



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR004**

Prepared By: **Emily Moss/Lena Chao**

Program Code: **[REDACTED]**

Budget: **\$ 68,000** Expenditure: **\$ 68,000**

Project ID: **[REDACTED]**

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.

Engagement, Service, and the Public Good: Ensembles supported by the IRA fund represent a broad range of music genres that are innovative, welcoming, and inclusive for our campus community. Through our Afro Latin Ensemble, Concert Choir, Chamber Singers, Chamber Music, Jazz Orchestra, Jazz Combos, Mariachi Ensemble, New Music Ensemble, Exploration Ensemble, University Orchestra/String Ensemble, and Wind Ensemble, we not only cultivate diversity and engage musicians from multiethnic constituencies in our community, but student participation in these ensembles provides our majors with opportunities that promote inclusion, representation, and belonging while allowing them to express their unique talents and diverse life experiences. 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.

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 area. Degree programs supported by the activity include the BA, BM, MA and MM with emphasis in five options from which students can pursue their education and professional career: performance, music education, composition, conducting, commercial music and Afro-Latin music.

Academic Distinction: Cal State LA music ensembles are structured to simulate professional ensemble music concert experiences for our students, both as performers and as critical 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 public 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 has increased to more than 200 students, we serve 300+ non-majors each quarter through lower and upper division GE courses, and ensemble members total 175-200 each semester.

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

The success of a music program is measured by the outcomes of performances and to that end the majority of the related IRA (approx. 85%) directly affected Music Ensembles and their related courses and programs in the 2019-20 AY: 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). Prior to the Cal State LA campus moving to fully remote instruction in March 2020 due to the COVID-19 pandemic, students in all these courses gave public performances multiple times throughout the fall semester, both on and off campus. In the Spring 2020 semester, after moving to remote instruction, performances and recitals were presented virtually and were open to the public to ensure the students received a comparable culminating experience. The remaining funds support instrument purchase and repair, technology upgrades, guest performing artists fees and other support for the upper division and graduate courses for the music degree programs.

3. Describe program outcomes and results. Identify challenges encountered.

Program Outcomes achieved:

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.

Challenges: The biggest challenge every year is not having adequate funds to support all areas of our department—especially larger projects or to purchase larger items this account generally supports. All options in our department require access to the IRA funds in this account, and while we must distribute the funds based on need and student demand, projects in some areas are not always equitably funded if there are not sufficient funds to distribute throughout the year. In AY 2019-20, however, the COVID-19 pandemic that caused our campus to abruptly move to fully remote instruction raised additional and unexpected challenges for Music, since we could no longer allow students to continue to perform concerts and recitals on campus, and some students opted to postpone their graduation recitals temporarily until we can return to face-to-face instruction.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201015**

Department: **Communication Studies**

Fund Code: **IR012**

Prepared By: **Holland Smith**

Program Code: **[REDACTED]**

Budget: **\$ 22,000** Expenditure: **\$ 12,539.32**

Project ID: **[REDACTED]**

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.

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 on tournament entry fees and travel for competition throughout the nation, engaging the academic community.

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

Key evidence and measurement for success include:

- The number of interested students who join the team
- The number of students being recognized on the national level
- Cal State LA history of success at national competitions
- The number of students who qualify for nationals
- The enhanced skill in research, analysis, and effective advocacy
- The number of MA applicants who want to be Forensics TAs

3. Describe program outcomes and results. Identify challenges encountered.

Success can be seen in the growth of our team, as well as the number of transfer students recruited to the team. Success is also seen in 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. Furthermore, more undergraduate students from top universities are applying to Cal State L.A. for grad school in order to coach on the Forensics team. Due to Covid our competitive season was cut short. Students were not able to compete at their last three tournaments, which were national tournaments. These three tournaments were also the most expensive tournaments, as they were all out of state. Therefore, a portion of the budget reserved for national travel was not spent because all of the national tournaments were canceled. If the team had been able to travel to the last three tournaments, the entire budget would have been spent.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201060**

Department: **Ronald H Silverman Fine Arts Gallery**

Fund Code: **IR013**

Prepared By: **Mika Cho**

Program Code: [REDACTED]

Budget: **\$ 22,000.00** Expenditure: **\$ 22,000.00**

Project ID: [REDACTED]

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.

The Cal State LA Ronald H Silverman Fine Arts Gallery has used IR 013 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 missions of the Silverman Gallery are 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 gallery presents cultural exhibits, professional artists, Cal State LA faculty, and graduate and undergraduate students year around. One of the missions of the gallery is to provide an exciting program, which can reach out to diverse audiences. Since the gallery has been an important part of the university as well as the Department of Art representing the students work. The gallery has showcased works by alumni, professional artists, LAUSD children as well as academic excellence in both its undergraduate and graduate programs. Due to the COVID 19, LAUSD Children's exhibition, undergraduate and graduate thesis exhibitions were cancelled this academic year. However, one of the Spring MFA graduates exhibited his thesis project at the Book and Printed Matter Lab, Hauser and Wirth, Los Angeles and another MFA student was featured on the LA Gallery Platform.

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

The academic year 2019 – 2020 was successful in fulfilling the missions of both the gallery and the university. Until the COVID19 lock-down in March 2020, the gallery generated 9000+ visitors and presented 7 out of the 10 scheduled exhibitions.

The Silverman gallery wrapped the program up nicely with the exhibition "Pop Culture: "Selection from the Fredrick R. Weisman Art Foundation," curated by Billie Weisman during the summer of 2019.

The first exhibition of the year 2019-2020 academic year was "Traveling Canvas", curated by Cynthia Penna, an internationally respected curator from Italy. It was extremely successful, and generated engaging dialogue amongst audiences, artists, students and the curator. Her methodology of production and exhibit focused on creating a canvas by engaging 10 different artists from 9 different countries. Its educational component corresponded with the university's values of collaboration, communication, and the sharing of feelings and ideas through creating art.

The Art Faculty exhibition which followed included works by current faculty and other renowned artists who have taught at Cal State LA.

"A Study of Murals by Kent Twitchell" was another ambitious undertaking by an undergraduate student and a Gallery Intern, Abraham Suskind, who curated the exhibit. His work confirmed the success of the Silverman gallery internships. The exhibition was one of the most successful productions and displays. In order to create the exhibition, Abraham had numerous meetings with Mr. Twitchell; he arranged to secure practically all of Twitchell's mural studies, which required collaboration with various collectors aside with Mr. Twitchell himself. The other five gallery interns who also worked on the exhibition demonstrated such professional competence that Mr. Twitchell could not stop praising their work. The year 2019 ended with the Animation and GDVC Senior Projects exhibition.

At the beginning of 2020, the RHS Fine Arts Gallery hosted the exhibition "Perceive Me," a project curated by Kristine Schomaker that included 60 artists. These artists collaborated by creating paintings, drawings, photographs, sculptures, video, and 3D printing. On the opening night alone, the gallery had a record-breaking number of attendees (600+) comprised of artists, gallerists, curators, critics, students and people from within and outside of the campus. The exhibition generated 5 articles in *Artillery Magazine*, *Art and Cake LA*, *DiversionsLA* and *laist*. The gallery also hosted artist talks and panels that contained engaging dialogues with Alexandra Grant, Leslie Lebowitz and the participating artists.

The Annual Undergraduate exhibition, which was curated and installed by the gallery student interns, was still on display in the gallery. Due to the COVID19, the Gallery was in remote operation for the remainder of Spring 2020.

3. Describe program outcomes and results. Identify challenges encountered.

These exhibitions have proven highly successful, attracting more than 9,000+ visitors by the COVID lockdown to the Ronald H. Silverman Fine Arts Gallery from the campus and community. The Gallery had 5 student interns this year, all 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. One of the student interns is admitted to the City College of NY for his graduate degree in Art History. They, together, also curated a successful annual undergraduate exhibition and Kent Twitchell's Study of Murals exhibition.

The Ronald H Silverman 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.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **Art**

Fund Code: **IR014**

Prepared By: **Oliverio Rodriguez**

Program Code: XXXXXXXXXX

Budget: **\$ 2000.00** Expenditure: **\$ 2000.00**

Project ID: XXXXXXXXXX

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.**

To pay student workers to work in the photography lab engaging and providing services for students and learning real life employment relative training their academic career.

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

Students are provided feedback and are evaluated with guidelines to maintain their excellence and top performance.

- 3. Describe program outcomes and results. Identify challenges encountered.**

Program outcomes include students working a photography lab setting with on the job knowledge obtained by tasks, photographic duties with maintaining professionalism.



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ACCOUNTABILITY REPORT
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Division: **Academic Affairs**

Dept ID: **201055**

Department: **TVFM (Production IRA)**

Fund Code: **IR015**

Prepared By: **Kristiina Hackel**

Program Code: **[REDACTED]**

Budget: **\$ 34,000** Expenditure: **\$ 34,000**

Project ID: **[REDACTED]**

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.

This Production IRA supports 17 TVF and JOUR courses which represent the majority of the department's production and equipment-based core courses. The equipment, software, and student assistants funded by this IRA support Student Success and Academic Distinction by ensuring we have enough equipment and software licenses for our classes, which also contributes to course availability. This IRA also ensures that we are delivering an up-to-date, high-quality education for all our students by providing them with relevant and current technology and equipment. All 720 students in the Department benefit from this IRA support.

The IRA guidelines explicitly provide for advanced experiential learning in the film area. The AP 217 5.2.2 area reads: "Radio, television, film: costs related to the provision of basic "hands-on" experience not provided by the state." The Production IRA supports this discipline-essential "hands-on" instruction.

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

This IRA supports the majority of the department's production and equipment-based core courses. As such, all 720 students in the Department benefit from this support.

Specifically, this IRA paid for yearly software and equipment fees, maintenance and repair, student assistants, and equipment without which we would not have been able to teach the following 17 core classes: TVF 1200, 2000, 2010, 3020, 3970, 4000, 4010, 4300, 4801, 4802; JOUR 2490, 2500, 2920, 4740, 4750, 4820.

3. Describe program outcomes and results. Identify challenges encountered.

The Production IRA funds were used to purchase our yearly AVID software licences, which is the industry standard picture and sound editing software used in all our upper division production classes. The Production IRA also covered the yearly licenses of the Journalism Inception software and the yearly Chapman Dolly rental (the dolly is a professional piece of equipment used for cinematography).

The Production IRA was used to purchase the AppleCare Warranty for 26 department MacBooks protecting them against damage and failure and ensuring a longer use period. The Production IRA also covered the cost of six student assistants who most importantly assisted staff with equipment checkout and return. Finally, the IRA covered much needed maintenance and repairs without which we could not continue using our equipment.

One significant challenge was we did not have enough funds to cover the yearly fee of our Webcheckout software which allows students to checkout and return (and holds our students fiscally responsible for) our expensive production equipment. Thankfully, the college of Arts & Letters covered the cost for us.



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ACCOUNTABILITY REPORT
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Division: **Academic Affairs**

Dept ID: **201020**

Department: **English**

Fund Code: **IR016**

Prepared By: **Linda Greenberg**

Program Code:

Budget: **\$ 2000** Expenditure: **\$ 1450**

Project ID:

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.

Engagement Service and the Public Good:

The Statement students organized and engaged in public speaking events such as pop-up poetry, on- and off-campus open mic events, and the National Day of Writing celebration on our campus. The students would have planned a celebratory magazine launch party in spring that drew students and faculty from all academic disciplines, as well as alumni, families, and community partners, to celebrate the literary and other arts at Cal State LA, but all such celebrations needed to be canceled due to covid-19.

Welcoming and Inclusive Campus:

The call for submissions to Statement went out to all students, and students were invited to submit literary or art pieces to the journal regardless of major. Usually Statement would have organized a celebratory magazine launch party in spring that drew students and faculty from all academic disciplines, as well as alumni, families, and community partners, to celebrate the literary and other arts at Cal State LA. However, the journal itself is shared both in person and online (though the newest edition still needs to be added to the online portal).

Student Success:

Students who participated in Statement Magazine got hands-on experience editing a high quality publication, from managing costs and learning to organizing publication schedules to collecting, curating, and presenting creative works in written and visual formats.

Academic Distinction:

Statement Magazine, Cal State LA's literary journal, has appeared annually since 1950 and is one of the longest-running continuously published university literary and arts journals in the nation.

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

Submissions received: literary and art pieces were submitted from across the university.

Event attendance: events were well-attended in the Fall; in the Spring, covid-19 resulted in no public events.

Magazines published: 300 full-color magazines were published.

3. Describe program outcomes and results. Identify challenges encountered.

Students learned magazine production and editing.

Students learned how to manage budget across different events and for reprographics.

Students learned how to engage on- and off-campus community connections to literature and art.

Challenge: Covid-19 was a tremendous challenge as the preparation of the journal shifted unexpectedly to a remote context and Spring events had to be canceled.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **College of Arts & Letters**

Dept ID: **201050**

Department: **TVFM (University Times/Golden Eagle Radio)**

Fund Code: **IR053**

Prepared By: **Albert Ramirez**

Program Code: **[REDACTED]**

Budget: **\$ 40,000** Expenditure: **\$ 32,672**

Project ID: **[REDACTED]**

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.

Our IRA award enabled us to develop Golden Eagle Media as an expanded media group overseeing University Times and Golden Eagle Radio. The funds were used for the printing of the newspaper, the hosting and management of our news site (csulauniversitytimes.com), the hosting of GER's site, a subscription for radio broadcast software as well as for employing student assistants. The IRA was used to the fullest extent by offering a platform for the students to practice their craft as journalists, graphic designers, marketing consultants, radio hosts, radio engineers and leaders. The Golden Eagle Media student staff focused on informing the student body of Cal State LA with campus news that included student life, student government and college sports.

In addition, University Times served the public good by including a new Community News section in the paper and our website. The Community News section created a platform that engaged the students with communities that surround Cal State LA by giving them a voice with news coverage, generated by students.

The resources also provided a learning lab for the students of the JOUR 3910 University Times class by offering the opportunity for them to see their stories in print and add to their portfolio of news clippings.

Every week, 3,000 copies of University Times were distributed to the campus community on Tuesdays of the academic year at 35 locations throughout the university. Golden Eagle Radio streamed original content of talk radio shows produced by students.

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

This past academic year, the University Times saw an increase in student-involvement by hosting a forum to address campus issues, an increase in utilizing digital resources to connect with the student body as well as an increase in student staff contributing to the UT. The students were also recognized by our industry peers and received awards from the California College Media Association in February 2020.

Student marketing and advertising consultants worked with companies such as Domino's Pizza and the corporate offices of Mai Do Fine Stationary and Shakey's Pizza. With proper training, the students were able to initiate and maintain these professional relationships. One in particular may have a future position since the student made a significant impression with the Chief Marketing Officer of Shakey's.

Golden Eagle Radio expanded its student staff this past year and in addition to playing music, the web-streaming station debuted a new talk show, *A Time to Talk*, where students discussed issues that were affecting their lives. This show was done remotely as it launched during the pandemic. An increase in subscribers and social media comments validated the students' efforts, proving they were providing a service to the campus community.

Golden Eagle Radio's remote disc jockey services increased in demand this past academic year with more university departments requesting their services. This helped create more awareness of the studio radio station and more student involvement.

1. Describe program outcomes and results. Identify challenges encountered.

The success and redevelopment of the University Times this past academic year has led to an increase in amount of students interested in being involved with the University Times as writers, graphic designers and advertising consultants. Students were able to utilize the craft they developed while working at University Times towards acquiring industry jobs. We have seen recent UT and Golden Eagle Radio graduates from this past semester go on to freelance for national publications, earn internships with respected news outlets, gain employment from major metropolitan radio stations as well as receive acceptance into highly-regarded journalism graduate schools.

A challenge that we encountered this past academic year was having enough resources to support and employ all of the students assistants needed to produce our campus news and operate as a media group. Some revenue is generated through advertising but the total operating cost for this past academic year came out to be \$96,941.78.

When student instruction moved to being online, it posed many challenges for the students as they adjusted to the quarantine. Many lost their second jobs and as an employer of over 20 students, we stood committed to them. We strived to maintain a steady income for the students, in terms of what they would have been earning had we still been on campus. This was very challenging as advertising revenue plummeted and we essentially drained our revenue account. The students appreciated this but it has continued to be a challenge into the next academic year.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201040**

Department: **Philosophy**

Fund Code: **IR 076**

Prepared By: **David Pitt/Donna Balderrama**

Program Code:

Budget: **\$ 500.00** Expenditure: **\$ 500.00**

Project ID:

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.**

Philosophy in Practice Vol. 14 was published this Spring. It was the culminating project of students enrolled in either PHIL 4001 or PHIL 5001.

The papers that result from this process are of 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 them to rethink and substantially improve their writing, to fairly critique 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."

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

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 evaluate alternative points of view, or underlying cultural or intellectual contexts.

B: Reasoning

III: Argumentation. The ability to develop reasoned support for 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 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.

3. Describe program outcomes and results. Identify challenges encountered.

Outcomes: 9 students participated in the Journal this year, of whom 8 produced papers that were published in the journal. These papers are of very high quality, due to the amount of time the course allows students to spend revising them in light of criticism from their instructor and peers. They are significantly better than typical term papers produced in 4000- or 5000-level seminars.

Due to the campus shutdown during the pandemic, we were not able to distribute paper copies to local philosophy departments, as is our usual practice. We put in several requests to ITS for assistance in creating an electronic archive for the journal on the department website, beginning in the spring semester, but have yet to get a response from them.

Challenges: We do not receive enough funding to pay for required services. We have received \$2500 in the past, which was adequate to compensate the publisher we have used for many years. Unfortunately, funding has been cut from \$2500 to \$2000 in 18-19, and to only \$500.00 in 19-20. A budget of approximately \$900 was approved by the Dean of Arts and Letters last academic year to cover the cost of producing the journal through the university print shop, which is less expensive than the outside vendor we have used, but this amount was apparently revised downward in some part of the process. \$500 is not enough to cover our expenses even though we have halved the number of copies produced, and are committed to using the less expensive campus print shop.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **Art**

Fund Code: **IR095**

Prepared By: **Carole Frances Lung-Bazile**

Program Code: XXXXXXXXXX

Budget: **\$ 7500.00** Expenditure: **\$ 7511.51**

Project ID: XXXXXXXXXX

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.

IRA Funding is essential to maintaining student success in the Fashion, Fiber and Materials option of the Art Department. IRA funding allows for support of important instructional experiences for the students enrolled in the program. 2019-20 IRA funding allowed for equipment improvement in Fine Arts 239 and 244 and the maintained open lab hours in the fall and first part of spring semester. This support provides students with time for hands-on practice of apparel design, production and experimentation in the development of their skills knowledge.

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

The key performance metric is student performance in studio courses; participation in senior exhibition and undergraduate exhibition; and final portfolio review for our seniors. Students only had access for part of the year but they demonstrated improvements in outcomes for our studio courses. Students participated and works were featured in the Undergraduate exhibition; students were offered internships and entry level jobs following portfolio review, and participated in the online senior projects exhibition.

3. Describe program outcomes and results. Identify challenges encountered.

Students only had access for part of the year but they demonstrated improvements in outcomes for our studio courses. Students participated in and their projects were featured in the Undergraduate exhibition; following portfolio review students were offered internships and entry level jobs; and students participated in the online senior projects exhibition. In response to COVID, we pivoted our equipment choices to support student success by purchasing 11 home sewing machines for the students to use during remote learning.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs/College of Arts and Letters**

Dept ID: **201010**

Department: **Art**

Fund Code: **IR097**

Prepared By: **Luis Bermudez**

Program Code: **[REDACTED]**

Budget: **\$ 5,000.00** Expenditure: **\$ 5,033.00**

Project ID: **[REDACTED]**

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.

The resources are alligned with the campus strategic plan, and are specifically supporting Student Success. The "Student Mentors Program" provides open lab hours outside of scheduled class times. Student Assistants are available to provide support, which enables the enrolled students to successfully complete their coursework.

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

The "Student Mentors Program" has successfully sustained funding during the 2004-05, 2005-06, 2006-07, 2007-08, 2008-09, 2010-11, 2011-12, 2012-13, 2013-14, 2014-15, 2015-16, 2016-17, 2017-18, 2018-19 & 2019-20 academic years. During the 2019-20 academic year, over 360 students were enrolled in ceramics courses, and benefitted from this program. Nearly 300 of the these students were enrolled in the GE Ceramics Introduction course, and therefore were in particular need of the oversight and mentorship. The graduate student hired as Student Assistant benefitted from this experience, which made him more competitive in attaining opportunities after graduation.

3. Describe program outcomes and results. Identify challenges encountered.

Program outcomes and success are 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, as well as the challenges encountered during the second half of the Spring Semester caused by the pandemic.



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FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201040**

Department: **Philosophy**

Fund Code: **IR 098**

Prepared By: **David Pitt/Donna Balderrama**

Program Code:

Budget: **\$ 2000.00** Expenditure: **\$ 2000.00**

Project ID:

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.**

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

Chip Sebens (CalTech), "What is the Quantum Wave Function?" (4 December 2019) (This lecture was tied to Professor Foad Dizadji-Bahmani's class on the philosophy of quantum mechanics.)

Uri Maoz (Chapman University), "Free Will: Do We Have It?" (29 October 2019) - a Public Debate Series event, presented by the Department of Philosophy and the Philosophy Club and also featuring Professor Mark Balaguer of the CSULA Philosophy Department.

Jennifer DeClue (Smith College) was scheduled to participate in a public panel discussion on gender, sex and sexuality in the spring, but this event was cancelled due to the pandemic (after she had already arrived in Los Angeles). We hope that she will participate in an online version of this panel this semester.

Spring events co-sponsored by the Philosophy Department featuring Angela Davis and Maria Lugones were also cancelled.

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.
2. Welcoming and Inclusive Campus. The talks that we provide increase educational experiences as well as 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 also have the opportunity to further the discussion with their professors in classes.

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

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. Both events that we were able to hold before campus shut down were very well attended. We were anticipating very large turnouts for the Angela Davis and Maria Lugones events.

3. Describe program outcomes and results. Identify challenges encountered.

Outcomes: An average of 20+ students and 8+ faculty attended each event. In some cases, students and faculty from outside of philosophy attended as well.

Several students from the Physics Department attended the lecture on quantum mechanics and participated in discussion at the post-colloquium reception.

The public debate on free will was attended by a number of students and faculty from outside of the philosophy department.

The panel discussion on gender, sex and sexuality, and the talks by Angela Davis and Maria Lugones, were to have been co-sponsored by the WGSS program. WGSS has agreed to co-sponsor the rescheduled panel discussion we are planning for this semester. Unfortunately, Professor Lugones is no longer with us. But we are planning a panel discussion on her work for the spring, which WGSS will most likely co-sponsor.

Student participation in these events has been very encouraging. At least 50% of the questions/comments during Q&A were made by students. It is department policy to begin with a student question and alternate student questions with faculty questions. In the event of time shortage, student questions take priority.

Enthusiastic participation by students in informal discussions with speakers and faculty at post-event receptions indicated that students valued the opportunity to engage in philosophy in this setting.

Challenges: We do not receive enough funding to offer a robust and timely speaker series. We try to keep costs down by inviting scholars from our local SoCal university and college community. But, of course, important and innovative work (exposure to which greatly benefits our students), is done all over the country. As long as we are on lockdown this problem can be somewhat mitigated by holding events on Zoom – though Zoom is an especially bad venue for philosophical engagement, and campus lockdown won't last forever.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201045**

Department: **Theatre and Dance**

Fund Code: **IR 155**

Prepared By: **Meredith Greenburg**

Program Code: XXXXXXXXXX

Budget: **\$ 9500.00** Expenditure: **\$ 7602.00**

Project ID: XXXXXXXXXX

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.

This IRA funded six guest artists. Four choreographers for the Spring Dance Concert, and three masterclasses for the advanced students. These types of activities lead to Student Success through diverse voices in our technique classes and on our stages. The artists that we engaged are all local working dancers and choreographers, giving our students networking opportunities. This fund also paid for 10 students to travel to conference, including the American College Dance Association festival and present their work, contributing to Student Success and Academic Distinction.

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

18 student dancers, and 17 students managers, technicians and production team members worked on the Spring Dance Concert – Dances of Protest. The concert was held at the end of February 2020, with over 380 tickets distributed over 3 nights of performances.

The Student Choreography Concert, held in the late Fall 2019, had 12 student dancers, 10 student choreographers, a student Lighting Designer and Stage Manager, with an additional 10 technicians. 135 tickets were sold over 3 nights of performances.

Our dance concerts are key to the program's success. Attendance at and participation in these concerts is a measure of student success, and allows the students the means to practice their craft. Public concerts also bring students into the dance program - in both our classes and in production.

3. Describe program outcomes and results. Identify challenges encountered.

We were able to present two dance concerts and give production/lab opportunities to 60+ students. Over 500 audience members were in attendance. Student dancers and choreographers, as well as designers, stage managers and technicians were able to practice their craft in a lab environment.

Scheduling in the Dance Studios is always a challenge. There are classes and LACHSA to work around. We were able to make use of evening times for the concert rehearsals this year, which allowed the freedom to use all of the spaces.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201045**

Department: **Theatre and Dance**

Fund Code: **IR 156**

Prepared By: **Meredith Greenburg**

Program Code: **[REDACTED]**

Budget: **\$ 90,000.00** Expenditure: **\$ 90,000.00**

Project ID: **[REDACTED]**

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.

Production is the embodiment of the skills learned in our program. 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 component that augments every single course the Department offers in the Theatre area. Successful production work that is seen by audiences of both our on and off-campus communities adds to the academic distinction of our department, College and University, as well as promoting a Welcoming and Inclusive Campus. 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. All of these activities contribute to Student Success.

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

Audience attendance at performances is a key measure of success for our productions.

We also tracked our Social Media, in terms of how many people engaged with it as well as how many were reached with our posts.

We have been able to use students in lead roles not only on stage but in the scenic, lighting and costume shops. As students move through the program from lower division technical classes through design classes, they are gaining the skills to take leadership roles in their specific areas, working with the younger students as mentors.

We have been able to place students in internships, and in jobs directly out of the program.

Students are generating their own work – outside of department produced events. They are presenting workshops and readings. This participation and interest is directly related to the skills they are gaining in all of the classes.

3. Describe program outcomes and results. Identify challenges encountered.

FALL 2019 - *Angels in America* had a cast of 8 (enrolled in TA 4100 or TVFT 5300 Performance Participation) – 5 MFA actors and 3 undergraduates. 4 of the MFA students used their work on this show as their Culminating projects. The show boasted a production crew of 48 (from TA 3000 Production Participation). Students worked side-by-side with the professional crew at the Luckman Theatre (the professional crew actually included 4 recent graduates of our program). *Funnyhouse of a Negro* had a cast of 7 (enrolled in TA 4100 or TVFT 5300 Performance Participation) and served as the Culminating Project for one MFA actor. The production crew was 30+ students (from TA 3000 Production Participation). 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. Both *Angels* and *Funnyhouse* had student lighting and sound designers, master carpenters and student scenic artists.

This fund supported an improvisation workshop that culminated in a multi-media performance. There were 14 actors and 2 musicians (from Music Department), as well as lighting and sound designers and stage managers. Students in the Production courses built and ran this show. We also supported the Music Opera, *Lucinda*, with student designers, manager and crew.

SPRING 2020 - *Bloodless* had a cast of 5, and was the Culminating Project for one MFA actor. *Dreaming of our Future* had a cast of 12. *Sweeney Todd* had a cast of 21. Our Production Participation course (TA 3000) had enrollment of 48 students who worked along with 16 students in the Advanced Stagecraft course (TA 4540p) to realize the technical elements of these shows. For *Spring Dance*, there was a crew of 6.

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 450 students directly involved. These courses include: TA 1500 Theatre Analysis and TA 1520 Analysis of Drama and Theatre (total enrollment 19-20= 285), TA 1410 and 1420 Acting I and II (total enrollment 19-20 = 103), and the TA 1310 Stagecraft, TA 1302 Introduction to Lighting and Sound, TA 1330 Introduction to Costumes and TA 1340 Intro to Sound courses (total enrollment in 19-20 = 80)

These were ticketed performances, and combined tickets totaled 2132 distributed. The majority of our audience members are students, followed by family and friends. Special tickets were made available for A&L 1010 and TA 1500 Intro classes. These tickets totaled over 130 for the year. Both *Bloodless* and *Sweeney Todd* had performances cancelled due to Covid-19. *Bloodless* ran only 2 performances, and *Sweeney* never opened.

Guest artists were brought to campus to work with our students, including: James Gregg (DANC 3400/3700); Tim Miller, Kane Eddington, Yel De Leon (Guest Lecturers), Michael Chin (Stage Combat Adjudication); Karyn Lawrence, Mary Ekler, Mia Hjelte, Christopher Murillo (*Sweeney Todd*); Yael Pardess, Donna Ruzika, Collin Bressie and Adam Macias (*Bloodless*); Shonni Holmes, Evan Bartoletti, Hector Quintero, Dayna Lucas (*Funnyhouse*); Keith Mitchell, Halei Parker and John Ballinger (*Angels*).

Over 35 students and faculty participated in the Kennedy Center's American College Theatre Festival in the spring of 2020. This fund helped to support these students in conjunction with the Travel IRA. The 2020 American College Theatre Festival was held at CSUFullerton. 35 students participated and attended the conference. 16 students competed for the Irene Ryan Acting Scholarship, 14 students participated in the InterAct

auditions (professional companies and MFA programs), one Lighting Designer competed in the Design Finals and 2 Stage Managers presented their work. 11 students (cast members of Dreaming of our Future) participated in the Devised Theatre project. 5 Students were invited to perform a scene from the 18-19 production of *She Kills Monsters*.

The biggest challenge for the Department is logistics - and administration. We are short-handed and hire quite a few Federal Work Study and Student Assistants. The scope of production work that wants to be done is larger than what we can handle with the FT staff and faculty that we have. It makes distribution of funds and planning of events difficult.

Covid-19 threw a monkey wrench into many of our plans for Spring 2020. We did as much as we could remotely.



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FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201020**

Department: **English**

Fund Code: **IR158**

Prepared By: **Linda Greenberg**

Program Code: [REDACTED]

Budget: **\$ 2000** Expenditure: **\$ [REDACTED]**

Project ID: [REDACTED]

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.

Engagement Service and the Public Good:

As a free public event, the Significations conference was open to anybody interested in the humanities, whether from on- or off-campus. Moreover, the skills learned organizing Significations are readily transferable to social work and community building: our students learned about collaboration, organizing in teams, communicating with community networks, and other assets that will enable them to become effective contributors to the public good. This year's event was converted to a virtual event due to the pandemic.

Welcoming and Inclusive Campus:

Through Significations, Cal State LA hosted an intellectual community comprised of students from Cal State LA, across the CSU, the UCs and other universities. Significations enabled the development of interdisciplinary networks and collaboration.

Student Success:

Significations is a crucial component of the department's program of professional training for graduate students: students learned the fundamentals of conference planning and execution, including the review and evaluation of submissions, the selection of a keynote speaker, the management of event logistics, and the publishing of conference proceedings. In addition, participation in Significations is a formative event in the academic careers of the majority of our graduate students, providing a concrete stepping stone to further professional work and employment. Notably, many students trained at Significations go on to present at national conferences with greater visibility and regional reach, including but not limited to the annual meeting of the Pacific Ancient and Modern Language Association (PAMLA) and the Conference on College Composition and Communication (CCCC). Presented student papers become writing samples for successful applications to doctoral programs (as

in the case of recent Significations organizers now doing doctoral work in lauded programs at Rutgers University, UCLA, UC-Davis, USC, and The University of Pennsylvania, among others).

Academic Distinction:

In its 27th year, Significations is the CSU's longest continuously running graduate student conference in the humanities.

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

The conference received numerous submissions from on and off conference and offered a full day of panels. This year those panels were virtual due to the pandemic.

3. Describe program outcomes and results. Identify challenges encountered.

The professionalization of graduate students is a core outcome of the English MA program. Students participating in Significations met that outcome by learning how to organize an academic conference and present in a professional research setting.

A significant core mission of the department is to provide students with "rigorous training in close reading, research writing, and critical thinking skills," and the conference provides our students an essential opportunity to sharpen their research and writing skills while participating in the scholarly community. Students are tutored to present papers in conference panels, to answer questions regarding their scholarly work, and to submit papers for publication. By doing so, our students not only gain confidence in participating in the academic community, but become conscious of one central purpose of the graduate experience: to empower them to contribute their own unique scholarship and lived experience to the academy.

Challenge: covid-19 required students to shift, just shortly before the conference, to an all-virtual event. This did result in a reduced audience compared to previous years.



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RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **20130**

Department: **MLL**

Fund Code: **IR306**

Prepared By: **Gretchen Angelo**

Program Code: **[REDACTED]**

Budget: **\$ 1500** Expenditure: **\$ 500**

Project ID: **[REDACTED]**

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.

The funds from this IRA award are normally used to fund a variety of events to support Student Success and a Welcoming and Inclusive Campus, through events connected with the five language programs offered in Modern Languages: Chinese, French, Japanese, Korean, and Spanish. These events typically include guest lectures, film viewings and discussions, student poetry recitations, student workshops, and artistic performances.

Because of the March 10, 2020 President's announcement on the cancellation of on-campus events from 3/10-3/31 and the subsequent shift to remote instruction, we were unable to use our IRA award for 2019-20.

We had a "Japanese Traditional Dance Performance and Workshop" scheduled to be held on 3/11/2020, which several hundred students, including students of Japanese and GE students in MUS 1500, Music in World Culture, as well as interested students from across campus, were expected to attend. Our Dean advised us to cancel the event as it was not necessary for course completion.

With the subsequent shift to remote instruction, this event was unable to be rescheduled.

A \$500 payment for the space was made to the USU and was refunded in July 2020, during the next fiscal year, when it was deposited into our general fund. The guest artist who was scheduled to perform did not cash his honorarium. The remaining funds were not spent.

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

The only funded event was cancelled the day before it was scheduled to take place, because of Covid-19.

3. Describe program outcomes and results. Identify challenges encountered.

The only funded event was cancelled the day before it was scheduled to take place, because of Covid-19.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201045**

Department: **Theatre and Dance**

Fund Code: **IR 317**

Prepared By: **Meredith Greenburg**

Program Code: **[REDACTED]**

Budget: **\$ 20,000.00** Expenditure: **\$ 20,000.00**

Project ID: **[REDACTED]**

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.

This IRA funded a number of activities that are aligned with the campus strategic plan.

We brought in a number of guest artists to work with students, not only in their specialty areas, but also in terms of networking and engaging with the community. Three students were funded to attend the American College Theatre Festival. They both competed in Acting competitions as well as performing in the Devised project. We sent a delegation to the New Filmmakers/AMPAS Film Festival, and co-sponsored Tim Miller's performance on campus. This all contributed to Student Success as well as Academic Distinction.

Money was spent to acquire new and maintain existing equipment, allowing students to use state-of-the-art equipment in their lab courses and for their projects. Aligning with the industry standards leads to student success. We also put money towards software licensng used in the studios and labs.

Culminating projects were supported with money spent on materials and reimbursement for students who applied for assistance. The projects created were examples of Academic Distinction, with several presenting and receiving awards at the 28th Annual Student Symposium on Research, Scholarship, and Creative Activities.

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

Student opportunities to compete, present and attend at conferences and festivals.

Attendance at student projects and productions.

Opportunities for networking with professionals and in the field.

3. Describe program outcomes and results. Identify challenges encountered.

18 students completed Culminating Projects and reports and successfully completed the MFA program.
Three student actors performed and competed at the Kennedy Center/American College Theatre Festival.
22 students attended the New Filmmakers Conference.
14 actors participated in the Tim Miller workshop on campus.
New workshops and experiences were able to be offered, including professionals in the classroom for our TVFT 5202 Surviving the Industry classes. Supported by this grant, students created and published self-marketing materials.
Covid-19 threw a monkey wrench into many of our plans for Spring 2020. We did as much as we could remotely.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201065**

Department: **College of Ars and Letters/A&L Productions**

Fund Code: **IR334**

Prepared By: **Elizabeth Pietrzak**

Program Code: **[REDACTED]**

Budget: **\$ 20,000** Expenditure: **\$ 19,991**

Project ID: **[REDACTED]**

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.

Support services to the performing arts facilities with this IRA supported programs and events in all of the A&L Departments, many of which align with campus strategic plan initiatives. Highlights include a Philosophy Debate, a panel associated with the Angels in America performances, Tim Miller workshop, A Soldier's Tale, Connect the Dots, and National Humanities Advocacy Day.

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 from which those programs launch.

Aligned with the Theatre Arts 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 the aforementioned degree programs.

The College has 7 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 present their coursework. This extends to the other users of the space mentioned above, other campus departments, centers, and student organizations. 2% went to equipment maintenance and repair; 27% to event support expendables and operational supplies and labor; 10% to equipment upgrades and replacement; 25% to paint and scenery

supplies; 24% to lighting, video and audio supplies; 4% to safety supplies and equipment; 1% to costume supplies; 7% in support of classroom and related activities.

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

Student labor growth and development has met or exceeded expectations. We added more students to the labor pool and gave them foundational and additional/advanced experiential opportunities. We have a robust set of skilled students, some of whom graduated last year, and many would be returning for 2020-2021 if not for COVID-19 limiting on campus activities. 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 enhanced through this funding source. Event support expendables were regularly stocked. Deferred maintenance lists are continuing to shrink. We added medium-format video projectors and video switchers for live projection support.

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, and several University Advancement events. Will continue growth in outreach where possible.

3. Describe program outcomes and results. Identify challenges encountered.

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 of whom 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.

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. Pending requests to the Green Fund Initiative may provide a solution to replacing/upgrading some lighting equipment.

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

Provided additional training for Theatre students, as well as dance and commercial music, in scheduling crews alongside paid crew. This added to the academic program and helped meet the operational needs of the venues.



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ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201015**

Department: **Communication Studies**

Fund Code: **IR 335**

Prepared By: **Kristina Ruiz-Mesa**

Program Code:

Budget: **\$ 6,000** Expenditure: **\$ 3,674**

Project ID:

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.

In the 2019-2020 academic year, more than 3,200 students were enrolled in a section of COMM 1100: Oral Communication. Typically, the culminating event for COMM 1100 each semester is the Public Speaking Showcase – a widely anticipated and large campus event that usually involves 400-550 students each semester. The Public Speaking Showcase in Fall 2019 supported three campus strategic plan initiatives: 1) Student Success, 2) Academic Distinction, and 3) Creating a Welcoming and Inclusive Campus. The IRA funding for 2019-2020 provided the space (Golden Eagle Ballroom), advertisements, light refreshments for students, technology, and various awards for student participants. Contemporary educational and instructional communication research consistently notes that student connection to peers and the campus community facilitates academic success, builds social capital, improves retention, and increases the likelihood of college graduation. The Fall 2019 Showcase brought more than 500 students together in the preliminary and final rounds. Students excitedly supported and cheered for their classmates as they delivered powerful persuasive speeches in front of a crowded Golden Eagle Ballroom filled with current and former students, family members, faculty, staff, and members of the greater Cal State LA community. In Fall 2019 student speakers spoke on a wide range of topics including the need for preventing ocean pollution, better gun control, protecting DACA, corn in the U.S. diet, overcoming loneliness as a college student, transgender inclusion in the military, and foreign films and inclusion in the Academy Awards. As one of the largest oral communication programs in the United States, Cal State LA has a national reputation for offering an inclusive and engaging basic communication course where students learn the important skills of critical thinking, listening, organization, speech delivery, and interviewing.

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

The success of the Public Speaking Showcase includes:

- * The hundreds of students who attended the preliminary and final rounds in the Fall 2019 semester
- * The number of interested students who competed in the preliminary round of the Showcase
- * The number of students who competed in the Showcase, and then joined the Cal State LA Forensics Team
- * Enhanced delivery, organization, research, and writing skills that students gain from the activity

3. Describe program outcomes and results. Identify challenges encountered.

Student 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 Fall 2019 Showcase shared with their COMM 1100 instructors that this event made them feel more connected to the material, their 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 were 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 assessments have demonstrated increased student engagement in COMM 1100 over the last several years, including the 2019-2020 academic year. The challenge that we all continue to face in 2020 is, of course, the global COVID-19 pandemic which prevented us from hosting the Spring 2020 Public Speaking Showcase. The remaining IRA funds for 2019-2020 were due to the cancellation of the Spring 2020 Showcase event for the safety of our students and campus community as the event was scheduled in the Golden Eagle Ballroom for April 30, 2020.



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RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201025**

Department: **WGSS/LBS**

Fund Code: **IR350**

Prepared By: **Kimberly Robertson**

Program Code:

Budget: **\$ 2,000** Expenditure: **\$ 802**

Project ID:

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.

Last year, the Women's, Gender, and Sexuality Studies program offered a robust series of campus events that aligned closely with the campus strategic plan. Our 2019-2020 events were focused on Community Engagement and Research Justice in WGSS, and directly supported the "Engagement, Service, and the Public Good" mission of the University in creating opportunities for students to witness and critically engage with social justice work happening in Southern California that centers issues of gender and sexuality justice. All our events involved collaboration with social justice organizations and community leaders beyond the campus. We brought leaders in on-the-ground community organizing including Michelle Pereira-Henriquez of the East Los Angeles Women's Center; Patricia Noel of Black Women for Wellness; Dr. Sayida Peparah of the Black Women Birthing Justice Collective; Xugo Lujan, of Communities for a Better Environment; and Suzy Gonzales of the Los Angeles Zine Fest. As part of our 2020 culminating event for students, we invited out-going WGSS lecturer Dr. Jalondra Davis to speak about her roles as both a scholar and community organizer.

Additionally, we co-hosted larger events, again in alignment with the University's commitment to "Engagement, Service, and the Public Good" with other entities on campus. These included:

- A symposium co-hosted with the American Communities Program titled "Race, Gender, and Power Along the U.S. - Mexico Border." This event was a discussion between attorneys, scholars, and community activists engaged with politics of race, gender, and power along the U.S. - Mexico border and ways of addressing how this humanitarian crisis is also impacting Black and Indigenous communities in Southern California. Panelists included: Aurora Pedro, Specialist in Central American Indigenous Migration; Nana Gyamfi, Black Alliance for Just Immigration; Nicole Ramos, Director of the Border Rights Project in Tijuana; and Odilia Romero, Community Organizer, Frente Indígena de Organizaciones Binacionales (FIOB)/Bi-National Front of Indigenous Organizations.
- A panel co-hosted with the Chicana/o and Latina/o Studies Department titled "The Chicana M(other)work Panel." This event featured the editors of the newly published *Chicana Motherwork*

Anthology who shared their mission to end the silencing of mothers of color and to transform universities and institutions from the bottom up. They discussed their podcast, the Chicana Motherwork Project and the making of their anthology.

- A film screening and filmmaker discussion co-hosted with the Department of Anthropology and the Latin American Studies Program. Los Angeles Salvadoran filmmaker Patricia Ovando screened her short film, “Ojos Que No Ven: Eyes That Do Not See” an LGBTQ youth drama that features a 15 year-old first-generation Salvadorean American who has plans and a way of life that her mother refuses to see and come to terms with.

Moreover, all of the above described programs reflected cutting-edge approaches in the fields of WGSS, Ethnic Studies, Community Engagement and Research Justice, and thus also furthered student success at Cal State LA. Research shows that co-curricular programming that is tied to course content and assignments contributes strongly to student success. Students enrolled in WGSS, PAS, CLS, LAS, and Anthropology classes attended these various events.

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

A key performance metric is attendance, as it reflects programming that matches public interest and curriculum being offered at Cal State LA; attendance also measures the success of our program’s outreach to and engagement with the campus community and beyond. For all the above described events, the attendance far exceeded our expectations.

Another performance metric is collaboration with community organizations. Each of the events we hosted or co-hosted either built new community partnerships or strengthened existing ones.

A third metric for evaluating success is increased visibility and promotion for WGSS at Cal State LA. At each event, we distributed promotional materials for the WGSS program, and recruited students to take our classes and enroll in our degree programs. Many students who participated in these campus events expressed that this was their first knowledge of WGSS.

3. Describe program outcomes and results. Identify challenges encountered.

With a modest budget of \$2000 for 2019-2020, the WGSS program organized and/or co-hosted six guest speaker experiences, a film screening and Q&A with director, a panel on community activism, and a panel on scholar/activists. All of these events were a resounding success. The events contributed to Cal State LA’s public programming around the intersectionality of race, gender, and sexuality, created bridges and stimulated engagement between our campus community and community organizations, and increased the visibility of WGSS at a critical time when we have recently launched a new major.

Challenges encountered included:

- Planning and/or co-cohosting 9 events strained the capacity of the WGSS faculty, who have other demanding administrative and teaching responsibilities. We would like to see more reassigned time for the director (or a designated faculty member) to run WGSS’s important public programs.

- Administrative resources were also heavily taxed, since the only ASC in the Liberal Studies department was responsible for room scheduling for events and paperwork for so many contracted speakers. We need another administrative assistant in the department.
- The long delay in processing paperwork and payments for our invited speakers, resulting in wait times of over 8 months for some to receive their honoraria, continues to be a challenge. This experience has made us wary of bringing guest speakers to campus in the future if we cannot guarantee that they will be paid in a professional and timely way.
- Finally, COVID-19, was an unforeseen emergency situation that prohibited us from executing the majority of the events we had planned for spring semester. As a result, we were only able to spend \$800 of the \$2,000 we were awarded.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **01010**

Department: **ART**

Fund Code: **IR374**

Prepared By: **Rebecca Davis**

Program Code: XXXXXXXXXX

Budget: **\$ 1000** Expenditure: **\$ 0**

Project ID: XXXXXXXXXX

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.**

This project, "Distinguished Alumni Speaker Series," is directed toward *student success* and *academic distinction*, by providing access to notable speakers for our students.

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

This project was directly impacted by Covid-19. We had scheduled our speakers in April and early May, and in the transition to remote instruction, decided not to hold the events.

- 3. Describe program outcomes and results. Identify challenges encountered.**

This program has been very valuable in the past. We look forward to implementing it again in the future.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
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RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR377**

Prepared By: **Emily Moss**

Program Code:

Budget: **\$ 5,000** Expenditure: **\$ 1,844**

Project ID:

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.

The Wind Ensemble went on their annual fall tour to San Diego, CA on September 23-24, 2019. This is the 6th 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 high school and community college music students are able to hear our excellent students (Academic Distinction) and the amazing work they are doing in our music program. The tour brought live music performances to the schools where we perform (Engagement, Service, and the Public Good). The band directors at these schools commented to me how much it positively impacted their own students getting 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 (Welcoming and Inclusive Campus). This helps solidify everyone’s feeling of being a part of our musical family and in turn, makes them play better together.

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

This 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 the growth of our music department. In years past, students have audition and attended Cal State LA based on hearing the

Wind Ensemble on tour. 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. It is very possible there are other students attending Cal State LA as a direct result of our tour.

3. Describe program outcomes and results. Identify challenges encountered.

Program Outcomes and Results:

1. Musicianship, technique and artistry appropriate to the major area.
 - The tour greatly enhances our students musicianship, driving them to prepare repertoire for performance in just a few weeks.
 - The artistry they achieve after performing the same set of music multiple times in multiple venues cannot be overstated.
2. A broad knowledge of repertoire and the ability to perform and/or apply that knowledge in the major area. An understanding of procedures for realizing and communicating a variety of musical styles and structures in their historical and cultural contexts.
 - A wide range of music is performed on the tour, exposing the students to many different genres and styles.
3. Leadership and collaboration skills on matters of musical performance and interpretation.
 - Working together with their colleagues, each section solidifies their sound, works to collaborate within the section and across sections within the ensemble.
4. An understanding of the role of music in society through performance and/or critical analysis.
 - Interacting with the students in the audience after the performances allows our students to gauge the reaction to the music and get a feel for how the performance and the repertoire was received.

Challenges:

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



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201045**

Department: **Theatre and Dance**

Fund Code: **IR 393**

Prepared By: **Meredith Greenburg**

Program Code:

Budget: **\$ 5000** Expenditure: **\$ 5000**

Project ID:

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.

This IRA grant was written to support students travelling to festivals and conferences. Of course this participation would immediately align with the areas of engagement, student success and academic distinction. Our student's travel and experience outside of the classroom and off campus offers opportunities that some of our students have never had - to network with professionals in their fields as well as to observe and experience theatre and the people who create it firsthand

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

The number of students that travel and/or participate in the activity is a measure.

Also, the extent that the opportunity gives them ability to network, create and maintain contacts in the field.

Opening up to lower division as well as upper division and soon-to-graduate students offers varying degrees of opportunity.

Students must be nominated for awards by a faculty member, or have work to present at festival. They take a course created to train them for the work they will do, apply in writing, and are selected by a review of faculty. We have used this system for all travel activities.

3. Describe program outcomes and results. Identify challenges encountered.

The 2020 American College Theatre Festival was held at CSUFullerton. 35 students participated and attended the conference. 16 students competed for the Irene Ryan Acting Scholarship, 14 students participated in the InterAct auditions (professional companies and MFA programs), one Lighting Designer competed in the Design Finals and 2 Stage Managers presented their work. 11 students (cast members of Dreaming of our Future) participated in the Devised Theatre project.

Our technical students were looking forward to participating in the United States Institute for Theatre Technology, but as that was in March, and cancelled due to Coved-19, all of the funds supported students at ACTF.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
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RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **01010**

Department: **ART**

Fund Code: **IR394**

Prepared By: **Rebecca Davis**

Program Code: [REDACTED]

Budget: **\$ 5000** Expenditure: **\$ 4941**

Project ID: [REDACTED]

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.

This project, "Painting Lab Student Assistant," provides support to the painting studio and to allied art studios. This allows for maintaining a clean and safe working environment, 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*.

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

We served 260 painting students over two semesters. 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.

3. Describe program outcomes and results. Identify challenges encountered.

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.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR421**

Prepared By: **Christopher Gravis/Lena Chao**

Program Code: XXXXXXXXXX

Budget: **\$ 12,000** Expenditure: **\$ 11,998**

Project ID: XXXXXXXXXX

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.

As a premier comprehensive university ranked #1 in upward mobility, Cal State LA offers a wealth of educational opportunities for its students to both hone and highlight their unique talents across a variety of disciplines. This is especially evident in the Department of Music, which annually affords students the opportunity to participate in a world-class opera performance alongside a diverse cast of fellow students, distinguished alumni, and professional singers and musicians from prestigious regional organizations. Not only is this experience transformative for our students preparing for careers in the arts, but it also exemplifies our mission to cultivate our students' unique talents, push boundaries by offering challenging yet inspiring learning experiences, and engage the community through partnerships that expose students to working professionals in the music and performing arts industries.

In December 2019, the Music Department presented the opera, *Lucinda y las Flores de la Nochebuena*, which was an operatic production performed in English and Spanish. While operas are more commonly performed in European languages such as German, Italian, or French, the *Lucinda* project was designed to be more representative and inclusive of our diverse student population and local communities – while simultaneously expanding the repertoire of the department's opera productions. The greater familiarity of the performance in Spanish allowed the production to be more relevant to both students and the audience, which created a more inviting and inclusive atmosphere.

Because the *Lucinda* production featured a professional orchestra with musicians from such prestigious organizations as the LA Opera orchestra, the students – especially the leads and chorus members – were able to achieve the “apprentice” level of student distinction. The Opera Project IRA funding to mount this full-scale opera production provided students with the necessary preparation and tools for success to perform at a professional level and recognize the requisite knowledge and expertise needed to pursue their goals in the music and performing arts profession.

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

One of the key measurements of success is for singers to audition for and secure leading roles in the standard operatic repertoire at their institutions, which was accomplished through a rigorous process in the *Lucinda* production. Another is to audition for and obtain “apprentice roles” in professional companies as a student—and the Opera Project IRA enables our students to develop the knowledge, skills, and expertise to not only prepare for these opportunities, but also to be competitive in securing limited roles in this field. Our operas are presented in partnerships with the classical music community, and key leaders in the field are invited to observe our students’ in their ongoing progress—with the goal of sustainability for success. Directors from local opera companies in the region were invited to attend our production, and musicians from the LA Opera orchestra performed collaboratively with our students to provide a professional-level operatic experience. In addition to social media outreach to promote the students and production, and to engage the local community, a Q&A session is held after each performance so that the students and audience can share comments, feedback, and outcomes of their experience.

Historical Data

2019-20 *Lucinda y las Flores de la Nochebuena*, by Evan Mack. In collaboration with the Department of Theatre & Dance, and under the direction of director Trevore Ross from LA Opera, students performed a fully-staged production with professional pit orchestra.

2018-19 *Lucinda y las Flores de la Nochebuena*, by Evan Mack. Singers from this project prepared the musical score in preparation for a fully staged performance in the Fall of 2019.

2017-18 *Die Fledermaus* (The Bat) by J. Strause (orig. in German, sung in English) with community partners; Center Stage Opera; Pacific Opera Project. Singers from this project have been hired to perform in Center Stage Opera productions as apprentice or chorus roles.

2015-16 *Hydrogen Jukebox* by Philip Glass (American Opera) with community partners: Long Beach Opera, Center Stage Opera, and Contemporary Center for Poetry and Poetics. Students from this project have been hired by the music director to sing in opera scenes, church services, and choral projects for fundraisers for Long Beach Opera; they have also been hired by the stage director for this production to perform in Center Stage Opera events.

2014-15 *Orphee* by Gluck (in French) with community partner: Pacific Opera Project. Singers from this production have auditioned for Pacific Opera, and used their contacts to secure seasonal jobs at carolling companies.

2013-14 *Il matrimonio segreto* by Caldara (in Italian) with community partners: Singers for LA Master Chorale. Singers from this production have used their contacts to secure seasonal jobs at carolling companies.

2012-13 *The Old Maid and the Thief* by Menotti PLUS *A Hand of Bridge* by Barber (American Operas) with community partner: Foley Artists. Singers from this production have started their own professional trio, directed musicals at the Sierra Madre Playhouse, and secured roles in a Rochester, NY opera company.

Prior to 2012, the Music Department presented two opera productions per year—one of which was a zarzuela, a Spanish opera performed in Spanish. Though not considered a standard repertoire in the field, it was an excellent opportunity for our students since it represented many cultural ideals, norms, and language issues relevant to our student population. It is our goal to eventually have the funds to reinstate the Zarzuela Project.

3. Describe program outcomes and results. Identify challenges encountered.

A primary learning outcome of the Opera Project is to produce student artists who are well prepared to enter the music and performing arts professions upon graduation. This is accomplished through each operatic production, as we frame every performance to be learning laboratory and participation in a full-scale opera that exposes students to the classical music community. The annual opera production involves dozens of students from multiple disciplines across campus, and it includes alumni who return to participate each year.

Program outcomes and results include: student excellence in the field, student understanding of the high intensity requirement of auditioning, rehearsing, and performing as team member in a full-scale “real world” operatic production, student musical improvement and maintaining a standard of excellence throughout the process, students’ ability to network with professionals for sustainability, and student acquisition of knowledge and development of skills beyond the classroom that are crucial to their professional preparation such as stage direction, choreography, costuming, make-up, acting, singing, set design, etc. Other results include returning alumni who are successful and active in the field who often offer current students opportunities to sing in their own groups, projects, or events.

Challenges encountered:

Some of the challenges we encountered included minor attrition of some lead roles between the Spring 19 and Fall 19 semesters. Some new students stepped into the roles and rose to the challenge. Other challenges included contracting the professional musicians from LA Opera orchestra to play with our students. The cumbersome nature of getting independent contractors paid requires so many levels of paperwork that some desired musicians choose not work with the CSU. Nonetheless, we were able to give our students a stellar pre-professional experience, and made possible by IRA funding.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR448**

Prepared By: **Christopher Gravis**

Program Code: [REDACTED]

Budget: **\$ 5,000** Expenditure: **\$ 865**

Project ID: [REDACTED]

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.

Twenty-four students of the University Chamber Singers were invited to perform in a concert tour of northern Italy in May of 2020. This would constitute the first international concert tour of the ensemble – a biennial occurrence for elite choirs at many other CSU institutions. Students were scheduled to perform a diverse repertoire of music composed in the last 500 years, and in some of the historic spaces for which the music was originally composed (such as Basilica San Marco, in Venice). The generous allocation of IRA funds perfectly matched the expressed purpose of the funds, providing students with the opportunity for an international, cross-cultural, and pre-professional training experience. Unfortunately, travel restrictions forced the cancellation of the tour due to the COVID-19 pandemic.

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

The large number of students (24) who were beneficiaries of these funds is a good metric of success. \$208 of the \$5,000 was budgeted to support each student, reducing their total individual cost for the tour (\$1,500) by that amount. This was significant to each of them.

3. Describe program outcomes and results. Identify challenges encountered.

A professional tour operator specializing in concert tours by educational institutions (and used by other CSU institutions) was contracted to make tour arrangements on behalf of CSULA. After 12 months of planning, and tens of thousands of dollars from various institutional and student funds, travel restrictions forced the cancellation of the tour due to the COVID-19 pandemic. Although air fare and the majority of land travel was fully reimbursed, according to our contract, there was nearly \$7,000 in administrative costs incurred by the tour

operator that were non-refundable. The \$5,000 in allocated IRA funds, as well as an additional amount from the department IRA account covered these un-refundable costs in order to allow our students full reimbursement of the \$1,500 they had each paid.

Worldwide health challenges, resulting in travel restrictions, ended this incredible opportunity for our students. We were challenged by many different factors as a result, including and not limited to disappointment with a situation so out of our control. It is my sincerist hope that we will be afforded the opportunity to once again embark on such a life-changing experience for our students, once travel restrictions are lifted and it is safe to do so.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201055**

Department: **TVFM (Studio Upgrades)**

Fund Code: **IR0457**

Prepared By: **Kristiina Hackel**

Program Code: **[REDACTED]**

Budget: **\$ 20,000** Expenditure: **\$ 20,000**

Project ID: **[REDACTED]**

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.

This "Studio Upgrades" IRA focused on updating and repairing two of the department's major studio spaces. Both MUS 15/16 and MUS 200 are unsafe, behind in their technical capacities, and have basic repair and maintenance needs. These studios serve as the locations for a majority of the department's core journalism and television production classes, foundational "hands-on" production activities essential to quality media instruction.

The funds requested in this IRA proposal were applied to create a Welcoming and Inclusive Campus, specifically upgrading and improving buildings and infrastructure, as well as Student Success, providing a rigorous, challenging, and high-quality education for all students. These funds went to improving the safety of MUS 200 as well as student access.

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

Omnilocks were installed and the flooring was replaced. The pandemic has prevented further assessment as our students are currently working remotely and not using any of our campus spaces, including MUS 15/16 and MUS 200.

3. Describe program outcomes and results. Identify challenges encountered.

MUS 15/16 and MUS 200 have new Omnilocks and MUS 200 has new flooring. We are moving all our production on spaces to Omnilocks to support increased student access. The flooring repair was critical as the flooring was torn creating a safety and a liability issue.

A challenge was that we received only a third of the funds requested, and were only able to do a fraction of the necessary repairs. The remaining upgrades to the two spaces are still necessary for TVF students to have a safe educational experience. Additionally, as the media industry is in constant technological transformation, it is imperative that our students stay up to date and be taught current workflows and equipment. These spaces cannot currently provide these experiences.

Remaining repairs are PC Workstation for MUS 16 (\$5407), Console Control Workstation for MUS 16 (\$2062), Anchor Desk for MUS 15 ((\$851), Audio Mixer and Amp for MUS 16 (\$847), Studio Speakers for MUS 15 (\$1091), AV/Projection for MUS 200 (\$7531), and Broadcast Monitors and Digital Workflow for MUS 200 (\$21,227). The courses that are supported by these spaces are taken by all students in the major.



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RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201055**

Department: **TVFM (Festivals, Competitions, and Conferences)**

Fund Code: **IR458**

Prepared By: **Kristiina Hackel**

Program Code: **[REDACTED]**

Budget: **\$ 1,500** Expenditure: **\$ 1,500**

Project ID: **[REDACTED]**

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.

This Festivals, Competitions, and Conferences IRA helped create a culture of Student Success and in the TVF department by funding undergraduate and graduate student participation in national and local media organization events, specifically the Sundance Film Festival in Park City, Utah and the New Filmmaker LA Latinx and Hispanic Cinema Festival in Los Angeles. This IRA explicitly speaks to the purpose of IRAs as defined by AP 217. Section 5.2.4 which addresses the need to fund student travel to conferences and other events: "Support for student travel and off-campus speaker honorariums to enhance student academic experiences."

These funds contributed to Student Success in that they fostered a vibrant and enriching campus life for students. These events also supported Engagement, Service, and the Public Good in that they helped the 30+ students who participated in these two events with professional connections to academic and media organizations and ensured that our student voices and perspectives are part of the cultural media conversation.

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

This Festivals, Conferences, and Conventions IRA directly benefited each of these 30+ majors who attended these events as it educated them about professional opportunities in the field.

The Department also received a Certificate of Recognition from State Senator Maria Elena Durazo for participating in the Latinx and Hispanic Cinema Festival in which she thanked us "for our commitment and dedication for mentoring the community."

3. Describe program outcomes and results. Identify challenges encountered.

The 30+ Students were able to travel off campus to attend these two events, which occurred before the pandemic. Screenings, guest speakers, mixers, panels, information sessions, and educational events enriched student experience at these one week (Sundance) and day-long (Latinx and Hispanic Cinemal festival) events.

With more IRA funding we hope to expand these efforts and benefit even more students.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201055**

Department: **TVFM (Motion Picture Incubator)**

Fund Code: **IR459**

Prepared By: **Kristiina Hackel**

Program Code: **[REDACTED]**

Budget: **\$ 5,000** Expenditure: **\$ 5,000**

Project ID: **[REDACTED]**

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.

This IRA supports the TVF 4801 and TVF 4802 Motion Picture Incubator class (MPI): a year-long motion picture production experience where students are professionally mentored through pre-production, production, and post-production to create short narrative films that tell their diverse, community stories. This Motion Picture Incubator support the University’s commitment to Student Success, particularly, and Academic Distinction, as well as supporting the College of Arts and Letters commitment to student pathways to success, their community and cultural connections, and their commitment to social justice.

This advanced production experience is essential to a quality program in television, film and media. The IRA guidelines explicitly provide for advanced experiential learning in the film area. The AP 217 5.2.2 area reads: “Radio, television, film: costs related to the provision of basic “hands-on” experience not provided by the state.” Another clause speaks to professional training in production: “not only in actual performance but in production, direction, set design and other elements considered a part of professional training.” These Motion Picture Incubator IRA provides for the costs associated with these specific production areas---cinematography, direction, production design, sound, and others – that are part of professional training in film production.

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

Over the last year, 50+ students directly benefited from participating in TVF 4801 and TVF 4802. Another 20+ student participated in the projects as additional crew. The 50+ students enrolled created short films that speak to their abilities in a specific, employable production or post-production area. Other students not enrolled benefited by volunteering for the film crews and learning more about the professional production process. More

TVF students benefited by attending the department screening of the films, and all members of the department indirectly benefited by having quality productions produced by the department, which raised the department's reputation.

In university film programs throughout the world, a short film is considered as a final and culminating project that showcases student abilities in a way that can be easily evaluated by industry media practitioners.

The MPI film *Pumpkin (2019)* was accepted in the CineGear Film Festival, one of only 10 student shorts from film schools all over the world, which also heavily featured films from USC and AFI. The funds provided by the MPI IRA allow our students to achieve a high level of production on par with the best film schools locally and internationally.

3. Describe program outcomes and results. Identify challenges encountered.

The MPI IRA funds provided for dedicated production equipment such as camera, lighting, sound equipment rental; props, and costumes; and motion picture location insurance. The MPI IRA also paid the guest fees for filmmakers with professional experience in motion picture areas not covered by current faculty.

These funds made it possible for two short films to be completed. Additional funds would allow us to complete three short films.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2019-20

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **Art**

Fund Code: **IR468**

Prepared By: **Jim Ovelmen**

Program Code:

Budget: **\$ 7,000** Expenditure: **\$ 6,943**

Project ID:

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.

These funds were used as proposed, to purchase professional cameras, lenses, and lighting to replace the malfunctioning or broken equipment in stop-motion animation labs. As described in the original IRA justification for such items, old broken lights present a physical burning and electrical hazard to students. Some were replaced by safe and better photo-grade LED lights. Cameras that are broken or unreliable cannot serve the needs of student assignments which are simply expected of them in the syllabus. All of our animation courses using these items have projects in the syllabi that align with the ILOs of campus, and the PLOs and SLOs in expected assessment standards. Congruency is clearly demonstrated. If the class cannot function because of dangerous and broken equipment, no one can achieve a Public Good, and this certainly is not welcoming to students. If students does not have safe reliable equipment, they will be confused, isolated, or demoralized and can not complete assignments. This equipment represents the *essential* tools for the class to function and to promote student success and inclusiveness by its existence.

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

The quality of assignments, which are measured by established and SLO assessed rubrics, have improved. Student performance is measurable as well in the grading rubrics for the courses that uses these cameras and lights. Noticeably, the quality of lighting, image quality, as well as the ability for students to work in large groups, improved. The equipment is fostering more community within the class, with well-operating teamwork. With professional lights and cameras, the students may now put considerably more wear and tear on the tools and receive quicker feedback from the equipment. This leads to higher quality projects, better student morale, better community coherence as a class, less stress on students and instruments, and improved measurable quantity of professional work.

3. Describe program outcomes and results. Identify challenges encountered.

The results as described above, had proven greatly beneficial; measureable improvements. The challenge was that we were only able to purchase 3 professional cameras, lenses, and LED lights. Students must still work in groups to share this equipment. So some students had the privilege of working on better equipment than others. There was not yet enough professional cameras to go around, even in group work. If we could replace all nine stopmotion stations with all new professional cameras and lights, then there would be enough for all students to have an oppontunity at equal high quality equipment.