

# Instructionally Related Activities Funds Request Spring 2019

## ▼ Submitter

### Submitter Name

Luke Matjas

### Submitter Email

Luke.Matjas@csuci.edu

## ▼ 1. Basic Details

### Activity Title

Art Program Public Exhibition Series

### Activity/Event Date

Spring Semester 2019

### Date Funding Needed By

January 2019

### Previously Funded?

☒

No

☐

Yes

### Additional Proposers

### Academic Program(s)/Center Name(s)

Art Program

### Estimated total Course Fee revenue

0

### Amount Requested from IRA

\$6,600

## Estimated Number of Students Participating

Several hundred over the course of the term

## ▼ 2. Brief Activity Description

Describe the activity and its relationships to the educational objectives of the students' program or major

### Brief Activity Description

In short, the CSUCI Art Program is seeking funding to support a series of public exhibitions for spring 2019. Our program maintains five gallery spaces, each of which hosts a dynamic range of visiting professional artists and student artists. We have 12 exhibitions scheduled for the upcoming semester—six of these exhibitions will include professional artists, and six will include students from CSUCI. Included in this number is the large-scale Annual Student Exhibition, which is open to all students enrolled in Art classes at CSUCI. In conjunction with the Annual Student Exhibition, we seek to produce a high-quality printed publication in order to document the creative output for the academic year.

In greater detail, these exhibitions are integral to university life and play an important role in establishing the prominence of this institution. They are widely publicized and open for public view for a period of multiple weeks, and they make an impact on our students, the staff, faculty, and the surrounding community. During the spring, we will host the Annual Student Exhibition will be held in conjunction with the Arts Under the Stars and the Annual Sage Research Conference. Through these exhibitions, students have the opportunity to meet with professional artists, to gather as a creative community, to display their own work, and to convene in an informal, yet highly constructive setting to discuss art and ideas. The goal of our ongoing exhibition series is to bring professional practitioners to our campus—directly to the students. This allows CSUCI students from every major to experience noteworthy exhibitions in a professional setting without having to leave the campus.

In conjunction with the campus mission pillars, the artists we display come from diverse backgrounds—they consistently present current issues and a full range of cross-cultural themes. For instance, Celia Herrera Rodriguez, scheduled for the first exhibition of the semester, is a painter, performance, and installation artist whose work reflects a full generation of dialogue with Chicano, Native American, Pre-Columbian, and Mexican thought. Elisa Ortega Montilla, an artist featured in our second exhibition, has worked with groups as diverse as drug addicts, victims of domestic violence, the gypsy community in Spain, homeless LGBT youth, and adults with intellectual disabilities. Every exhibition is organized and selected to bring a diversity of voices, ideas, and the opportunity for creative dialogue.

As a part of this request, we are also seeking funding to help orchestrate a number of student exhibitions. Three of the five galleries are dedicated to exhibiting student work. It is pivotal for all students enrolled in our courses to have the opportunity to display their work in a public forum. Many students describe this opportunity as the most memorable milestone of their college career. They gain the experience of putting together a body of work, they receive feedback on their efforts, and they engage with their peers, mentors, and the community at large. Family members regularly attend the opening receptions, and it is not uncommon for it to be a large celebratory experience.

Although the galleries and the ongoing exhibitions have long been a hallmark of the Art Program, this is the first time that we are seeking IRA funding. Previously, we have managed these spaces through volunteer efforts and a small amount of funding through Arts and Sciences. With changes to the budget, the previous funding is no longer sufficient to keep these spaces running in a manner that accommodates the large number of students, and diverse artists we seek to include. Curating artists, installing exhibitions, and maintaining consistently high-level public presentations requires a significant amount of work. The requested funding will assist with stipends for visiting artists, it will result in the creation of a catalog and other printed materials as a record of our exhibitions, and it will provide funding for a special consultant to assist in orchestrating these activities.

## ▼ 3. Learning Outcomes and Relation of IRA to Course Offerings

All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses.

1. Please list all classes that directly relate to the proposed activity.

2. For each class listed, describe in detail how exactly the IRA activity will be integrated with the class's activities, how often/ on what expected date(s), and to what extent

## Learning Outcomes and Relation of IRA to Course Offerings

Because the Art Program's exhibitions are so widely attended, it is not an exaggeration to state that supporting this project will, in turn, benefit every course and every Art student in the program. Additionally, because many of our courses satisfy GE requirements, there are many non-majors in our classes who also have the opportunity to visit these exhibitions and to hear artists speak about their work and their experiences in the field.

More specifically, many of the upper division Art courses, included Art 334: The Business of Art, Art 101: What is Art, Art 332: Multicultural Art, and Art 331: Art and Mass Media, and many others, assign students to visit these exhibitions. In this case, we have the unique opportunity for students to see professional, high-level, exhibitions on their own campus, without having to visit museums or other non-local venues. As described above, students enrolled in studio courses will also have the opportunity to display their own work.

Funding this exhibition series will allow students to be able to:

- Critically analyze and interpret the meaning of diverse works of art as they appear in their original context
- Apply artistic skills in the creation of works of art for public display
- Critique and discuss the nature of contemporary artwork with peers, mentors, and members of the community
- Develop a greater understanding of their own field as they engage with professional practitioners and experience artworks presented in a professional environment

## ▼ 4. Activity Assessment

Describe the assessment process and measures that the program will use to determine if it has attained its educational goals.

**Please note that a report will be due at the end of the semester.**

### Description of Assessment Process

In the specific courses previously described, students submit short write-ups and "reflection papers" that detail their experiences. The opportunity for students to see artworks in person and to hear an artist discuss her/his work is something that makes a lasting impact on their own creative practices both inside and outside the classroom. Seeing work firsthand, as opposed to viewing it solely in the context of slides or PowerPoint presentations, allows the type of careful study and close analysis that can be assessed in writing assignments and the creation of their own artworks. This is genuine experiential learning.

Equally important, students who participate in exhibiting their work have the added opportunity of presenting their ideas to a public audience. It's safe to say that students do their best work when there is the added opportunity to present their ideas outside of the classroom. The added level of preparation typically results in higher quality work, and prepares them for the realities they will face outside of an academic setting. In short, we always see the best work when students present in a public setting.

## ▼ 5. Activity Budget

Please enclose a complete detailed budget of the entire activity. Indicate specific items that you are requesting IRA to fund.

You should use either the Regular Activity budget (for events on campus) or -- if your event involves any travel-- you **MUST** use the IRA Travel Budget Form.

You can download both of the IRA Excel Budget sheets at <http://www.csuci.edu/ira/application.htm>.

## Activity Budget

[IRA-excel-budget-exhibition-series-sp19.xlsx](#)

### ▼ 6. International Trips

If your event is an international trip submitted through the Center for International Affairs, you must include copies of:

1. Complete Center for International Affairs/ UNIV 392 proposal
2. The program budget as submitted to the Center for International Affairs (to ensure congruency between the two budgets)
3. as well as a copy of the course syllabus

#### Center for International Affairs Budget

#### Copy of Center for International Affairs Proposal

#### Course Syllabus

#### Certification

☐ I certify that students attending this trip are not previous or repeat attendees of a prior International UNIV 392 Trip

### ▼ 7. Sources of Activity Support

Please list the other sources of funding (including course fees), and exact expected amounts of additional support for the activity. Please indicate if there are no other sources of funding

#### Other Sources of Funding

The Art Program is fortunate to have received \$3000 in support from the Dean's Office in the School of Arts and Sciences. This is a significant amount, and also a strong indication of the importance of this exhibition series for the students of CSUCI and the greater community. Though it's a positive endorsement of our activities, by itself, this is not enough to provide the fullest experience these exhibitions have the potential to offer. The included budget offers a detailed account of the additional expenses associated with the upcoming exhibition season.

Worthy of note in this submission is a request for funding for a special consultant to serve as a Gallery Director for the length of the upcoming semester. In submitting this proposal, I realize that requests associated with special consultants, as described in the IRA guidelines, are not normally funded. Nevertheless, this is a special circumstance, and at this time it is critical to the ongoing success of this exhibition program. Quite simply, in order to proceed we are in need of a skilled, knowledgeable, professional—an individual who will be able to assist in contacting noteworthy artists, making studio visits, curating, organizing, and installing exhibitions, drafting professional press releases, and assisting in developing printed materials. The Gallery Director will also begin to meet with artists and plan for the 2019/2020 academic year. Essentially, there are myriad activities associated with running our galleries and the array of duties are significant; it is too much to somehow force into one of our existing courses, or assign to someone on a purely voluntary basis. Up until this year, we had received funding directly from the university to cover the costs of this position. That funding is no longer available, and the Dean of Arts and Sciences has encouraged us to apply for IRA funding to cover these costs. Without this role, we do not have the resources to continue running a high-level exhibition series.

A case could be made that this role should be a member of the faculty, and we do hope to continue to contract the services of Christophe Bourely, a current adjunct faculty member serving in the Art Program at CSUCI. Because we are no longer received funding for this role through Arts and Sciences, we hope the committee will recognize the critical need for this request. The extra time involved in developing this exhibition series goes well above and beyond the typical workload, and

much of it exists outside the context of the classroom. Furthermore, because these exhibitions are planned many semesters in advance, it is not feasible to structure these sorts of activities purely in the context of a course. As they have been in the past, students can and will be involved in running the galleries and working with the Director, and they will be the direct benefactors when their work is handled, installed, and displayed in conjunction with a professional. This is typical in every university that maintains a robust gallery exhibition series, and we hope that the committee will see the importance of this role. We see the Director as an individual who will work closely with the university, students, and existing courses to orchestrate all of the activities associated with the galleries.

This is an unusual aspect to this proposal, and with the understanding that these types of requests are reviewed on a case-by-case basis, if necessary, I am readily able to meet with the committee to offer further justification for the requested funds. This request falls well within the spirit of many IRA requests that have been previously granted. As indicated here, this program allows students to engage with professional artists and to exhibit their work in a “real world” context. It is a vital program for our students, and an important interface for this university and the public.

## ▼ 8. Promoting Participation

### What is your intended audience and how do you intend to market this to your students?

The audience will consist of students, staff, faculty, and community members in the surrounding vicinity. The impact this funding will make therefore has the opportunity to reach a significant number of people. These events are widely attended, the opening receptions typically hundreds of visitors. This type of outreach helps to promote the name of the university to a wide audience, and extends the reach of the campus’ name.

To market the event, we will use social media, the Art Program Website, news releases to the general public, and announcements within our courses. In each case, we will prominently display the IRA logo, and properly designate the nature of the support.

### If this is an event that is off campus, how do you plan to bring back the benefit of this event to campus?

The upcoming gallery events are planned to take place on campus.

## ▼ 9. Sustainability

If appropriate, indicate how the content or delivery of the project promotes sustainability at CI.

### Sustainability

This exhibition includes proposals for many printed materials, including a multi-page catalog. In conjunction with CSUCI's sustainability mission, we will seek to use recycled paperstocks or papers that are FSC-certified (Forest Stewardship Council).

## ▼ 10. Approval and Acknowledgement

### Program Chair/Director

Matjas, Luke

### Dean

Adler, Mary

### Conditions and Considerations

☒ **Artist/Performer/Speaker Fees & Honoraria:** On the Activity Budget, please indicate whether the vendor's price was set by you/CI Representative, or is a fee that was set by the vendor.

☐ **Large Event:** For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.

☐ **Field Trip:** Sponsor must comply with all policies found at:

<http://www.csuci.edu/rm/programs/academic-field-trip-guidelines-and-forms.htm>. If approved, Identified Risks of

Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

☐ **Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval** : If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects - from simple surveys to complex biomedical procedures - must be reviewed and approved by the IRB prior to starting the research. Data for "Public Dissemination" indicates interviews/surveys that result in a journal/poster session/newsletter, etc.

☐ **IT Requirements:** If your activity has IT requirements, coordination with and approval from IT Administration is required.

☐ **International Travel:** Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application. Must utilize the University's Foreign Travel Insurance Program (FTIP) and follow all International Travel Guidelines listed at: <http://www.csuci.edu/rm/insurance/foreign-travel.htm>

☐ **Risk Management Consultation:** Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.

☐ **Space/Facilities Services Requirements:** Consultation and coordination with Facilities Services is required.

### Acknowledgement

☒ I acknowledge that I have reviewed and accepted the Conditions and Considerations herein. Please check off boxes as appropriate.

### ▼ Chair Review

#### Recommendation

- ☒ I recommend approval of the IRA Funds Request described on this page  
☐ I DO NOT recommend approval of the IRA Funds Request described on this page

#### Comments

 Luke Matjas Sep 30 2018

### ▼ Dean Review

#### Recommendation

- ☒ I recommend approval of the IRA Funds Request described on this page  
☐ I DO NOT recommend approval of the IRA Funds Request described on this page

#### Comments

The \$3000 fee for the gallery director (adjunct faculty) will need to be reviewed, as IRA does not typically cover faculty salaries and wages, but can consider them on a case by case basis.

 Marion Adler Oct 8 2018