



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR004**

Prepared By: **Michael Caldwell**

Program Code:

Budget: **\$ 62,000** Expenditure: **\$ 61,745.36**

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.

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 guest lecture fees; performance logistics; purchase, repair, and maintenance of equipment; 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 performance, music education, composition, conducting, commercial music and Afro-Latin music.

Public Good: Ensembles supported by the fund include the Afro-Latin Ensemble, Concert Choir, Chamber Singers, Chamber Music, Jazz Orchestra, Jazz Combos, Mariachi Ensemble, University Orchestra/String Ensemble, and Wind Ensemble. Activities range from guest lecturers who are working in the field, concerts featuring internationally renowned musicians brought to our students for Master Classes, and collaborative concerts/performance opportunities with community partners. AY 2021-22 held many successes for a return to public performance following the pandemic shutdown of 2020-21, culminating in a weeklong series of concert in the Luckman Center.

Academic Distinction: Cal State LA music ensembles are structured to simulate professional ensemble music concert experiences for our students, both as performers and as listeners. Students develop music making excellence through study, rehearsal, and individual practice learning a varied repertoire in preparation for public concerts. Through these activities, students' intellectual and performance skills are nurtured to become experienced and well-developed collaborative musicians, teachers, theorists, and composers, who have lasting impact through memorable music experiences to audiences both on-campus and to the wider community. All music majors are required to take the music core curriculum and participate in Cal State LA ensembles with large numbers of non-music majors. The music major population has held steady, despite the pandemic, at around 200; we now serve 1700+ non-majors each academic year through GE's and ensemble members total 175-200.

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 2021-22 AY: MUS 3209 (Symphonic Band), MUS 4209 (Wind Ensemble), MUS 3269 (Concert Choir), MUS 4249 (Jazz Ensemble), MUS 4259 (Chamber Singers), MUS 4279 (Afro-Latin Ensemble), MUS 3219 (Orchestra), MUS 4309 (Mariachi Ensemble), MUS 4449 (Commercial Music Ensemble), and MUS 4859 (Chamber Music). We were able to support instrument purchases and repairs, technology upgrades, guest artists, masterclasses, 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 of this year was navigating a return to public performance with regard to COVID-19 protocols imposed by Los Angeles County. Our faculty, students, and staff met this challenge with flexibility, compassion, and sincerity. This was a minimal challenge considering the department was previously attempting to do things in a remote fashion that were never intended to occur within our curriculum.

Our greatest challenge is that we continue to use IRA funds for expenses that many institutions provide capital and operating budgets to sustain.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Department: **Communication Studies**

Prepared By: **Danielle Soibelman**

Budget: **\$ 22,000** Expenditure: **\$ 20,766.11**

Dept ID: **201015**

Fund Code: **IR012**

Program Code:

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.

Forensics (Speech & Debate) prepares students for competition in debate, public address, and the oral interpretation of literature. Forensics refines skills in critical thinking, research, writing, advocacy, and public speaking, allowing for student success and academic distinction in tournament settings and beyond. Participation in Forensics also enhances self-confidence, respect for diverse opinions, and team collaboration—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 a variety of academic communities. The team's success in AY 21-22 contributed to large platforms for student advocacy, graduate school admissions, and academic publication.

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's 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 and national-level results. While recruiting during mixed-modality learning was a challenge, we managed to recruit successfully and bring an impressive squad to many tournaments. This past year, Cal State LA was ranked 11th place in the nation with five students performing in national elimination rounds (including national runner-up in Impromptu Speaking, national runner-up in After Dinner Speaking, and 3rd place nationally in Extemporaneous Speaking). We also consistently receive MA applicants who apply to be Forensics TAs. Undergraduate students from top universities are applying to Cal State LA for grad school in order to coach on our Forensics Team. Team students and graduate assistant coaches also present their advocacy and research at conferences such as the National Communication Association, Western States Communication Association, and in forthcoming academic publications. Funds for the Forensics Team are mostly spent on travel and tournament registration, which increased in AY 2021-22 from AY 2020-21 because of a large return to in-person competition. We anticipate an even larger volume of in-person tournaments this year, ranging from local travel to out-of-state tournaments.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

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:

Budget: **\$ 25,000** Expenditure: **\$ 25,000**

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 academic year of 2021 – 2022 has successfully fulfilled the missions of both the Gallery and the university. Despite the continued COVID Pandemic and public space regulations, the Silverman Gallery has generated several thousands of visitors from August 2021.

During the 2021 Fall Semester, the Silverman gallery started with the exhibit, "Replication," which displayed the Kinetic works of a Korean American artist, David B. Jang. The exhibition, accessible to students, the university community, and the general public, explored the iconographically profound and highly creative facets of Jang's art regarding sustainability and global environmentalism. The Gallery's second exhibition, "Laurie Lipton Drawings," was featured in *ArtNowLA* and *Art Matters* (both are major art organizations) and was also written about by Genie Davis on *ArtandCake* (an online art magazine). It is a truism that Laurie Lipton's work benefits from the highest degree of artistic integrity and honesty of expression. They are immaculate and free from affectation. The two weeks of this exhibition in November 2021 generated 500+ audiences (not only from LA but also from New York, Chicago, Mexico, and more).

In the 2022 Spring semester, the Gallery presented the following exhibitions: "Diverted Destruction," which highlighted art made of discarded objects and addressed global environmentalism and sustainability. The exhibition held three collaborative workshops among artists, Cal State LA students, and gallery audiences, where they all created art out of collected materials.

The Silverman Gallery hosted the Annual Undergraduate Exhibition on Spring 22; two Thesis Project Exhibitions, and two Senior Project Exhibitions throughout the academic year. Presently, I am fully involved in the student exhibitions by planning and executing the exhibitions and PR.

I have written several grants for the Gallery during the pandemic to support the upcoming exhibitions. I secured partial funding from RSCA for the exhibition "REPLICATION," work by David Jang, which provided funds for students working on the exhibition. I also secured a PAA (Pasadena Arts Alliance) grant for the Spring 2022 exhibition "Diverted Destruction."

Due to the COVID pandemic, the Gallery established its website, making available most past exhibitions. (<https://ronaldhsilvermangallery.com>).

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

These exhibitions during this academic year have proven highly successful, attracting several thousand in-person visitors and via virtual exhibitions and virtual artist talks at the Ronald H. Silverman Fine Arts Gallery from the campus and community. Even though the Silverman gallery is operated solely by Cal State LA students without a professional staff, because of the highly profiled exhibitions hosted over the years, the gallery has established a reputation if not in Los Angeles art community but in a wider Southern California.

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

The Gallery had 5 student interns in the Fall 21 and 9 student interns in the Spring 22 this year, graduate and undergraduate students. Among these, two student was paid by IR 013 fund and the rests were either Federal Work Study or independent studies students. One of the student interns admitted to the City College of NY for his graduate degree in Art History who could secured a position at the Weisman Art Foundation. 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.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **ART**

Fund Code: **IR014**

Prepared By: **Oliverio Rodriguez**

Program Code: **[REDACTED]**

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

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.

The IRA provides open photography lab hours for students by paying student assistants who maintain the space and help students using the area. This is part of Welcoming and Inclusive Campus and Student Success. The photography area includes a black and white darkroom, advanced black and white dark room, studios for graduate students, lighting studio and small digital lab. Student assistants maintain the black and white darkroom and associated camera and computer equipment and they provide support for students which enables them to successfully complete their coursework and develop new skills. Without these student assistants, we could not keep the photography area open. Their presence makes the photography lab a more welcoming and inclusive space, supports student success in class and creative work, and contributes to art students' academic distinction. The student assistants also gain valuable experience in running a photography lab and supporting student artists.

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

Approximately 150 students used the lab during the spring semester of 2022. Because of COVID, the lab was closed to students in the fall semester. Many of these students visited the lab multiple times a day within the week to complete class assignments and develop their portfolios. This is part of Engagement, Service, and the Public Good and Academic Distinction.

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

Program outcomes and success are defined as follows:

- a. Students develop an understanding of photographic 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 advanced photographic analog and digital skills.
- c. Student workers develop transferable skills such as communication and team work in supervising students during photographic lab hours.
- d. Advanced students and student workers attained confidence that is based in experience and knowledge, thereby enabling them to be highly competitive in pursuing their future professional goals.

This includes Engagement, Service, and the Public Good; Welcoming and Inclusive Campus; Student Success; and Academic Distinction.

Covid was a challenge in that Fall 2021 the lab was shut down.

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



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201055**

Department: **TVFM**

Fund Code: **IR015**

Prepared By: **Kristiina Hackel**

Program Code: **[REDACTED]**

Budget: **\$ 60,500** Expenditure: **\$ 55,120.14**

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 36 TVF courses which represent the majority of the department's software and equipment-based core courses. 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." This TVFM IRA supports this discipline-essential "hands-on" instruction.

Another clause in AP 217 5.2.2 speaks to professional training in production: "in production, direction, set design and other elements considered a part of professional training." Our production classes, thanks to software and equipment provided by this IRA, are able to teach these specific production areas--- cinematography, direction, production design, sound, and others – that are part of professional training in film and media production.

All 650+ students in the Department benefit from this IRA support as it is used for core TVF classes, as well as required classes in the Production and Writing Options.

The specific TVFM core classes with equipment and software supported by this IRA are TVF 1200 Intro to Audio Production, TVF 2000 Intro to Digital Production, TVF 2650 Intro to Screenwriting, TVF 3100 Introduction to TVFM, TVF 4000 Community Impact Media, and TVF 4970 Portfolio Capstone. In the Production Option, this IRA supports all the classes: TVF 2010 TV Studio Production, TVF 3020 Intermediate Production, TVF 3970 Cinematography, TVF 3030 Editing, TVF 3031 Sound Editing, TVF 4000 Community Impact Media, TVF 4010 Advanced Production, TVF 4300 Documentary, TVF 4450 Film Festival, Conventions and Conferences, TVF 4801 Urban Stories Incubator Production, and TVF 4802 Urban Stories Post Production. In the Screenwriting Option, this IRA supports all classes: TVF 3650 Intermediate Screenwriting, TVF 4650 Advanced Screenwriting, TVF 3640 Television Writing, TVF 4640 Television Writing and TVF 4540 Introduction to the Writers Room. This IRA also support TVF 3980 Cooperative Education (Internship). The MFA classes are: TVFT 5275 Television Production, TVFT 5300 Production Activity, TVFT 5430 Narrative Live Space, TVFT 5160 The Writers Room,

TVFT 5221 Writing a Short Film, TVFT 5280 Cinematography and Editing, TVFT 5281 Sound Recording/Design, TVFT 5295 Directing a Short Film, TVFT 5226 Writer's Workshop: Pilot, TVFT 5227 Feature Writing, TVFT 5230 Interactive Storytelling and Introduction to Games, TVFT 5121 TV Spec Writing: Sitcom, and TVFT 5222 TV Spec: Drama.

This IRA support is particularly essential for upper division advanced project classes such as 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 past year, this IRA supported an addition TVF 4801 class in which our students shot their Coca Cola Refreshing Films entry (see Section 3, "Program Outcomes and Results").

Through this class support, these IRA funds create a quality media program that leads to Academic Distinction and Student Success

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

Two TVFM majors, Bryan Harris and Lynn Nguyen, were selected as Finalists for the Coca Cola Refreshing Films Competition (CCRF). This was the TVFM department's first year participating in the CCRF, which is a national film school competition. Bryan and Lynn's script, Peace of Mind, was selected out of over 400 scripts, beating entries from AFI, NYU, and other prestigious film programs. They received a \$18,000 production grant to make their 1 minute branded short film, which is watchable here: <https://us.coca-cola.com/refreshingfilms>. Their short film has already received distribution in theatres across Canada, with US theatrical distribution pending. In the film, our filmmakers introduce their piece and mention they are students at Cal State LA, demonstrating to international audiences our culture of Academic Distinction and Student Success.

This IRA funded undergraduate and graduate student participation in national and local media organization events, specifically the New Filmmaker Los Angeles' Latinx and Hispanic Cinema Festival. The Department 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." This speaks to 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."

Funds also supported our own Golden Eagle Film Festival, celebrating our department's media work which was done under remote and hybrid pandemic conditions. This IRA also paid for guest speakers and mentors for our students in advanced project classes.

These funds, so used, 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 many students who participated in these multiple events with professional connections to academic and media organizations and ensured that our student voices and perspectives are part of the cultural media conversation.

Finally, but perhaps most importantly, this IRA was used for the professional software and equipment that makes our 36 TVF classes possible including: Avid editing software, Final Draft screenwriting software, Celtix shooting and budgeting software, rental of the Chapman dolly, film insurance, film shooting location permits,

camera and audio equipment, rentals, stock footage that was used in editing classes, and maintenance and repair of existing equipment.

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

Thanks to funds in this IRA, we had the equipment and software to teach our entire curriculum remotely, and then in a hybrid format, and then in person as we returned to our stages, labs, and classrooms. Our heartening Coca Cola Refreshing Film win proves to us once again that our students are capable of the highest caliber of work, competitive with other national screenwriting and production programs.

One challenge was that we were without an ASA and IST tech for most of the 21-22 AY, which increased our need for student assistants to help with production and department office functions. Serving our students remotely and in person would not have been possible with the Student Assistant support this IRA provided.

Another challenge is we do not have a 1 : 1 equipment to student ratio; the ratio is closer to 1: 5 (or much more) in most classes. That means that, for example, one camera kit needed to be checked in and out up to five times per semester in TVF 2000 Intro to Production so individual students could work remotely on their class assignments. This led to a great deal of wear and tear on equipment, so additional IRA funds were used for maintenance and repair of existing equipment.

Finally, due to staffing shortages across the university – possibly exacerbated by the loss of our college resource manager, or the loss of our department staff member, or staffing losses in Procurement – additional IRA charges made by the appropriate calendar deadlines were not processed during the 21-22 fiscal year. This seems to have been a problem across the college, which we hope will not occur next year.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201020**

Department: **English**

Fund Code: **IR016**

Prepared By: **Linda Greenberg**

Program Code: XXXXXXXXXX

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

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.**

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 were inventive in their public programming over the entire academic year, using zoom platforms as an opportunity to invite Statement alumni speakers (including the founding member of Statement from 70 years ago) and prestigious writers to speak to students and our larger community in ways that would not have been possible within the traditional in-person format. In particular, Statement's 70th & 71st double issue launch party drew students and faculty from different academic disciplines, as well as alumni, families, and community partners, to celebrate the literary and other arts at Cal State LA.

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. During this period of remote instruction, Statement was a pivotal site for building community for English department students, faculty, and for community members at large.

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: Both zoom and in-person events were well-attended in the Fall and in Spring.

Magazines published: 415 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: the IRA budget funds were insufficient to start the year, so the students were exceedingly appreciative of the additional lottery funding when it became available.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201050**

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

Fund Code: **IR053**

Prepared By: **Prof. Julie Patel-Liss & Albert Ramirez**

Program Code: **[REDACTED]**

Budget: **\$ 60,000** Expenditure: **\$ 51,718.87**

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 played a key role in Golden Eagle Media maintaining engagement with the student body during distance learning and as the students shifted course to printing the publication in the spring semester. The funds were used for the hosting and management of the University Times' news website (csulauniversitytimes.com), the hosting of GER's site, a subscription for radio broadcast software, the printing of our bi-weekly newspaper, the printing of a magazine from the Jour 3910 University Times class (which produces UT Community News online) 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 and content creators – as reporters, editors, copy editors, photojournalists, videographers, social media producers and editors, graphic designers, marketing consultants and as radio hosts and engineers. In addition, we were able to send students, faculty and staff to college media conferences and a training workshop produced by Associated College Press.

The University Times produced content for social media that included animated graphics; quick-hit videos featuring original stories and online-only interviews; and a video news show, "News Break," to engage the campus community in the UT's best content from the week before. It allowed the students to practice and improve their multimedia and digital journalism skills, including editing video and audio, creating graphics, shooting b-roll, writing scripts and performing.

In addition, the University Times served the campus by amplifying student voices and covering campus events and public issues. UT Community News served the public good by producing news stories from under-covered areas near campus, the eastern and southern parts of Los Angeles County – mostly areas that students hail from. This has allowed our students to engage with the community, local nonprofits, neighborhood and city councils, business owners, activists and others to help give these communities a voice and engage them in public issues. These community news stories continue to be some of the most viewed stories on the University Times' site.

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.

A new project this academic year, the University Times class was able to utilize IRA funds to produce their second magazine publication titled, "UT Community News."

Golden Eagle Radio had the continued expense to be able to manage the station remotely, while campus was off-limits to students during the first quarter of the fiscal year.

In addition, Golden Eagle Media continued the production of their video news show called, "News Break." This quick view digital show offered an insight to campus news utilizing video footage and a student anchor. Graphics and editing were all produced by the students.

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

The University Times and UT Community News received numerous recognitions for work produced during the 2021-2022 year.

- They were **finalists in nine Los Angeles Press Club contest categories** -- placing in four student media categories and in one professional journalism category.
- They **placed in seven categories of the California College News Media Association awards.**
- The **UT is one of three finalists in the national College Media Association competition for best audience engagement** for work done during 2021-2022.
- **UT Community News is a finalist for best feature story**
- **Golden Eagle Radio is a finalist for sports audio story.**

Student marketing and advertising consultants gained the opportunity to work on the TVFM department newsletter and social media channels.

Golden Eagle Radio's disc jockey services were able to see a surge in business in the second half of the fiscal year. This was thanks from the resources the station had along with the ability to employ student assistants to work at these events.

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

Awareness of the school news site and radio station has been a continued challenge for us as we returned to campus with a student body who most had never set foot on campus before nor knew of the student media outlets, due to the pandemic. The need to create awareness was greater than ever.

We were able to work through this by increasing our staff to help create more content as well as to engage the student body more than before.

This past academic year also saw our second group of journalism majors earning their degrees in our newly formed major. Many of the recent graduates have moved on to work in various newsrooms and media companies throughout the country, including outlets such as the Los Angeles Times, Southern California News Group and Champion Newspapers.





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RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201040**

Department: **Philosophy**

Fund Code: **IR076**

Prepared By: **David Pitt**

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 Volume 16, was published this Spring. It was the culminating project of students enrolled in either PHIL 4002 or PHIL 5002.

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 it 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: 14 students participated in the Journal this year, of whom 12 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 had not been able to distribute paper copies to local philosophy departments for the past year or so. However, this year we resumed sending out copies. We will be working with ITS to create an electronic archive for the journal on the department website.

Challenges: We no longer receive enough funding to pay for production costs. We have received \$2500 in the past, which was adequate to compensate the publisher we have used for many years. Unfortunately, funding was been cut from \$2500 to \$2000 in 18-19, and to only \$500 in 20-21. \$500 was restored for 21-22, bringing us up to \$1000; but this is still not enough. We did talk with our University Print shop, which determined that we should continue to use our outside publisher. To make it more affordable, our publisher kindly offered to cut the number of copies. Even then, we were short by \$1000. Fortunately, we were able to find other funds to pay the difference. This source, unfortunately, was a one-time solution.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

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: **\$ 7307.60**

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.

The Fashion Fiber and Materials options serves 120 undergraduate and graduate majors, hundreds of non-majors in ART 2100 and 3110 GE courses and supports the costume area of the theater program annual through a costume class. Fine Arts 239 and 244 support, the follow courses: ART 2111 Materials and Methods I; 2112 Materials and Methods II; 3100 Portfolio; 3110 Social Engagement for FFM Materials and Methods III; Art 4040 Advanced, Art 4925 Senior projects, and special topics courses, each class is filled to capacity, and the equipment is vigorously used.

IRA funds paid for new overlock machines, ladder, and smart tech for presentations, guest speakers and instructional videos for ART 2111 and 2112.

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

The performance metrics are built into the course work, and the students' ability to generate a semi-professional portfolio in the capstone course which is reviewed by professionals in the field.

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

The FFM option studios are in great shape right now, due to the funding from IRAs. The options biggest problem is reestablishing a rigorous studio practice by the students post COVID. COVID did a lot of damage to students making capacity, and their desire to be in room with people for prolonged periods of time.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **ART**

Fund Code: **IR097**

Prepared By: **Jimmy Moss**

Program Code: **[REDACTED]**

Budget: **\$ 6,000** Expenditure: **\$ 6,163.98**

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

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

This 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, 2020-21, and the 2021-22 academic years. During the 2021-22 academic year over 350 students were enrolled in ceramics courses and benefitted from this program. Nearly 300 of these students were enrolled in the GE Ceramics Introduction course and therefore were in particular need of oversight and mentorship. The two advanced students hired as Student Assistants benefitted from this experience, which made them 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 ceramic area being closed due to COVID. Student assistants were not able to be present in the studio. It is hoped that this program will continue in the future.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201040**

Department: **Philosophy**

Fund Code: **IR098**

Prepared By: **David Pitt**

Program Code:

Budget: **\$ 1000.00** Expenditure: **\$ 1000.00**

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.**

Michelle Montague, UT Ausin, Pseudo-Material Shadows Cast by Grammar," March 14, 2022.

Galen Strawson, UT Austin, "What Is Materialism," March 15, 2022.

Norma Alarcón, UC Berkeley, "Towards Grounding Decoloniality," March 18, 2022 (Ann Garry and Sharon Bishop Endowed Lecture in Feminist Philosophy, co-sponsored by Philosophy, CSGS, CLS, WGSS)

David Chalmers, NYU, "Reality+: From the Matrix to the Metaverse", May 5, 2022 (included Zoom participation of students in a philosophy class at Riverside Unified).

(Due to COVID complications, we did not have public events in fall 2021.)

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

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

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.

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

On average 30+ students and 10+ faculty attended each talk. In many cases, students and faculty from outside of philosophy, and from beyond the university, attended as well. The Norma Alarcón Zoom lecture was attended by 95 people. At least 50% of the questions/comments during Q&A were made by students (we make a concerted effort to ensure that this happens). Informal discussions with faculty indicated that students valued the opportunity to engage in philosophy in this setting. Challenges: We do not receive enough funding to offer a sufficiently robust speaker series.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 20-21

RAP-6

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: **\$ 6000.00** Expenditure: **\$ 5605.00**

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 year, we used this IRA to make sure our Dance Studios were maintained, and our systems (lighting and costumes) were updated. Having studios and performance spaces in which our dancers and choreographers, as well as designers and technicians that are up-to-date, with equipment and systems that meet industry standards contributes to Student Success and Academic Distinction.

We also produced a Dance Showcase in the Spring that featured 40+ students from Cal State LA as well as other CSUs and Community Colleges in the area. The two performances were sold-out, and over 500 audience members were in attendance.

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

Dance performances are key to the programs 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.

Our Large Dance studio lighting system has been updated and the new materials in the Costume shop means we can move the program forward and students have materials they need for production.

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

We also produced a Dance Showcase in the Spring that featured 40+ students from Cal State LA as well as other CSUs and Community Colleges in the area. The two performances were sold-out, and 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.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

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: **\$ 90755.55**

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 and speakers in the classrooms, 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, 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 2021 – The department produced 3 shows. *The John Lion New Plays Festival* included two plays written by students. *Does He Like Black Girls* was written by an undergraduate student, had a cast of 10 (enrolled in TA 4100 or TVFT 5300 Performance Participation) – 9 undergraduate students and 1 MFA actor. *Invisible Women* was written by an MFA in TVFT grad student. The cast of 9 included 2 MFA Actors and 7 undergraduates. The show boasted a production crew of 30+ (from TA 3000 Production Participation) Students working on this show worked side-by-side with the professional crew at the Luckman Theatre (the professional crew actually included a number of recent graduates of our program) *Old Blood* was written by a recent Theatre BA graduate. It had a cast of 11 (enrolled in TA 4100 or TVFT 5300 Performance Participation). We filmed this production over the course of 4 days and included both a theatrical crew of 20+ and a film/video production crew of 15. We included students from the TA program, TVFM program and the MFA in TVFT. All of our shows had student lighting and sound designers, master carpenters and student scenic artists, working alongside or mentored by professional artists.

SPRING 2022 - *Soledad*, written by one of our FT faculty, was produced in Spring 2022. It had a cast of 4, and guest artists from across the country. *Los Faustinos* had a cast of 23. Our Production Participation course (TA 3000) had enrollment of 30 students who worked along with 14 students in the Advanced Stagecraft course (TA 3310) to realize the technical elements of these shows. We also produced a Dance Showcase with the Relevance Dance club on campus. The two performances were sold-out in the State Playhouse playing to over 400 audience members.

Students in our lower division 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 610 students directly involved. These courses include: TA 1500 Theatre Analysis and TA 1520 Analysis of Drama and Theatre (total enrollment 21-22= 391), TA 1400, 1410 and 1420 GE Acting and Acting I and II (total enrollment 21-22 = 100), and the TA 1310 Stagecraft, TA 1302 Introduction to Lighting, TA 1330 Introduction to Costumes, TA 1620 Styles, TA 2760 Playwriting and TA 2330 Makeup courses (total enrollment in 21-22 = 80)

These were ticketed performances, and combined tickets totaled 1613 sold or complimentary. 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 numbers are quite high for our first full year back on campus. These numbers do not include audience for *Old Blood* as that was a filmed production and was not released until after the AY.

Guest artists were brought to campus to work with our students, including: Liz Fiala, Keith Wallace (TA 3390); Steve Rankin (TA 3410), Cress Williams, Elisa Bocanegra, Josefina Lopez, Armando Molina, Kristina Wong, Cara Jade Mayers, Sierra Ornelas, Richard Montoya, Sue Hamilton and Nosotros (Acting classes)); Martin Gimenez, Joe Celli, Kaitlyn Kauffman (*Old Blood*); Sarah D'Angelo, MyoKyung Shun, Bo Tindell (*Soledad*); Bernardo Solano, Natalie Morales, Halei Parker, Bosco Flanagan (*Los Faustinos*). Musicians were hired for *Los Faustinos* and students, faculty and staff all were able to benefit from this amazing roster of guests.

The pandemic really put a damper on the Kennedy Center's American College Theatre Festival. They have been holding remote festivals for the past couple of years, and students take advantage of the workshops and events when they can. We have continued to register our shows for the adjudication and to have a respondent come and speak to the students. We are hopeful that we will start to attend the festivals when they resume live in 2023.

The IRA grant supports a number of Student Assistants. We hire graduate and undergraduate students to augment our labor pool in the shops and to work in the production office, doing PR, publicity as well as video editing and other digital tasks.

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 is being proposed 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.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

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: XXXXXXXXXX

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

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.**

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 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 keynote speakers, 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 29th 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-campus, and the conference took place over two days with a keynote speaker at the end of each day. This year all panels and talks were virtual due to the pandemic. The chat during the event was lively, and the audience remained engaged throughout the entire two-day conference.

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: due to the pandemic, the students needed to conduct the entire conference virtually. Thanks to their assiduous planning, the conference was still meaningful and impactful and entirely a success.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: Academic Affairs

Dept ID: 201030

Department: MLL

Fund Code: IR306

Prepared By: Gretchen Angelo

Program Code:

Budget: \$ 1000

Expenditure: \$ 1000

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 IRA funds were used in two ways: to host guest speakers via Zoom for a “Transfeminist Argentine Film Event,” i.e. a film showing and roundtable discussion with members of the Cartelera Transfeminista from Argentina, and to purchase a film projector and large outdoor screen for outdoor film showings to be hosted in future by the Department of MLL.

The Transfeminist Film Event was announced to interested Departments including Latin American Studies, CLS, Political Science, TVFM, and History, thereby serving students outside our department.

These events and supplies promote **student success** by allowing students to see the connections between their studies and other disciplines, connect with professional film makers for a Q&A and a live discussion of a documentary film on political repression in Argentina in the 1970s, and see the intersection of their academic studies with social questions. The film projector and screen, which will be used in 2022-23 and future years to host a series of outdoor film showings of multilingual films from the countries studied in MLL, will make **campus welcoming and inclusive** by giving students a chance to connect outside of class and introducing them to diverse individuals, viewpoints, and resources. The quality of the speakers at the Transfeminist Event and the equipment for future outdoor film events promoted and will promote **academic distinction** by giving students deeper insight into their studies, and also demonstrated to our students that their degree could lead to a variety of careers in and out of academia, thereby promoting **engagement** among students and with their national and global communities.

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

As mentioned above, the Transfeminist Film event was shared with multiple departments on campus, and approximately 60 individuals attended the film showing and lively roundtable discussion afterwards.

We used the remaining \$500 to purchase a film projector and large outdoor screen for future events. Our new ASC came on board in late September 2022, and with his help, the Department Chair and faculty have begun to plan for a series of outdoor film showings in 2022-23. We hope that this will draw attendance from the entire campus community, not just students in our Department, and look forward to next year's report.

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

Students profited from the academic and professional expertise of the documentarians at the Transfeminist Film event and the discussion with the speakers showed a high level of engagement with the social, political, and historical content and context depicted by the film. Despite "Zoom fatigue," hosting this event over Zoom allowed our students contact with filmmakers whom we could not normally have brought to campus from Argentina, thereby widening student vantage points on the global reach of Spanish and the connections between their programs and other disciplines.

The biggest challenge we faced in 2021-22 is that the Department lost our ASC, our sole Department Staff member, in January 2022, so we were unable to arrange additional events in Spring 2022 as planned. Furthermore, it remains extremely frustrating that paying honoraria to guest speakers based abroad takes hours and hours of work and months of delays, and that the small honoraria we are able to offer are partially eaten up by bank fees.

However, we have long wanted equipment to more easily host film events, and were able to use the remaining funds to purchase an outdoor projector and large screen which will allow us to host numerous film showings in future. (\$500 was used for honoraria for the Transfeminist Film event, and \$500 more was put towards this equipment.) Therefore, the challenges turned out to have a silver lining.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

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: XXXXXXXXXX

Budget: **\$ 15,000.00** Expenditure: **\$ 14140.00**

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

We brought in guest artists to work with students, not only in their specialty areas, but also in terms of networking and engaging with the community.

We sent a delegation to the New Filmmakers/ AMPAS Film Festival, and brought an adjudicator from the Society of American Fight Directors to run a master class and perform an assessment of the students for certification in stage combat. This all contributed to Student Success as well as Academic Distinction.

Money was spent to acquire new and maintain existing equipment, as well as to rent equipment for specific projects, 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, royalties and reimbursement for students who applied for assistance. The projects created were examples of Academic Distinction.

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.

Opportunity to use and learn state-of-the-art equipment.

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

2 students completed Culminating Projects and reports and successfully completed the MFA program.

18 students attending the New Filmmakers conference

New classes and experiences were able to be offered, including bringing 49 professionals in the classroom for our TVFT 5202 Surviving the Industry class. Guest artists included panelists from Sundance, Netflix, ABC Talent Showcase, Dreamworks Animation and Development, Casting Directors, Editors, Agencies and publicists.

We were able to both purchase and rent equipment for Culminating Projects and for a large project with the entire cohort in short film production.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-2022

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201065**

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

Fund Code: **IR334**

Prepared By: **Elizabeth Pietrzak**

Program Code: **[REDACTED]**

Budget: **\$ 20,000** Expenditure: **\$ 19,921.46**

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.

Services to the performing arts facilities with this IRA normally support programs and events in all of the A&L Departments many of which align with campus strategic plan initiatives. 2021-2022 became a transition year from remote classes to increasing activity both in on-campus classes and in event activity.

The bulk of support services are typically for Music, Theatre, and Dance 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.

Labor training resumed, with student assistants hired to support concerts, events, performances, in front-of-house duties, and in shop and facility maintenance and organization. This IRA aligns with the Theatre Arts and Dance area's technical theatre coursework, providing ongoing, practical training for theatrical stage hands beyond the current coursework offered, and the IRA also supplements the Commercial Music program, providing practical application of audio setup for events and audio recording beyond the basic degree program coursework.

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, and Dance events and productions need to seamlessly present their coursework. This extends to other users of the space mentioned above, other campus departments, centers, and student organizations. 5% went to equipment maintenance and repair; 18% to event support expendables and operational supplies and labor; 18% to equipment upgrades and replacement; 24% to scenery supplies; 5% to lighting and video supplies, 8% to audio supplies; 19% to safety supplies and equipment; 1% to costume supplies; 1% to paint and paint supplies; 1% in support of classroom and related activities.

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

Student labor growth and development resumed, but we began at a deficit due to the pandemic and no returning skilled student workers.. We rebuilt the student labor pool and gave student workers experiential opportunities. Some labor was covered out of this IRA, but the bulk of it was covered out of other college budgets. This IRA covers some labor as well as other event support operational needs.

Maintenance and repair of the performing arts facilities was significantly improved with this support. Event support expendables were re-stocked. Deferred maintenance lists are continuing to shrink.

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

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

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

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

Equipment (lighting, sound, carpentry, sewing, video) was maintained and repaired in a timely manner.

Deferred maintenance issues still exist. Facilities continue to be under-equipped to meet current technological demands of the academic program, including digital audio, video and lighting equipment, including LED lighting and control.

Support resumed to extend to more Arts and Letters departments, programs and centers through management of concerts, events, guest lectures, symposia, and more as pandemic restrictions eased.

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.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

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: XXXXXXXXXX

Budget: **\$ 6,000** Expenditure: **\$ 6,000.12**

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.

In the 2021-2022, academic year, more than 3,700 students enrolled in a section of COMM 1100: Oral Communication. Pre-pandemic, the culminating event for COMM 1100 each semester was a large in-person Public Speaking Showcase, which regularly involved 400-550 students. Due to pandemic restrictions on large indoor events, the Public Speaking Showcase was transformed into a virtual event in the Fall 2021 semester and a hybrid event with an in-person viewing party in Spring 2022. This event continues to support three campus strategic plan initiatives: 1) Student Success, 2) Academic Distinction, and 3) Creating a Welcoming and Inclusive Campus. The IRA funding for 2020-2021 provided book scholarship awards for student participants, devices for filming and judging Showcase speeches, and payment to the graduate student TAs who served as preliminary round Showcase judges.

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 2021-2022 Public Speaking Showcase gave students an event to cheer for and the opportunity to support their class representative in the preliminary Showcase round. The 2021-2022 final round student speakers spoke on a wide range of topics from the Effects of Caffeine on the Body to Sleep Deprivation to Satanism. 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. The determination of the speakers came through proudly in their speech performances, and the pride of their classmates was apparent in the supportive comments, reactions, and responses from their peers.

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

The success of the Public Speaking Showcase includes:

- * Hundreds of students who presented informative speeches in the classroom Showcase round
- * 100+ student speakers (selected by their peers) who competed in the preliminary Showcase round
- * 8 students who competed in the final Showcase round
- * Several students who competed in the Showcase, and then considered joining 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 and the COMM 1100 teaching team was used to assess the Showcase's success. Each year, students who participate in the Showcase preliminary and final rounds share their positive experiences with the event and have an enhanced appreciation for public speaking. A survey of Spring 2021 COMM 1100 students confirmed this feedback. In the survey, more than 500 participants reported a strong connection to the course material, feeling connected to their COMM 1100 instructor, and feeling confident in their ability to succeed in the course. Additionally, the GE outcomes associated with the 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.

The challenge that we continued to face in the 2021-2022 year was, of course, the global COVID-19 pandemic, which prevented us from hosting large in-person pre-pandemic Showcases. In Fall 2021, the Showcase rounds were both virtual, and in Spring 2022 we were able to host an in-person viewing party where finalists, their families, and COMM 1100 instructors could view the top 8 finalists' speeches. It was a beautiful event and a wonderful precursor to the in-person Showcases planned for 2022-2023!



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201025**

Department: **Women's, Gender, and Sexuality Studies/ LBS**

Fund Code: **IR350**

Prepared By: **Alejandra Marchevsky**

Program Code: **[REDACTED]**

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

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.

Last year, the Women's, Gender, and Sexuality Studies program applied for an IRA grant in the amount of \$4000 to support our ongoing Public Square series, which in 2021-22 would focus on the theme of "Freedom Visions" as realized through the creative work of BIPOC LGBTQ artists. We were awarded \$1000, one-quarter of the modest budget we had proposed, and half of what we received in the previous year. We used the IRA funds for a keynote performance by Gabriel Vidal (or DJ Funk Trece) at our Spring Event and Graduate Recognition, which we organize every year for WGSS students and their families and also open up to the broader campus community. Vidal is a transgender Salvadoran American musical artist, and a youth organizer who works with Gender Justice LA and Inner City Struggle on a program based at Esteban Torres High School. Vidal's performance at the WGSS Spring Event aligned with several objectives in Cal State LA's strategic plan. It aligned with our commitment to being a "Welcoming and Inclusive Campus," and served to build WGSS's relationship with, and potential partnership with, Gender Justice LA, a grassroots organization run by and for transgender people of color in Los Angeles. The annual event celebrates the achievements and academic distinction of WGSS students in the 2021-22 academic year, especially those of our graduating students. Students invite their families and friends. We have found that this community-building event contributes to the academic success of our students as it fosters a sense of inclusion and belonging among WGSS students.

We paid an \$800 honorarium for Vidal's performance. We had also planned to have poet Elizabeth Houston, who is a lecturer in WGSS and English, perform at the event (budgeted at a \$200 honorarium) but unfortunately she was ultimately unable to participate. Therefore, the remaining \$200 was used towards event-related expenses.

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. Over 60 people attended the WGSS Spring Event, including WGSS students, their families and friends, WGSS faculty, the Interim Dean and Associate Dean of Arts and Letters, and faculty supporters from across the campus.

Another performance metric is collaboration with community organizations. As explained above, the event served to facilitate relationship-building between WGSS and Gender Justice LA. We are working to create internship opportunities for WGSS students at Gender Justice LA, which ideally will include working with LGBTQ youth at Esteban Torres High School, which is located in East L.A.

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

In past years we found that planning 3-4 large-scale events each year strained the capacity of the WGSS director Dr. Alejandra Marchevsky. 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 many contracted speakers. Given these past challenges, combined with the fact that our IRA funding in 2021-21 was much lower than originally budgeted, we strategically concentrated our resources on one event. This proved to be the right choice last year, when the university was still transitioning from remote learning and managing other Covid-19 related challenges and changes. However, we have been disturbed by declining university investment and support for WGSS's co-curricular programming over the past 6 years. In order to be able to offer a robust series of public lectures, performances, workshops and exhibitions on the Cal State LA campus, as we did in the past, WGSS will need more IRA fundings, and support from the Cross-Cultural Centers, the A&L College Communications Office, and Public Affairs. In the past, these resources helped the WGSS Public Square Series produce a highly successful program that was popular among students and faculty across the campus and also attracted a broader public audience, and that supported the University's mission of "social justice" and being an "inclusive and welcoming campus."



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **ART**

Fund Code: **IR374**

Prepared By: **Jenevive Nykolak**

Program Code: [REDACTED]

Budget: **\$ 1000.00** Expenditure: **\$ 330.00**

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 IR, "Contemporary Art Lecture Series," is directed toward *student success* and *academic distinction*, by providing access to notable speakers for our students. Speakers included Sayre Gomez, Rafa Esparza, and Gala Porras-Kim.

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

The three lectures were attended by an estimated 100+ undergraduate and graduate students.

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

Students participated in lively Q&A sessions that pertained to the program learning outcome, "Students in all programs demonstrate an ability to engage with Los Angeles as a major cultural and international center of visual arts and related industries." They commented on the quality of the speakers and the inspiration provided. The main challenge was the difficulty of offering competitive, fair stipends to speakers with the limited funds.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

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: **\$ 3,438.95**

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 has embarked on an annual fall tour each year since 2014, and in the group was scheduled to travel to Fresno for the statewide music educators conference in February.. It was very unfortunate for the group that the University cancelled the appearance and travel due to the pandemic. Cal State LA was the only group in the state of California to cancel. The students grow tremendously as musicians through the process of a tour (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 normally would bring live music performances to the schools where we perform (Engagement, Service, and the Public Good). The band directors at these schools usually comment to me how much it positively impacts 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.

We were not able to do any of these things this year as no travelling was allowed during AY 2021-22. We did use these funds for other projects that attempted to give our students as many of the above outcomes as the situation would allow. We effectively used the funds to purchase sheet music and participate in a consortium.

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

Tours would not happen without this fund, but until we are able to resume safe travel, we will continue to use the funds effectively to purchase music and instruments to support the ensemble. As previously stated, we were unable to embark on the trip last year, but we fully expect to continue the tradition in future years as 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 auditioned 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. We hope this trend will continue when the Wind Ensemble hits the road again!

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

Program Outcomes and Results:

1. Musicianship, technique and artistry appropriate to the major area.
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.
3. Leadership and collaboration skills on matters of musical performance and interpretation.
4. An understanding of the role of music in society through performance and/or critical analysis.

Challenges:

Once it was clear that travel would not be allowed, our biggest challenge was figuring out how to best serve our students with local performance on campus – all which were a resounding success.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-2022

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: XXXXXXXXXX

Budget: **\$ 2500.00** Expenditure: **\$ 2415.00**

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 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.

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 2022 Kennedy Center/ American College Theatre Festival was held as a completely remote event. We nominated students in the areas of acting, stage management and design to participate online in activities. This

IRA was used to pay for the registrations of those involved in two of our season productions, Soledad and Los Faustinos.

Our technical students were looking forward to participating in the United States Institute for Theatre Technology, but as that was held in a state we were not allowed to travel to, we pivoted and sent students to the Latinx Theatre Festival at San Diego Rep and events at the University Resident Theatre Association gatherings in Chicago and Los Angeles.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **ART**

Fund Code: **IR394**

Prepared By: **Jimmy Moss**

Program Code: [REDACTED]

Budget: **\$ 4,000** Expenditure: **\$ 1,257.00**

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 project, "Painting Lab Student Assistant," provides support to the painting studio. 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 more than 80 painting students in the fall and more than 60 in the spring. In addition, other Studio Arts students (formerly but not currently enrolled in painting classes) usually utilize the studio for purposes such as their Capstone Senior Projects. LACHSA also uses this space, during normal times, so these student assistants assist with upkeep.

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

Due to Covid during this academic year, students did not have access to the painting studios, and student lab assistants were not utilized.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201035**

Department: **Music**

Fund Code: **IR448**

Prepared By: **Christopher G. Gravis**

Program Code: **[REDACTED]**

Budget: **\$ 5,000** Expenditure: **\$ 4,581.69**

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 in the Chamber Singers, and forty students in the Concert Choir were beneficiaries of these important funds. The money was used to purchase sheet music for our concerts, rent performance space in the community, and engage the general public in the musical activities of the Cal State LA Choirs. Four public concerts were presented in the 2021-22 academic year, with over 1,000 community members in attendance.

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

The large number of students (66+) who were beneficiaries of these funds is a good metric of success. Amortized across the population of both ensembles, approximately \$75 was spent for each student's sheet music for the entire year, as well as the cost of renting performance space.

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

This was the first time since the pandemic that we were able to sing together in person (albeit masked), and it was such an important piece of community building for these students. Despite the excitement of returning to in-person choral singing, the pandemic still affected us in ebbs and flows. The beginning of the Spring semester brought a return to remote-instruction for the first three weeks of the term. This made the remainder of the semester more difficult than usual.

We were part of a consortium of universities that commissioned a new choral-orchestral work based on the murder of George Floyd. These funds helped pay for the sheet music printing and binding, and led to a highly-successful performance in the Luckman Theatre in May of 2022. We are so reliant and grateful for these funds.



CALIFORNIA STATE UNIVERSITY, LOS ANGELES
RESOURCE ALLOCATION PLAN
FISCAL YEAR 2021-22

RAP-6

ACCOUNTABILITY REPORT
(Applicable To All Funds)

Division: **Academic Affairs**

Dept ID: **201010**

Department: **ART**

Fund Code: **IR468**

Prepared By: **Zachary Zezima**

Program Code: **[REDACTED]**

Budget: **\$ 4000** Expenditure: **\$ 4009.42**

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 spending is related to Student Success – broken equipment in the animation lab was replaced and new equipment was purchased to further professionalize our facilities in order to prepare students for success after graduation.

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

We were able to bring all 9 of our stations into full functionality and increased our safety standards by implementing LED lights, replacing incandescent lights which can get very hot.

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

Replacing broken equipment and stations allows our students more time and flexibility in completing their work, and they do not need to partner up as much due to limited resources. The only challenge would be that other older equipment is failing or will fail soon, and will also need replacement.