

NEH Application Cover Sheet (AE-264270)

Humanities Initiatives: Community Colleges

PROJECT DIRECTOR

Dr. Briana Simmons
Faculty, Art History
1900 Pico Blvd.
Santa Monica, CA 90405-1628
USA

E-mail: Simmons_Briana@smc.edu
Phone: 310-434-8272
Fax: 310-434-3613

Field of expertise: Art History and Criticism

INSTITUTION

Santa Monica College
Santa Monica, CA 90405-1628

APPLICATION INFORMATION

Title: *From Pico to the Pier: Mapping and Preserving the Art and Hidden Histories of Santa Monica*

Grant period: From 2019-01-01 to 2021-12-31

Project field(s): Art History and Criticism

Description of project: Serving west Los Angeles County in California, Santa Monica College's Humanities Initiative at Community Colleges project will explore the diverse stories of west Los Angeles, using its visual art to move beyond the dominant narrative and incorporate the lesser known stories of color that have helped to shape the region. Working collaboratively with students and community organizations, faculty from the Art History program will integrate these stories into their courses as a means for engaging the college's diverse student population and building community connection. Faculty will house these stories in a digital database that provides faculty and students with access to non-linear knowledge that can move through time and establishes a ground that fosters deeper context with the material. Once established, the digital database will serve as a resource for other humanities programs interested in using visual studies as a means for strengthening learning and promoting engagement.

BUDGET

Outright Request	100,000.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	100,000.00
Total NEH	100,000.00		

GRANT ADMINISTRATOR

Ms. Laurie McQuay-Peninger
1900 Pico Blvd.
Santa Monica, CA 90405-1628
USA

E-mail: McQuay-Peninger_Laurel@smc.edu
Phone: 310-434-3718
Fax: 310-434-3613

NATIONAL ENDOWMENT FOR THE HUMANITIES
Humanities Initiatives for Community Colleges

Table of Contents

• Summary	1
• Narrative	
- Intellectual Rationale	2
- Program Content and Rationale	3
- Project Personnel	5
- Institutional Context	7
- Follow-up and Dissemination	8
- Evaluation	10
• Budget	12
• Appendices	
- Appendix 1: Plan of Work/Schedule of Activities	15
- Appendix 2: Resume – Project Director, Dr. Briana Simmons	19
Resume - Project Co-Director, Walter Meyer	22
- Appendix 3: Letter of Commitment from Community Partners	
Social and Public Art Resource Center	27
Santa Monica Conservancy	29
Santa Monica History Museum	30
City of Santa Monica, Office of Cultural Affairs	31
- Appendix 4: Letter of Institutional Commitment from Dr. Kathryn Jeffery, Superintendent/President, Santa Monica College	33
- Appendix 5: Brief Overview of Santa Monica College	34
- Screen Shots or Links to Digital Samples	35
• Budget Narrative Attachment	
- Explanation Regarding Negotiated Indirect Cost Agreement	41

SUMMARY

Applicant: Santa Monica College
Title of Project: From Pico to the Pier: Mapping and Preserving the Art and Hidden Histories of Santa Monica
Project Director: Dr. Briana Simmons, (310) 434-8272, Simmons_Briana@smc.edu

Santa Monica College (SMC), a community college serving west Los Angeles County, will strengthen its existing Art History program through a two-pronged approach that will develop a more contemporary strategy for engaging today's students with the humanities while creating greater connection with the local community for traditionally underrepresented students, thereby reducing gaps in student equity. In the past decade, SMC's Art History program has become one of the most popular instructional programs on campus for both art and non-art majors, serving more than 2,000 students each semester. Art History classes serve as transfer electives to the University of California and California State University systems and can fulfill SMC's Global Citizenship Requirement, which degree-seeking students must complete prior to graduation. As these courses have grown in popularity, faculty have identified a need to strengthen the curriculum and update the pedagogy to ensure that all students are connecting with the material. As such, SMC's proposed Humanities Initiative will:

- 1) explore the diverse stories of west Los Angeles, moving beyond the dominant narrative and incorporating the lesser known stories of color that have helped to shape this region; and
- 2) generate non-linear knowledge to create narratives that can move through time, using a digital database to increase student engagement with the subject matter and establish a ground upon which students may build a deeper context with the material.

Through this project, SMC's Art History program will collaborate with local community organizations, including Social and Public Art Resource Center, Santa Monica Conservancy, Santa Monica History Museum and the Office of Cultural Affairs for the City of Santa Monica, to create a digital database of art history narratives that explore the non-dominant voice of west Los Angeles County. To create these stories, faculty will engage Art History students to use skills learned in class to examine local artwork, architecture, and other locations of cultural significance, research the stories and histories behind these sites, and use this information to create a digital summary and description for each site. Faculty will then use this material in class.

This project will have both an immediate and long-lasting impact on the teaching and learning of humanities at SMC. In the short-term, Art History faculty will expand their skills to develop and integrate digital humanities in the targeted Art History courses. Students working on the project will have the opportunity to apply the skills learned in class to a real-world assignment, strengthening their learning and improving their competitiveness as they transfer to four-year programs of study and/or enter the workforce. However, more importantly this project will enhance existing Art History courses for many years to come by adding visual content that engages SMC's diverse student body with course material and creates connection with the local community. This will improve student success and reduce existing equity gaps for SMC's traditionally underrepresented student groups. Lastly, the faculty team will make this content available to other humanities faculty and programs at SMC, which will help strengthen the humanities college-wide and promote interdisciplinary collaboration as faculty in these other programs add to the database.

3. **NARRATIVE**

- **Intellectual Rationale**

Santa Monica College (SMC), a community college serving west Los Angeles County, will strengthen its existing Art History program through a two-pronged approach that will develop a more contemporary strategy for engaging today's students with the humanities while creating greater connection with the local community for traditionally underrepresented students, thereby reducing gaps in student equity. In the past decade, SMC's Art History program has become one of the most popular instructional programs on campus for both art and non-art majors, serving more than 2,000 students each semester. Art History classes serve as transfer electives to the University of California and California State University systems and can fulfill SMC's Global Citizenship Requirement, which degree-seeking students must complete prior to graduation. Classes that explore the history of art in Latin America, Asia, and Africa and its diaspora provide students with an appreciation of art from around the world and strengthen student understanding of global cultures and influences. As these courses have grown in popularity, faculty have identified a need to strengthen the curriculum and update the pedagogy to ensure that all students are connecting with the material. As such, SMC's proposed Humanities Initiative will:

- 1) explore the diverse stories of west Los Angeles, moving beyond the dominant narrative and incorporating the lesser known stories of color that have helped to shape this region; and
- 2) generate non-linear knowledge to create narratives that can move through time, using a digital database to increase student engagement with the subject matter and establish a ground upon which students may build a deeper context with the material.

Today's millennial students thrive in non-hierarchical, collaborative, and self-driven environments where they are treated like peers by faculty. In these environments, students

exhibit greater motivation when they have some agency over the direction of the course and choices as to what they wish to explore within the confines of the course outline. Likewise, students in community colleges are increasingly from marginalized and historically under-represented populations within higher education. In response, faculty, programs, and institutions need to upend their traditional narratives that privilege white Western European perspectives and develop a means for incorporating the non-dominant perspective to engage community college students. In doing this, the pedagogy must address relevancy both in the knowledge learned and the specific skill sets offered. Instructional programming must demonstrate the tangible connections of the humanities to the 21st century college student and citizen, so that students can see themselves in the narratives they are studying. At present, much of the existing curricula excludes students of color and others who are underrepresented in higher education.

Art History has an important role in assuring that students of color and other marginalized populations see themselves in the humanities due to its primarily visual nature. Long before words are spoken, our eyes recognize privilege and bias that can lead to misunderstanding and exclusion. The inclusion of diverse narratives as told through art history will engage students while the use of database technology will offer students an opportunity to share their perspective and place emphasis based on their experiences and understanding.

- **Program Content and Activities**

Through this project, Santa Monica College's Art History program will create a digital database of art history narratives that explore the non-dominant voice of west Los Angeles County. The dominant voice targets white culture, but also the Hollywood capitalist narrative of a region that includes Santa Monica, Venice, and Malibu. Both the dominant white voice and the Hollywood perspective present a colorful narrative of west Los Angeles of wealth, privilege,

sun, and surf that highlights the beaches of Santa Monica/Malibu, Pacific Coast Highway, and the infamous Santa Monica Pier ferris wheel. However, these visual stories largely overlook many locations that present different histories and narratives, including the Inkwell, a Santa Monica beach designated for African American citizens in the early decades of the 20th century. Also noteworthy are the region's famous murals, including one in Santa Monica City Hall, entitled *History of Santa Monica and the Bay District*, which depicts stereotypical racial profiles and white power. The stories behind these locations present an alternative perspective of west Los Angeles history. This project will examine these sites and other culturally significant art, architecture, and locations in the community and integrate these narratives into the existing curriculum. This digital content will align with the following Art History courses:

- AHIS 1: Western Art History I
- AHIS 2: Western Art History II
- AHIS 3: Western Art History III
- AHIS 5: Latin American Art History I
- AHIS 6: Latin American Art History II
- AHIS 17: Art of Asia – Prehistory to 1900
- AHIS 11: Art Appreciation: Introduction to Global Visual Culture
- AHIS 18: Introduction to African Art History

The faculty team will work with community organizations to identify the best local locations to strengthen the narrative in each of these classes. These organizations will include the City of Santa Monica, the Santa Monica History Museum, the Santa Monica Conservancy and the Social and Public Art Resource Center (SPARC), which was founded by Judith Baca, a painter and scholar, who is also best known for founding the City of Los Angeles Mural Program in 1974. Ms. Baca's public arts initiatives reflect the lives and concerns of populations that have been historically disenfranchised, including women, the working poor, youth, the elderly, LGBT and immigrant communities. In addition to identifying the best local locations to include in each

course, they will provide content expertise and in depth knowledge of the history of a piece and its role in the development of west Los Angeles.

Key to the success of this project is the inclusion of Art History students who will work directly with faculty and visiting scholars to develop the database, research each location, write summary and description statements, and provide their perspective on each piece. Each year, faculty will identify a minimum of four courses in which they will work with their students to create digital content. Students will receive a grade for their efforts. Faculty will also hire advanced Art History students who are pursuing degrees in Art History to mentor students in the targeted course(s). These student employees will also assist with database design, website development, site preparation, student logistics, and long-term curation so that the database has a professional look and feel that can be disseminated outside the Art History program.

As the digital documentation for a particular class is complete, the faculty will integrate this material into the Omeka database and make reference to this content in future course sections, thereby engaging and benefiting students beyond the grant award. Students may add to and revise these narratives as they continue to explore local art history with their faculty. This geographically specific digital content will also be available for other humanities courses at SMC and elsewhere as it will exist in a public, web-based forum. As such, this project will have an immediate impact on the students who help develop the digital database and a long-term impact on students who enroll in Art History and other courses that integrate this content.

- **Project Personnel**

The proposed project will be administered by Dr. Briana Simmons (CV attached), a tenure track member of the Art History faculty at Santa Monica College. Dr. Simmons has a PhD in Latin American Art History from the University of California, Santa Barbara and has previously

created digital humanities. Dr. Simmons will oversee grant management, fiscal monitoring, evaluation, and report preparation/submission. In this role, she will receive ongoing support from the Grants Office and a Grant Accountant assigned to this project to ensure that grant objectives are achieved on time, within budget, and in compliance with federal policies.

Dr. Simmons will work closely with Professor Walter Meyer (CV attached), who has been the sole full-time faculty member in the Art History program until recently when the college hired two new full-time faculty members, including Dr. Simmons. Professor Meyer has a Master's degree in Art History from the University of Southern California, with an emphasis in 20th Century America and Europe, specializing in East Europe and Russia. He has served as faculty lead for the Art History program since 2002. Given his tenure at SMC, Professor Meyer is well known across campus and respected by his peers. In addition, he is well connected to the local and regional art community. Given these relationships and his history with the college, Professor Meyer will help coordinate the college's relationships with its external partners, monitor student payroll, and collaborate with other humanities departments on campus to expand the reach of this project and the digital humanities database.

Dr. Simmons and Professor Meyer will consult with visiting scholars from other organizations in the community as they develop a digital database for each strand of the project (African art history, Latinx art history, and Asian art history). SMC's partners, including Judith Baca and SPARC, Santa Monica Conservancy, Santa Monica History Museum, and Santa Monica's Cultural Affairs Office, will identify staff and/or board members to provide technical assistance. These organizations will help identify artwork, architecture and locations of cultural significant and share their historical context and stories. The faculty team will meet with each of these organizations in Spring 2019 to identify locations and confirm the work plan.

- **Institutional Context**

Founded in 1929, Santa Monica College is a primary provider of academic transfer and career technical education in the greater Los Angeles area, providing open and affordable access to more than 30,000 students each year. While SMC has a rich history of serving a large and diverse student population, ensuring equity among a student population that is increasingly diverse in both life experiences and academic readiness and preparing them for the global challenges that they will face presents a unique opportunity to go beyond the traditional learning environment and explore innovative solutions to complex problems. Key to SMC's success is its commitment to diversity and a long and sustained commitment to global citizenship as demonstrated through the programs and services that the college offers, including an interdisciplinary Global Studies program and a Global Citizenship requirements that requires students to complete a global citizenship-approved course prior to graduation. These courses strengthen awareness of the diversity of cultures within the United States and/or develop an appreciation for the interconnectedness of cultural, ecological, economic, political, social, and technological systems of the contemporary world. SMC's Art History courses are very popular among students who seek to fulfill this requirement. However, there are more than 80 other courses that also satisfy the Global Citizenship requirements, including non-humanities courses.

One of the greatest challenges to teaching humanities at the community college level, including at SMC, is that traditional humanities courses are dispersed across campus and taught by departments that often never speak to each other. As such, Latin American Art History, which is taught by the Art Department, is not offered in collaboration with Latin American Civilization taught by the Modern Languages and Cultures Department or the History of Latin America taught by the History Department. While this siloed structure is historically common in

academe, it limits the opportunities for engaging millennial students in interdisciplinary projects that apply what they learn in class to the real world. It also leaves individual instructional programs often working in isolation to address pressing student concerns, such as student equity, and replicating effort as they work to incorporate best practices for improving student success. The proposed digital humanities project will develop the foundation upon which SMC can bring together the humanities and create a database that can be used by multiple academic disciplines.

This project builds upon a Chair of Excellence grant awarded to Professor Meyer in Fall 2017 by the Santa Monica College Foundation. The goal of this project was to assess the efficacy of developing a digital database of culturally significant art, architecture, and locations on campus. In Spring 2018, Professor Meyer worked with his students to use Omeka, a web publishing platform for sharing digital collections and creating media-rich online exhibits, to develop a test database that included several pieces of artwork on campus. The initial success of this project is the impetus for this NEH Humanities Initiative project. Using NEH funds, SMC will expand this project, aligning the development of the digital catalogue with existing coursework and expanding the project to include artwork both on and off campus. This first phase will directly impact the Art History program, but as the project progresses, the faculty team will share the database with other disciplines and explore opportunities for collaboration.

- **Follow-up and Dissemination**

The overall goal of this project is to strengthen the teaching of humanities at Santa Monica College, and as such this project will have a direct impact on students, faculty, and the instructional programs both in the short-term and long-term. Specifically, this project will:

- 1) At the program level, enhance the existing curriculum and create resources that engage students of all socio-economic backgrounds with the content with the goal to reduce the

equity gap among student groups traditionally underrepresented in postsecondary education, particularly African American students who are successfully completing these courses at a significantly lower rate than the class average (44.9% to 64%). Other outcomes include greater student satisfaction and perceived relevance of the course to real world concerns;

- 2) At the faculty level, expand the use of database technology as a pedagogy among humanities faculty by providing professional development to the Art History faculty leadership team who will then conduct workshops and offer mentorship for their peers in other disciplines.

At the student level, strengthen student acquisition of the Art History program's student learning outcomes, which include 1) proficiency in the written and verbal critical analysis of diverse visual cultures and artworks; 2) applied knowledge of the basics of aesthetic formal analysis and the vocabulary necessary to conduct a coherent critical investigation of artworks in both written and verbal form; 3) ability to situate those artworks within a social context and an historical chronology; and 4) understanding of the function of aesthetic objects, the materials and techniques of artistic production, systems of patronage, the conventions of representation, and the relationship between art, politics, race, gender, sexuality, and power.

This project will also positively impact students in several other ways. First, students who work with faculty to build the database will apply the skills they are learning in class to build the digital database. They will acquire real-world hands-on experience that will strengthen their learning while providing invaluable work-based learning experiences. Their efforts will in turn have a long-term positive impact on students who enroll in Art History classes in the future through content and activities that expand course relevance for underrepresented students groups and increase student engagement with the course material. Increased student engagement with course content will improve student success outcomes and course/program completion rates.

Dr. Simmons and Professor Meyer will assess the impact of this project at the student, faculty, and program level, including any impact that the project has on other academic disciplines that add to and/or utilize the digital database. Dr. Simmons will produce an annual report for each year of the project based on these assessment results that will be shared with Professor Meyer, community partners, and other humanities faculty at SMC. Dr. Simmons will also share program results with the National Endowment for the Humanities and present findings at other venues, such as the Art Historians of Southern California, the Community College Professors of Art and Art History, The College Art Association, The Online Teaching Conference, & The Digital Humanities Project. Using video, blogs, and other social media tools, participating students and faculty will document their personal experiences and disseminate information about the digital humanities projects and the Omeka website so that they can be incorporated into other classes. Professor Meyer will be responsible for the long-term upkeep of the Omeka site, working with student employees each year, to ensure site functionality both during the grant award and beyond the end of the period of performance.

- **Evaluation**

Dr. Simmons will oversee the development and implementation of the project's evaluation plan, working in conjunction with SMC's Office of Institutional Resources. The evaluation plan will include both a formative and summative evaluation. The formative evaluation will assess the degree to which SMC implements the project as outlined. This component will monitor the number of students and faculty engaged in content development and the number of courses that integrate database technology and content with the expectation that a minimum of eight courses will benefit. It will also assess the degree to which faculty develop the skills and resources to develop digital content, using a faculty self-assessment tool to identify and address ongoing

professional development needs. In years one and two, Dr. Simmons and Professor Meyer will attend professional development activities to expand their own skills. In year three, they will conduct workshops for other faculty during fall and spring professional development days and/or department flex days. The formative evaluation will monitor the number of faculty who attend and who indicate interest in incorporating digital content.

The summative evaluation will assess 1) the initial impact of project activities, focusing on student retention and completion rates, disaggregated by race, ethnicity, and other factors to assess student equity; and 2) the initial impact of project activities on student perception of course relevancy and satisfaction disaggregated by race, ethnicity, and other factors to assess student equity. In spring 2019, Dr. Simmons will work with the Institutional Research office to establish baseline data for each outcome. Dr. Simmons will also develop a student survey that addresses student perception of course relevancy and satisfaction. She will distribute this survey at the end of spring semester, so that it may serve as the baseline/comparison point for post-project assessment. Faculty will also assess student learning outcomes, comparing student performance prior to the use of digital humanities with their performance after the integration of digital content. If initial assessment results indicate limited impact, faculty will consult with students, visiting scholars, and others to identify and address possible causes.

Dr. Simmons and Professor Meyer will continue to evaluate the impact of the digital content on student and course success, disaggregated by ethnicity, beyond the grant award period. The expectation is that this project will demonstrate success in promoting student engagement and reducing the student equity gap in the targeted courses. If the evaluation supports this hypothesis, the faculty team will work with other humanities programs on campus to integrate digital content as a means for engaging students and supporting student success.



Humanities Initiatives BUDGET FORM

OMB No 3136-0134
Expires 6/30/2021

Applicant Institution: *Santa Monica College*

Project Director: *Briana Simmons*

Project Grant Period: *01/01/2019 - 12/31/2021*

Item	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
1. Salaries & Wages: Name and Title <i>(Including stipends for faculty participants--for personnel employed by applicant Institution)</i>	Institutional base salary (IBS) for faculty or full-time equivalent (FTE) for non-faculty	% of IBS or FTE		% of IBS or FTE		% of IBS or FTE		
Project Director	Extracontractual Stipend of \$2500 each semester through June 2021	%	\$2,500	%	\$5,000	%	\$5,000	\$12,500
Project Co-Director	Extracontractual Stipend provided through Chair of Excellence award from Santa Monica College Foundation	%	\$0	%	\$0	%	\$0	\$0
Art History Faculty	Extracontractual Stipend of \$2000 semester per course for 4 courses per year for a total of 8 courses	%	\$0	%	\$16,000	%	\$16,000	\$32,000
Student Employees	2 students at 10 hrs/week for 32 weeks at \$13/hr	%	\$0	%	\$8,320	%	\$8,320	\$16,640
		%		%		%		\$0

2. Fringe Benefits								
Total Salaries	Benefits calculated at an average of 15% of Total Salaries and Wages		\$373		\$4,398		\$4,398	\$9,169
								\$0
3. Consultant Fees and Honoraria (personnel <u>not employed by applicant Institution</u>)								
Community Based Consultants/Content Experts/Scholars	4 consultants per academic year at \$550 each		\$0		\$2,200		\$2,200	\$4,400
4. Travel (Include Project Directors' Meeting in Washington, DC)								
Project Directors' Meeting	2 people at \$1300 each (\$600 airfare, \$400 hotel, \$100 food, \$200 parking/transportation)		\$2,600		\$0		\$0	\$2,600
Faculty Professional Development	Attendance for Project Director and Co-Director to attend annual digital humanities conference (\$1000 registration, \$600 airfare, \$1000 hotel, \$400 food/incidentals)		\$6,000		\$6,000		\$0	\$12,000
5. Supplies & Materials								
Laptop Computer			\$1,600		\$0		\$0	\$1,600
6. Services								
			\$0		\$0		\$0	\$0
7. Other Costs								
			\$0		\$0		\$0	\$0

7a. Total Direct Costs (the sum of items 1-7)			\$13,073		\$41,918		\$35,918	\$90,909
8. Indirect Costs			\$1,307		\$4,192		\$3,592	\$9,091
9. Total Project Costs (the sum of items 8 and 9—Direct and Indirect Costs—for the entire project)								\$100,000
10. Project Funding		a. Requested from NEH		Outright		\$100,000		
				Federal Matching Funds		\$0		
				TOTAL REQUESTED FROM NEH:		\$100,000		
		b. Voluntary Cost Sharing		Applicant's Contributions:		\$0		
				Third-Party Contributions:		\$0		
				Project Income:		\$0		
				TOTAL COST SHARING:		\$0		
11. Total Project Funding								\$100,000

APPENDIX 1: WORK PLAN / SCHEDULE OF ACTIVITIES

The following provides a timeline for the proposed NEH Humanities Initiatives at Community Colleges project.

NOTE: Unless specified, Faculty Team includes both Dr. Simmons and Professor Meyer.

Timeline (Key Milestone/ Benchmark)	Activity
January 2019	Board of Trustees approves grant award agreement
February 2019	At start of Spring Semester, Faculty Team announces grant award to Art History Program faculty and staff, shares project goals and objectives, and provides a brief overview of the Omeka test site.
March 2019	Faculty Team works with Academic Affairs Division and other Art History faculty to identify a minimum of four courses for inclusion in this project during academic year 2019-2020 and the faculty who will work with their students to develop digital content.
April - May 2019	Faculty Team meets with community partners to outline professional service agreement, identify primary point of contact/technical consultant, and begin the process of identifying sites for inclusion in the digital database.
April – May 2019	Dr. Simmons works with Institutional Research Office to develop student survey for distribution at end of Spring 2019 semester and every semester thereafter.
May – August 2019	Faculty Team identifies a minimum of two advanced students who will help with the project during the 2019-2020 academic year.
June – August 2019	Faculty Team develops lesson plan for digital content development, including an outline of project goals, objectives, activities, and anticipated student learning outcomes. Lesson plan includes group work, preparatory activities and required readings as appropriate. Lesson plan also includes identification of key site for inclusion in project as well as other potential sites that align with course content.
July 2019	Faculty Team attends professional development conference focused on digital humanities and Art History (such as the Digital Humanities Conference, if allowable, or the Association for Computers and the Humanities)
August – December 2019	Faculty and students work together to examine culturally significant artwork, architecture, and other locations, interview community partners and content experts, and create digital content using Omeka
August – December 2019	Advanced students (2) provide assistance to faculty/student teams as they research local site, create content, and upload it into Omeka site

January – February 2020	Faculty Team works with Institutional Research Office to assess impact of semester activities, review digital content created during first semester, and determine focus for the second semester.
February – June 2020	Faculty and students work together to examine culturally significant artwork, architecture, and other locations, interview community partners and content experts, and create digital content using Omeka in the next group of targeted courses and/or continue to expand on first semester work.
February – June 2020	Advanced students (2) provide assistance to faculty/student teams as they research local site, create content, and upload it into Omeka site
February – June 2020	Full and part-time faculty who teach sections of targeted courses begin integrating digital humanities and visual studies in their courses. Evaluate impact on student engagement and performance.
May 2020	Faculty Team identifies a minimum of four courses for inclusion in the project in academic year 2020-2021 and the faculty who will work with their students to develop digital content.
May 2020	Faculty Team consults with community partners to identify a list of culturally significant sites for inclusion in the second 4 courses.
June – July 2020	Faculty Team works with Institutional Research Office to assess impact of semester activities and review digital content created during first semester. Based on assessment, Faculty Team may make changes to student lesson plan and/or consult with community partners to strengthen impact of project on student engagement, connection with the community, and perception of course relevance.
July 2020	Faculty Team attends professional development conference focused on digital humanities and Art History (such as the Digital Humanities Conference, if allowable, or the Association for Computers and the Humanities)
August 2020	Faculty Team facilitates professional development workshop for other faculty and instructional programs during Fall Professional Development Day, sharing project goals, the Omeka database, and encouraging other disciplines to either use the database and/or contribute to it.
August – December 2020	Faculty and students work together to examine culturally significant artwork, architecture, and other locations, interview community partners and content experts, and create digital content using Omeka in the next group of targeted courses and/or continue to expand on previous work to ensure a diverse and robust selection of sites and stories.

August – December 2020	Advanced students (2) provide assistance to faculty/student teams as they research local site, create content, and upload it into Omeka site
August – December 2020	Full and part-time faculty who teach sections of targeted courses integrate digital humanities and visual studies in their courses. Evaluate impact on student engagement and performance.
January – February 2020	Faculty Team works with Institutional Research Office to assess impact of semester activities, review digital content created during semester, and determine focus for the second semester.
February – June 2021	Faculty and students work together to examine culturally significant artwork, architecture, and other locations, interview community partners and content experts, and create digital content using Omeka continue to expand on previous work to ensure a diverse and robust selection of sites and stories.
February – June 2021	Advanced students (2) provide assistance to faculty/student teams as they research local site, create content, and upload it into Omeka site
February – June 2021	Full and part-time faculty who teach sections of targeted courses integrate digital humanities and visual studies in their courses. Evaluate impact on student engagement and performance.
April 2021	Faculty Team facilitates professional development workshop for other faculty and instructional programs during Fall Professional Development Day, sharing project goals, the Omeka database, and encouraging other disciplines to either use the database and/or contribute to it.
June 2021	Faculty Team works with Institutional Research Office to assess impact of semester activities and review digital content created to date.
July – August 2021	Dr. Simmons prepares final report for National Endowment for the Humanities and works with Professor Meyer and other faculty on campus to pursue additional funding to expand project to other disciplines.
August – December 2021	All faculty teaching targeted courses use digital humanities and visual studies in their class to engage students and foster connection. Evaluate impact on student success.

Appendix 2: Resumes

- Dr. Briana Simmons, Project Director
- Professor Walter Meyer, Project Co-Director

Briana Simmons
Assistant Professor of Art History
Santa Monica College
1900 Pico Blvd, Santa Monica, CA, 90405
Simmons_Briana@smc.edu

EDUCATION

2017 Ph.D., History of Art and Architecture, University of California, Santa Barbara
Primary Fields: Latin American Visual Culture, Colonial Urbanism

2010 M.A., Latin American Art History, University of California, Santa Barbara

2008 M.A., African Art History, California State University, Northridge

2003 B.A., Communication, University of California, San Diego

TEACHING EXPERIENCE

Santa Monica College, Assistant Professor of Art History

2017 – Present Western Art History I
Ancient Latin American Art History
Colonial to Modern Latin American Art History
African Art History
Asian Art History

February 2018 Deferred Action Childhood Arrival (DACA) Ally Training

January 2018 @One Online Teaching Instructor Certification

November 2017 *Black Minds Matter* Instructor Training

University of California, Santa Barbara, History of Art and Architecture, Instructor

Summer 2012 Art of Pre-Columbian Mexico
Winter 2012 Nineteenth-Century Art and Architecture
Summer 2011 Nineteenth-Century Art and Architecture

California State University Northridge, Art Department, Instructor

Spring 2008 World Arts: Africa, Oceania, and the Americas
Fall 2007 World Arts: Africa, Oceania, and the Americas

Simmons CV 1

Spring 2007

World Arts: Africa, Oceania, and the Americas

PROFESSIONAL EXPERIENCE

- 2013 Art History Tour Guide for *Havana Revealed*, the Santa Barbara Museum of Art trip to Cuba, January 29 – February 6.
- 2007 Co-Curator for *Island Affinities: Contemporary Art of Oceania*. California State University, Northridge Art Gallery, January 29 – March 1.
- 2006 Curatorial Intern. University of California, Los Angeles, Fowler Museum, July 1 – December 31.

PROJECTS/PUBLICATIONS

- Simmons, Briana. *Transatlantic Trade in the Marvelous City: Material Culture in Nineteenth-Century Rio de Janeiro*, <https://brianasimmons.github.io/rio/rio.html>
This digital project maps the nineteenth-century, transatlantic trade of material culture to and from Brazil. Shipping records, inventories, and city maps are used to chart the flow of goods and show how international exchange shaped the development of Rio de Janeiro's urban environment . 2017-Present.
- Simmons, Briana B. "Christian Chromolithographs in Ethiopia." *African Arts* 42, no.1 (Spring 2009): 46-53.

FELLOWSHIPS AND AWARDS

- 2018 Santa Monica College Global Grant
- 2013 Claudia D. Weitlanner Research Fellowship in the History of Art
- 2013 University of California, Santa Barbara Graduate Advancement Award
- 2013 Society of Architectural Historians De Montequin Research Fellowship
- 2011 California State University Mini-Grant Award for Research in Brazil
- 2008 University of California, Santa Barbara Art History Fellowship
- 2007-2008 California State University Pre-Doctoral Program, Office of the Chancellor

INVITED TALKS/CONFERENCES

- 2018 "Framing Slavery: Nineteenth-Century Photography of Brazilian Coffee Plantations," Invited Lecture at UC Irvine, June 5.
- 2018 "French Impressionists," Invited Lecture at SMC French Club, May 22.

Simmons CV 2

- 2018 "Ancient Egyptian Style: The Treasures of Tutankhamun" Invited Lecture at Brookdale Senior Living, Santa Monica, April 24.
- 2018 "The Idyllic Plantation in Magic Mirrors" Brazilian Studies Conference, February 10.
- 2010 "Enlightenment Ways of Seeing: Vicente Alban's Visualization of Identity in the Viceroyalty of New Granada Painting Series." Second Triennial Conference: Origins of State, Origins of Identity. Association of Latin American Art. November 12-14.
- 2009 "Civilized Indian, Wild Indian: Incongruities in the Visual Representation of *Indigena* in Colonial Latin America." 44th Annual UCLA Graduate Student Symposium. October 23.
- 2008 "Global Images, Local Context: Chromolithograph use in the Ethiopian Orthodox Church." Art Historians of Southern California Panel on Material Culture. College Art Association Conference. February 20-23.
- 2005 "Reclaiming African-American Representations: The Photography of Carrie Mae Weems." Department of Women's Studies Conference. California State University Northridge, April 23.
- 2005 "Que Se Vayan Todos!: Protest and Politics in Argentine Performance Art." Department of Spanish Conference. California State University, Northridge, May 7.

LANGUAGES

Native fluency in English. Reading, writing, and speaking proficiency in Spanish and Portuguese.

WALTER J. MEYER

SMC Art Department- 1900 Pico Blvd- Santa Monica, CA 90405

310.434.8266 ■ meyer_walter@smc.edu

EDUCATION

University of Southern California, Los Angeles, CA

M.A. Art History May, 2000

Emphasis in 20th Century America & Europe specializing in East Europe and Russia

Colgate University, Hamilton, NY

B.A. Art History May, 1996

Professional Affiliations: Member of: College Art Association, Art Historians of Southern California, Art Historians Interested in Pedagogy and Technology, Community College Professors of Art & Art History

TEACHING EXPERIENCE

Santa Monica College

Santa Monica, CA

Professor

2002-present

Taught Surveys of African Art, Western Art, Modern Art, American Art, & Art Appreciation

- Revised and updated entire curriculum to align with changes in the discipline and to emphasize critical thinking, writing and research. Known across the campus as an innovator and faculty leader.
- Canvas Migration Team member, using Canvas since Spring 2016 and mentoring faculty through our transition. Built complete survey courses in Canvas for our Adjunct faculty to copy and use to jump into teaching with Canvas.
- Introduced the Art Department speaker series, facilitating artists, critics, and art historians to speak to capacity audiences bringing multiple disciplines and departments together under the umbrella of "art into life".
- Pioneer in online learning at SMC and faculty leader in innovating digital pedagogy. Developed multi-media including online course management and PowerPoint's for all faculty to use for these courses.
- Awarded "Chair of Excellence" for innovative pedagogy and student success
- Division head for art history coordinating over 20 adjunct faculty across 40+ sections each semester. While college-wide enrollments have been static, Art History has doubled in enrollments over the last 4 years.
- Extensive Committee work; co-chair of the Technology Planning Committee. Chair & Member of the Information Services Committee and Distance Education committee. Chair of the Sabbaticals and Awards committee and member of the Curriculum Committee.

WALTER J. MEYER

SMC Art Department- 1900 Pico Blvd- Santa Monica, CA 90405

310.434.8266 ■ meyer_walter@smc.edu

- Advocate for underrepresented populations in higher education; Completed *CORA- Teaching Men of Color* certification. Connect Art History to college wide programs including Black Collegians, Adelante, GSA, & the Gender Equity Social Justice Center.

Claremont Graduate University

Adjunct Professor

Claremont, CA

2011-2012

Taught MFA students Contemporary Art History Seminar

- Developed a curriculum around historiography, collecting & theory/criticism to approach contemporary art practices and their changing positions through the last 50 years.

University of Southern California

Graduate Assistant

Los Angeles, CA

1998-2000

Worked as Teaching Assistant for Asian Art, Italian Renaissance Art and Survey of Western Art

St. Paul's Preparatory Academy

Classroom Instructor

Phoenix, AZ

1996-1998

Developed AP Art History curriculum for college bound high school students

PUBLICATIONS/ PAPERS/ PRESENTATIONS

Teaching and Writing the Art Histories of Latin American Los Angeles- co- Chaired at the Annual Conference of Art Historians of Southern California 2017 at the Getty Center and The College Art Association Annual Conference in LA 2018.

Championing the Relevancy of Studio Art and Art History in the 21st Century- co-Chaired Panel for the Community College Professors of Art and Art History at the College Art Association Annual Conference in Los Angeles 2018.

STEM to STEAM with Art History- Hosted, and Chaired at the Annual Conference of Art Historians of Southern California 2016 and The College Art Association Annual Conference in NYC 2017.

Flip the Flip: Student Authored Lecture Replacement- The Online Teaching Conference, San Diego, CA 2016.

The Accidental Exhibition, New Strategies for Art Appreciation- College Art Association Annual Conference in Washington DC 2016.

WALTER J. MEYER

SMC Art Department- 1900 Pico Blvd- Santa Monica, CA 90405

310.434.8266 ■ meyer_walter@smc.edu

The Study of Visual Culture in the Age of Zeros and Ones- Hosted, Presented and Chaired at the Annual Conference of Art Historians of Southern California 2014 and The College Art Association Annual Conference in NYC 2015.

Balancing Art Education with Transfer Goals- Chaired Panel for the Community College Professors of Art and Art History at the College Art Association Annual Conference in Los Angeles 2012.

Universally Accessible Audio Video Study Tools for ART STUDY ONLINE. Mason Ohio, Cengage Learning, 2009. Over 500K unique viewers across the humanities curriculum. Example below.

http://academic.cengage.com/art/book_content/0155050907_kleiner/0495573558_premium/podcasts/Contemporary/ArtMarket/index.html

"Seeing Is Not Believing: Ivanova and Religion." Published in *Myriad Thoughts, Myriad Desires: Liudmila Ivanova (1904-1977), An Artist in Soviet Russia*. ISBN-10: 094519224X, 2000

ARTS RELATED SERVICE TO THE COMMUNITY

Art Historians of Southern California

President

Los Angeles, CA

2015-present

Trustee- Outreach Director

2012-present

Arts Commissioner

Vice Chair

Santa Monica, CA

2009-2015

Public Art Committee

Chair

Santa Monica, CA

2012-2015

Santa Monica Arts Foundation

Trustee

Santa Monica, CA

2009-2015

Vice Chair

2009-2012

Craft and Folk Art Museum

Trustee

Los Angeles, CA

2005-2012

RELATED EXPERIENCE

Pearson Education

Content Consultant

Santa Monica, CA

2009-2010

WALTER J. MEYER

SMC Art Department- 1900 Pico Blvd- Santa Monica, CA 90405

310.434.8266 ■ meyer_walter@smc.edu

Harcourt Brace/ Thomson Learning

Publisher's Representative

Market Consultant

Los Angeles, CA

2001 to 2002

2003-2004

J. Paul Getty Trust, The Getty Museum

Research Assistant

Los Angeles, CA

1999 to 2000

Appendix 3: Letters of Commitment from Community Partners

- Social and Public Art Resource Center/Judith Baca
- Santa Monica Conservancy/Carol Lemlein
- Santa Monica History Museum
- Office of Cultural Affairs, City of Santa Monica

Board of Directors:

Judith F. Baca
Founder-Artistic Director of SPARC
Professor UCLA Chicana/o Studies Dept. & WAC
Dept.

Zojeila I. Flores, Esq.
Attorney, Liberty Mutual Insurance

Yo-ichiro Hakomori
Architect – StudioHAU Los Angeles

Mario Ontiveros, Ph.D.
Assistant Professor, Department of Art, CSUN

Christina Schlesinger, Co-Founder of SPARC
Artist and Educator

Mercedes Getz
Scholar and Artist

Wayne Winborne, Board President
Executive Director, Institute for Jazz Studies at
Rutgers
President, Winborne & Associates

Emeritus:

Donna Deitch, Co-Founder of SPARC
Film Director

Armando Durón, Esq./ President
Attorney & Chicano/a Art Collector

Advisory Board:

Rosina M. Becerra, Ph.D.
Former Vice Provost for Faculty Diversity &
Development
Professor UCLA Social Welfare Department

Erica Doss, Ph.D.
Art Historian-University of Notre Dame

Tim Dresher
Professor-San Francisco State University

Edgar Heap of Birds
Public Artist & Professor Oklahoma University

Suzanne Lacy
Artist/Educator
Professor of Art - USC Roski School of Art & Design

John Malpede
Director-Los Angeles Poverty Department

Amalia Mesa-Bains, Ph.D.
Artist and Educator
Former Director-Visual & Public Art Institute,
CSUMB

Monica Palacios
Writer and Performer

Johanna Poethig
Muralist

Frances Pohl Ph.D.
Associate Dean-Pomona College Art Department

Holly Barnett-Sanchez Ph.D.
Art Historian-University of New Mexico

Meryl Ukles
Public Artist

Richard Wyatt
Muralist

SPARC Staff:

Judy Baca, Artistic Director
Carlos Rogel, Acting Executive Director
Pilar Castillo, Archivist
Prithviraj Gokool, Bookkeeper
Mindy Taylor-Ross, Executive Assistant to Judy Baca
Davida Persaud, Arts Education Coordinator
Dagoberto Perez, Project Assistant
Mike Rochin, Project Assistant
Morgan Cuppet-Michelsen, Digital/Lab Printer



Social and Public Art Resource Center (SPARC)
685 Venice Blvd., Venice, CA 90291 310/822-9560

ART | COMMUNITY | EDUCATION | SOCIAL JUSTICE
Creating Sites of Public Memory Since 1976

July 17, 2018

Dr. Briana Simmons
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405

Dear Dr. Simmons:

Please accept this letter of commitment from the Social and Public Art Resource Center (SPARC) to assist with the development and implementation of digital content to support Santa Monica College's humanities programming. As a catalyst for social change and a home for artistic expression, SPARC supports the goal of this project to use art history as a means for creating connection between students of color and the communities in which they live, learn, and work, while improving student success, and reducing gaps in student equity.

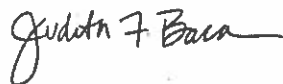
Founded in 1976 by myself, Chicana muralist and Distinguished UCLA Professor Dr. Judith F. Baca, and fellow artists, Filmmaker/Director Donna Deitch, and Artist/Teacher Christina Schlesinger, SPARC has often handled the many currents that have flowed through historic events at the moment they occurred and worked outside of typical art venues in the places where people live and work. We are intimately connected to the local art community, and more specifically the Latinx art community. It is our understanding that one of the foci of your digital humanities project is to identify and document culturally significant art, architecture, and locations of the Latinx community. With this mind, SPARC is in a position to provide technical consultation for the direction of your project, as well as a historical perspective that may otherwise be difficult to find. Specific services will include:

- identification of locations of cultural significance, including but not limited to my public murals;
- assistance with access to these locations as necessary;
- interviews with students and faculty focused on the history and stories of these locations; and
- review of digital database for accuracy and relevancy.

In return for this assistance, Santa Monica College will allocate grant funding from the National Endowment for the Humanities to support our time and effort.

SPARC is excited to be a part of this transformative project that will strengthen the humanities curriculum at Santa Monica College. We appreciate the opportunity to inform the curriculum and serve as a resource as you create your digital database. Thank you for including us.

Sincerely,



Dr. Judith F. Baca

UCLA@SPARC Digital/Mural Lab

UCLA Cesar E. Chavez Department of Chicana/o Studies

UCLA Department of World Arts and Cultures

Social and Public Art Resource Center (SPARC)

685 Venice Blvd., Venice, CA 90291

Phone: 310/822-9560 x118 **Fax:** 310/827-8717

Email: judybaca@ucla.edu

Website #1: <http://www.judybaca.com>

Website #2: <http://www.SPARCinLA.org>



**SANTA MONICA
CONSERVANCY**
Celebrating Our Architectural Heritage

P.O. BOX 653
SANTA MONICA, CA 90406
310-496-3146
www.smconservancy.org

Dr. Briana Simmons
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405

Dear Dr. Simmons:

Please accept this letter of commitment from the Santa Monica Conservancy to assist with the development and implementation of digital content to support Santa Monica College's Art History curriculum. We agree that this project has the potential to impact significantly the students of Santa Monica College, many of whom do not live in the Santa Monica community, by expanding their understanding and appreciation for the diverse history of our community and helping to create connection with student groups that are traditionally disconnected with the humanities.

Founded in 2002, the mission of the Santa Monica Conservancy is to promote "widespread understanding and appreciation of the cultural, social, economic and environmental benefits of historic preservation." We do this by: 1) educating the community through tours, lectures, workshops, webinars and other programs; 2) advocating for saving and landmarking historic buildings that connect us more closely to our community's heritage; 3) working closely with residents to preserve and protect historic homes and buildings; and 4) encouraging the City to improve incentives and benefits for preservation and simplify the regulatory processes for landmarking and adaptive reuse.

We possess in depth knowledge of many aspects of the history of Santa Monica's built environment. With this in mind, the Conservancy is in a position to provide technical consultation for the direction of your project, as well as a historical perspective that may otherwise be difficult to find. Specific services will include:

- identification of locations of architectural and cultural significance;
- assistance with access to these locations as necessary;
- interviews with students and faculty focused on the history and stories of these locations; and
- assistance with review of digital database for accuracy and relevancy.

In return for this assistance, Santa Monica College will allocate grant funding from the National Endowment for the Humanities to support our time and effort.

The Santa Monica Conservancy looks forward to working with the College on this project which will strengthen the humanities curriculum and build a foundation upon which future collaborations may develop.

Sincerely,

Carol Lemlein

Carol Lemlein.
President



Santa Monica History Museum

Cultural Center • Research Library • Photo Archives

Keeping History Alive

BOARD OF DIRECTORS

Susan Gabriel Potter, President
Bob Gabriel Co. - Insurance

Rob Schwenker, Chair
6th St. Communications

Terri Decker, Vice Chair
OneWest Bank

Jeffrey H. Haskell, Treasurer
Certified Public Accountant

Judi Barker
Barker Hangar - SM Air Center

Becky Upchurch
Santa Monica Bay Woman's Club

Annette Doss
UCLA Film & Television Archives

George W. Collins
Attorney at Law

Cameron Maxwell
CIT Group

EX-OFFICIO
Kristina Andresen, AIA
Andresen Associates Architects

Larry Balmaglia
Television Writer, Producer, Teacher

Dr. Michelle Christie
No Limits for Deaf Children

Misti Kerns
Santa Monica Travel & Tourism

Richard Lawrence
Commercial Bank of California

James Parr, Jr.
Certified Public Accountant

Mary Ann Powell
Pacific Park - Santa Monica Pier

Kathleen Rawson
Downtown Santa Monica, Inc.

Laurel Rosen
SM Chamber of Commerce

EMERITUS IN MEMORIAM

Louise Gabriel
Museum Founder

Robert M. "Bob" Gabriel
Museum Co-founder

Dr. John E. Gilmore

John M. Bohn

STAFF

Eddie Guerboian
Director of Development/Past Chair

John Klopping
Museum Manager

Sara Crown, MSLS
Archivist

Marc Wanamaker
Film Consultant

Ricardo Bandini-Johnson
Historian

July 17, 2018

Dr. Briana Simmons
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405

Dear Dr. Simmons:

On behalf of the Santa Monica History Museum, please accept this letter of intent to assist Santa Monica College with the development and implementation of digital content that aligns with SMC's Art History curriculum. This project will create a digital humanities database of local artwork, architecture, and locations of significance to the local community, sharing a narrative that will reflect the experiences and backgrounds of the region's diverse citizenry.

We look forward to not only helping with the development of this database, but also utilizing this database to enhance our own work. The Santa Monica History Museum was founded in 1975 to collect and preserve the history, art and culture of the Santa Monica Bay Area and to be the guardian/caretaker of the history. Our mission is the advancement of historical information and education, and the collection, documentation and preservation of objects and memorabilia relating to the Santa Monica Bay Area. Through this work, we strive to give residents, particularly children, a sense of roots, belonging, and a strong appreciation for the unique history and qualities of their own city, and pride in the diverse, multi-cultural past of Santa Monica. Your project to examine the diverse stories and histories of the Santa Monica community through the community's visual art will be a significant contribution.

To support this project, the Santa Monica History Museum will provide consultation for the direction of your project, as well as a historical perspective that may otherwise be difficult to find. Specific services will include:

- identification of locations of cultural significance;
- assistance with research about these locations; and
- review of digital database for accuracy and relevancy.

In return for this assistance, Santa Monica College will allocate grant funding from the National Endowment for the Humanities to support our time and effort.

The Santa Monica History Museum is excited to be part of this worthy project and looks forward to this first-time collaboration with the college. Thank you for reaching out to us.

Sincerely,

Susan Gabriel Potter
President

Museum Address
1350 7th Street
Santa Monica, CA 90401

www.santamonicahistory.org
Phone: (310) 395-2290
Fax: (310) 395-2298
info@santamonicahistory.org

Mailing Address
P.O. Box 3059
Santa Monica, CA 90405

30 Page

Unfortunately, due to work schedules, grant deadlines, and other conflicts, a letter of support from the Office of Cultural Affairs for the City of Santa Monica was not available by the grant deadline date. However, Santa Monica College has a strong working relationship with the City of Santa Monica and will follow-up with city staff upon award notice regarding the possibility of collaborating on this project.

From: MEYER_WALTER
Sent: Friday, July 13, 2018 1:03 PM
To: 'nathan.birnbaum@smgov.net' <nathan.birnbaum@smgov.net>
Cc: MCQUAY-PENINGER_LAUREL <McQuay-Peninger_Laurel@smc.edu>; SIMMONS_BRIANA <SIMMONS_BRIANA@smc.edu>
Subject: NEH grant Letter of support

Dear Nathan,

I was wondering if it was possible to get a letter of support for our NEH grant which will spearhead Digital Humanities at SMC by examining culturally significant art, architecture, and locations at the college and surrounding community. You can visit smc.omeka.net to see what the first group of students contributed and a sense of what the project involves.

We would see Cultural Affairs as a consultant who could provide us input on what monuments and art to document, as well as giving students a connection to city resources as a resource for their inquiries into these sites. Of particular interest will be documenting the diverse history of our City, including problematic moments such as the "Ink Well" and the Stanton MacDonald-Wright Mural in City Hall. This could also be a way to further identify and disseminate important public art such as "Chain Reaction" and "Sliver".

I have ccd Laurie McQuay-Peninger who is the SMC grant writer and Brianna Simmons who is my co-chair for the project. They can provide additional information if necessary as well. We are going to be submitting our grant on the 19th and if it is at all possible, a letter of support.

Regardless, it would be great to grab coffee to talk about the project and get your input. Have a great weekend!

All the BEst,

Walter

Walter J. Meyer
Center for Art History and the Digital Humanities
Room ART 216
310.434.8266

President- [Art Historians of Southern California](#)

[Support Art History at SMC here!](#)

Appendix 4: Letters of Institutional Commitment/Long-Term Support

- Dr. Kathryn E. Jeffery, Superintendent/President, Santa Monica College



July 18, 2018

Dr. Briana Simmons
Santa Monica College – Art History Program
1900 Pico Blvd.
Santa Monica, CA 90405-1628

Dear Dr. Simmons:

I am pleased to submit this letter of institutional support for your digital humanities project to the National Endowment for the Humanities Community Colleges Program. I applaud your leadership and willingness to explore strategies that will improve student success, reduce the equity gap, and strengthen student engagement with the local community, particularly among students of color and others that are under-represented in higher education.

While this project has many benefits for faculty, the Art History Program (as well as other instructional programs as they utilize and expand upon the digital content), and the institution in general, I am particularly interested in your plan to utilize students to help create content for the proposed database. As you are aware, the fifth Institutional Learning Outcome for Santa Monica College states that Santa Monica College students will demonstrate a level of engagement in the subject matter that enables and motivates the integration of acquired knowledge and skills beyond the classroom. By including students in your project, you are offering them an applied learning experience that will have lasting benefits on their educational and career goals.

I am also inspired by your willingness to engage other academic disciplines/instructional programs in this project and to reach out to the community and connect community visionaries and content experts with our students. Through this outreach, this project will strengthen the college's ties with the local community and develop relationships with organizations that are new to the institution. This internal and external capacity building will have long-lasting benefits for the college, our students, and of course the instructional programs.

I have reviewed the proposed work plan, the project goals and outcomes, and the budget and support the direction of this project. As you move forward with this project, please continue to share your progress and successes with me, as I will in turn forward this information to the Santa Monica College Board of Trustees. Again, thank you for your leadership.

Sincerely,

A handwritten signature in black ink, appearing to read "Kathryn E. Jeffery".

Kathryn E. Jeffery
Superintendent/President

Appendix 5: Brief Overview of Santa Monica College

Santa Monica College (SMC), a publicly supported community college, was founded in 1929 to serve the community education needs of west Los Angeles County. Over the years, the mission and vision of the college has changed as postsecondary education has evolved. Today, SMC's mission is to encourage personal and intellectual exploration, while challenging and supporting students to achieve their educational goals. Through its instructional and student support programs, students learn to contribute to the global community as they develop an understanding of their relationship to diverse social, cultural, political, economic, technological, and natural environments. SMC is a primary provider of academic, transfer and career technical education (CTE) in Los Angeles County, and offers one of the state's most successful transfer programs, as well as a comprehensive career technical education curriculum for individuals seeking employment and career advancement in the region's high growth/high demand fields.

Although the state established SMC to serve the beach communities of Santa Monica and Malibu, today SMC attracts students from throughout California, the nation, and the world, including 3,000 international students each year from more than 100 countries. The majority of SMC students travel many miles to attend classes at this "college by the beach" despite closer options. SMC's continued success in transferring more students to the University of California and California State University than any other community college attracts many traditionally underrepresented students, who have played a significant role in diversifying the college. In the past ten years, SMC was designated a Hispanic Serving Institution by the U.S. Department of Education. In addition, more than 50% of students receives state and federal financial aid, while 53.3% are first generation college students. Table 1 provides additional data.

Table 1: Student Demographics, Fall 2016 (Institutional Research Data)

TOTAL CREDIT STUDENT ENROLLMENT	30,830	100%
Ethnicity (by headcount)	Number	Percent
White	8,390	27.2%
Hispanic	12,303	39.9%
African American	2,782	9.0%
Asian/Pacific Islander	4,695	15.2%
Native American/Alaskan Native	48	0.2%
Multi-Ethnic	1,251	4.1%
Unreported	1,361	4.4%
Age (average age 24.2)	Number	Percent
19 or younger	9,584	31.1%
20 – 24	12,437	40.3%
25 – 29	4,086	13.3%
30 – 39	2,704	8.8%
40 – 49	1,057	3.4%
50 and older	962	3.1%
Enrollment Status	Number	Percent
Part Time	19,513	63.3%
Full Time	11,317	36.7%

SMC has a rich history of serving a large and diverse student population, but like many community colleges across the country, SMC is struggling to reduce the time to completion and close equity gaps. Data collected and analyzed by SMC's Office of Institutional Research indicate that three groups are experiencing the greatest gaps in equity, including current and former foster youth (-26.7% point gap), Black or African American students (-13.6% point gap), and Hispanic or Latino students (-6.8% point gap). SMC's current efforts to establish clear and concise academic and career pathways and integrate culturally responsive curriculum will help close these equity gaps and improve student success.

Appendix 6: Screen Shots or Links to Digital Samples

Through Professor Meyer's Chair of Excellence, Santa Monica College has established an initial test site for storing the proposing digital humanities, using the Omeka platform. SMC's page can be found at:

<https://smc.omeka.net/>

Please note that this project, if funded, will provide faculty and students with content and resources to further develop and expand this initial test site.

SMC DIGITAL HUMANITIES

[Browse Items](#)[Browse Collections](#)[Browse Exhibits](#)[Map](#)[About](#)

RECENTLY ADDED ITEMS

Untitled (Upcycled Tree of Life)



Upcycled Tree of Life is made out of repurposed industrial materials. The branches kinetically spin around when encountered with the wind essentially...

Continuously Playing (Broad Stage Mural)



Using a multitude of vibrant colored tin scraps, sheets of plywood, metal sheers, a hammer, and hundreds of tiny thin nails, Tony Berlant crafted and...

The Eli and Edythe Broad Stage at Santa Monica College



The Eli and Edythe Broad Stage at Santa Monica covers area of 28,000 sf. The exterior of this building is glass and formed wood elements that are...

[View All Items](#)[Browse Items](#) · [Browse Collections](#) · [Browse Exhibits](#) · [Map](#) · [About](#)

Proudly powered by Omeka.

SMC DIGITAL HUMANITIES

[Browse Items](#)
[Browse Collections](#)
[Browse Exhibits](#)
[Map](#)
[About](#)

UNTITLED (UPCYCLED TREE OF LIFE)

Dublin Core

Creator

Unknown Artist

Title

Untitled (Upcycled Tree of Life)

Date

Ca. 1980's

Medium

Sculpture

Abstract

The unknown artist traveled from Michigan and created this piece sometime in the 1980's. Placing the Tree of Life in the center of the art building garden gives it a more contemporary or utopian feel. It's easy to imagine this sprouting metal sculpture in harmony with the other pieces in the tranquil vicinity, alluding to the garden of Eden. Visually, we see references to kinetic art and west coast minimalism as the breeze flusters the repurposed bicycle wheel branches and lamp looking leaves. The "upcycling" movement, also known as "creative reuse", is strategically referenced as the artist transforms waste materials such as bicycle wheels, metal cupped spools, and electrical pipes into products of better environmental value - unifying art and nature by using remnants of human life.

Description

Upcycled Tree of Life is made out of repurposed industrial materials. The branches kinetically spin around when encountered with the wind essentially made to interact with its environment. This tree is made out of upcycled materials: electrical piping curves at the trunk of the sculpture. Roots from the ground stem into branches with twisting bicycle wheels and metal cupped spools sprouting at the end of the branches.

Contributor

Joel Medrano, Alejandro Carrion, In Ah Ko, Chaeyeon Lim, Giselle Rocha, Eros Surya

Relation

Art in motion falls under the umbrella of "kinetic art". Most pieces that were made during this movement tend to be three dimensional sculptures that move naturally in their environment - with the wind - but can also be worked by way of machines or sometimes controlled by the viewer. By utilizing natural or artificial motion and breaking the static customs of traditional art, kinetic artists introduced a new relationship between art and technology that was inspired by the "dada" movement.

This Upcycled Tree of Life: Kinetic Sculpture with Wind Spinning Branches is a three dimensional kinetic sculpture which moves as a result of blowing air currents. Essentially made to interact with its surroundings, this work seems influenced by other artists in the kinetic movement such as Alexander Calder - leading figure in kinetic art - and his Arc of Petals. In Arc of Petals, Calder used mathematical methods to calculate exact weights and distances for each individual petal to ensure that balance was present. Calder created and changed his "formulas" in order to prevent replicas and make sure the piece remained one of a kind. The two types of mobiles that Calder's created are now referred to as art-object mobiles and suspended mobiles - the principles of equilibrium. Calder is especially important in this movement, as he was able to combine these mobiles in a wide range of shapes and sizes, defining the aesthetic style of kinetic art.

Upcycling is the term used to describe the conversion of waste materials into a better quality product with higher environmental value. This process promotes less burning of

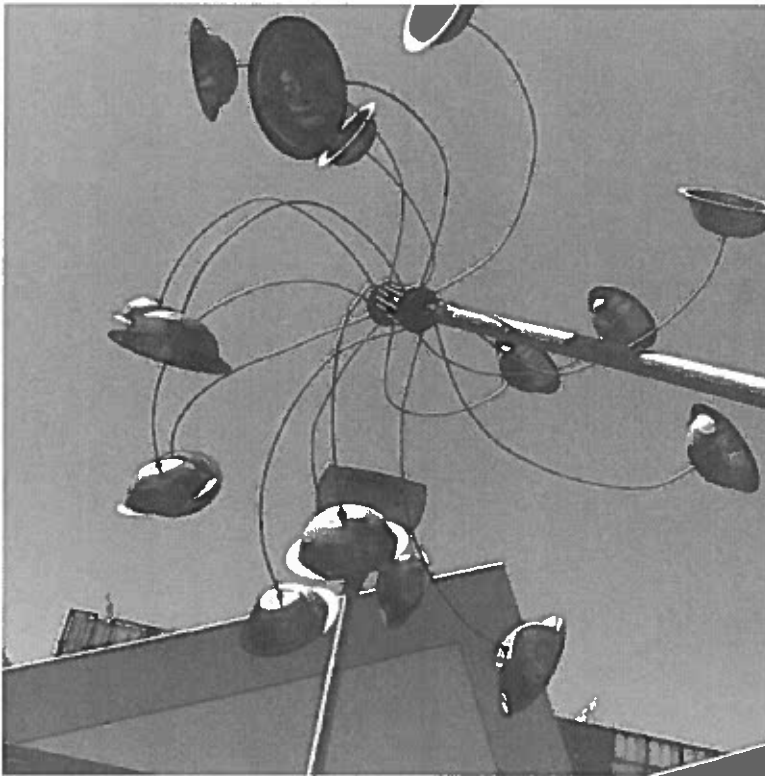
waste and advocates for a more eco-friendly design of our discarded products. Typically, methods of re-materialization often require too much energy and surpass the limits of the carbon dioxide generation. Not to mention how the quality of reused subsidiary materials isn't always ensured without an upgraded or modified level of recycling. The principle of up-cycling is a perfect alternative as it goes beyond the recycled material - considering the aesthetic sensibility and capabilities that can increase the value of a reborn product - allowing this concept to relate to art and design.

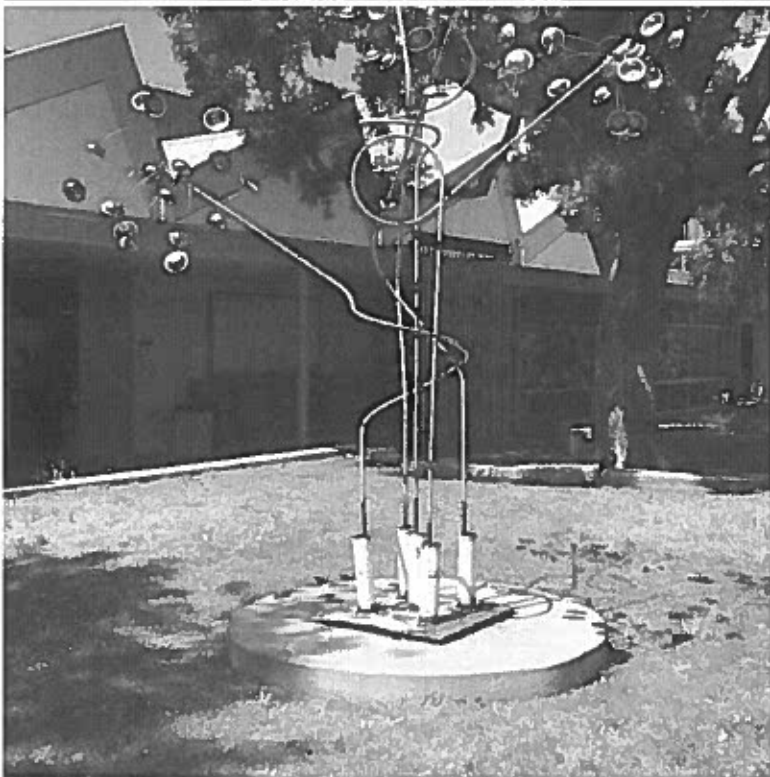
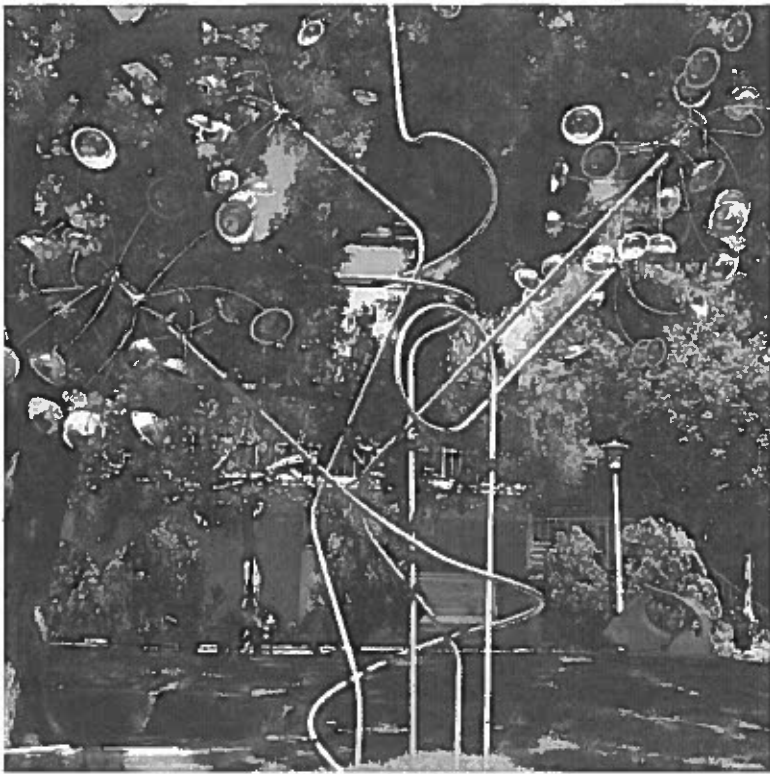
Marcel Duchamp was one of the founders of the upcycling movement. Duchamp is referenced for his "ready made" - sculptures made from mass produced objects - similar to the bicycle wheels in the Upcycled Tree of Life. By reclaiming these objects and questioning their meaning, Duchamp's ideas touched on the beginnings of the modern and avant-garde as he advocated for new identities in art. Duchamp had an important influence on the Western art school that started prior to World War II and represented both the Dada and surrealist movements. The Upcycled Tree of Life piece is a modernist model that seems to connect with similar artworks in this movement by virtue of its aesthetic ideology and morphology - functionality as art.

Another pioneer of the Upcycling movement was Robert Rauschenberg. Rauschenberg found inspiration in the junk yard next to his studio in New York City saying, "I have sympathy for abandoned objects, so I always try to rescue them as much as I can." Rauschenberg used non-traditional materials and objects to create innovative combinations - "combines" - that were heavily influenced by junk materials and repurposed for better artistic value, developing his unique artistic style. Similar to the repurposed bicycle wheels and electric piping in Upcycled Tree of Life, Rauschenberg created multimedia sculptures - "assemblages" - from existing industrial objects, giving these used materials new life with artistic value. The somewhat abstract expressionist style in Upcycled Tree of Life links back to the sculptural time that symbolizes life. When there is wind, the work will ebb with it, reminding the viewer of the harmony between life and nature.

It's hard to imagine that the artist who made this Upcycled Tree of Life wasn't inspired by other upcycled monuments or minimalist styles on the West Coast, such as the Watts Towers by Simon Rodia or the vacuum-formed plastic and metal sculptures of Robert Irwin. The Watts Towers and Rodia's skill were extremely impressive because there was almost zero pre-planning and no scaffolding - the structure itself was the first and final result. Rodia spent 33 years, 1921 to 1954, building the 17 interconnected towers with only junk materials (broken pottery, soda bottles, seashells) that he collected on his own. This may have been a pre-cursor to the 1960's west coast minimalism, known as the movement of the "LA Look". The distinct aesthetic is characterized by clean lines, simple shapes, reflective or translucent surfaces, and sometimes the use of bright, seductive colors. Robert Irwin, borrowing from other industries and working through industrial processes to create sculptural objects, is a prime example of this minimal sub-genre. The Upcycled Tree of Life basks in an outdoor setting amongst natural light while abstractly combining its metal form with simple, repurposed materials adding an undeniably beautiful reminder of upcycling, kinetic, and west coast minimalism aesthetics to our campus here at SMC.

Files





Unknown artist from Michigan

TITLE

Untitled (*Upcycled Tree of Life: Kinetic Sculpture with Wind Spinning Branches*)

DATE

Approx. 1980's

GEOLOCATION

DESCRIPTION

Upcycled Tree of Life is made out of repurposed industrial materials. The branches kinetically spin around when encountered with the wind essentially made to interact with its environment. This tree is made out of upcycled materials: electrical piping curves at the trunk of the sculpture. Roots from the ground stem into branches with twisting bicycle wheels and metal cupped spoons sprouting at the end of the branches.

PHOTO



SUMMARY

The unknown artist (traveled from Michigan and created this piece sometime in the 1980's. Placing the *Tree of Life* in the center of the art building garden gives it a more contemporary or utopian feel. It's easy to imagine this sprouting metal sculpture in harmony with the other pieces in the tranquil vicinity, alluding to the garden of Eden. *Upcycled Tree of Life* is a sculpture that interacts with its environment and is a testament to the power of upcycling.

Collection

[Featured Art and Architecture at Santa Monica College](#)

Citation

Unknown Artist, "Untitled (Upcycled Tree of Life)," *SMC Digital Humanities*, accessed July 19, 2018, <https://smc.omeka.net/items/show/23>.

Geolocation



Leaflet | © OpenStreetMap © CartoDB

[← Previous Item](#)