CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2017-2018

RAP-6
ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division:  Academic Affairs  Dept ID:  201000, 201010,
201015, 201020, 201025, 201030, 201035, 201040, 201045, 201050, 201055
Department:  College of Arts and Letters  Fund Code:  IR004, IR012,
IR013, IR014, IR016, IR053, IR076, IR095, IR097, IR098, IR155, IR156, IR158, IR168, IR179, IR306, IR334, IR335,
IR350, IR374, IR377, IR378, IR393, IR394, IR413, IR421, IR430, IR434
Prepared By: Jane Sindayen, Gretchen Angelo, Donna Balderrama, Pablo Baler, Luis Bermudez, Talia
Bettcher, Mary Bush, Hema Chari, Mika Cho, Anthony Cox, Rebecca Davis, D. Robert DeChaine, Meredith
Greenburg, Susan Kane, Andrew Knighton, Carole Frances Lung-Bazile, Alejandra Marchevsky, Paola
Marin, Sachiko Matsunaga, Emily Moss, Elizabeth Pietrzak, John Ramirez, Kristina Ruiz-Mesa, Holland
Smith, Victor Viesca, Qingyu Wu, Toshiko Yokota
Budget:  $ 409,967  Expenditure:  $ 410,095

Please use evidence-based data including year-end financial reports and historical data for comparison.

1. Describe how resources are aligned with the campus strategic plan, which includes Engagement, Service, and the Public Good; Welcoming and Inclusive Campus; Student Success; and Academic Distinction.

IR004: The program aligns with campus strategic plan in the following ways:

Student Success: The Music Performance/Instructional IRA continues to support both instructional needs and activities related to performances in the Music area. Funds sustain a wide range of activity, including lecture fees; performance logistics; purchase, repair and maintenance of equipment; printing of programs; purchase of music; upgrading of related software and technology; student travel; workshops and masterclasses; and costs associated with student presentations. These activities are all in support of the multifaceted approach to developing the musical skills and knowledge, and the artistic excellence of the music students. Degree programs supported by the activity include the BA, BM, MA and MM with emphasis in performance, composition, conducting, commercial music and Afro-Latin music.

Public Good: Ensembles supported by the fund include the Afro Latin Ensemble, Choir, Chamber Singers, University Chorus, Chamber Music, Jazz Orchestra, Small Jazz Ensembles, Mariachi, New Music Ensemble, University Orchestra/String Ensemble, and Wind Ensemble/University Winds. Activities range from guest
lecturers who are working in the field, concerts featuring internationally renowned musicians brought to campus for master-classes, to collaborative concerts with community partners.

**Academic Distinction:** Cal State LA music ensembles are structured to simulate professional ensemble music concert experiences for our students, both as performers and as listeners. Students develop music making excellence through study, rehearsal, and individual practice learning a varied repertoire in preparation for public concerts. Through these activities, students' intellectual and performance skills are nurtured to become experienced and well-developed collaborative musicians, teachers, theorists and composers, who have lasting impact through memorable music experiences to audiences both on-campus and to the wider community. All music majors are required to take the music core curriculum and participate in Cal State LA ensembles with large numbers of non-music majors. The music major population has increased recently to 250, we serve 300+ non-majors each quarter through GE’s and ensemble members total 175-200.

**IR012:** Forensics (Speech and Debate) prepares students for competition in debate, public address, and the oral interpretation of literature. Forensics refines skills in critical thinking, research, writing, and public speaking, allowing for student success and academic distinction. Participation in Forensics also enhances self-confidence and respect for dissenting opinions—all related to a welcoming and inclusive campus. The team spends its financial resources preparing and traveling to tournaments throughout the nation, engaging the academic community.

**IR013:** The Cal State LA Fine Arts Gallery has used IRA fund concomitant with the campus strategic plan, which includes Engagement, Service, the Public Good and campus inclusivity. In addition, it addresses Student Success and Academic Distinction. The mission of the Fine Arts Gallery is to serve the needs of an urban and diverse university community in order to provide a forum for investigating a wide range of visual cultures. The Fine Arts Gallery presents cultural exhibits, professional artists, Cal State LA faculty, and graduate and undergraduate student exhibitions year round. Since the gallery became the university gallery, it has been an important part of the university as well as the Department of Art representing the students’ works. The gallery has showcased works by alumni, professional artists, LAUSD children as well as academic excellence in both its undergraduate and graduate programs. Students regularly visit the gallery to supplement their studio and classroom activities.

**IR014:** This IRA, “Photography Lab Student Assistants,” provides support to the photo area technician. It allows us to have open lab hours for students to work outside of class time and allows better use of technician and faculty time. This enables *student success* through extra time for class projects, and better access to faculty and technician support for students.

**IR016:** The publication of *Statement* magazine has been a widely-visible calling card of our campus since its first issue in 1950. An incubator of poetic, visual, and editorial talent throughout its history, the magazine has provided a crucial link for our students between Cal State LA and the literary communities of Los Angeles. Contributors have included the likes of U.S. Poet Laureate Rita Dove and Los Angeles’ first Poet Laureate Eloise Klein Healy, along with countless other significant literary figures, including Wanda Coleman, Charles Bukowski, Thomas McGrath, Luis Rodriguez, Carolyn See and Sesshu Foster. In 2008, the magazine received the National Program Director’s Prize in Content from the Association of Writers and Writing Programs, competing against the literary magazines of 400 other universities.

Students repeatedly and enthusiastically report that this is the best educational experience of their Cal State LA careers. They are engaged in running the magazine and making all decisions with the guidance of the faculty advisor. These students actively recruit other students to work on the magazine. The entire class experience, as well as outreach, networking, and the staffing of outside events (participating in City of Orgs, new student orientation, visiting classrooms to promote the magazine, creating fundraising events, community outreach, working on the launch, etc.) involves students actively in various kinds of skill development and engagement with communities both on campus and beyond.
Increasingly, students who work on and publish in the magazine represent disciplines from around the campus (including especially English and Art, but also Business, Criminal Justice, Chicano Studies, Pan African Studies, TVF, Liberal Studies, Engineering, Public Relations, Psychology, Sociology, etc.), working interdisciplinarily, tapping into their expertise in their chosen fields, applying their knowledge to real-life work experiences, teaching each other, and learning from each other in areas they might not otherwise have been exposed to.

Kathryn Harlan, the 2017-18 Editor-in-Chief, has been accepted into a fully-funded M.F.A. program at University of Wisconsin-Madison; Evan O'Neal, who published in this year’s edition and read powerfully at the launch reception, has accepted a similar offer at University of Wyoming; contributor Robin Dunn is beginning a Ph.D. in Creative Writing at the University of British Columbia. The 2018 issue featured cover and interior art by Stephanie Godoy. Other recent alumni of Statement include Church Liu (EEP), who just started an MFA program, and Jackie Cope (president and editor-in-chief in 2016-17), who is currently pursuing advanced work at St. Mary’s College. The 2018-19 editorial team will be led by Editor-in-Chief Anthony Karambelas and faculty adviser Alex Espinoza.

IR0153: University Times news operations is a continually evolving student-led project committed to getting high quality audio, print and video news content on the UT website in a way that is accessible by the campus community and the public at large. Currently, the University Times is partnering with the full slate of journalism courses in the TVF major and with Golden Eagle Radio to produce a broad spectrum of content in multiple languages. In the future, we will add live streaming to the site (www.csulauniversitytimes.com) for music and special events originating on campus to expand our campus community outreach. Additionally, this will allow the UT to accurately track website page views by content in order to adjust the focus of the site. This project will offer a broad platform for showcasing our student's production and creative work while providing the essential and exclusive digital content which is necessary to remain contemporary with the trends of the media industry.

Currently there is a cadre of TVFM majors, numbering approximately 100 who are engaged in pre-production, production and post production of multi-platform content for the UT website. However, in keeping with the primary mission of all our media projects, any Cal State LA student is able to propose and participate in projects across the multi-platforms associated with the UT news operations.

Expanded video content on the website can act as the media outlet for a broader number of our classes, including but not limited to practically all classes offered under Journalism & TV/Film options: TVFM 2000 Intro to Digital Media, TVFM 2010 Intro to Studio Production, TVFM 3000 Writing and Media Ethics, TVFM 3020 Intermediate Production, TVFM 3980 Internship, TVFM 4300 Documentary Field Production, TVFM 4700 TV Media Professions and TVFM 4800 Emerging Media and Technologies, JOUR 2490 Announcing, JOUR2495 Journalism Production, JOUR 3400 Interviewing for News Media, JOUR 3910 University Times, JOUR 3910 University Times, JOUR 3910 University Times, JOUR 4740 TV News Field Reporting, JOUR 4750 TV News Studio Producton, JOUR 4820 Digital Journalism, JOUR 4920 Advanced News Writing and Reporting, JOUR4950, Sports Broadcasting and JOUR 4970 Journalism Capstone. All these classes would benefit from a broader platform and showcase of student work, both as an aspiration for students, and as an advertisement of their skills to the world at large.

IR076: Philosophy in Practice Vol 12 was published this Spring. It is the culminating project of students enrolled in either PHIL 4001 or PHIL 5001.

The papers that resulted from this process are of a very high quality; the IRA supports development of student writing beyond what can be achieved in regular coursework. The program aims to familiarize students with journal production practices, from solicitation of manuscripts to copy-editing. The program acquaints students with various features of periodical publications, including essays, special features, reviews, and design features. It aims to assist students in mastering philosophical writing for publication by teaching students to rethink and substantially improve their writing, fairly critiquing each others' work, and to achieve competence with formatting and style guidelines. Our broadest goal is to publicize the quality and diversity of the philosophy
programs at Cal State L.A. and to assist students in preparing high quality writing samples for public presentation and inclusion in applications to doctoral programs.

Our journal project supports the following University Strategic Areas.

1. Engagement, Service, and the Public Good. As copies of the journal are distributed to community colleges in the LA area, we help support the University’s initiative to Become L.A.’s premier educational anchor institution and contribute to the overall well-being of the region.

2. Student Success. The journal helps “Ensure a rigorous, challenging, and high-quality education” and “Strengthen transition-to-career support services.”

3. Academic Distinction. The journal helps “Promote engaged teaching and learning” and its helps “Support diverse learning approaches, pioneering and innovative curricula, and faculty-student research opportunities.”

IR095: The FFM IRA fund was significantly reduced this year. We used the funds to hire two Lab assistants who maintained lab hours, assisted students in completion of projects, and helped in maintaining equipment in good working order. Being a lab assistant is a great opportunity for the students, providing them with professional development and skills, which they share with their fellow FFM Majors. The two lab assistants support 100 students in their ability to work outside of class, thus supporting the students in having a competitive portfolio when they leave CSULA. The Lab assistants also set up the studio and were on hand to meet with future students on the spring open house day. They created displays of their work and had conversation with prospective FFM students. With the IRA funds, we also paid for 12 ART 3410 FFM History Posters to be printed. These posters were on display in the library for Summer 2018. These posters were seen during graduation and by the greater Cal State LA campus.

IR097: The resources are aligned with the campus strategic plan, and are specifically supporting Student Success.

IR098: This year, the following colloquia were offered through IRA funds.

- Michael B. Gill *The Math-Moral Analogy in Early Modern Philosophy and Today* (04/05/18)
- William Morgan *Spoiled Sports: Markets and the Corruption of Sport* (02/28/18)
- Matthew Leonard (University of Southern California), *What is it to be Located* (9/14/17)

The Department also offered the following talks, but they were not funded through IRA.

- Ricardo Gomez *Human Rights and Poverty Lecture: Father Juan Carlos Scannone (Universidad del Salvador, Argentina) The Irruption of Poverty in Latin America: A Fact of Life and Freedom* (02/06/18)

Our speaker series supports all of the University Strategic Areas.

1. Engagement, Service, and the Public Good. One of the aims of our series is to promote philosophical discussion of topics of pressing social relevance (as well as of those of perennial concern) and to thereby demonstrate the continuing relevance of philosophical approaches. Two of the four talks we funded focused directly on contemporary issues. Two other talks (listed above) also had this focus.
2. Welcoming and Inclusive Campus. The talks that we provide increase educational experiences as well as increase opportunities to enhance cultural competencies.

3. Student Success: One of the University initiatives is to “Foster a vibrant and enriching campus life, including opportunities for greater involvement in student leadership, athletics, clubs, and activities.” Our speaker series helps accomplish this.

4. Academic Distinction. These talks are opportunities for “engaged teaching and learning” as well as supporting “the teacher-scholar model.” Not only do students learn by engaging with top scholars in the field, they then have the opportunity to further the discussion with their professors in class.

IR155: The DANCE IRA is the key funding element for the entire Dance production and training program. As we start the minor in Fall 2018, we are planning to continue with three annual concerts and a competitive performance in the American College Dance Festival (ACDF). This provides students with experiences in all facets of performance and production. During the Fall and Spring terms students work in one concert that enables them to work with guest artists and the other that is focused on student choreography. The concerts not only enhance students' performance and practical dance skills, but also the professors work to bridge with other disciplines while creating theme-based choreography connected to gender or immigration, and by studying dance and cultural histories as part of performances.

IR156: Production is the embodiment of the skills learned in our program. Praxis – in this case, the creation of theatrical work for presentation – is the endgame for much of what is taught in the Theatre Arts and Dance degree programs. We are committed to providing students with the opportunity of first-hand experience collaborating with their peers and colleagues in the theatre. This IRA supports the work that the students create on and for our stages. That work is vital to the degree program, but also to our engagement with the University and surrounding communities. Production is the practical or laboratory component that augments every single course the Department offers in Theatre. This IRA supports the theatre production in all venues through the academic year, classroom support for the training necessary to learn the equipment and skills to use in the theatre, guest artists in the classrooms and speakers, student assistants to support production activities, printing, online and graphic material for marketing and promoting our events and the program, updated technology and equipment, as well as production participation in and travel to the Kennedy Center/American College Theatre Festival, CSU Summer Arts, USITT, and other student festival/conference activity.

IR158: In 2017-2018, Significations (the CSU English Graduate Student Conference) supported and trained graduate students for advanced academic careers by mentoring them in the professional conventions of conference organization and presentation, while providing guidance and exercise in the production of high-quality research papers for publication. The conference itself was held on April 27, 2018, in a number of spaces in the U-SU. In preparation, graduate students from different disciplines at Cal State LA as well as other CSU campuses were guided to produce publishable papers for conference submission. The conference encourages both more traditional literary and interdisciplinary approaches; in any given year visiting students represent such diverse fields of inquiry as English, History, Communication Studies, Philosophy, Anthropology, Cultural Studies, Chicx/Latinx Studies, and Film and TV. Every year, the conference fulfills the University’s mission to encourage cross-campus, multi-disciplinary scholarship, and to cultivate and foster our students’ talents while showcasing their diverse life-experiences and intellectual commitment.

Participation in the conference serves as part of a carefully developed program of professional training for our graduate students, comprising the following central elements: 1) the students organize an annual conference drawing on student populations throughout the CSU; 2) they do background research and select a keynote speaker; 3) they join with English Department faculty to review and select the submitted essays, and then edit and prepare them for a published volume of conference proceedings. All submitted papers receive suggestions for revision even if they are not accepted for presentation at the conference.
The activity has the following objectives: to introduce our graduate students to the process of writing, submitting, evaluating, and editing papers for scholarly conferences; to provide professional experience in organizing a scholarly conference; to give students a public opportunity to deliver and receive feedback on their intellectual work; to foster communication and collaborative networks with students from other CSU campuses; to expose students to the work of distinguished visiting speakers.

Nearly 40 students contributed to the organization and execution of the conference, including two dozen undergraduate volunteers. Weekly meetings were held throughout the year, during which students practiced producing and managing agendas, preparing minutes, and setting both short- and long-term operational goals. Students are also trained to work together as a community in which leadership is elected (the roles are President, Vice-President, Secretary, Editor). The conference thereby promotes Cal State LA’s mission of increasing effective interaction, opportunities for shared planning and goals, and collaborative decision-making.

**IR168:** Communication Studies as a field relies on the oral and written transmission of discourse in peer-reviewed public settings. In order to increase student access to peer reviewed sites in the Communication discipline, this IRA provides funding both for students to publish a yearly journal, Colloquy, and to present papers at regional and national conferences. Both of these activities have greatly enhanced student potential for job employment and Ph.D. program acceptance. Specifically, the aims of this IRA were:

* To continue establishment of a co-curricular adjunct to current courses which will expand both the habits and practice of disciplined inquiry and develop students' critical thinking abilities.

* To continue the enhancement of student academic achievement through the public presentation of scholarly work, in both Department colloquia and regional and national conferences.

* To publish the 13th volume of Colloquy, a peer-reviewed, departmental journal (hard copy and web-version) that includes the work of students chosen from the entire Department and periodically from other Departments. For this volume, we additionally included selected writings by majors in our Communication Studies BA program at California State Prison, Los Angeles County, City of Lancaster.

This project aligns particularly well with two points of our campus strategic plan: (1) Student Success; and (2) Academic Distinction. The project provides important resources and specific professional skills for the academic success of our students, and it helps to prepare them for careers where writing, critical thinking, research, and other important professional skills are valued. In so doing, this project brings academic distinction to both our students and the Cal State L.A. campus.

**IR179:** During AY 2017-18 the Language Lab served approximately 400 students taking lower-division language GE courses who were required to spend one hour/week on individual practice, as well as more than 40 test takers who needed to take placement tests. To provide this service, three student assistants (one undergraduate and two graduate student) were hired. The IRA funding that fully covered the cost helped us serve students in all backgrounds for assessment purposes and their success in language GE courses.

**IR306:** Five Modern Language Festival events (Chinese Poetry Recitation Contest, French Poetry Recitation Contest, Japanese Ikebana Workshop, and two Spanish Talks by James Peck and Lepoldo Novoa) were supported by this year’s IRA funding ($1,500). All of these international events furthered numerous elements of the campus strategic plan, by engaging and serving the public good and presenting a welcoming and inclusive campus to high school and/or college students in the region, and by connecting with local communities and/or organizations and businesses to raise the profile of our language and culture programs. These events also resulted in the enhancement of student success (e.g., in ML 1010 that requires MLL majors to attend a target culture event and write a report).
The invitation to campus of Malvinas/Falkland Island artist and political personality James Peck provided the opportunity, in alignment with our campus strategic plan, to engage our community (both from our campus as well as from the surrounding communities) in a discussion that showed our commitment to a welcoming and inclusive Campus. James Peck’s talk “Geographical Dislocation: Rebellion & Poetry from 21st Century Post-Colonial Settings” open the conversation about the relationship between personal lives and historical junctures, showcasing the extent to which we are all historically and socially conditioned. James Peck retelling of his personal traumatic story had a profound impact on the audience and inspire them to delve deeper into the consequence of a war between an Empire (England) and a former Spanish Colony (Argentina) that is seldom studied in USA.

Moreover, James Peck had the opportunity to show and discuss his own paintings and works of art providing a unique insight into the creative process of an artist whose work is internationally recognized.

Therefore: Not only students and faculty from Modern Languages and Literatures, but also students from Latin American Studies, and the Department of Fine Art were able to learn from this unique experience.

Community engagement and an appreciation of cultural diversity are important goals in our campus. The event organized by the Spanish section consisted of a lecture/performance on the importance of the African presence in Latin American music and culture. The guest speaker was Leopoldo Novoa, an accomplished Mexican musician who has recorded with important figures such as Jordi Savall and Lila Downs. His lecture at CSULA emphasized the need to acknowledge the major importance of African culture not only in Latin American culture, but also in U.S. culture. Professor Marin coordinated the event, which took place on April 17, 2018.

The sixth annual French Poetry Recitation Contest was held on February 24, 2018. This event invites French students from high schools and colleges in the Los Angeles area to recite French poems by traditional or contemporary poets, or their own compositions. We get support from two local teacher organizations, MCLASC (the Modern and Classical Language Association of Southern California) and the AATF-SC (American Association of Teachers of French -- Southern California Chapter), as well as from the French Consulate’s Mission for Higher Education and Culture and from local businesses including A Noise Within and Taix French Restaurant. The event thus seeks to further numerous elements of the campus strategic plan, by engaging and serving the public good and presenting a welcoming and inclusive campus to high school and college students from the region, and by connecting with local organizations and businesses to raise the profile of our French program.

The Chinese section used IRA funding for purchase of Chinese crafts, stationaries, ink and brushes etc as awards for an annual Chinese Poetry Recitation Contest. The contest was held in San Gabriel Room of the Student Union on May 13, 2015. We have about 70 participants with 44 contestants.

Twenty students who are currently taking Japanese language and culture courses participated in the flower arrangement performance and workshop held on March 21, 2018, and succeeded in creating their own work of ikebana art. $300 of the fund covered materials and $150 was spent for the honorarium for the two masters of Sogetsu School of Ikebana.

**IR334:** Support services to the performing arts facilities with this IRA supported programs and events in all of the A&L Departments in alignment with campus strategic plan initiatives. Highlights include *Fuente Ovejuna*, CCPP poetry capstone event with Joy Harjo, GiGi Morales annual conference from the Department of Chicana(o) and Latinx Studies, TVFM Alumni Awards, and audio support for the Be There Campaign Launch in the Luckman Street of the Arts.

The bulk of support services are for Music, Theatre, Dance, and Opera performances, which regularly seek to serve Cal State LA’s unique Los Angeles location and to better serve the demographic of students and
neighboring communities. The College Event Series IRA provides a stable foundation of support services for those programs.

Aligned with the Theatre and Dance area’s technical theatre coursework, providing ongoing, practical training for theatrical stage hands beyond the current coursework offered. Supplemented the Commercial Music program, providing practical application of audio setup for events and audio recording beyond the basic degree program coursework. Employed students in both programs as student assistants and workstudy, and also provided supervision to students doing course practicum/laboratory work. Range of labor roles includes event house managers, audio crew, stage hands, board operators, fly crew, carpenters, primarily from a pool of student assistants. This practical experience continued to provide the ongoing, advanced training in live performance and event support beyond those basic degree programs.

The College has seven performing arts facilities with ongoing needs of maintenance and improvement in lighting, sound, video, staging and other related equipment. All of this support equipment forms the infrastructure that Music, Theatre, Dance and Opera events and productions need to seamlessly deliver their courses. This extends to the other users of the space mentioned above, other campus departments, centers, and student organizations. 20% went to equipment maintenance and repair; 15% to event support expendables and operational supplies and labor; 10% to equipment upgrades and replacement; 15% to scenery supplies; 10% to lighting, video and audio supplies; 5% to safety supplies and equipment; 5% to costume supplies; 10% to paint and paint supplies; 10% in support of classroom and related activities.

IR335: For the more than 3,000 students who enrolled in COMM 1100 in the 2017-18 academic year, The Public Speaking Showcase events supported three elements of the campus strategic plan: (1) Student Success, (2) Academic Distinction, and (3) Welcoming and Inclusive Campus. The IRA resources used for the events provided the space, advertisements, refreshments, technology, photography and various awards for the student participants. Retention research has demonstrated time and again that when students feel connected to their campus community, and feel academically supported, they are more likely to do well academically, and graduate from college. The Fall and Spring Showcases brought together more than 550 students in the final rounds to support their class peers and engage in a fun, and educational event. Additionally, this event is open to the entire campus, and brings together current and former Cal State LA students, as well as members of the Los Angeles community. Students deliver speeches on a wide range of topics that demonstrates the intellectual diversity of our campus community. As one of the largest public speaking programs in the nation, Cal State LA has a reputation as a leader in teaching the important skills of critical thinking, listening, organization, and speech performance, bringing academic distinction to our College and University.

IR350: During the 2017-18 academic year, we organized the annual WGSS Speakers Series on the theme of “Precarity and Opportunity in the Trump Era.” This involved a series of public lectures and workshops for Cal State LA students, faculty, and staff, that were also open to the general public, that explored a diverse range of perspectives and research on sexual violence and the #metoo movement. Many of the invited speakers and workshop facilitators came from community-based organizations within Cal State LA’s service area, providing students to get exposure to or work more closely with our community partners (like Self-Help Graphics, California Latinas for Reproductive Justice, etc.) Focusing on issues that animate our public life and political debates, and centering the work and perspectives of local communities on these issues, furthers the University’s mission of Civic Engagement and the Public Good because our students developed their civic literacy and also were provided with tools and opportunities to engage in civic life and social justice activism. We also invited as guest speakers distinguished faculty from other universities, including Dr. Jane Ward (Associate Professor, UC Riverside), one of the foremost theorists in LGBTQ Studies to talk about “queer responses to the #metoo movement”) and Professor Máximo Ba Tiul (Universidad Rafael Landivar in Guatemala) to share his research on sexual violence and the Guatemalan state’s effort to eradicate Maya peoples. Bringing nationally and
internationally distinguished scholars to speak at Cal State LA supports the campus strategic plan’s emphasis on Academic Distinction.

**IR374:** The Art “Distinguished Alumni Speaker Series,” is directed toward student success and academic distinction, by providing access to notable speakers for our students. Speakers were Samantha Fields, Sophie Gate, Liz Collins, Gala Porras-Kim, Alice Konitz.

**IR377:** The Wind Ensemble went on their annual fall tour to Ventura and Santa Barbara Counties in late September 2017. This is the 4th consecutive year the group has toured and each year it has been a great success. The students grow tremendously as musicians through the process (Student Success), as only the opportunity to perform the same set of music multiple times in a short period of time can provide. In addition, many potential high school students are able to hear our excellent students (Academic Distinction) and the amazing work they are doing in our music program. The tour brings live music performances to the schools where we perform (Engagement, Service, and the Public Good). The band directors at these schools always comment to me how much it impacts their own students when they get to hear such fine performances by our students. It inspires them to work harder and lets them see that performing music at the college level is a possibility for their future. Finally, the tour really brings our students together. When you are traveling on a tour bus and staying over night with the group, you are given a chance to “bond” and get to know many people on a deeper level, which enhances your experience at Cal State LA. This helps solidify everyone’s feeling of being a part of our musical family and in turn, makes them play better together.

**IR378:** Since Winter 2014, La Onda, the Spanish sections of the student run newspaper University Times has proved to be a great venue for students intending to pursue a career in Spanish Journalism. It has also being a way to increase representation for the Spanish speaking community of Cal State L. A., at a 70% of the total population. In the context of the writing, creative writing and journalism classes such us SP4450, La Onda offers students the opportunity to write and publish news and opinion articles (both in print and online) to be read by the Spanish speaking community on campus and all over the world. This is a unique opportunity for both aspiring journalists and readers of the UT newspaper. This project which is both instructionally related and "hands-on" experience allows us to showcase our student's talent, knowledge and creativity while at the same time providing a platform for growth and experience in the real world.

**IR393:** Currently, Theatre students participate in 2 yearly events - the Kennedy Center's American College Theatre Festival (KCACTF) and the United States Institute for Theatre Technology's national Conference (USITT). ACTF is accounted for (as it has been for over 15 years) in the Theatre Production IRA request. This IRA would support the students with funds needed for travel to the USITT festival as well as ATHE/ATME.USITT actively promotes research, innovation, and creativity. USITT sponsors projects, programs, and symposia; disseminates information about aesthetic and technological developments; provides opportunities for professional contacts and networking and producing the USITT Annual Conference & Stage Expo. Participants will attend seminars, sessions and workshops sponsored by the Commissions of the Institute including Costume Design and Technology, Education, Engineering, Health/Safety, Lighting Design, Stage Management, Arts Management, Scene Design, Sound, Technical Production and Standards. Students learn networking tools necessary to further their careers in this highly competitive arena. Funds are needed to bring our students into the Institute that sets the standards for our industry. As we grow our new Design and Production option in the program, our students need to be exposed to new possibilities and new technology. The Department's USITT membership allows students to have access to the USITT publications, egroups and digests as well as access to the Southern CA Regional Section. As we have expanded our Teacher Training program (TA 5100), which includes students from our TA MA as well as the TVFT MFA program, we have a number of our graduate students who also would benefit from attending not only the festivals listed above, but ATHE/ATME (Association of Theatre in Higher Education/Association of Theatre Movement Educators) as well. The two conferences occur simultaneously. ATME encourages workshops and presentations by graduate students. ATHE is a place to network with faculty
from around the country towards future employment. Also particularly relevant for our campus community is NO PASSPORT that specifically focuses on issues around theatre and performance in regards to immigration and “minority” voices. Additional funding would allow all of our students more opportunities. If funded, this activity will expand to additional participation in festivals and conferences as opportunities present themselves.

IR394: This project, “Painting Lab Student Assistant,” provides support to the painting studio. This allows for maintaining a clean and safe working environment for students, assisting faculty and students with making their stretcher frames and finished canvases, and keeping open lab hours. This contributes to student success and academic distinction.

IR413: Community Outreach Chamber Theatre (COCT) features student performers delivering the spoken word derived from classical and contemporary literature together with original work (personal stories) created by our students. Students perform in English and for some in Spanish or other languages. This IRA request builds upon a newly created small company of performers able to present topical dramatic material on campus and as community outreach. Utilizing new technology applied to traditional Chamber Theatre technique the students are reinvigorating and personalizing scripted extemporaneous performance reading.

The group has explored topics related to the public good and betterment of society from the student’s personal perspective. The COCT chamber theatre is presented “live” before an audience from electronic scripted media, sometimes inaccurately called Readers Theatre (memorized or not). When broadcast, it is called Radio Theatre (in the Prairie Home companion, or LA Theatreworks format). This IRA supports a multicultural professional student company as ambassadors and recruiters of CSULA presenting classical and contemporary work.

IR421: Resources were used to give students the experience of creating a brand new production of an opera and touring the production to present for our community partners who serve underserved populations: The California Prison in Lancaster, CA and A Place Called Home in South Central Los Angeles. We also did two performances on campus in Music Hall. The community engagement initiative is aligned with this project by involving two of our community partners. Taffany Lim, the director of the Center for Engagement, Service, and the Public Good worked with these students by visiting a rehearsal to describe the prison environment and how and why to perform for these men. Our students responded very well to the pre-show discussion, the show at the prison, and the post show reflection. Some of their reflection comments included:

“I learned the importance of performing for small communities, and special places. How music is not just to be performed on a big stage. Music happens anywhere and everywhere people care to listen. Performing for the prison inmates was such amazing and moving experience for me. Just seeing how much they loved having us there touched my heart, and made me realize that music is not just about the big audience. It’s also about those small intimate moments where you can personally connect which each individual.” ~Christian Cisneros, senior

“Taking this course has been one of the deepest experiences of my life both professionally and in a personal level, especially the trip to prison was an enlightening experience. It gave me confidence and a deep sense of gratitude to all beings without exception. It also strengthened my spirit of not giving up no matter what.” ~Fereshteh Adjari, senior

“I particularly enjoyed the Lancaster prison performance. It was truly life-changing not only as a performer, but also as a human being. It was incredible to see how this production touched the lives of these men, and how appreciative they were for the art form itself. It was incredible to witness how the inmates were using art to express themselves and their struggles. I thought the talk backs after each performance were important. It opened up the conversation about topics that people deal with every day. It is important to not only create art for entertainment, but the impact it can leave in the audience’s lives.” ~Desiree Gonzalez, grad student
“This profession has to do with getting out in the world, performing our music to different audiences, because someone out there needs our music. And it may be someone in a place we’d least expect.” ~Iliana Zendejas, senior

“For our very first performance we had the amazing opportunity to perform at Lancaster state prison, and I was very anxious about attending. Not so much the fear of going, but the fear of returning. Since I was small I’ve been visiting prisons because of my Dad. The memories of him being taken away from me and not being able to go home with him that night, left a terrible impression on me as a child. I associated the prison with fear and abandonment and those were feelings I was not ready to face again. Yet, when this production presented the opportunity to do something I love, at a place that held such a negative place in my heart, I knew more than ever that I had to perform there. This performance gave me a chance to restore myself and heal some of my wounds as a child, and it replaced those dreadful moments of a child losing her dad. It reminded me that my vulnerability is my biggest strength.” ~Valerie Espinoza, senior

The Opera Project IRA enables the Department of Music to transform students’ lives by giving them a hands-on pivotal experience of actually serving the community through performance. In this project we cultivate and amplify our students’ unique talents (by casting them in unique roles), diverse life experiences (by digging deeply into their characters based on their life experiences), and intellects (by researching and bringing relevance to the score and libretto) through engaging them deeply in all aspects of their art. The process of rehearsing together and independently, research of the score and libretto, learning the style and language, and serving the public with public performance truly supports their overall success, well-being, and the greater good. Some reflections on this topic:

“We all brought in a couple of our favorite songs, without a single idea of what we were going to do with them, and made a small show out of it. That is already a different experience from regular operas, creating something out of nothing. While operas already have a storyline, characters, and we know what are the emotions for the most part, we had to create all of these ourselves from scratch. It was very difficult, especially since we had to create a story out of songs that didn’t seem to go together at all. But in the end, a story was created from all these songs, we created characters, a story, have our characters meaning. It was a lot of work, but it got done.” ~Iliana Zendejas, senior

“This production was also special because it was self-produced, managed, and put together. I was in awe of the growth in all of my cast members, directors and producer. We went from talking in a circle about our lives, equality and pushing past boundaries to creating something personal and truly personable. A part of each cast member was in the show from each song choice, Ensani moment, and interaction with each other.” ~Desiree Gonzalez, grad student

“This semester from the Popera I’ve learned so much especially to be more confident in my performances. I’ve also learned that a song isn't just about the music, it’s about the character you want to be within the music. I’ve taken what I’ve learned into my life as well and I have grown more confident.” ~Altagracia Mancia, junior

The opera we did was an original production made of existing songs and arias from many genres of music. The students ended up calling it a “Popera” because it included many pop songs along side classical and musical theatre pieces. The original story emerged out of a workshop atmosphere that included each cast member’s experiences of Cal State LA’s motto: Pushing Boundaries. Unlike many other productions, this workshop production provided explicit opportunities to share experiences and work together to create a story line. Here are some of the student’s reflections on this topic that align well with the Welcoming and Inclusive Campus initiative:
“Every time I do an opera at CSULA I can’t help be sad when it’s over. It feels like the family we built over a long period of time begins to fade away. People lose touch that easily and it’s sad that that happens. But it’s good to know that everyone is still around and if reached out to will be there for one another. The relationships that we build doing operas is why I enjoy doing it so much. I get to connect with people I never saw myself talking to.” ~Christian Cisneros

“This semester from the Popera I’ve learned so much especially to be more confident in my performances. I’ve also learned that a song isn't just about the music, it’s about the character you want to be within the music. I’ve taken what I’ve learned into my life as well and I have grown more confident.” ~Altagracia Mancia, junior

Some of the new requirements of our field of classical music, include the ability to sing in many contrasting genres outside of classical music (including using a microphone where appropriate), to adapt productions to different stages in touring situations, to provide value to varied populations in the community, and to be able to sing in different languages. All these were required of the students in the production we called Expectation.

These are great examples of several key initiatives of Student Success and Academic Distinction. Here are some of the student’s reflections on this topic:

The acting was the hardest to work on but once all the work is put in, it turns the performance into a masterpiece.

We took Expectation out of a run in the concert hall, or theater and into the real world, and performed for important audiences.

I particularly enjoyed the Lancaster prison performance. It was truly life-changing not only as a performer, but also as a human being.

This opera class made me realized that so many of my friends struggle with similar issues and that we are not alone and can look for each other whenever. This class helped me surpass some of my boundaries that I thought I would never break out of.

Overall, this production reminded me why it’s very important to share your art with the community as well as how to handle logistics as a traveling performer. As an artist it is your duty to give, and in return for everything you give you’ll receive knowledge and so many beautiful experiences.

IR430: The goals of the Center for Engagement, Service, and the Public Good perfectly align with my own goals stated in my book: The 21st Century Singer – Making the Leap from the University into the World: community engagement is the key to taking our education and our careers up a level in professionalism, excellence, and purposfulness of our work. If we can get our students into the real world to perform and bring real world professionals onto campus to interact with our students, we give our students a leg up when they graduate and must find work (hopefully in the field of music). Our Vocal Forums are about using music to help out a community group or bring awareness to a community problem. To do that, the students must interact with community partners to see how we can work together to make good things happen that provide performance practice for our students and help our partners in some way that is important to them. This year we also had a community performer and another community arranger who happened to be alumni of Cal State LA. We had workshop faculty come to help with Vocal Forums and a pianist to play for a community performance out in the courtyard of the music building. Our alumni arranger made a four-part arrangement of the National Anthem that was performed for the Arts and Letters graduation.

IR434: This Instructional Related Activity (IRA) aligned with the campus plan in regards to Engagement, Service, and the Public Good and Student Success. The IRA sought to provide students with an understanding of the historical and social basis of Community Art by involving them in a community engagement project that consisted of oral history interviewing of artists affiliated with the Self Help Graphics & Art (SHG), an arts
organization located in the University service area and a services learning partner of the University. While I initially requested $7,340 to conduct, edit and archive the videos, I was granted $1,000. The IRA was used to procure the technical equipment necessary to conduct high definition, digital videotaped interviews of the artists, including a Panasonic 4K HD video camera, a microphone, memory card, and an LED light. By conducting these interviews students were able to demonstrate qualitative interviewing skills and professional modes of collaboration. In their written assignments students were able to reflect upon the artist’s testimonies and what they teach us about art in its relationship to the community. These artists testimonies were integrated into their coursework via a group presentation on individual artists, a co-authored group portfolio of the artists interviewed (which contained an abbreviated transcript from the interview, 1,500-word biography of the artist, field notes of the interview process, and an index of significant content in the interview), as well as a 10-15 page individual research paper on their particular group artist. Students were also to be involved in the preparatory work for the SHG forty-five year retrospective exhibition that I was working on at the time which was to open in Fall 2018 at the Cal State, L.A. Fine Arts Gallery. A selection of these interviews has, in fact, been edited into a short, eight minute clip that is included in the current exhibition at the Fine Arts Gallery that I curated, *Entre Tinta y Lucha: 45 Years of Self Help Graphics & Art*. All of the students—and artists—involved in the project are credited by name in the exhibition and in the video clip.

2. Provide key performance metrics to measure and sustain success.

**IR004:** The success of a music program is measured by the outcomes of performances and to that end the majority of the related activity account (approx. 85%) directly affected MUS ensembles and their related courses and programs: MUS 3209 (Symphonic Band), MUS 3229 (Wind Ensemble), MUS 3269 (Concert Choir), MUS 4249 (Jazz Ensemble), MUS 4259 (Chamber Singers), MUS 4279 (Afro-Latin Ensemble), MUS 4289 (New Music Ensemble), MUS 4299 (Jazz Combos), MUS 4309 (Mariachi Ensemble), MUS 4449 (Commercial Music Ensemble), and MUS 4859 (Chamber Music). All of these courses gave public performances multiple times throughout the academic year, both on and off campus. The remaining funds support instrument purchase and repair, technology upgrades, guest performing artists fees and other support for the upperdivision and graduate courses for the music degree programs.

**IR012:** Key evidence and measurement for success of Forensics program include:

- The number of interested students who join the team
- The number of students being recognized on the national level
- Cal State LA being ranked in the top 10 nationally in their division
- Cal State LA being ranked in the top 30 schools nationally
- The number of students who qualify for nationals
- The enhanced skill in research, analysis, and effective advocacy
- The number of MA applicants to be Forensic TAs.

**IR013:** The academic year 2017-18 started with Celebrating the 70th anniversary of the founding of Cal State LA, Fine Arts Gallery presented a successful exhibition *Legacies* featuring 15 alumni artists work. It was on view from August 15 through September 30, 2017. Following the Legacies exhibition, as one facet of the celebration of the university’s 70th anniversary, an Exhibition of Faculty Publications (*Faculty Book Exhibition*) took place October 9 - 28, 2017. The first such exhibition of its kind, it was a historical survey of books and monographs authored or edited by Cal State LA faculty over the last seven decades. Along with this exhibition, *Revolutionizing the World: The Russian Revolution at Its Centenary, 1017-2017* was curated by Chatterjee Choi & Christina Cuevas-Wolf, which presented visual artifacts generated by the seismic events of 1917 to tell the story of progressive ideas in the modern world. The exhibition featured an extraordinary collection of art and cultural artifacts from premier cultural institutions in California: the Getty Research Institute, the Wende Museum of the Cold War, and the Center for the Study of Political Graphics. These exhibits were followed by the Undergraduate Senior Project Exhibition of the Graphic Design/Visual Communication and the Graduate Theses
Exhibition as the last exhibit of 2017. Spring 2018 started with the hosting of the 2018 CAA's MFA Exhibition *Sustainability and Public Good* from January 25th to February 24th of 2018. The exhibition featured the current MFA students' work from 11 different MFA programs in northern and southern California. 20 MFA students were carefully selected by 5 invited eminent Los Angeles Galleries (The Pit & The Pit II, HONOR FRASER, PØST, Cherry and Martin, Peter Mendenhall Gallery). The Cal State LA Fine Arts Gallery was proud to be represented at the College Art Association (CAA), one of the largest association nationally and internationally for Art, Art History and studio arts professionals, which promotes the highest levels of creativity and scholarship in the practice, teaching, and interpretation of the arts. The 2017 annual CAA conference in Los Angeles from February 21 – 24 had 5000+ attendees from not only all over the US but the overseas as well. The reception was on the 23rd of February and was one of four major receptions of the conference including Hauser & Wirth, Getty and LACMA and Cal State LA. Following the CAA’s MFA Exhibition, the Fine Arts Gallery held the Annual Undergraduate show curated by the gallery student staff, the Spring Graduate Theses Exhibition and the Undergraduate Senior Projects Exhibition. The Educational Legacy of the 1968 East LA Walkouts: Walking to Cal State LA Event was held on our campus on the 1st and 2nd of March. Along with this event the Fine Arts Gallery’s glass case exhibited historic photos. In April, the gallery hosted a one-day children's exhibition. This *Annual Children’s Exhibition of LAUSD’s Saturday Conservatory of Fine Arts* was followed by the Graduate Theses Exhibition of 7 graduate students. This year LAUSD/ SCOFA celebrate their 37th year at the Cal State LA Fine Arts Gallery. The exhibition features works of 270 children who have completed this year’s program to the family and community. The Saturday Conservatory Fine Arts is a free 24-week program at Cal State LA and is sponsored by LAUSD Gifted/Talented Performing Arts Programs. During the Spring of 2018 the gallery hosted the Undergraduate Senior Projects Exhibition representing 90 students.

Because of all these exhibitions the gallery hosted meetings and events for the university community such as CCOE Dean’s List Reception, Phi Kappa Phi new faculty reception, Annual Spring Faculty Reception by Academic Affairs, PaGE International Scholar’s Reception and guest lectures.

The *Getty Graffiti Pop-up* event was held at three different locations this spring: The Getty Museum in Los Angeles as a part of the Getty College Night; the University of California, Los Angeles, and the California State University, Los Angeles. The event at Cal State LA was held at the University Student Union Plaza on April at 12, which was generously supported by the Getty Museum and collaborated with the University-Student Union and the Cal State LA Fine Arts Gallery.

The Cal State LA Fine Arts Gallery starts the summer program from the 1st of June with a month-long *Words Uncaged Project, “Re-Enter, Re-Think, Re-Store: Reforming Our Prisons & Healing Our Community through Art, Dialogue & Tech.”* The exhibitions will be creative, interactive, displays of incarcerated artists, writers, students and poets at California State Prison, Lancaster, and the portraits of inmates created by the artist F. Scott Shafer to critically engage the public in a meaningful discourse regarding these expressions. The symposium includes panels and presentations of topics related to the project. Following the Words Uncaged Project, the gallery will host *A Survey Exhibition 1974 – 2018 by Mr. La Monte Westmoreland* (a distinguished alumnus) and the gallery is planning the gallery’s first “*WE ARE LA*” Friends/Fund Raising event, which will be a sale of donated art by alumni, professional artists, collectors, faculty, and students.

**IR014:** We served 136 students enrolled in Photo classes during the academic year, in addition to other Art students who use the photo lab. In fall semester, there were two sections of photo classes and in spring semester, there were four sections.

**IR016:** *Statement* has been effectively building relationships both on campus and off with an eye toward sustaining its successes and leveraging its reach. On campus, key partnerships include that with the Center for Contemporary Poetry and Poetics, and especially that center’s annual Jean Burden Poetry reading (*Statement* students often interview these prominent writers and that interview is published in the magazine – recently these students have built connections with such luminaries as Joy Harjo and Adrienne Rich, for example). Further, the magazine enjoys a close relationship with the Dean of Arts and Letters, who judges the top prose and poetry submissions and awards a prize to each (this year’s Dean’s Prize winners, David Shipko, in the fiction category,
and Andrew Verdekel, in poetry, both gave compelling readings at the spring launch reception. Statement’s liaison with Arbor Academy of Art in Pasadena results in their generously awarding three monetary prizes to their choice of the best published art work (drawing, painting, and photography). The prize is $250 in each category plus exhibition of the work in the gallery with the chance of it being sold there.

Because our English department is a member of AWP (Association of Writers and Writing Programs), we are eligible to compete with hundreds of other colleges and universities in the annual Director’s Prize for campus literary magazines. In 2008 Statement won first place, and in 1997 was a runner up in the same competition, showcasing the high quality of our magazine, its student workers, and our student writers and artists.

IR053: Our students need to be prepared to write for newspapers as well as to produce audio, video, and online content for new and social media outlets. Having a functioning, healthy student lab newspaper on campus is fundamental to that effort. The UT has become the primary support for writers, photographers, graphic artists, bloggers and editors in training at Cal State LA.

- 3,000 copies were distributed to the campus community every Monday at 45 different rack locations.

Online Measurable Outcomes
1. Increased page views on the UT website
2. Increased blog and podcast content on website and social media
3. Increase bandwidth on website for improved streaming of audio content
4. Additional student assistants to manage web & social media sites

IR076: We measure success based on specific learning outcomes being met through the course activities. The program outcomes supported include:

A: Interpretation
   I: Understanding. The ability to interpret texts, concepts, assumptions, and questions accurately, effectively, and with precision
   II: Intellectual Flexibility. The ability to thoughtfully recognize, consider, and evaluative alternative points of view, or underlying cultural or intellectual contexts.

B: Reasoning
   III: Argumentation. The ability to develop reasoned support for one’s own one’s own views.
   IV: Analysis I: The ability to analyze and critically evaluate complex arguments and theories with precision and accuracy.
   V: Analysis II: The ability to identify and critically evaluate the underlying presuppositions of methodologies, theories, and arguments.

C: Communication
   VIII: Expression. The ability to explain both orally and in in writing, difficult ideas in a clear, precise, informed, effective, and coherent manner.
   IX: Argumentation. The ability to defend, in writing, a recognizable thesis with a coherent supporting argument.

D: Life-Long Learning
   X: Transferability: The ability to apply these essential skills in new contexts – both locally and globally.

Success in achieving outcomes is measured through an assessment of student writing. We also measure success through the distribution of the journal to various colleges and universities in the Los Angeles area.
Annual portfolio review by professionals in the field.


We measure the success of our series based on the following metrics: (1) Diversity of Topics and Inclusion of Talks that Promote Engagement, Service, and the Public Good, (2) Attendance of Students and Faculty, (3) Student Participation in Q&A, (4) Faculty/Student Discussion of Colloquium Topics in Classroom Environment.

A. Class sizes are growing now that we have additional dance offerings. We expect to see the number of dance students increase this Fall 2018 when the new Dance Minor is launched.

B. The interdisciplinary nature of our class offerings is important in the context of Calstate LA curricular programming. Through observation of students who take class, attend our concerts, and through meetings about our dance concerts with classes in other disciplines, we can determine whether or not students from a number of different disciplines have been affected through our teaching.

C. Concert attendance and ticket sales provide a clear way of measuring involvement. We included area high schools and community colleges in attendance at both IDD 2018 and at the various concerts in 2017. Students and professors attend local events and hold high school meetings to increase involvement in our audiences. We follow up with conversations with their teachers to see how we can improve.

D. Student participation in ACDA conference is at all levels of the BA.

50-75 students are involved each Semester in Dance productions, or in activities that utilize our spaces for rehearsals and classes. In addition, six to eight dance courses may be offered each semester, serving between 100-200 students from multiple disciplines. We are now harnessing this involvement in a Dance Minor, starting in Fall 2018.

Funds were utilized for production materials (including scenery, props, costumes, lighting, audio and projection), equipment, publicity, guest artist fees, master classes, royalties, programs, copying of scripts and other outreach materials and guides, and supplemental personnel. Students learn the tools, methodologies, and technology necessary for their fields in the theatre through the production and performance process. Student assistants working in the shops, on special events, in the production office and on all facets of production were provided practical theatre training. Students' experience is not limited to a single course - they get more intense exposure to production over the entire term and through several terms in a single year. By offering assistantships, advanced students were able to delve more deeply than they do in their required production support courses.

Audiences for our performances are a measure of success, as well as ticket sales.

An alumni event held at our New Plays Festival brought current students and alums across a wide range of years together. 140 people strong spoke to the success of this programming.

One measure of the conference’s success and impact is its high esteem in the eyes of other academic institutions, which consistently provide positive feedback about its effective organization, high quality, and intellectual rigor. In recent years the number of participants as well as attendees has steadily increased, and graduate students and faculty from outside the CSU have responded positively to the Call For Papers. In 2018, the total number of attendees was approximately 170, more than double what the number we served in 2015. Attendees included not just students who were presenting and organizing the event, but also family relations, members of the community, students from other Cal State LA classes, and faculty from English and other departments. In recent years, Cal State LA presenters have been joined by participants from the following institutions: CSU Channel Islands, Cal Poly Pomona, UC Santa Barbara, UC Irvine, CSU East Bay, CSU Fresno, CSU Northridge, CSU San Bernadino, UC Santa Cruz, UCLA, and Claremont Graduate University.
conference featured 9 panels with a total of 34 papers presented, all of which were published in the conference proceedings.

In responses to a survey distributed to all attendees, participants reported overwhelming satisfaction with the conference experience. These responses included specific praise for the conference’s welcoming and supporting atmosphere, its accommodation of diverse viewpoints and approaches, the intellectual stimulation that it provided, and the way that it boosted participants’ confidence in their abilities. The surveys indicated uniformity across respondent opinions, whether they came from Cal State LA or from the various other campuses.

The conference enables us to maintain our networks of department alumni and interested members of the community and of other institutions. Moderators included Cal State LA faculty as well as alumni who have either joined Ph.D. programs or been hired as faculty in community colleges or CSU campuses. Thus does the conference foster student-alumni networking and mentoring, reinforce students’ academic success and career-readiness, and offer a supportive and engaged environment for learning, research, and scholarship.

**IR168:** The success of this activity is defined in several ways, all of them centered on enhanced student participation and experience. These include:

* The number of students who submit papers to Colloquy and the number of papers they submit;

* The number of submissions accepted for publication;

* The number of students whose papers are submitted to research-oriented conferences and symposia at local (including CSU campuses), regional, national, and international levels;

* Students whose employment or employment-seeking opportunities are enhanced by the activity;

* Enhanced research and writing skills that students gain from the activity;

* An understanding of standards and conventions of the submission, peer review, editorial, and publication processes in our field.

**IR179:** Measurable success of the Lab activities is evident in the number of students served (440). However, after the Lab is completely turned into a classroom this summer, the future of Lab services for individual practice and testing is uncertain.

**IR306:** Measurable success of these events is evident in the number of participants (about 150) and the size of audiences (about 200), as well as external supports we received (e.g., French Consulate and The Modern and Classical Language Association of Southern California). It is hoped that IRA funding will be awarded for AY 2018-19, which will help us sustain these multicultural events.

The James Peck event took place on Friday, October 27, 2017 at 4:30pm at the Cal State LA Fine Arts Gallery. In attendance there were about 30 people between students, faculty and guests from the surrounding communities and several different departments. The event, organized between Pablo Baler, faculty of MLL and Mika Cho, faculty of Fine Arts, was successful not only in terms of the quantity of guest but more importantly in terms of the depth and quality of the discussion that ensued after the main talk. The subsequent discussions and conversations about the event on social media proved as well the level of engagement this particular talk had for our campus community and the importance of organizing such events in the future for the benefit of our students.

The Leopoldo Novoa event took place at the Library Community Room with an attendance of about 40 people, including students and faculty in the Spanish, Latin American Studies, and Education programs. By the end of
the presentation there was a live music performance by Mr. Novoa and Mexican musician Cesar Castro. This contributed to engaging students, and many participated in the subsequent Q&A session. In addition, several students mentioned they had been assigned reports on the event by faculty members.

During the French Poetry Recitation contest, judges from the aforementioned organizations evaluate the students' performances. Cal State LA students who participate therefore have an objective measure of their French speaking proficiency and can connect it to their progress in the program. We also measure the year-to-year participation in the contest in order to make sure it is effective in serving the community.

The quality of Chinese pronunciation and tones and performance are overall better than in the past years. This year the majority of the contestants on the elementary level are non-Asian English native speakers. The contest was full of enthusiasm from beginning to the end.

The success of the Ikebana event was measured by the students’ own creation of the work of ikebana that showed their understanding of the traditional Japanese art of ikebana.

**IR334:** Student labor growth and development has met or exceeded expectations. We added more students to the labor pool and gave them more experiential opportunities. We have a robust set of skilled students, some of which graduated last year, and many returning for 2018-2019. Some labor was covered out of this IRA, but the bulk of it was covered out of other college budgets. This IRA covers some labor as well as other event support operational needs.

Maintenance and repair of the performing arts facilities was significantly improved with this support. Event support expendables were regularly stocked. Deferred maintenance lists are continuing to shrink. We upgraded a major academic support piece of equipment with a new large format plotter that will support Theatre, Dance, Music and Opera activities.

Continued our outreach to other programs and departments in the college, such as the Center for Contemporary Poetry and Poetics, Modern Languages and Literatures, conferences supported by Chicano Studies, Several University Advancement events. Will continue growth in outreach where possible.

The TA 110 Production Office made its transition to the Theatre and Dance department office, moving A&L Productions and other production office operations upstairs to the second floor spaces in TA 204 and TA 208, areas with shared academic support services. The shared usage of the new large format printer/plotter was the most significant equipment purchase in support of these activities. From last year’s report: “We hope to upgrade the large format color plotter for FY 2017-2018 with this IRA.” This goal was met.

**IR335:** The success of the Public Speaking Showcases includes:

* The thousands of students who attend the preliminary and final rounds in the Fall and Spring semesters
* The number of interested students who compete in the preliminary round of the Showcase
* The number of students who compete in the Showcase and then decide to join the Cal State LA Forensics Team
* Enhanced delivery, organization, research and writing skills that students gain from the activity

**IR350:** All of our events were well-attended, in part because they were scheduled to take place during our regular class meetings or to coincide with the scheduled meetings times of WGSS courses so that a maximum number of students could attend. Audience numbers ranged between 30 (for classroom presentations) to 105 (attendees at the screening of the documentary film on Reecy Taylor). We also measure success by the extent to which the events align with the learning outcomes of our courses. All of the sponsored events and workshops
were organized by WGSS faculty as co-curricular resources for the courses they taught in 2017-18. Therefore, these events directly contributed to student learning in the courses and their success in the course.

IR394: We served 88 painting students in the fall and 65 in the spring. In addition, other studio arts students (formerly but not currently enrolled in painting classes) also utilize the studio for purposes such as their Capstone Senior Projects.

IR377: The tour would not happen without this IRA fund. As previously stated, there are many wonderful things that come out of the experience, both musical and personal. In addition, this tour has tangible results for our recruiting efforts. In years past, students have auditioned and attended Cal State LA based on hearing the Wind Ensemble on tour. Admission stats are not available to us yet for next year, so I am not certain yet of the yield for Fall 2018. There are also less tangible results such as boosting our brand in the surrounding community and letting high school students see that music is possible for their future, which I believe are just as valid. It is very possible there are other students attending Cal State LA as a direct result of our tour.

IR378: Since 2014, IRA funding has provided the department of Modern Languages and Literatures in general and the Spanish page of the University Times (La Onda) with the ability to promote four different cohorts of students (of three paid/ three intern students each) who were able to get real life experience in Spanish Journalism. As either editors in chief or editors at large, these students identified news and trends, wrote and edited them in Spanish, designed the layout, worked in groups and in conjunction with the UT staff, managed the online version and social media, kept in contact with their readership, and most importantly were engaged with the stories and lives that had an impact both in the campus and the surrounding community. The sheer enthusiasm the previous cohort instills in the incoming one is also a way to measure the success of this project.

IR393: The Department has created a competitive way for students to receive funding for festival travel. They must be nominated for awards by a faculty member, or have work to present at festival, take a course created to train them for the work they will do, apply in writing, and be selected by a review of faculty. We plan on using this system for all travel activities. We need to raise the program’s profile and these students presenting would be a start. Student travel and acceptance into festival and conference activities, as well as paper and portfolio presentation.

IR394: We estimate that 150 students attended the guest lectures.

IR413: Success has been defined by student and community outreach participation in a theatre form that is underutilized on the CSULA campus. This is a newly formed on-campus and community outreach program prepares theatre programs to be presented by campus students primarily in off-campus locations -- dependent on funds to facilitate travel. Reading the scripted word in performance for an audience continues a 2000-year humanities tradition of live interaction. Student success is measurable during the process of preparation, research, content development and rehearsal, as well as, audience response and post-performance discussion. Students who participate, would not have otherwise been cast or had performance experience necessary for progress as theatre majors and participation necessary for retention.

The students who audition for the company, as cast, represent the curriculum taught by the Theatre and TVFT program and the interpretation and performance skills taught in Speech Communication and the literature of our English, Modern Languages and cultural studies programs. They will actively serve as ambassadors of student recruitment for the college and university. With faculty direction and supervision, the students will use the power of the spoken word to present a public endorsement of the CSULA multicultural experience for audiences. Proposed as a calendar year activity, performance spaces could include local theatre venues, schools, community centers, and outdoor parks in the summer quarter depending on funding.

IR421: We used the following performance metrics for staged musical productions:
1. Students must perform the entire production accurately from memory.
2. Students must perform all musical selections in tune, musical, expressive, accurate rhythmically and melodically, contain understandable diction, and be able to be flexible in varying situations.
3. Students must adapt to touring situations by spacing stage blocking appropriately, being able to project into the space appropriately to be seen and heard.
4. Students must engage in proper rehearsal and stage etiquette.
5. Students must develop characters that are believable according to each production.
6. Students must understand how to react to a live audience by waiting for applause, laughter, etc.

Students must be professional at all times.

IR430: We use the following performance metrics to measure and sustain success in musical performances:

1. Students must perform the entire production accurately from memory.
2. Students must perform all musical selections in tune, musical, expressive, accurate rhythmically and melodically, contain understandable diction, and be able to be flexible in varying situations.
3. Students must adapt to touring situations by spacing stage blocking appropriately, being able to project into the space appropriately to be seen and heard.
4. Students must engage in proper rehearsal and stage etiquette.
5. Students must develop characters that are believable according to each production.
6. Students must understand how to react to a live audience by waiting for applause, laughter, etc.

Students must be professional at all times.

We used the following metrics to measure and sustain success in bringing in outside performers, arrangers, pianists and workshop faculty:

1. The performer must be able to perform for AND speak with our students afterwards.
2. The arrangers must be able to arrange AND rehearse the piece with our students.
3. The workshop faculty must be able to prepare students for special events and also attend the events.

The pianists must be able to prepare students AND perform with them.

IR434: Success in this IRA was to be measured by the student’s demonstration of: Qualitative interviewing skills that are transferable to a number of research, education, and employment environments; skills in cultural and historical preservation; heightened knowledge of the accomplishments of Community Art centers and artists as community builders who promote access to and engagement with visual art and other forms of cultural expression; and the ability to develop projects and work collaboratively with community members and organizations. Each measurement was successfully achieved. Although initially the overall goal of the IRA was the successful completion of three to five oral history interviews by 20-25 students in one semester, in fact we were able to conduct twelve oral history interviews across two semesters with 61 different students! By successfully completing these interviews the students demonstrated that they had learned the process of conducting oral history interviews—including protocols, preparation, and indexing of the oral history interviews, as well as the abilities to work with a team of other students and faculty member to conduct a successful interview and communicate with prospective oral history narrators who are artists to meet their needs and create a positive interview experience. Based on their subsequent group presentations, group portfolios and the individual research papers about the particular artists they had interviewed, the students demonstrated a keen awareness of the role of art and artists in building community. The fact that this IRA project was successfully implemented in the following semester with a new student cohort demonstrates the sustainability of this project. However, the editing of all interviews and archiving of these interviews for the benefit of the community organization, Self Help Graphics, and the University’s Special Collections, has yet to take place because those elements of the project were not funded.
3. Describe program outcomes and results. Identify challenges encountered.

IR004:

1. Musicianship, technique and artistry appropriate to the major area.
2. The ability to form and defend value judgments about music.
3. A broad knowledge of repertoire and the ability to perform and/or apply that knowledge in the major area.
4. Leadership and collaboration skills on matters of musical performance and interpretation.
5. An understanding of procedures for realizing and communicating a variety of musical styles and structures in their historical and cultural contexts.
6. An understanding of the role of music in society through performance and/or critical analysis.

The biggest challenge this year was that several faculty members wanted to do larger projects or purchase larger items than this account could support. We are looking into possibly rotating a large amount of the department’s IRA to allow for this type of larger purchase and/or project from certain areas within the department.

IR012: Success can be seen in the growth of our team, from 30 to 48, our many ranked finishes, and our consistent attendance at national circuit events. We also have an increase in MA applicants who apply to be Forensics TAs than ever before. More undergraduate students from top universities are applying to Cal State L.A. for grad school in order to coach on the Forensics team. Challenges include the cost of sending students to Tournaments. The more successful the Team is, the more expensive it is. This year, ASI reimbursed some travel costs for tournaments, as the IRA did not cover all of it. This has been and will continue to be a tremendous challenge.

IR013: These exhibitions have proven highly successful, attracting more than 10,000+ visitors to the Fine Arts Gallery from the campus and community. The Gallery had five student staff this year, one graduate student and four undergraduate students. Among these only one student was paid by IR 013 fund and the rests were either Federal Work Study or independent studies students. Three of these students secured Getty Museum Internship, Pasadena Art Museum Internship, and Getty College Night Advisory Board. They, together, also curated a successful annual undergraduate exhibition and two students are planning a month-long event for the College of Arts and Letters showcase in this coming year. The Fine Arts Gallery has solely relied on the IRA fund this year, which has never been sufficient to execute successful gallery programs and maintain the facility for better presentations and support gallery student employees.

IR014: We were able to provide sufficient lab hours to support the classes offered.

IR016: The Statement project last year produced 650 copies of a beautiful magazine that is distributed at the launch reception, in creative writing classes, and as a recruiting tool for incoming students. The launch event on April 25, 2018 drew almost 200 attendees, including students, faculty, administrators, staff, community members, and family members ranging from infants and children to great-grandparents.

Challenges encountered include those of recruiting quality support in graphic design, staffing all the required ASI and CSI workshops or meetings outside our assigned meeting days and times (sign-ins with sometimes five students required at each event), and recruiting enough students to produce a critical mass. Raising additional needed funds is a persistent challenge. IRA funds are entirely used for printing a high caliber magazine with good resolution color art reproductions. We struggle to fundraise in order to compensate a graphic designer (even to the tune of a small honorarium of $200-300) for taking on a very labor-intensive and sustained job, as well as to support the launch reception and incidentals.

A particular challenge at this moment is the need for an effective online presence for Statement. In this age, a print publication without an effective online component is an anachronism, and yet we haven’t had the resources and technological support necessary to build this crucial public face of the publication. This is all the more
critical as we move toward the occasion of Statement’s 70th anniversary, at which time we hope to raise public awareness of its important role in the history of the university and to renew its profile in the Los Angeles literary communities the magazine has served. We need to do a better job of making Statement publicly accessible as a digital product with an archive available via the English department’s website.

IR053: In the 2017-18 cycle, the UT used web host School Newspapers Online (SNO) to improve the design and the multimedia portion of the website. In addition, [www.csulauniversitytimes.com](http://www.csulauniversitytimes.com) production continued to evolve to improve the website and expand the multimedia content. The funds enabled the video content project to continue to develop further along with the UT website and social media outlets. The funds also helped the UT to continue to move forward with Golden Eagle Radio (GER) and Golden Eagle Productions (GEP) toward total newsroom convergence. The JOUR 3910 class is now taught in the UT Newsroom, which has begun the transition to a professional newsroom operation and lab environment for the benefit of all students. Flat screen monitors stream CNN, FOX News, ESPN and local channels. All computers have been recently upgraded to newer models.

There are clearly measurable results as a result of the IRA funding that Journalism received for the 2017-2018 year as well as results that are longer range and thus more difficult to assess in the first year. Journalism made the most of the resources available during the academic year with a strategic plan to add needed equipment and software to expand its program and initiatives moving forward.

UNIVERSITY TIMES: The University Times published 16 issues per semester along with a website and social media outlets using paid and volunteer student staff. Circulation actually increased to 3,000 print copies each week. That was accomplished despite the vacancy created for half the year when the previous business manager retired in December, 2017. The UT also expanded its online content with a specialty section, “The Nest” which showcases outstanding student work from each journalism course.

GOLDEN EAGLE RADIO: Golden Eagle Radio used its funding to hire a permanent part time staff office manager to handle organization business more efficiently. The station provided internships for 5 students who received one unit of credit. DJ services were provided to more than a dozen on and off campus organizations throughout the year, including for an international film association conference held on the Cal State LA campus and for a event hosted by the CSU Trustees and Chancellor’s Office. GER also purchased an APP for the station to better facilitate listeners and to link Cal State LA with other college radio stations around the nation.

CURRICULUM: Course content also benefitted by using IRA funds to purchase a state of the art news production software program called “Inception” which is being incorporated across all journalism reporting and production courses. It allows students to produce programs that integrate social media across multiple platforms with self-created

IR076: 12 students participated in the Journal this year. All participating students produced articles that were better than an A paper in any other 4000-level course (or 5000-level, in the case of grad students). Approximately 30 copies of the journal are in the process of being distributed to different colleges and universities in the Los Angeles area.

Challenges: We do not receive enough funding to pay for the services we receive from our publisher. We have received $2500 in this past. This would adequately compensate him. Unfortunately, we only now receive $2,000.

IR095: Students are generating competitive portfolios and acquiring entry level jobs in the field. The biggest challenge is the cut to our funding, so we were not able to supply our seniors with visiting lectures, and support for senior projects.
IR097: Program outcomes and success is defined as follows:

a. Students developed an understanding of ceramic materials and processes, and the terms and techniques related to the responsible practice of ceramic art, including safety procedures.

b. Advanced students attained competency in glaze preparation, and in the loading and firing of kilns.

c. Student Mentors developed transferable skills such as communication and team work in supervising students during ceramics lab hours.

d. Advanced students and Student Mentors attained confidence that is based in experience and knowledge, thereby enabling them to be highly competitive in pursuing their future professional goals.

Challenges encountered have to do with the need for more studio space and storage space for student projects.

IR098: On average 20+ students and 10+ faculty attended each talk. In some cases, students and faculty from outside of philosophy attended as well. For example, the Morgan talk was co-sponsored by the Athletics Department. At least 50% of the questions/comments during Q&A were made by students. Informal discussions with faculty indicated that students valued the opportunity to engage in philosophy in this setting.

Challenges: We do not receive enough funding to offer a sufficiently robust speaker series. We also have difficulty publicizing our talks to a larger audience and would like some assistance with that.

IR155: During 2017-18 we focused on gender research and immigration issues in the face of issues such as DACA and ICE arrests experienced by students’ friends and families. Over the last year our students were guided by Dance faculty to present academic work as well as performance work at ACDF. Last year three of our students were recipients of campus awards for gender research, and presented in the annual interdisciplinary conference “Significations; Center for the Study of Gender and Sexualities.”

In 2017-18 a series of guest artists developed pieces with students, and the final concert of Fall was a showcase of student works. The International Day of Dance (IDD) concert 2018 will be presented at ARC Pasadena in February, and will involve students from nearby community colleges. The Spring Dance Concert in May will feature guest choreographers and be held at the Luckman Intimate.

The campus experience of dance is shifting as dance is, more and more, being seen as a complex academic discipline. Various classes in the minor will provide our students with opportunities to conduct dance-related research, and to present interdisciplinary workshops with students in diverse disciplines. It has been challenging to bring audiences along to this point of view about dance.

IR156:  

**Holy Seductive Dance** had a cast of 20 (enrolled in TA 4100 or TVFT 5300 Performance Participation), a running crew of 8 (from TA 3000 Production Participation) and a production crew that included an additional 16 students from our TA 4540p Advanced Stagecraft course. A total of 44 students participated in the theatre to put this show together.  

**Fuente Ovejuna** had a cast of 16 (enrolled in TA 4100 or TVFT 5300 Performance Participation), a running crew of 9 (from TA 3000 Production Participation) and a production crew that included an additional 16 students from our TA 4540p Advanced Stagecraft course. This production was designed entirely by students in the Design & Production option. A total of 41 students participated in the theatre to put this show together. Our Theatre students do all of the technical and production work for the Dance concerts the department produces as well. In the fall, there were a total of 12 who worked to make that project happen. The total students working in or on stages in Department production, for just these 3 small shows alone, was 97.

**Hamlet** in Spring 2018, had a cast of 27.  

**The New Plays Festival** had a cast of 10.  

**Dear John, Why Yoko** had a cast of 19.  

Our advanced Stagecraft course (TA 3000) had enrollment of 16 students who worked to realize the technical elements of the shows. TA 4490 Management Practicum had 7 stage managers, and Advanced Lighting Design (TA 4350) had 5 students who designed lights for all of the spring shows. Our Production Support classes had
enrollment of 51 students who were assigned to various functions in the theatres as well. For Spring Dance, there was a crew of 6. A total of 135 students supported our spring 2018 offerings in Theatre and Dance.

Students in the 1000 level classes are required to attend performances, write critical papers and observations, attend technical rehearsals and in some cases, usher or otherwise work in the theatre during production. These numbers show upwards of 400 students directly involved. These courses include: TA 1520 Analysis of Drama and Theatre (total enrollment 17-18 = 264), TA 1410 and 1420 Acting I and II (total enrollment 17-18 = 90), and the TA 1310 Stagecraft, TA 1302 Introduction to Lighting and Sound, and TA 1330 Introduction to Costumes and Makeup courses (total enrollment in 17-18 = 121).

There were ticketed performances, and combined tickets in the fall of 2017 totaled 1105 sold or complimentary. Box office ran at 88% capacity for the fall. With larger performance spaces in the spring semester 2018, we were host to over 1420 ticket holders. The majority of our audience members are students, followed by family and friends.

The faculty of the department of Theatre and Dance elected to not participate in the Kennedy Center’s American College Theatre Festival in the fall of 2017 and to not support students’ travel to the festival in 2018. With a cut in funding, we were not able to support to the extent that we have in the past, so we decided to sit a year out. We registered all of our spring shows and expect to participate fully in 2019’s festival.

IR158: The conference encourages students to take leadership roles and prepares them for academic scholarship; many apply for Ph.D. programs or seek teaching careers in Community Colleges or the CSU. In the last decade, students from our M.A. program have been recruited by top doctoral programs, earning fully-funded acceptances at universities including the University of Chicago, New York University, the University of Pennsylvania, Cornell, Rutgers, Notre Dame, UNC-Chapel Hill, USC, UCLA, UC Irvine, UC Davis, UC Riverside, and UC Santa Barbara, among others. Students presenting and publishing at Significations have used their conference presentation and publication as a writing sample for doctoral applications, and have been able to include conference experience on their vitae. For many, this conference is a first step on a professional path leading to increasingly prominent conference appearances, most notably the CCCC and the PAMLA Annual Meeting (Pacific Ancient and Modern Language Association), with which we have a recently growing relationship.

The conference has also put our campus on the map for a number of prestigious and well-known scholars who have visited as keynote speakers, including Rajagopalan Radhakrishnan, Joshua Clover, Marilyn Chin, Thadious Davis, Montserrat Fontes, George E. Haggerty, Eric Avila, James Kincaid, and the 2018 keynote speaker, Ali Behdad of UCLA. Our students are given the opportunity to connect with these scholars regarding their work and future scholarly objective to join a Ph.D. program. Some scholars, such as James Kincaid, have helped our students by providing them feedback on their writing projects and on their doctoral applications. This year’s conference produced a promising start, proposed by Dr. Behdad, to new collaborative projects between graduate students at Cal State LA and UCLA.

Over our decades of success in presenting the Significations conference, we have developed procedures to overcome any number of logistical and bureaucratic problems. The conference itself runs smoothly and impresses those who attend. However, we remain challenged by the need for adequate funding. Though Reprographics publishes the conference proceedings, the cost of print is significant ($1072) and the resulting product is decidedly no-frills. Moreover, we are able to offer only very humble honoraria to our keynote speakers ($1000 in 2018). We are confident that our expertise and experience in hosting this event will continue to produce a valuable impact on its future participants, and look forward to the university’s reinforcing our vision with the resources necessary to take Significations to the next level.

IR168: Per our aims as outlined in #1 above, we attained nearly all of our goals in this project. This activity enhanced our students’ academic and employment opportunities through hands-on experience in preparing papers for submission, undertaking revisions, engaging in editorial and publication processes, and preparing
and presenting papers at academic conferences. Due to the small amount we were awarded for the IRA, we were not able to hire an adequate number of student assistants nor support adequate promotional efforts, as we have been able to do in past years. As a result, our timeline was substantially delayed, as I had to personally undertake a substantial portion of pre-production work at home “off the clock.”

As demonstrated in this report, Colloquy provides an important service to our students and to the campus community. The Communication Studies department is hopeful that Colloquy will be recognized as worthy and that we will be awarded our full funding requests in the future, so that we can continue to sustain the journal and build upon its 13-year tradition of excellence.

IR179: As mentioned above, the Lab activites served 440 students. Lack of regular classrooms for our language courses necessitated the Language Lab to be used as a classroom, and caused a challenge because it significantly reduced the Lab hours for individual practices and testing. After the Lab is completely turned into a classroom this summer, the future of Lab services for these purposes is uncertain.

IR306: As mentioned above, the events attracted a large number of participants/audiences and external supports. The amount of the IRA ($300 per language section) was a challenge because it was not sufficient. The Korean section donated its $300 to other language sections for their events, the Japanese event required co-sponsorship by the Japanese Studies Center, and the French event needed external supports.

As stated in the previous section, the event was succesful by all measures although one would expect in the future to be able to count with more resources (money for printing posters, accomodations for the guest, and catering) to attract even more people in order for the great impact of this event to be even greater.

As mentioned above, the public attending the event came from at least three different programs, students had to write reflections on what they learned from the presentation, and they also actively engaged with the topic by asking questions. The only challenge encountered was related to the availability of funds. As of now, the Department of Modern Languages only has $300 per language available per year. Thus, it is difficult to fund guest speakers’ travel and other related expenses.

This year, the French Poetry contest had 44 registered participants: 37 from 9 different high schools, and 7 from 2 different colleges. Prizes were awarded to students from 8 different institutions. The number was similar to the 2017 contest, which had 48 registered participants, but this year had more high school and fewer college participants, including none from our own campus and a decrease from 5 colleges that participated last year.

Maintaining interest on the college level is a challenge, and a priority for next year is to get our own students more involved. We tend to have greater participation in the alternate years when our French Phonetics course is offered, in which students practice poem recitation, but need to find ways to sustain interest in other years. Now that we allow students to recite their own poems (new this year), we will incorporate poetry into students' writing assignments in the future, as well as encouraging our students more to participate.

On the high school level, students are motivated by the opportunity to include it on their college applications, but we have more participants from private than from public schools. Earlier publicity and personal outreach to our feeder high schools will be done for the 2019 contest in order to raise the numbers of participants and form closer connections to the French programs whose students are more likely to continue study at Cal State LA.

It is a great event to promote our Chinese program as well as the image of Cal State LA. Unfortunately the invoice from the vendor was not paid timely as it should be.

All of the twenty participants were able to create their own work of flower arrangement, and deepen their understanding of Japanese culture through this experience. They also discovered their ability to create ikebana.

IR334: Growth and improvement of the student assistant labor pool. Returning student assistants improved their skills and took on additional leadership responsibilities; new student assistants were added along with additional
workstudy students, all who saw growth in their skill sets over the course of the academic year.

Operations of the performing arts venues continued to meet professional standards. Supplies and resources were available for student labor and casual worker crews.

Equipment (lighting, sound, carpentry, sewing, video) was maintained and repaired in a timely manner. The seismic work in the building and the renovation of the State Playhouse that followed provided impetus to cull old stock and disused equipment. Some was replaced and improved. Purchased an upgraded large format plotter; the old one was over 15 years old.

Deferred maintenance issues still exist. The last several academic years have finally seen the replacement or upgrade of equipment originally installed in the 1970s and 1980s. Facilities are under-equipped to meet current technological demands of the academic program, including digital audio, video and lighting equipment, including LED lighting and control. Other funding initiatives, such as the State Playhouse renovation, completing this summer, are also filling in some of those gaps with upgrades and improvements.

Support continued to extend to more Arts and Letters departments, programs and centers through management of concerts, events, guest lectures, symposia, and more.

IR335: Several feedback from the Showcase events, along with oral and written feedback from the COMM 1100 teaching team and event judges were used to assess the success of the events. Students who participated in and attended the Showcase events shared with their COMM 1100 instructors that this event made them feel more connected to the material, their fellow classmates, their campus, and gave them a greater appreciation for and desire to excel in public speaking. Additionally, the GE outcomes associated with COMM 1100 course will be measured by Student Opinion Surveys as well as the pass, fail, and withdrawal rates of each of COMM 1100 sections at the end of the semester. Recent assessment work has demonstrated a decreased fail rate over the last several years.

IR350: Program outcomes involved the successful organizing of, and strong attendance/participation by students in, public lectures and workshops on a diverse set of issues that corresponded with the theme of the 2017-18 WGSS series. We strove to generate new knowledge, perspectives and dialogues on issues on our campus that are central to our public life in the current moment, especially those that reflect the political urgencies and divisions that led to the election of Donald Trump to the presidency. We measure results by the solid number of students who attended or participated in these events, but more importantly the quality of learning and dialogue that took place at these events and in our WGSS courses that engaged with the events and issues. One ongoing challenge to organizing the WGSS annual series is the limited capacity of the WGSS director, especially with regards to publicity and outreach beyond the campus. For this reason, in the spring, we used part of the IRA funds to hire a student assistant who worked closely with the Director to develop a social media strategy and infrastructure for WGSS that in the future will support our public programming – not only by drawing larger audiences to our events but also by being able to share and circulate videos, articles, and photos from our events in ways that generate ongoing learning and dialogue among our followers on social media.

IR394: The continuity of support is particularly important as our only tenured painting faculty is on FERP; during his off semester, when we use lecturers, the ongoing student assisting helps to maintain consistent studio practices for cleanliness and safety.

IR377:

1. Musicianship, technique and artistry appropriate to the major area.
2. The ability to form and defend value judgments about music.
3. A broad knowledge of repertoire and the ability to perform and/or apply that knowledge in the major area.
4. Leadership and collaboration skills on matters of musical performance and interpretation.
5. An understanding of procedures for realizing and communicating a variety of musical styles and structures in their historical and cultural contexts.
6. An understanding of the role of music in society through performance and/or critical analysis.

It is always challenging to do this on a tight budget, but we adjust our trip accordingly and make the most of it.

IR378: Of the hundreds of active students in the Spanish program two or three students are chosen every quarter (now semester) as paid writers and editors of this weekly page but content will be also produced by any Modern Languages and Literatures (as well as TVF) student interested in proposing ideas, projects, and content and in aiding with production of multimedia materials.

This project is connected with Spanish 4450 (Spanish Journalism) and as this elective class has been given on a two year rotation, this program will also aid with the writing and experience with all upper level classes in Spanish. Moreover a high percentage of Spanish speaking students from TVF benefit from this opportunity as they are also looking into getting experience in news writing and news production in Spanish, currently a growing field in journalism. Among some of these classes: TV News/Magazine Production, Radio & TV News Writing, Selected Studies in Production, plus JOURN. University Times. All these classes benefit from a broader platform that showcases our students' work in Spanish.

IR393: 10 students signed up to travel to the festival in St. Louis, MO in March of 2017. We were able to support 3 with the added assistance of the Dean’s office. With our expanding program in Design and Production, we have more students who would benefit from this exposure at the National Conference, but we do not have the funds to really participate fully.

Success came in that 2 of the undergraduate students that traveled to the conference, and participated in interviews received offers and summer internships with Production Resource Group (PRG), one of the largest A/V houses in the country. PRG has always been a supporter of Cal State LA and many of our graduates are employed there full-time. They have made a commitment to use our students and to interview them first at the conference.

IR394: Students and faculty commented on the quality of the speakers and the benefits of having these outside voices. The only challenge is spreading these very limited funds fairly.

IR413: Community Outreach Chamber Theatre (COCT), a new IRA funding proposal in 2016, was proposed to feature student performers delivering the spoken word derived from classical and contemporary literature together with original work created by these students. This was realized in a trail “pilot program” with the limited IRA funding allotted. The program and the students involved are appreciative of the one-fifth requested budget amount that was approved. Chamber Theatre is presented “live” before an audience reading from text material and our proposal called for a marriage of traditional style with computer aided text performance.

Challenges were encountered in the use of tablet technology to replace traditional paper scripts but most of these problems were solved during the rehearsal process. Utilizing the limited IRA budget, we prioritized the purchase of these tablets to allow the students to explore performance utilizing these tools. This was very successful in demonstrating the potential of this performance process for our students.

More problematic was that the reduced funding amount did not cover student performance stipends or travel and venue support which curtailed our community outreach possibilities resulting in more of a pilot program that clearly signals what impact the COCT students could have on campus and in the community. Travel, even within the LA Metro area remains difficult to support from the current IRA allocation as we do not want to burden student finances with travel expense.
IR421: One of our outcomes is to produce artists and citizens who are well prepared to enter our professional field after graduation and to be contributing citizens. The requirement of participating in a staged and touring opera production does just that. We frame every show to be relevant to each student and to our ever-expanding community of classical music as well as to the communities in which we live. The annual opera production is an event participated in by many departments and students all over the campus. It brings in alumni to participate in some way every year. All professionals agree in the importance of this “real world” experience as being necessary to achieve our stated outcomes.

Results include: student excellence in the field, student understanding of the high intensity requirements of being in a production, student experience of being a team member and thus very valuable, student musical improvement and excellence throughout the process, student’s ability to network for sustainability, student development of skills not taught anywhere else in the curriculum that are crucial to being prepared (stage direction, choreography, costuming, make-up, acting, etc.). Other results include: an active group of alumni who come back year after year and often offer current students opportunities to sing in their own groups, projects or events.

Challenges encountered: This critical activity of mounting staged productions had its funding cut two years ago so that our students no longer get the crucial experience of performing with orchestra for the first time since 2002. This cut happened despite the obvious success of both the productions and the student outcomes. Also, only one production a year is a challenge because it limits the student access. Having a production every semester would allow more students to participate. We also have the challenge of getting our shows, even scenes out into the world due to lack of transportation – we were able to use the Center for Engagement, Service and the Public Good’s van this year but it only holds seven passengers. It would be great to be able to tour our local area with these productions a little more easily. Students get great experience touring as it is another requirement for a working artist.

IR430: One of our outcomes is to produce artists and citizens who are well prepared to enter our professional field after graduation and to be contributing citizens. Bringing in alumni, working professional performers, arrangers, and pianists give the students networking opportunities as well as valuable information from the field. We bring in guests that are relevant to each student and to our ever-expanding community of classical music as well as to the communities in which we live. All professionals agree in the importance of this “real world” experience as being necessary to achieve our stated outcomes.

Results include: student excellence in the field, student understanding of the high intensity requirements of being a professional in the world of community engagement, student experience of being a team member and thus very valuable, student musical improvement and excellence throughout the process, student’s ability to network for sustainability, student development of skills not taught anywhere else in the curriculum that are crucial to being prepared (networking with, interacting with, and learning from community partners and community artists.). Other results include: an active group of alumni who come back year after year and often offer current students opportunities to sing in their own groups, projects or events.

IR434: The Community Art Project IRA was originally intended to benefit 20-25 students in one course but in actuality 61 students participated across two courses of LBS 4890 Senior Project and LBS 4900 Seminar in Liberal Studies in Fall 2017 and Spring 2018. Furthermore, this IRA was initially projected to lead to three to five completed interviews of artists affiliated with the community arts organization Self Help Graphics & Art but in actuality twelve video interviews were successfully produced. The interview process took approximately two hours for each individual artist, with an average of five students per group conducting nearly all the technical aspects of the interviews, including sound, camera, interviewer, lighting and note taker. The actual length of the recorded interviews lasted between twenty-five to forty five minutes. However, the coordinating of the interviews sometimes lasted weeks and was the most daunting aspect of the process; one artist failed to manage to come to campus after agreeing to the interview. The group assigned to that particular artist had to make up the missed interview by expanding the length and sources of their individual research paper on that artist. Other challenges turned out to be technical in nature, such as the lights expiring during two interviews and a
microphone connection problem in another interview. Part of the problem was the limited amount of funding in the IRA, which limited the number of lights, batteries, and microphones available for the interviews.