Florida institute/center or the establishment of a University institute/center constitutes a commitment by the university(ies) to ensure that the institute/center's activities support the stated mission(s) and goals of the institution(s).

<u>University of Florida</u> University Submitting Proposal	 President	<u>12/10/17</u> Date	
	 Dr. Joe Glover Provost	<u>9/6/17</u> Date	
<u>One Health Center of Excellence</u> Type of Institute/Center	 Dr. Jack Payne Senior Vice President	<u>9/6/17</u> Date	
<u>9/15/17</u> Proposed Implementation Date	 Dr. David Wood Vice President for Research	<u>9/6/17</u> Date	
<u>Associated Discipline (2-digit CIP)</u>	 Dr. Jackie Burns Dean of School or College	<u>9/6/17</u> Date	
<u>Dr. Ilaria Capua</u> Proposed Institute/Center Director (if known)	<u>10/1/17</u> Date	 Michael V. Wolfe Vice President and Chief Financial Officer (as appropriate)	<u>12/1/17</u> Date
	<u>Other President(s) Administrator(s)</u>	<u>Date</u> (as appropriate)	

Institute/Center Data

Directory Information		
I/C Name:	One Health Center for Excellence - 2.0 Center – OH2.0	
I/C Code:	University: University of Florida	I/C Type:
I/C Director:	Ilaria Capua, DVM PhD	Discipline(s) (2-Digit CIPs):
University of Florida P O Box 100009 Gainesville , Florida 32610		
I/C Telephone:	352-294 8465	I/C E-Mail Address: icapua@ufl.edu
I/C SUNCOM:	I/C Web Site Address: http://www.epi.ufl.edu/onehealth/	
I/C FAX:	352-273-6890	Affiliated Universities:

Mission and Areas of Focus

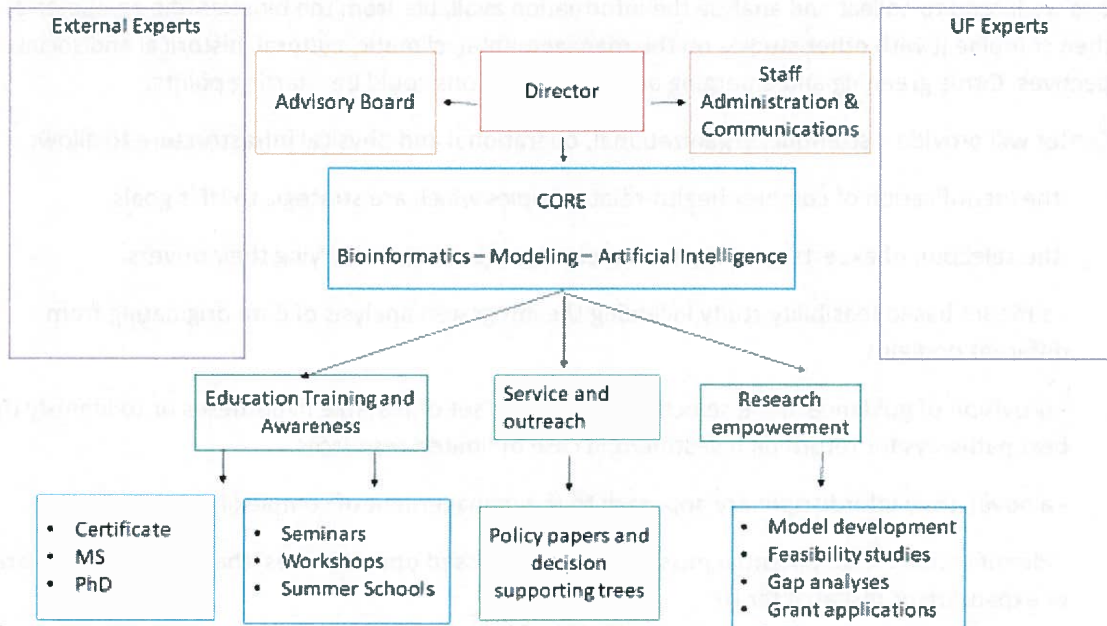
<p>Mission Statement: (No more than 120 words)</p>	<p>The Center aims to address complex problems related to health of the biosphere by seeking novel solutions originating from interdisciplinary and lateral thinking. The strategic vision is to capitalize on and exploit areas of excellence within and beyond UF by creating areas of intersection between two or more disciplines, which can lead to expansion of the areas of research and intervention within the One Health vision. This will also be achieved by applying and developing tools offered by the digital revolution such as the use of systems thinking and automated intelligence. Outcomes of the Center will be grant proposals, feasibility studies, policy papers and supporting documents for decision makers.</p>
<p>Key Terms:</p>	<p>Interdisciplinarity, Health, Artificial intelligence, Diversity</p>

Administrative structure:

The Center will be hosted in the Emerging Pathogens Institute (EPI) and will be managed through the office of the VP of Research at IFAS.

The Center will require three core interfaces, namely bioinformatics, modelling, and artificial intelligence, and will rely on the computing capacities of the HiPerGator.

The Director will receive strategic inputs from the advisory board (internal and external) and from relevant stakeholders or donors. These will be discussed within the core group who will then reach out to experts who can contribute to that topic. The indications will be summarized in a working document, which will be the basis for a feasibility study (for internal or external use) or recommendations for action, including further datamining or expansion of areas of research.



The Director of the Center will be Dr. Ilaria Capua. The Director will interact with an advisory board and with the core group. The Center will invite further researchers to join on a temporary basis, subject to the current research topics. The IFAS Research Dean, the Vet Med Dean, the PHHP Dean and the EPI Director will provide oversight of the Center.

Goals

The aim is to develop interventions for complex health issues using a trans-disciplinary and systems approach based on the core scientific strengths of the University of Florida.

Overarching Goals: Areas of excellence are often developed as silos, focusing mainly on the advancement of scientific productivity within a narrow 'vertical' domain. Excellence however, has a unique value if combined in an interdisciplinary fashion and used to advance problem solving in areas, which are by definition multi-faceted, and originate - for example - from the interconnected and interdependent mechanisms of globalization. The Center intends to develop a novel dimension of productivity, by providing insight on "wicked" health problems by fostering the transversal use of excellence, by identifying and developing areas at the interface between two or more disciplines.

Specific Goals:

Goals for Research:

The research aim is to develop a new approach, based on the identification of drivers behind a given problem, by analyzing its multifactorial origin and modelling possible approaches and their outcomes by including interventions that go beyond the core science (e.g. microbial, genetic, environmental), such as the cultural (historical, religious, ethical) and social (economic, legislative....) dimensions.

As an example, with reference to a given infectious disease of relevance affecting plants, animals or humans we intend to collect and analyse the information available from the bioscientific perspective, and then combine it with other studies on the managemental, climatic, cultural, historical and social perspectives. Citrus greening and emerging arbovirus infections could be starting points.

The Center will provide a scientific, organizational, operational and physical infrastructure to allow:

- the identification of complex health-related topics which are strategic to UF's goals
- the selection of experts on campus who can contribute to identifying their drivers
- a model-based feasibility study including the integrated analysis of data originating from different domains
- provision of guidance in the selection of a refined set of testable hypotheses or to identify the best pathways for return on investment in case of limited resources
- a novel, truly interdisciplinary approach to the management of complex health problems.
- identification of the potential missing data and 'missed opportunities' that could become areas of expansion or research for UF
- increase of areas of research, making UF more competitive for interdisciplinary research
- UF faculty to liaise with fellow peers from other disciplines, explore and push the boundaries of their research, and find novel observational angles, thus building renewed expertise and capacity.

It will also serve as a blueprint to test the success of multi-domain approaches.

Goals for Education, Training, Mentoring and Awareness

Education and Training:

- To structure a renovated graduate Certificate, Master Degree, and PhD program revolving around the multi-domain One Health concept.

Mentoring

- To provide mentorship for graduate and undergraduate students who are interested in developing interdisciplinary approaches and to recruit and nurture junior faculty with creative potential

Awareness

- To broaden and interconnect scientific and human webs and challenge the status quo through seminars, conferences and symposiums.

Goals for Service, dissemination and advocacy

The main service goals will be to generate data and studies to support decision-making and propose novel approaches for addressing complex health problems both for policy and its implementation and for research efforts.

Particular effort will be devoted to promoting and disseminating the vision of the Center abroad and in seeking international partnerships.

Outputs of the center will be published on-line to enable others to join and contribute ideas. This will enable local, regional and global policymakers and stakeholders to gather a greater understanding and tackle complex problems in a more efficient and comprehensible manner.

The Center will liaise with UF's communication team to foster participation in communication fora and in science-to policy initiatives for the wider public.

By displaying the center's activities and accomplishments widely and through social media, we aim to engage future generations into thinking within networks and domino structures (action and reaction systems, including unintended consequences).

Space

The Center will be hosted in the EPI, where currently an office for the Director of the Center and four cubicles are available. More space can be made available upon request to the EPI, based on usage optimization of the space in the building. In addition, the building provides suitable areas for meetings and discussion. Nonetheless, the Center is expected to grow over time, thus, in the future, public and private investments will be sought for additional space.

Budget plan

The long-term activities of the Center will be largely funded by grants and contracts of the participating faculty. The Center will receive a 7.5% portion of the indirect costs from these grants and contracts. This 7.5% can be further split with the EPI in the case of substantial participation of EPI investigators. The exact percentage of the split will be decided on a case-by-case basis. The indirect costs assigned to OH2.0 will be used exclusively to support UF faculty and staff.

The breakdown of Dr Capua's start-up funds to fund the center are in the excel files appended to this application.

In addition, as in-kind support, faculty and experts working at UF and interested in contributing to OneHealth should be granted by their Department Chair the possibility of working a maximum of 15% of their time for the Center for the first three years, then 10% for the next two.

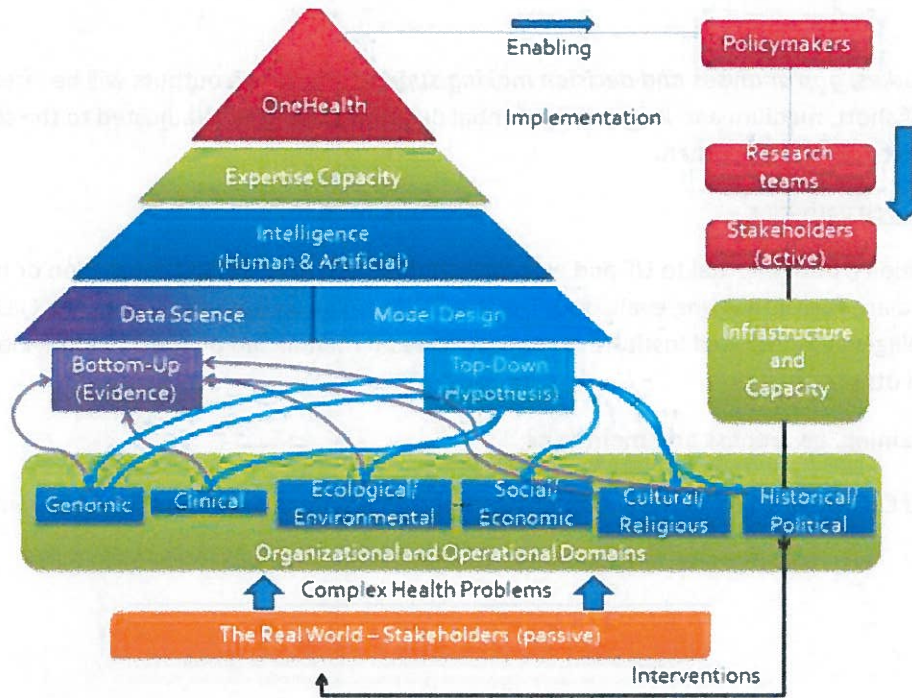
Additional start-up funds requested are 150k USD/year for 3 years (50k for 3 years have already been secured from the VP of Research of IFAS), then 75k/year for 2 years are necessary for the Center to start functioning and to deliver sufficiently for it to be self-funded. This funding is required to initiate collaborations, provide support for joint activities, or support participation to meetings.

Activities

The Center will develop an aggregation platform for connecting and allowing the networking of scientists and scholars from different fields around a complex issue (e.g. Citrus greening, Health of aging populations, managing vector-borne emergencies), and will provide them with an environment for reflection and discussion, supported by organizational, operational and physical infrastructure.

Following consultation with another pre-eminent hire, Dr. Mattia Prosperi, we have defined a work program based on bi-directional flow of research from and into the real world domains. The platform will integrate 'big' data coming from different research domains (e.g. clinical, environmental, social, historical), and allow to define new models on the basis of working hypotheses to be tested by combining information related to two or more of the domains. This system has been used previously in other domains.

The first flow of data, the Data Science, represents a bottom-up approach and is the result of evidence gathered in the real world including data mining; the data are computationally integrated and analyzed across multiple domains using machine/statistical learning. The second data flow, Model Design, is a top-down approach that feeds the system through hypotheses-driven models tested in real world scenarios. Human capability and data flows will form the Center's multi-domain Intelligence and Expertise Capacity. Through this 'virtuous circle' of the Data Science and Model Design, condensed in the Intelligence component, hierarchical solutions to the complex problems will be generated. We envision developing prediction models with tailored intervention plans, which will support the decision making process by providing optimized potential action plans. Therefore, this process will deliver roadmaps to possible solutions, which the Center will present to stakeholders after feasibility filtering.



Breakdown of activities

Research

Strategic modeling: The researchers’ network composed of the center’s members and invited researchers according to the topics being handled, will draw the appropriate skeleton upon which the body of the research will be developed.

1. **Data Science:** gathering data in different domains, according to the needs of the problem that is posed. This will be achieved through existing projects, existing databases and new projects to be funded through competitive grants. The domain of data origin will span all disciplines that have a relationship with health outcomes, such as, genetics, ecology, sociology, religion, economics, etc. The main driver of this component will be big data analytics and machine learning. As an example, a multi-domain model of disease risk can be produced by integrating data from genetics, clinical, social/behavioral risk, and environmental exposures.
2. **Model Design:** Depending on the topics that the center is handling and the interaction with different researchers, new statistical models (e.g. a new maximum-likelihood method for censored observations) or dynamic models (e.g. a differential equation model for predicting an epidemic spread and its containment through vaccinations) will be designed and tested. When possible, several models will be built and compared, through collaboration with other research groups within and beyond of UF.
3. **(Artificial) intelligence:** The Intelligence component enables the development of novel approaches and solutions and allows pathways of interactions with funders, policymakers, stakeholders and the general population.

Outcomes:

Feasibility studies, gap analyses and decision making support trees: The outputs will be interpreted in the context of short, medium and long term potential outcomes and will be adjusted to the socio-political and economic environment.

Ongoing research activities

Grant applications, both internal to UF and externally funded projects, are in preparation or have been submitted and are currently being evaluated. These include collaborative efforts with the Li Lab (Artificial intelligence) PHHP and Institute for Aging (pets and mental and physical health), Florida DoH, NIH, NSF, and others.

Education, training, awareness and mentoring

Currently, the One Health Center of Excellence hosts monthly seminars, within three different series:

One Health talks 2017: short TED-style 15-minute talks

Date	Speaker(s)	Topic(s)
10/10/16	J. Glenn Morris EPI Director Susan Halbert USDA Andrew Kane PHHP	"Zika: What We Know and What We Don't Know" "Citrus Greening – the BIG problem in Florida – Where Do We Stand" "The Face of Climate Variability Along Florida's Forgotten Coast"
11/7/16	Ariena Van Bruggen EPI, IFAS Philip Koehler and Mohamed Sallam IFAS Derek Cummings EPI, CLAS	"Climate Change: Effects of Average Temperature versus Daily Oscillations on Plant Pathogens and Insects" "Climate Change and Mosquitoes" "The Impact of Climate Change on Infectious Diseases"
12/5/16	Michael Walsh CVM Diane Rowland IFAS Brandon McFadden IFAS	"Marine Mammal Health in a Changing Environment" "Learning from Mark Watney: Context is Everything When It Comes to Crop Stress" "The Strange Story about GM Food Perception"
1/9/17	Roberto Pereira IFAS Senthold Asseng IFAS Linda Bartoshuk IFAS	"Ant Diseases" "Climate Change and Crops" "A New Way to Enhance Sweet and Salty Tastes"
2/9/17	Julie Meyer IFAS Saskia Hendrickx LSIL, IFAS	"Coral Health in a Sea of Change" "Improving the Health of Livestock and Agriculture Management: Practices to Improve Human Nutrition"
3/13/17	Jonathan Edelman CLAS	"Comprehensive Approaches to Health in the Hindu Traditions"

	Sabine Grundwald IFAS	"OneHealth, OneScience – Authentic and Mindful Scientific Integration Approaches"
4/13/17	Brent Henderson CLAS Kevin Bardosh EPI	"The Surprising Connections Between Health Care and Linguistics" "Negotiating Mosquito Control: Engaging Communities in Larval Source Management in Northern Haiti"
5/15/17	Arie Hendrik Havelaar EPI, ISFS, IFAS Ilaria Capua EPI/PHHP/CVM/IFAS, OHCE	"Zooming in on Asymptomatic Campylobacter Infections" "One Health at UF: Where Are We Nine Months Later?"

One Health International: 30 minute talks on projects carried out surrounding various issues related to health in the global community.

Date	Speaker(s)	Topic (s)
1/26/17	Olga Muñoz OHCE Diane Rowland - IFAS	"Neglected Issues and Infectious Diseases in Ecuador: From Ascariasis to Stray Dogs and Future Research Ideas" "Solutions for 2050: Searching the World for Good Ideas"
2/16/17	Rose Koenig Kemâne Delva IFAS	"The Support to Agricultural Research and Development Programs in Haiti, Perspectives and Opportunities for UF Faculty"
3/28/17	Woutrina A. Smith - UCDavis	"One Health in Tanzania: Zoonotic Diseases as an Inroad to Community-Based Research Programs"

Ladies4Ladies Initiative: 30-45 minute talks followed by open discussion and questions, where women in science come to speak about their life stories, spanning from career to family, and describing the path to their successes and failures.

Date	Speaker(s)	Topic
-------------	-------------------	--------------

1/18/17	Linda Bartoshuk, IFAS	"From Dakota to the University of Florida by the way of Yale: Some Lessons Learned about Women in Science"
2/14/17	Ariena Van Bruggen, IFAS	"Impediments to and Unique Contributions of Women Scientists in the Health Sciences"
3/21/17	Kathleen Colverson LSIL Sandra Russo IC Sarah McKune IFAS	"Opportunities and Challenges in Interdisciplinary Science and Balancing It All"
4/12/17	R. Elaine Turner Dean, CALS	"Keep Your Options Open and Other Advice From My Father (And Mother)"
5/17/17	Marta Wayne CLAS	"It's Not About Smart, It's About Stubborn: One Story About Succeeding as a Woman in Science"

The graduate certificate, Master degree, and PhD courses will initially rely mostly on capitalizing on existing courses across campus. Over time, the center will propose, implement, and collaborate in the development of new courses, fostering interdisciplinarity.

A renovated **One Health Certificate** based on a core set of lectures that are transversal to all areas of health has been developed. These cross cutting topics, such as health communication, behavioral change theories, semi-qualitative and qualitative methods in research, health economics, international and comparative legislation, systems thinking and modelling, managing conflict and leadership, ethics, and big data will be delivered and used as tools to identify novel pathways for managing real-life wicked health problems. This core course will draw together an array of international and national students with different academic and professional backgrounds (biomedical and non-biomedical). This interaction will facilitate the building of multidisciplinary networks for future educational or professional challenges.

Dissemination and advocacy

The Center aims to directly engage with stakeholders and policymakers, providing feasible solutions and complex problem mapping.

These initiatives will drive the development of integrated approaches within and between the academic, public, and private sectors, catalyzing a mindset and working paradigm shift.

By displaying the accomplishments of the Center through its website, seminars, conferences, and symposiums, the Center will set an example and guidance.

Service component

The goals of the Center are to develop and implement the OH2.0 vision with relevant stakeholders. Feasibility studies for interdisciplinary grant applications and targeted gap analyses will be made available to UF Faculty or external parties. Policy papers and decision-making trees will be prepared on specific assignments for Florida DoH, DoA, or international NGOs.

The extended list of affiliated faculty will ensure that a much stronger and diverse educational and training program will be developed within UF. This will have at its core areas of interface between multiple disciplines which will expand UF's outreach and standing.

Academic and non-academic community outreach: The center will host and organize lectures, seminars, conferences and symposia.

The topics of these seminars range within a broad spectrum related to health. These seminar series aim to become a meeting point for UF faculty, where they can relate to other efforts to foster multidisciplinary and collaborative endeavors, so that innovation can originate from the fresh and novel views of scientists outside of one's own research field. They also aim to build a healthier research environment.

Symposia: A yearly in person and/or online symposium will be organized to advance the One Health vision.

Conferences: The Center will collaborate on a case-by-case basis in the organization and advertisement of relevant initiatives.

Appendix 1: Layout of One Health Certificate

Appendix 2: Associated Faculty

Appendix 3: Letters of support and IDC forms

Appendix 4 Budget sheets (excel)

Form 3

I/C Code:		I/C Name: One Health Center of Excellence				
Prepared By: N Wilkinson		Date:		Telephone: 352-273-3498		
Estimated Expenditures for the Institute/Center		FISCAL YEAR: 2018				
		Budgetary Unit:* Collge of Vet Medicine				
		SUS Appropriated Funds¹	Contracts and Grants	Fees for Services	Private & Other (Start UP \$s)²	Total
Salaries & Benefits	Faculty, TEAMS, & USPS	\$ 55,825.00	\$ -	\$ -	\$ -	\$ 55,825.00
Other	Housestaff	\$ -	\$ -	\$ -	\$ -	\$ -
Personal	Graduate Assistants	\$ -			\$ 45,700.00	\$ 45,700.00
Services	Other	\$ -	\$ -	\$ -	\$ -	\$ -
Expenses		\$ -	\$ -	\$ -	\$ -	\$ -
Operating Capital Outlay		\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenditures		\$ 55,825.00	\$ -	\$ -	45,700	101,525
Positions and Rate		SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Faculty Positions (FTE in Personyears)		0.25	0.00	0.00	0.00	0.25
TEAMS and USPS Positions (FTE in Personyears)		0.00	0.00	0.00	0.00	0.00
Total Positions (FTE in Personyears)		0.25	0.00	0.00	0.00	0.25
Sum of Salary Rates for These Faculty Positions		55,825.00	\$ -	\$ -	\$ -	55,825.00
Sum of Salary Rates for These TEAMS and USPS Positions		\$ -	\$ -	\$ -	\$ -	0.00
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions		55,825.00	\$ -	\$ -	\$ -	55,825.00

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

¹Total Salary = \$223,300; Vet Med share = 25%

²this amount is Year 2 committed funding; Yr3 = \$45,700; Yr4 = \$46,000

Form 3

I/C Code:	I/C Name: One Health Center of Excellence		
Prepared By: N Wilkinson	Date:	Telephone: 352-273-34	

Estimated Expenditures for the Institute/Center	FISCAL YEAR: 2018				
	Budgetary Unit:* Emerging Pathogens Institute				
	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Start up \$s)¹	
	Salaries & Benefits	Faculty, TEAMS, & USPS	\$ -	\$ -	\$ -
Other	Housestaff	\$ -	\$ -	\$ -	\$ -
Personal	Graduate Assistants	\$ -	\$ -	\$ -	\$ -
Services	Other	\$ -	\$ -	\$ -	\$ 75,000.00
Expenses		\$ -	\$ -	\$ -	\$ -
Operating Capital Outlay		\$ -	\$ -	\$ -	\$ -
Total Expenditures		\$ -	\$ -	\$ -	\$ -

Positions and Rate	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)
Faculty Positions (FTE in Personyears)	0.00	0.00	0.00	0.00
TEAMS and USPS Positions (FTE in Personyears)	0.00	0.00	0.00	0.00
Total Positions (FTE in Personyears)	0.00	0.00	0.00	0.00
Sum of Salary Rates for These Faculty Positions	\$ -	\$ -	\$ -	\$ -
Sum of Salary Rates for These TEAMS and USPS Positions	\$ -	\$ -	\$ -	\$ -
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions	\$ -	\$ -	\$ -	\$ -

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

¹\$75,000 committed per year (this amount is year 2 of 5)

198

(EPI)

Total

\$ -

\$ -

\$ -

\$ 75,000.00

\$ -

\$ -

75,000

Total

0.00

0.00

0.00

\$ -

\$ -

\$ -

Form 3

I/C Code:	I/C Name: One Health Center of Excellence		
Prepared By: N Wilkinson	Date:	Telephone: 352-273-3498	

Estimated Expenditures for the Institute/Center		FISCAL YEAR: 2018				
		Budgetary Unit:* IFAS				
		SUS Appropriated Funds ¹	Contracts and Grants	Fees for Services	Private & Other (Start Up \$) ²	Total
Salaries & Benefits	Faculty, TEAMS, & USPS	\$ 111,650.00	\$ -	\$ -	\$ -	\$ 111,650.00
Other	Housestaff	\$ -	\$ -	\$ -	\$ -	\$ -
Personal Services	Graduate Assistants	\$ -	\$ -	\$ -	\$ 26,000.00	\$ 26,000.00
	Other	\$ -	\$ -	\$ -	\$ 18,000.00	\$ 18,000.00
	Other	\$ -	\$ -	\$ -		
Expenses		\$ -	\$ -	\$ -	\$ 56,000.00	\$ 56,000.00
Operating Capital Outlay		\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenditures		\$ 111,650.00	\$ -	\$ -	\$ 100,000.00	\$ 211,650.00

Positions and Rate	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Faculty Positions (FTE in Personyears)	0.50	0.00	0.00	0.00	0.50
TEAMS and USPS Positions (FTE in Personyears)	0.00	0.00	0.00	0.00	0.00
Total Positions (FTE in Personyears)	0.50	0.00	0.00	0.00	0.50
Sum of Salary Rates for These Faculty Positions	\$ 111,650.00	\$ -	\$ -	\$ -	\$ 111,650.00
Sum of Salary Rates for These TEAMS and USPS Positions	\$ -	\$ -	\$ -	\$ -	\$ -
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions	\$ 111,650.00	\$ -	\$ -	\$ -	\$ 111,650.00

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

¹Total Salary = \$223,300; IFAS share = 50%

² \$50,000/year from IFAS Dean for Research (for up to 3 years) committed once One Health Center status is approved

³ 2019 IFAS commitment increases to \$125,000 annually

Form 3

I/C Code:	I/C Name: One Health Center of Excellence		
Prepared By: N Wilkinson	Date:	Telephone:	352-273-3498

Estimated Expenditures for the Institute/Center		FISCAL YEAR: 2018				
		Budgetary Unit:* Public Health & Health Professions (PHHP)				
		SUS Appropriated Funds ¹	Contracts and Grants	Fees for Services	Private & Other (Start Up \$s)	Total
Salaries & Benefits	Faculty, TEAMS, & USPS	\$ 55,825.00	\$ -	\$ -	\$ -	\$ 55,825.00
Other	Housestaff	\$ -	\$ -	\$ -	\$ -	\$ -
Personal	Graduate Assistants	\$ -	\$ -	\$ -	\$ 45,400.00	\$ 45,400.00
Services	Other	\$ -	\$ -	\$ -	\$ -	\$ -
Expenses		\$ -	\$ -	\$ -	\$ -	\$ -
Operating Capital Outlay		\$ -	\$ -	\$ -	\$ -	\$ -
Total Expenditures		\$ 55,825.00	0	0	\$ 45,400.00	\$ 101,225.00

Positions and Rate	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Faculty Positions (FTE in Personyears)	0.25	0.00	0.00	0.00	0.25
TEAMS and USPS Positions (FTE in Personyears)	0.00	0.00	0.00	0.00	0.00
Total Positions (FTE in Personyears)	0.25	0.00	0.00	0.00	0.25
Sum of Salary Rates for These Faculty Positions	55,825.00	\$ -	\$ -	\$ -	55,825.00
Sum of Salary Rates for These TEAMS and USPS Positions	\$ -	\$ -	\$ -	\$ -	\$ -
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions	55,825.00	\$ -	\$ -	\$ -	55,825.00

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

¹Total Salary = \$223,300; PHHP share = 25%

Affiliated Faculty

- James Anderson
Professor & Director, Institute for Sustainable Food Systems, Food and Resource Economics
Department, Institute of Food and Agricultural Sciences

- Douglas Archer
Associate Dean for Research, Professor & Prior Chair, Food Science and Human Nutrition
Department, Institute of Food and Agricultural Sciences

- Senthold Asseng
Professor, Department of Agricultural and Biological Engineering, Herbert Wertheim College of
Engineering

- Kevin Bardosh
Research Assistant Professor, Department of Anthropology

- Linda Bartoshuk
Bushnell Professor, Department of Food Science and Human Nutrition & Director for Psychophysical
Research, Center for Smell and Taste, Institute of Food and Animal Sciences

- Ruth Borger
Assistant Vice President, UF/IFAS Communications

- Jacqueline Burns
Dean of Research, Institute of Food and Agricultural Sciences
Director, Florida Agricultural Experiment

- Kathleen Colverson
Associate Director, IFAS Global, Animal Sciences Department, Institute of Food and Agricultural
Sciences

- Linda Cottler
Associate Dean for Research and Planning at the College of Public Health and Health Professions
Dean's Professor and Chair of the Department of Epidemiology at the College of Public Health and
Health Professions and the College of Medicine

- Derek Cummings
Professor of Biology, College of Liberal Arts and Sciences, Emerging Pathogens Institute

- Josephine Clark-Curtiss
Professor of Medicine, Division of Infectious Diseases and Global Medicine, Department of
Medicine, Emerging Pathogens Institute

- Erik Deumens
Director of UF Information Technology – Research Computing & Scientist, Department of Chemistry,
Department of Physics, College of Liberal Arts and Sciences

- Rhoel Dinglasan
Associate Professor, College of Veterinary Medicine
Director, CDC Southeastern Regional Center of Excellence in Vector Borne Diseases
Faculty, Emerging Pathogens Institute

- Jonathan Edelman
Assistant Professor of Religion, Department of Religion

- Karen Garrett
Professor, Department of Plant Pathology, Institute of Food and Agricultural Sciences

- Gregory Glass
Professor, Geography Department, College of Liberal Arts & Sciences, Emerging Pathogens
Institute

- Sabine Grunwald
Professor, Soil and Water Sciences Department, Institute of Food and Agricultural Sciences &
Affiliate Assistant Professor, Department of Agricultural and Biological Engineering

- Susan Halbert
Curator, Hemiptera for the Florida Department of Agriculture and Consumer Services

- Arie Havelaar
Institute for Sustainable Food Systems
Faculty, Emerging Pathogens Institute
Professor, Department of Animal Sciences, Institute of Food and Agricultural Sciences

- Brent Henderson
Associate Professor, Department of Linguistics
President and Board of Directors Maya Health Alliance

- Saskia Hendrickx
Project Coordinator, Feed the Future Innovation Lab for Livestock Systems, Department of Animal
Sciences, Institute of Food and Agricultural Sciences

- Jorge Hernandez
Professor, Department of Large Animal Clinical Sciences, College of Veterinary Medicine

- Natalie Isaza
Clinical Associate Professor, College of Veterinary Medicine

- Ramiro Isaza

Professor of Zoological Medicine, Graduate Faculty Member, College of Veterinary Medicine

- James Keesling

Professor, Department of Mathematics, College of Liberal Arts and Sciences

- Philip Koehler

Endowed Professor, Entomology and Nematology Department, Institute of Food and Agricultural Sciences

- Michael Lauzardo

Chief & Assistant Professor, Division of Infectious Diseases and Global Medicine, College of Medicine, Emerging Pathogens Institute

- John Lednicky

Associate Professor, Department of Environmental & Global Health, College of Public Health and Health Professions, Emerging Pathogens Institute

- Andy Li

Associate Professor, Department of Electrical & Computer Engineering
Director Center for Big Learning, Creating Intelligence

- Maureen Long

Associate Professor, Department of Infectious Diseases and Pathology, College of Veterinary Medicine

- Brandon McFadden

Assistant Professor, Food and Resource Economics Department, Institute of Food and Agricultural Sciences

- Sarah McKune

Clinical Assistant Professor, Department of Epidemiology & Assistant Professor, Department of Environmental & Global Health, College of Public Health & Health Professions, Center for African Studies

- Julie Meyer

Research Assistant Professor, Marine Microbial Ecology, Soil and Water Sciences Department, Institute of Food and Agricultural Sciences, Genetics Institute

- George Michailidis

Director, Informatics Institute & Professor of Statistics, College of Liberal Arts and Sciences

- Glenn Morris

Director of the Emerging Pathogens Institute

- Eric Nelson

Assistant Professor, Department of Environmental and Global Health and Pediatrics, College of Public Health and Health Professions and College of Medicine
Faculty, Emerging Pathogens Institute

- George O'Connor

Professor, Environmental Soil Chemistry, Soil and Water Sciences Department, Institute of Food and Agricultural Sciences

- Andrew Ogram

Professor, Soil Microbiology, Soil and Water Sciences Department, Institute of Food and Agricultural Sciences

- Jack Payne

Senior Vice President for Agriculture and Natural Resources, Institute of Food and Agricultural Sciences

- Susan Percival

Professor & Chair, Department of Food Science & Human Nutrition, Institute of Food and Agricultural Sciences

- Mattia Prosperi

Associate Professor, Department of Epidemiology, College of Public Health and Health Professions and College of Medicine

- Diane Rowland

Professor, Agronomy Department
Program Director, Agroecology
Institute of Food and Agricultural Sciences

- Sandra Russo

Director, Office for Global Research Engagement, International Center, Center for African Studies, Water Institute, Florida Climate Institute

- Tara Sabo-Attwood

Associate Professor and Chair, Department of Environmental and Global Health, College of Public Health and Health Professions

- Marco Salemi

Associate Professor, Department of Pathology, Immunology and Laboratory Medicine, College of Medicine
Faculty, Emerging Pathogens Institute

- Renata Serra

Lecturer, Center for African Studies
Affiliated with the Center for Gender, Sexualities and Women's Studies
Faculty and Graduate Student Coordinator, Master in Sustainable Development Program

- Jill Sonke
Director, Center for Arts and Medicine

- Spiro Stefanou
Professor & Chair, Food and Resource Economics Department , Institute of Food and Agricultural Sciences

- Catherine Striley
Assistant Professor of Epidemiology
Co-Director, HealthStreet and Community Engagement Programs
Director, Master of Science in Epidemiology Program
Director, Certificate in Psychiatric Epidemiology Program
Department of Epidemiology, College of Public Health and Health Professions, College of Medicine

- Elaine Turner
Dean, College of Agricultural and Life Sciences
Professor, Food Science and Human Nutrition Department

- Ariena van Bruggen
Plant Disease Epidemiologist & Professor, Department of Plant Pathology
Faculty, Emerging Pathogens Institute

- Leonardo A. Villalón
Dean of the International Center
Professor of Political Science and African Studies

- Thomas Waltzek
Assistant Professor, Research Coordinator, Aquatic Animal Health Program, College of Veterinary Medicine

- Mary Watt
Associate Dean, College of Liberal Arts and Sciences, Associate Professor of Italian

- Marta Wayne
Professor and Chair, Biology, College of Liberal Arts & Sciences
Adjunct Professor, Center for Gender, Sexualities and Women's Studies

- Jocelyn Widmer
Assistant Scholar and Director, Master of Urban and Regional Planning Online Degree Program,
Urban and Regional Planning, College of Design, Construction and Planning

- Samantha Wisely
Associate Professor, Department of Wildlife Ecology and Conservation, Institute of Food and Agricultural Sciences

UF/IFAS
Office of the Senior Vice President
Agriculture and Natural Resources

PO Box 110180
Gainesville, FL 32611-0180
352-392-1971
352-392-6932 Fax

May 15, 2017

Dr. David Norton
Vice President for Research
PO Box 115500
Campus

Dear David:

It is a pleasure and privilege for me to write this letter of support to complement the application of Dr. Ilaria Capua in her effort to create a One Health Center at the University of Florida. Dr. Capua's research and scientific achievements have contributed much to the fields of virology, veterinary medicine, and One Health. The University of Florida is delighted and honored to have secured Dr. Capua's expertise in our efforts aimed at bridging the gaps between human, animal, and environmental health.

IFAS was strongly determined to recruit Dr. Capua to catalyze interactions with our Colleges, Institutes, and Centers on campus. Dr. Ilaria Capua is leading a campus-wide effort to develop a truly interdisciplinary model to address complex health issues faced by human, animal, and plant populations in a changing environment. The proposal's innovative nature to examine complex health issues at the One Health Center using deep learning and artificial intelligence is a truly transformative idea. Interdisciplinarity is one of the strategic goals we have identified at UF, and the One Health approach is certainly one of the areas of greatest focus given the presence of the Medical School, the College of Veterinary Medicine, the College of Public Health and Professions and IFAS. The creation of the One Health Center is absolutely critical to be able to capitalize on UF's strengths and provide leadership in this field.

The University of Florida needs to invest time, money, and resources into this truly unique approach as it could definitely be a model which could have great impact on overall health in Florida, as well as in the national and international arenas.

Please do not hesitate to contact me if you have any further questions.

Sincerely,



Jack M. Payne
Senior Vice President



UF/IFAS Research
Florida Agricultural Experiment Station
Office of the Dean for Research

1022 McCarty Hall D
PO Box 110200
Gainesville, FL 32611-0200
352-392-1784
<http://research.ifas.ufl.edu>

Date: June 10, 2017

To: Ilaria Capua, Professor and Director
One Health Center of Excellence

From: Jackie Burns, IFAS Dean for Research
Director of the Florida Agricultural Experiment Station

A handwritten signature in black ink that reads 'Jacqueline K. Burns'.

Dr. Capua;

I am writing to express my support for the concept of the UF One Health Center. The Center has enormous potential to raise awareness of the One Health model and to attract resources to advance its mission. Upon its approval as a University of Florida Center, the IFAS Dean for Research will allocate \$50,000 annually for a maximum of 3 years.

Best wishes for a productive and impactful enterprise!

May 12, 2017

Dr. David Norton
Vice President for Research
University of Florida
Office of Research
PO Box 115500
Gainesville, FL 32611-5500

RE: One Health Center application

Dear Dr. Norton,

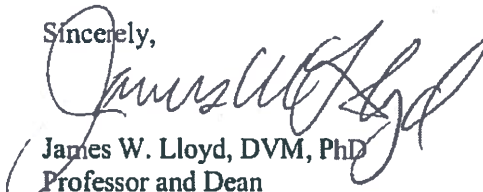
It is with distinct pleasure and privilege that I write this letter in support of Dr. Capua's application to create a One Health Center. Her outstanding scientific record of accomplishment and her unique ability to identify alignment between stakeholders' interests and scientific gaps have been instrumental in the development of a new vision, which makes this proposal truly innovative.

The College of Veterinary Medicine recognizes the importance of the integration of multiple disciplines into collaborative groups and the blending of ideas and data for addressing complex health challenges. Dr. Capua proposes a Center that will be able to bring this way of working beyond the current state of the art by using deep learning and artificial intelligence. The Center will allow the One Health concept to advance and University of Florida to be a key player and leader in this novel approach to multifactorial health issues, which we are inevitably facing with increasing frequency.

In line with UF's strategic priorities, the University as a whole should support this endeavor to assure that this creative approach to One Health is implemented fully, ensuring the full exploitation of new ideas and of the disruptive potential of working at the interface between disciplines. Success will clearly result in UF becoming widely recognized as a global leader in One Health.

Please do not hesitate to contact me if you have any further questions.

Sincerely,



James W. Lloyd, DVM, PhD
Professor and Dean

UF/IFAS
Food and Resource Economics Department
Spiro E. Stefanou
Professor and Chair

1167 McCarty Hall
PO Box 110240
Gainesville, FL 32611-0240
352-294-7639
352-846-0988 Fax

May 16, 2017

Dr. David Norton
Vice President for Research
University of Florida

Dear Dr. Norton:

I am very pleased to endorse Dr. Ilaria Capua's initiative by to establish a One Health Center at UF. The One Health concept is innovative in its breadth and potential to create a meaningful reconceptualization of how policy can address the needs of a sustainable system.

Since her arrival at UF last year, I have engaged with Dr. Capua on several occasions about her efforts and how the Food and Resource Economics (FRE) interests can support the emerging One Health program initiatives. FRE faculty interests in the areas of i) consumer behavior foundations to food choices and how food choices link to health outcomes, ii) consumer perceptions of science, and iii) economic valuation of nonmarket goods and services, can all find a home in the One Health Center agenda. Our faculty have participated in the One Health Talks series and found high value in this past year's activities.

Dr. Capua is masterfully constructing a constellation of interests to create an innovative opportunity. She brings a global mindset and effective leadership to lead UF to a prominent role nationally and internationally on the broaden health agenda. The research potential is very clear and I am particularly encouraged at the prospect for the One Health Center to take on a knowledge-translating role targeting stakeholders in policy-making positions, international civil service and centers, and other communities of interest.

From the perspective of the Food and Resource Economics Department, I enthusiastically welcome the opportunity to support and to work with Dr. Capua on establishing the UF One Health Center.

Regards,



Spiro E. Stefanou
Professor and Chair

15 May 2017

Dr. David Norton
Vice President for Research
University of Florida

Dear David,

I am very pleased to endorse the initiative by Dr. Ilaria Capua to establish a One Health Center at UF, and I write in support of her application for this center. Since her arrival at UF last year, I have had a number of discussions with Dr. Capua about her expanded understanding of the concept of "One Health." Her vision strikes me as innovative and indeed path-breaking, and one that is particularly well suited to the breadth and depth of UF's research activity.

Dr. Capua's goal is to establish an institutional structure that can create synergies between a wide range of disciplines and programs on campus, to bring collaborative inter-disciplinarity to bear on the holistic study of factors that affect health around the world. From a personal perspective, my years of research in Africa have convinced me that cultural, political, religious, linguistic and many other factors are directly linked to the health of people, animals, plants and the environment, and that the interrelationships between such factors are too often neglected when it comes to analyzing health issues in their complexity.

From the perspective of the International Center, and building on the experience of the UF Global Health Council which was established at UFIC by my predecessor, David Sammons, we would enthusiastically welcome the opportunity to work with Dr. Capua and a UF One Health Center in support of this exciting interdisciplinary and global initiative. UF is in many ways an outstanding institutional environment for such a project to succeed, and I am happy to support it and assure you of my willingness to contribute.

Yours sincerely,



Leonardo A. Villalón
Dean, UF International Center
Professor of Political Science and African Studies
Coordinator, Sahel Research Group

Form la
Indirect Cost Return for Proposed Center

For UF Internal Use Only

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

Date: August 30, 2017

Institute or Center Name: One Health Center of Excellence

College: Public Health and Health Professions

Indirect Cost Return: YES X % Return (max 7.5%) 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)



Dean's signature

EDC/cl

Form 1a
Indirect Cost Return for Proposed Center

For UF Internal Use Only

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

Date:

Institute or Center Name: One Health Center of Excellence

College:

Indirect Cost Return: YES X % Return (max 7.5%) 7.5 %
NO _____

Dean's Agreement:
(Use separate form for each college)



Dean's signature

EDC/cl

Form Ia
Indirect Cost Return for Proposed Center

For UF Internal Use Only

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

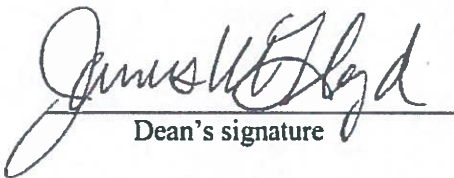
Date:

Institute or Center Name: One Health Center of Excellence

College:

Indirect Cost Return: YES % Return (max 7.5%) 7.5 %
NO

Dean's Agreement:
(Use separate form for each college)


Dean's signature


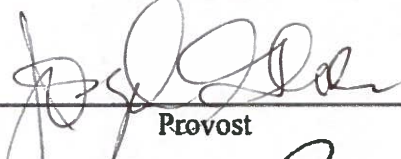
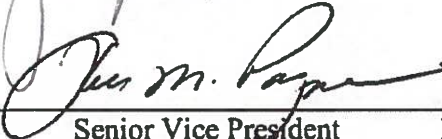

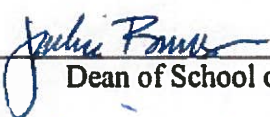
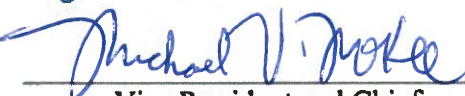
EDC/cl

Format and Guidelines for Institutes/Centers

Center for Stress Resilient Agriculture

August 1, 2017

The submission and signing of a proposal to initiate a State of Florida institute/center or the establishment of a University institute/center constitutes a commitment by the university(ies) to ensure that the institute/center's activities support the stated mission(s) and goals of the institution(s).

<u>University of Florida</u> University Submitting Proposal	 President	<u>8/2/17</u> Date	
	 Provost	<u>9/6/17</u> Date	
<u>Center</u> Type of Institute/Center	 Senior Vice President	<u>8-28-17.</u> Date	
<u>October 1, 2017</u> Proposed Implementation Date	 Vice President for Research	<u>8/31/17</u> Date	
<u>01</u> Associated Discipline (2-digit CIP)	 Dean of School or College	<u>8-28-17</u> Date	
<u>Diane Rowland</u> Proposed Institute/Center Director (if known)	<u>8/1/17</u> Date	 Vice President and Chief Financial Officer (as appropriate)	<u>9/22/17</u> Date
	<u>Other President(s)/ Administrator(s)</u>	<u>Date (as appropriate)</u>	

RECEIVED
SEP 2 2 2017
OFFICE OF THE PROVOST

Institute/Center Data

Directory Information

I/C Name: Center for Stress Resilient Agriculture		
I/C Code:	University: University of Florida	I/C Type:
I/C Director: Diane Rowland (Barry Tillman, Co-Director)		Discipline(s) (2-Digit CIPs):
I/C Address: 3105 McCarty Hall B Agronomy Department Gainesville, FL 32611		
I/C Telephone: 229-869-2952	I/C E-Mail Address: dlrowland@ufl.edu	
I/C SUNCOM:	I/C Web Site Address: N/A	
I/C FAX:	Affiliated Universities: see partner list	

Mission and Areas of Focus

<p>Mission Statement: (No more than 120 words)</p>	<p>The mission of the University of Florida - Center for Stress Resilient Agriculture is to provide transformational and sustainable research-based solutions and related graduate level experiences for agroecosystems that mitigate stress. These solutions will improve the ability of crop and cropping systems to acclimate to changes in the production environment and have impact throughout the food system. Elements of focus include crops, cropping systems, markets, ecosystem services, human health, and links to climate with a common focus on research aimed at ensuring long-term sustainability and resilience.</p>		
Key Terms:	crop stress	livestock systems	abiotic stress
	biotic stress	water deficit	disease and insect pests

Center for Stress Resilient Agriculture –

Expertise:

The UF/IFAS CSRA consists of faculty from diverse departments involving research, education, and extension programs focused on biotic and abiotic stress occurring in agricultural systems and the resulting impacts to production, environment, and society. We represent an integrated group of faculty, institutional partners, and global affiliates from a range of disciplines, including: 1) crop stress physiology; 2) crop breeding; 3) animal science; 4) soil science; 5) plant pathology; 6) expertise at the nexus between the effects of crop stress and human health, including the impacts of mycotoxins; 7) biotechnology; 8) precision agriculture and the engineering expertise for stress sensing and prescriptive crop stress management; 9) agricultural economics; 10) meteorological and climate expertise; and 11) crop stress risk modeling.

In addition, we have formed a domestic and global network of institutions for both research and student training activities (Table 1). We will leverage existing agreements for research, grant proposal development, student co-advisement and training; and shared curricular components including shared lectureships, shared courses, and student exchanges.

Table 1: Domestic and Global Partner Institutions:

Institution	Location
UFRPE	Brazil
University of the Virgin Islands	US VI
Harper Adams University	UK
Cranfield University	UK
ISARA-Lyon	France
University of New England	Australia
Western Sydney University	Australia
Dundee University	Scotland
University College Dublin	Ireland
Makerere University	Uganda
Wageningen University	Netherlands
Hebrew University of Jerusalem	Israel
Quisqueya University	Haiti
Georgia Tech Research Institute	US

Rationale for the formation of the CSRA:

Florida is at the leading edge of disruptive forces in agriculture including: 1) particular susceptibility to water pressures from both environmental and policy points of view; 2) invasive and emerging pathogens and pests; 3) instability brought on by environmental disasters and perturbation in agricultural production; 4) impact on sustainability of developing countries in the Caribbean; and 5) a current deficiency and compounding reduction in the agricultural workforce that is both technologically and broadly trained to address the exploding

complexity of agriculture in Florida, the US, and globally. This Center would utilize both research and the existing academic program of Agroecology in addressing these problems to provide cutting-edge, creative, and transformational approaches to provide resilient solutions that balance production, environment, and society.

Mission:

The mission of the University of Florida's Center for Stress Resilient Agriculture is to provide transformational and sustainable research-based solutions and related graduate level experiences for the development of agroecosystems that mitigate crop stress. These solutions will improve the ability of crop and cropping systems to acclimate to changes in the production environment and have impact throughout the food system. Elements of focus include crops, cropping and animal systems, markets, ecosystem services, and human health, with a common focus on research aimed at ensuring long-term sustainability and resilience of agroecosystems.

Specific Goals:

Particular emphasis in the research focus of the Center will be towards: improving productivity and resilience of crops and livestock to stress; the development of more sensitive and proactive stress monitoring systems for early stress detection; quantification of stress mitigation strategies on the environments within and around agroecosystems; identifying and quantifying system stress tolerance mechanisms or adaptations; and measuring the impact of agricultural stresses on society, communities, and human health. The focus of the academic programs under Agroecology is the broad and interdisciplinary training of students in the robust and rigorous scientific assessment of agroecosystems to investigate crop, livestock, and cropping system stress as it relates to sustainability, production, environment and society. Offerings include MS, PhD, and certificate programs under the collaboration between the Agronomy, Soil and Water Sciences, Agricultural and Biological Engineering, and Horticultural Sciences Departments. Additional departments will participate outside of the Agroecology offerings through CSRA supported graduate assistantships, student professional development opportunities, certificate programs, and international exchange partnerships.

Proposed Activities:

CSRA proposed activities are aimed at providing value to students and faculty associated with the center. The structure of the center will include three primary activities: 1) research focused activities conducted by interdisciplinary teams of faculty and students carried out utilizing the CSRA infrastructure located at the Plant Science Research and Education Unit in Citra, FL as well as CSRA associated locations; 2) hosting of the Agroecology academic program and activities related to administering the MS and PhD concentrations as well as associated certificate programs; and 3) administering the CSRA Clearinghouse that provides a single point of contact for industry, nongovernmental and governmental agencies, private organizations, funders associations, etc. to organize both faculty research teams and student project courses (Figure 1).

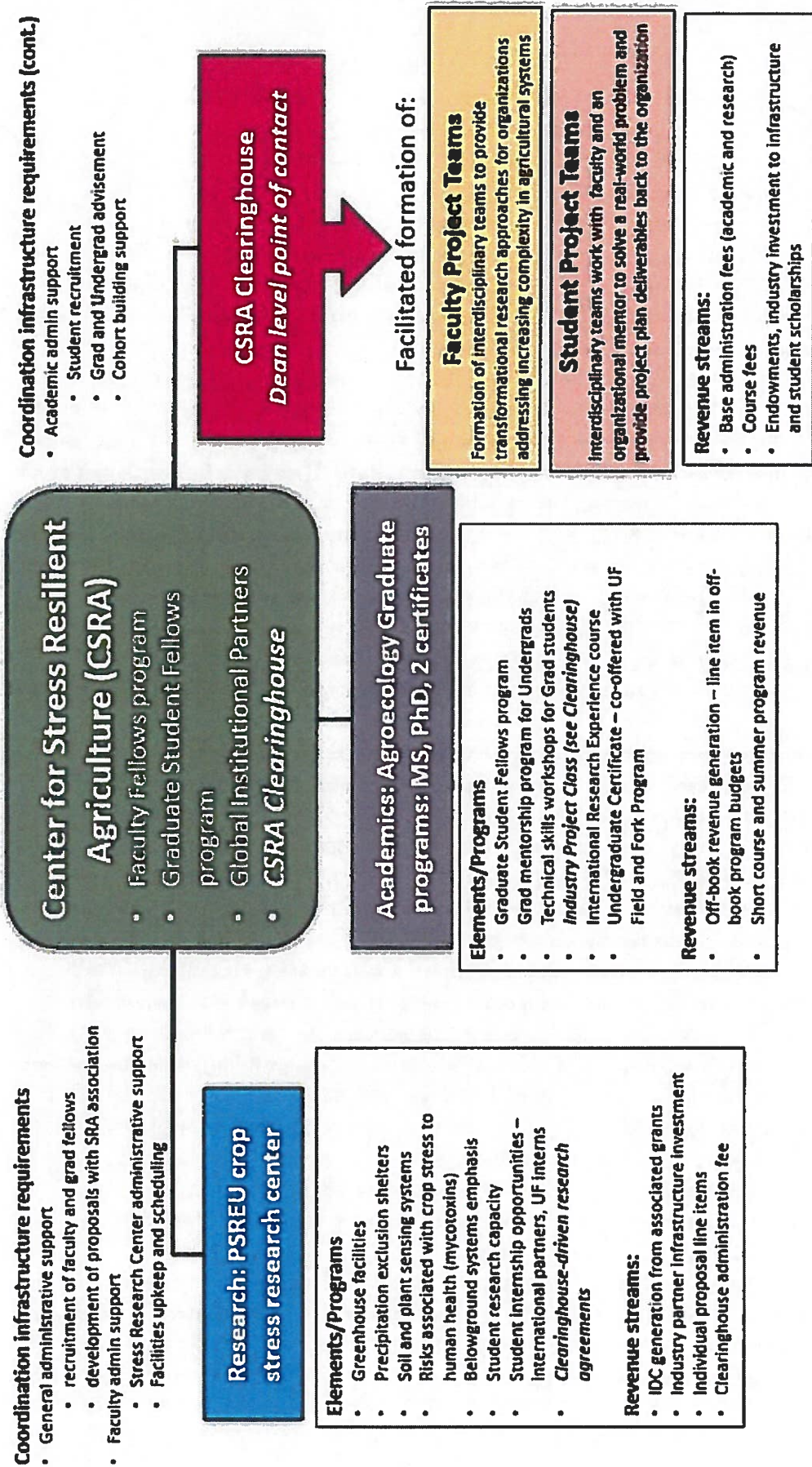


Figure 1: Organizational structure for the Center for Stress Resilient Agriculture (CSRA). The primary elements include: 1) research infrastructure located at the Plant Science Research and Education Unit (PSREU) in Citra, FL, as well as associated CSRA associated facilities; 2) the graduate programs within the Agroecology program including MS and PhD concentrations as well as associated certificates that are currently in place (Sustainable Agroecosystems, Global Agroecology) and slated for approval (Tropical Agriculture); and 3) Dean level point of contact CSRA clearinghouse allowing organizations (industry, non-governmental and governmental, private) to request formation of faculty interdisciplinary teams or student project team classes. Included under each of these three elements are particular program elements and possible revenue streams. Overarching administration requirements are listed at the top of the diagram.

CSRA Clearinghouse

A primary benefit to both faculty and students is the CSRA Research Clearinghouse. This Clearinghouse will have a Dean level (CALs and IFAS Research) point of contact where industry and other organizations can arrange for both faculty and students research teams. Through open dialogue with stakeholders, there is a need for an upper administration office in UF that can assist in forming research teams consisting of multiple faculty expertise.

For faculty research teams, the process will involve organizations working with the CSRA to describe impending interdisciplinary research projects, and the CSRA Director and staff (working in consultation with the Deans' office) will identify and approach the appropriate faculty to develop full research agreements with those that are interested. The existing model for this type of complex research agreement is typically one where individuals within organizations contact single faculty with a known disciplinary expertise. However, stakeholders are now describing the need for more **complex teams** of faculty to address the ever-increasing intricacies of the problems facing their operations in agriculture. They have been stymied by the daunting task of locating and contacting the breadth of faculty with the needed expertise; therefore, the CSRA Clearinghouse has been seen as a real solution for addressing this need. An example of this situation was a water purification company that needed expertise in agronomy, engineering, horticulture, and economics to address the impact of their technology on production in agronomic and horticultural crop species. Other potential stakeholders that would likely have interest in this CSRA Clearinghouse model are state agencies, non-governmental organizations, international research institutions, and international governmental research organizations.

Stakeholders have also communicated the desire to participate in mentoring and interaction with UF graduate students, to allow these organizations input into curricular elements and to network with prospective employees. This is becoming an increasingly critical need for many agricultural organizations facing record-numbers of retirements within the next decade. The CSRA Clearinghouse will organize and facilitate Project Team classes in which a diverse set of graduate students will address a real world problem under mentorship from faculty and organizational representatives within a semester. This course will provide a hands-on opportunity for students to work in interdisciplinary teams tackling an actual existing project provided by an industry or other organizational partner. Through this guided team approach, students will work to provide a detailed plan, design, and any relevant preliminary data for working towards a scientific evaluation and solution of the problem presented. During the course, other professional development skills will be delivered in a series of in-class and online modules emphasizing the following areas: professionalism; project management; working in interdisciplinary teams; scientific ethics and integrity; practicing oral and written communication among team members and stakeholders; considering creative and novel solutions combining multi-discipline approaches to tackling problems; and formulating, designing, and presenting approaches in an effective way.

Logistically, stakeholders can contact the CSRA website or office administration to inquire about forming either a faculty or student team. Once the particular interest or need of the stakeholder is identified, the CSRA Center Director and Administrator will work with either the IFAS or CALs deans to organize the appropriate faculty or student team. For faculty teams,

the CSRA personnel will contact faculty representing the appropriate disciplinary mix to address the project identified, and work with the faculty group in establishing the appropriate research agreement. For student Project Teams, the CSRA personnel will contact appropriate faculty mentors, provide the syllabus template and recruiting materials, and aid in course registration. Both the faculty and student team formation process will involve the Deans' expertise and guidance as needed.

To recruit stakeholder and faculty involvement and communicate the overall opportunities available through the CSRA Clearinghouse, the Center Director and advisory committee will organize annual open house events with invitations to various stakeholder groups. Current and past faculty and student teams will be showcased and networking opportunities will be provided. The Clearinghouse will also be prominent on the CSRA web page and various communication resources will be developed. Research agreements stemming from the Clearinghouse will request the standard 7% IDC be returned to the CSRA. There will be a set administrative fee built in to the Project Team classes (through a standard faculty service agreement) as well as specific materials and supplies or travel costs for particular team activities.

Other CSRA-led Associated Activities

There are a number of CSRA associated activities that will be implemented to provide additional benefits to faculty, students, and CSRA-connected stakeholder groups. *One thing to note: Clearinghouse Project Teams, CSRA Fellows and scholarships, workshops, and other programs are available to ALL CSRA associated students, not just to those students in the Agroecology programs.*

Particular activities include:

- o Graduate student CSRA Fellows program with associated scholarships available
- o Biannual Seminar Series related to Stress in Agriculture
- o Workshops addressing a specific technical skill – led by the CSRA faculty or by the industry stakeholders
- o Student Internship Opportunities – UF interns and international partner institution students at graduate and undergraduate levels
- o Shared courses with Wageningen University – held every other year at CSRA in Florida, alternating with a location in the Netherlands
- o Industry Open House days/ CSRA Clearinghouse interface events
- o CSRA Graduate Mentor program – connecting graduate student mentors with undergraduate students

Nascent Research and Academic Progress Illustrating the Potential of the CSRA:

There are a number of both research and academic projects that CSRA would bring to IFAS representing new, untapped areas of collaboration, funding opportunities, and ways of moving the state of science forward in issues of stress resilience in agricultural systems. For research, we envision the possibility of an expanded paradigm of interdisciplinary research, which is not just focused on putting together faculty of different disciplines who then carry out research isolated under their separate disciplinary areas of expertise, with compilation of results at the end of a shared project. The goal of CSRA is to fully integrate faculty of disparate disciplines on strategically formed teams aimed at providing a common solution in a fully team participatory approach. An example of this approach is one that was utilized recently as part of four USDA-NIFA proposals submitted among faculty associated with the formation of the CSRA. For this particular proposal, faculty in Agronomy, Agricultural and Biological Engineering, Engineering, and Agroecology focused on research to address mycotoxin risk in agricultural systems – a catastrophic human health risk caused by water scarcity stress in cropping systems. The team provided a fully integrated approach with the required expertise to tackle all points of a system vulnerable to mycotoxin – from production, storage, and industry risk assessment – with technologically advanced modeling and sensing techniques to reduce risk to human health. Without this approach, individual facets of mycotoxin risk management could be tackled without true integration across the system – an approach that is increasingly needed for providing solutions suitable for the advanced complexity of stresses now faced by most agricultural systems.

CSRA brings equally unique and novel approaches to academic initiatives. Industry and organizational stakeholders are facing the need for more broadly trained students with a wide exposure to disciplines within agricultural systems. Again, our more traditional approach has been to train students in narrow disciplinary focus areas, but we are hearing frequently from stakeholders that students should be proficient in a wider group of competencies. CSRA, just by the nature of the interdisciplinary research approaches associated with CSRA, will provide students with the opportunity to participate in this research at both undergraduate and graduate levels. More specifically, the Project Team classes will provide students with direct experience with tackling real-world, relevant problems faced by our stakeholders. Simultaneously, these classes will deliver a host of professional skills our stakeholders are considering as important as disciplinary knowledge, including team building, leadership, scientific ethics, effective communication, cross-cultural experience, and international experience. We already have evidence that this Project Team approach will be popular with stakeholders – three companies (one international) approached UF offering mentorship of teams for the Fall semester, 2017.

Administrative Structure:

The following is the planned administrative structure for the CSRA:

- I. Center Director: Dr. Diane Rowland; Co-Director: Dr. Barry Tillman
- II. Advisory Committee will represent interests, concerns and issues that need to be addressed in Florida, nationally and globally. Initial membership should include UF/IFAS REC faculty, campus faculty, and stakeholders that represent a broad spectrum

of agriculture in Florida. In the future, the committee may be expanded to include regional, national and international members as needed.

- a. Function: The committee will provide guidance for strategic development of research priorities for the Center.
 - b. Initial committee membership will be two representatives from each of the following Florida regions: NW, NE/CN, and S/SC based on the five IFAS Extension districts.
 - c. Term: 3-year terms with rotation of two members at the required frequency. Former members may be reelected two years after their last service on the committee.
 - d. Election: The membership of the Advisory Committee in consultation with the Center Director will approve a slate of nominees for approval by the membership in an election process. Nominees receiving a majority vote will be seated on the Advisory Committee. If there is only one nominee for an open position, he/she will be elected by acclamation.
 - e. Membership requirements: Members will be from state and county faculty with the University of Florida, agribusiness stakeholders, and faculty members of other universities (state, regional, national, and/or global).
 - f. Meeting frequency: The Advisory Committee will meet not less than annually on a schedule to be determined by the committee itself in consultation with the Center Director.
- III. Executive Committee: The Advisory Committee in consultation with the Center Director can recommend the formation of an Executive Committee if needed.
- IV. Center membership: Application for membership in the Center for Stress Resilient Agriculture will be reviewed and acted upon by the Advisory Committee in consultation with the Center Director. A written request (email) from the prospective member with an updated CV and a statement of interest in joining the Center is required. A member list will be maintained that includes academic affiliations, area(s) of expertise and contact information.

Foundational Team:

There has been a foundational team of faculty that helped formulate the ideas and proposal for this center and have agreed to serve a three year term during the early establishment of the CSRA, guiding the formation of the individual elements described in this proposal and ensuring it reaches a sustainable state. Those individuals are:

Nicolas DiLorenzo – Animal Science

Jose Dubeux - Agronomy

Nick Dufault – Plant Pathology

John Erickson – Agronomy

Amanda Hodges – Entomology and Nematology, DPM

Matias Kirst – School of Forest Resources and Conservation

Kati Migliaccio – Agricultural and Biological Engineering

Mike Mulvaney - Agronomy

Diane Rowland – Agronomy
Barry Tillman - Agronomy
Wilfred Vermerris – Microbiology and Cell Science
Chris Vincent – Horticulture
Lincoln Zotarelli – Horticulture

Adequacy of Space and Facilities:

Space for CSRA has already been allocated to the center. There are research infrastructure elements that have been funded and will be put in place at PSREU, including field and greenhouse facilities. Auxiliary locations and equipment have also been associated with the center and will be available for CSRA faculty including: isotopic analysis technologies at the North Florida Research and Education Center in Marianna, FL under the direction of Dr. Jose Dubeux; radio-isotope x-ray technology for Bremsstrahlung radiation detection for *in vivo* measurement of ^{14}C translocation and partitioning at the Citrus Research and Education Center, Lake Alfred, FL under the direction of Dr. Chris Vincent; and the water scarcity in coffee production research facility in Costa Rica under the direction of Dr. Luke Flory (associated CSRA faculty member). Administrative and meeting space has been allocated to the CSRA in McCarty Hall D on the main campus in Gainesville, FL that include office space for the Director and Administrator, as well as a conference room. The Program Coordinator for the Agroecology program is housed in the Agronomy Department main office in McCarty Hall B on the Gainesville main campus.

Budget Plan:

Please see the attached budget worksheet for the 2017-2018 fiscal year. In general, the expected costs and revenue generation are as follows:

Costs and sustainability plan

- 1) Administration – assistance to faculty for grant preparation, budget oversight for academic programs, coordination of PSREU equipment and other infrastructure use, development of workshops and other programs, Clearinghouse administration.
 - Two-year funding provided by IFAS Dean (\$42,000 per year)
 - Sustainable support provided by requested returned IDC from Clearinghouse and other research agreements associated with CSRA.
 - Additional support provided through a portion of \$59,900 approximate annual off-book revenues for Agroecology programs.

- 2) Academic Coordinator – advisement of students in agroecology program, participate in recruitment, program maintenance associated with curriculum changes/additions, aid in development of certificates and other program elements, aid in applying for program grant opportunities.
 - Support provided through a portion of \$59,900 approximate annual off-book revenues and Agronomy departmental rate.

- 3) CSRA Graduate Student Fellows program scholarships
 - Sustainable support provided by Project Team partners and off-book revenues
 - National Needs Fellows and other USDA grant proposal opportunities
- 4) Travel grants for students to present CSRA research at professional meetings
 - \$4,000 provided by CALS Dean in year 1.
 - Sustainable support provided by Project Team partners and off-book revenues

Revenue Generation

- 1) The Agroecology offerings have been off-book approved. These academic off-book revenues (degree concentrations and certificates) within the Agroecology program will be associated with the CSRA since we are proposing Agroecology offerings will be managed and coordinated through the CSRA with Agronomy as the academic unit.
- 2) Revenue collected through workshops co-led with industry will be generated through registration costs collected through IFAS Conferences and Institutes.
- 3) Clearinghouse Initiated Projects – including faculty and student teams – will have associated administrative fees collected under faculty service agreements.
- 4) IDC – 7% is requested for any projects associated with the CSRA or initiated through the Clearinghouse
- 5) Shared courses with international institutions. These will be co-funded between UF/IFAS departments and the international institution associated with the course through an invoice payment initiated by the CSRA or other collection via IFAS Conferences and Institutes as appropriate. Fees will be determined by associated costs plus a pre-determined administrative fee for management and coordination of the shared course.

Criteria for Center Evaluation:

Specific criteria for CSRA evaluation:

- Number of proposals developed/funded through CSRA and utilizing the association of CSRA specifically; feedback from faculty about the value this association provided towards funding success
- Impact of CSRA associated research through presentations at professional societies, invited seminars, popular press articles, professional awards to faculty for research associated with CSRA
- Number of graduate students in the Agroecology programs
- Number of CSRA Graduate Fellows and their subsequent employment placement
- Number of Clearinghouse faculty agreements formed; expansion of programs as a result of Clearinghouse efforts; faculty feedback about value of Clearinghouse to individual research programs

- Number of Clearinghouse Project Teams taught per semester and the diversity of problems tackled with associated disciplinary make-up of students
- Post-workshop assessments of CSRA shared courses and industry programs
- Annual assessments of faculty and stakeholders associated with the CSRA for feedback about the value, impact, and improvements associated with the center
- Publications acknowledging CSRA
- IDC and other revenues generated

Task List and Timeline:

Tasks:

- 1) Complete Center proposal and send through administrative channels for final approval by Board of Governors
- 2) Ordering and installation of infrastructure elements
- 3) Identification and preparation of research and teaching proposals
- 4) Development of CSRA web page and informational materials
- 5) Recruit graduate student fellows and associated faculty
- 6) Develop additional graduate/undergraduate certificate programs and obtain off-book approval
- 7) Approach industry partners – involve through Project Team course
- 8) Identify additional domestic and international institutional partners
- 9) Meet with graduate student organizations and communicate student Fellows program

Timeline

Year	Activity
1	Complete required paperwork for proposed Center; recruit faculty
1	Complete purchase and construction of Center research infrastructure
1	Identify grant sources for submission
2	Administrative assistant hired; grant writing and faculty liaison
2	2 graduate student Center fellows initiated
2	Faculty Center partners established
2	International institution partnerships associated with the Center

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

Date: September 2017

The 7.5% indirect cost return that is distributed to a center **shall be divided equally** at 3.75% between the College of Agricultural and Life Sciences and the UF/IFAS Office of the Dean for Research

Institute or Center Name: Center for Stress Resilient Agriculture

College: College of Agricultural and Life Sciences

Indirect Cost Return: YES X % Return (max 7.5%) 3.75%
NO _____


Institute or Center Name: Center for Stress Resilient Agriculture

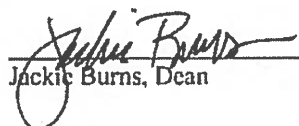
College: UF/IFAS Office of the Dean for Research

Indirect Cost Return: YES X % Return (max 7.5%) 3.75%
NO _____

College of Agricultural and Life Sciences

UF/IFAS Office of the Dean for Research


Elaine Turner, Dean


Jackie Burns, Dean

Projected Space Requirements (in square feet)

Projected Space Required by Source	Office	Laboratory	Conference Rooms	Other
From Existing Inventory	80 ft²	0	100 ft²	PSREU bay and office space 1000 ft²
Rented				
New Construction				

Form 3

I/C Code:	I/C Name: Center for Stress Resilient Agriculture		
Prepared By: Theresa Martin & Diane Rowland	Date: 7/10/2017	Telephone: 352-294-1590	

Estimated Expenditures for the Institute/Center	FISCAL YEAR: 2017-2018				
	Budgetary Unit:* IFAS				
	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total

Salaries & Benefits	Faculty, TEAMS, & USPS	17,876 ^a	0	0	73,913 ^b	91,789
Other	Housestaff	0	0	0	0	0
Personal	Graduate Assistants	0	0	0	4,000 ^c	4,000
Services	Other	0	0	0	0	0
Expenses		17,876	0	0	77,913	95,789
Operating Capital Outlay		0	0	0	216,700 ^d	216,700
Total Expenditures		17,876	0	0	294,613	312,489

Positions and Rate	SUS Appropriated Funds	Contracts and Grants	Fees for Services	Private & Other (Specify)	Total
Faculty Positions (FTE in Personyears)	0.1 ^a	0.00	0.00	0.00	0.10
TEAMS and USPS Positions (FTE in Personyears)	0.00	0.00	0.00	1.5 ^b	1.50
Total Positions (FTE in Personyears)	0.10	0.00	0.00	1.50	1.60
Sum of Salary Rates for These Faculty Positions	14,031	0	0	0	14,031
Sum of Salary Rates for These TEAMS and USPS Positions	0	0	0	54,428	54,428
Sum of Salary Rates for Faculty, TEAMS, and USPS Positions	14,031	0	0	54,428	68,459

* Budgetary Unit: Specify E&G, IFAS, or UF-HSC

Budget Justification and Source of funds (DEPARTMENT, DEAN, VP RESEARCH)

^aCSRA Director Rowland (0.10 FTE with associated salary; DEPARTMENT)

^bAdministrative Coordinator (0.5 FTE, \$42,000, DEAN) and Agroecology Program Coordinator (1.0 FTE, \$31,913, DEPARTMENT)

^cCSRA Graduate Student Travel Awards (CALs DEAN)

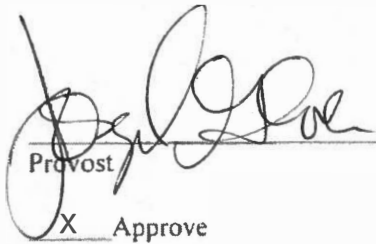
^dCSRA Infrastructure Funding (VP RESEARCH)

INSPIRE - Invigorating STEM through the Pursuit of Research and Equity

The *INSPIRE Center* in the College of Education at the University of Florida catalyzes collaborative partnerships for the purpose of producing innovative, equitable and transformative STEM education. This unit supports “investi-Gators” in the cycle of exploration in order to create, assess and refine educational tools, programs and services for the economic, cultural and societal benefit of the state of Florida, nation and world.

Center Goals

- **Advance Innovation** - Design, develop and research unique, creative, highly effective and high-impact STEM education that supports lifelong and life-wide learning.
- **Champion Equity** - Provide leadership in realizing STEM education as an accessible, fair and impartial venture for all.
- **Drive Transformation** - Produce scholarship of the highest quality for use by partners and stakeholders in support of continued improvement and sustained innovation.

 6/28/17
Provost Date

Approve Disapproved

For Provost's Office Use Only

Copy to requesting Center: (date) _____

Copy to Institutional Research: (date) _____

Form Ia
Indirect Cost Return for Proposed Center

For UF Internal Use Only

The indirect cost return for a center in a college is subtracted from that received by the college. This is because all indirect costs are now returned to the colleges, minus costs of running central programs. This form is to establish what percentage (7.5% maximum), if any, the proposed center or institute will receive in indirect cost return.

INDIRECT COST ASSIGNMENT

Date:

Institute or Center Name:

College:

Indirect Cost Return: YES % Return (max 7.5%) %
NO

Dean's Agreement:
(Use separate form for each college)



Dean's signature

EDC/cl

Request to Change the Name of a Center/Institute

Over the life of a Center or Institute the need or interest in changing the name may occur. To request such a name change, complete the information below and forward to the Provost's Office, PO Box 113175. The name change is contingent upon approval from the Provost.

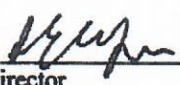

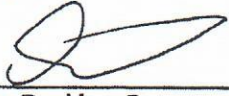

Center/Institute Original Name: Transportation Research Center (TRC)

Proposed New Center/Institute Name: University of Florida Transportation Institute (UFTI)

Brief Explanation for the Name Change:

The Transportation Research Center (TRC) was originally established by the Board of Governors in 1972, and since then, it has undergone significant changes. More recently, the faculty and staff affiliated with this center became a part of Herbert Wertheim College of Engineering UF Transportation Institute (UFTI). As a result, the creation of this institute, the activities of the two entities overlap completely.

Also, over the past several years, transportation activities have significantly expanded and now encompass graduate education, professional development, and workforce development. As a result, the word "research" in the title is limiting. We therefore recommend that the title of the center is changed from "TRC" to "UFTI" to reflect the changes and significant expansion of our operations and to merge operations of the two entities and eliminate duplication.

 _____ Director	8/21/2017 _____ Date	 _____ Dean	8/22/17 _____ Date
 _____ Vice President (as appropriate)	8/24/17 _____ Date		
 _____ Provost	<input checked="" type="checkbox"/> Approved	<input type="checkbox"/> Disapproved	9/15/17 _____ Date

For Provost's Office Use Only

Copy to requesting Center: (date) _____

Copy to Institutional Research: (date) _____

Request to Change the Name of a Center/Institute

Over the life of a Center or Institute the need or interest in changing the name may occur. To request such a name change, complete the information below and forward to the Provost's Office, PO Box 113175. The name change is contingent upon approval from the Provost.

Center/Institute Original Name: Center for Movement Disorders and Neurorestoration

Proposed New Center/Institute Name: Fixel Center for Neurological Diseases

Brief Explanation for the Name Change:

Lee Fixel and his family foundation are making a significant gift - \$4 million - to support the work of the Center, which is expanding dramatically and will soon encompass multi-disciplinary research and collaboration for a number of diseases. The Center for Movement Disorders and Neurorestoration has a long history of breakthroughs related to Parkinson's Disease and Dystonia. The Center will also now include the study and treatment of Lewy Body Disease, Traumatic Brain Injury, Multiple Sclerosis (MS), Amyotrophic Lateral Sclerosis (ALS), Huntington's Disease, and a number of other neurological conditions. The expanded mission of the Center, coupled with the greater range of neurological specialists who will conduct research and patient care there, suggests that a broader title would be most appropriate.

Michael A. Olson 11/7/17
Director Date

M L Good, MD 11/9/17
Dean Date

Deborah K. Goyette 11/9/17
Vice President (as appropriate) Date

[Signature] 11/16/17
Provost Date

Approved Disapproved

For Provost's Office Use Only

Copy to requesting Center: (date) _____

Copy to Institutional Research: (date) _____