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<http://www.csuci.edu/ira/index.htm>

Application
Instructionally Related Activities Funds Request
2011-2012 Academic Year
DEADLINE: Fall and Academic Year 3/31/11
Spring 2012 deadline is 10/31/11

Applications must first be sent to the appropriate program chair. Chairs will then recommend and route them to the Dean's Office for review and authorization. The Dean's Office will then forward them to the IRA Committee for consideration.

Activity Title:

Project Sponsor/Staff (Name/Phone): Centers for Community Engagement and Multicultural Engagement

Activity/Event Date(s): Spring 2012-Spring 2013

Date Funding Needed By: January 2012

***Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2011 and for Spring Requests early January 2012.*

Please check if any of the following apply to your IRA:

- | | |
|---|---|
| <input type="checkbox"/> Equipment Purchase | <input type="checkbox"/> Field Trip |
| <input type="checkbox"/> Event | <input type="checkbox"/> Participant data collection for public dissemination, i.e. interviews/surveys that result is a journal/poster session/newsletter |
| <input type="checkbox"/> IT Requirements | |
| <input type="checkbox"/> International Travel | <input type="checkbox"/> Risk Management Consultation |
| <input type="checkbox"/> Space/OPC Requirements | <input type="checkbox"/> Late Submission |
| <input type="checkbox"/> Infrastructure/Remodel | |
| <input type="checkbox"/> Other _____ | |

Previously Funded: YES NO Yes, Request # _____

*If previously funded, please attach copy of IRA Report

Does your proposal require IRB (Institutional Review Board) approval:

Yes No

Assessment submitted for previously Funded Activity: YES N/A

Academic Program or Center Name and Budget Code: ~~69901~~-824

Date of Submission: October 31, 2011

Amount Requested: \$4050
(Should match item 2. E. on page 4)

Estimated Number of Students Participating: 250

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Conditions and Considerations

Equipment Purchase-If requesting large equipment, Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

Events-For a large event, consultation with the events coordinator is recommended.

Participant Data Collection for Public Dissemination-If Project Sponsor proposes to conduct research with human participants then it may be subject to IRB (Institutional Review Board for the Protection of Human Subjects) review. It is the Project Sponsor's responsibility to inquire with the IRB prior to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed. Please indicate on the cover page if your project is exempt from IRB review.

Field Trip-If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

IT Requirements-Requires proof of correspondence and approval from IT Administration

International Travel-Requires International Travel application be submitted to Center for International Affairs.

Risk Management Consultation-Requires proof of correspondence with Risk Management.

Space/OPC Requirements, Infrastructure/Remodel-Requires proof of correspondence with OPC Administration .

Late Submission - Requires explanation for emergency funding.

Fiscal Management: Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

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Requirements and Signatures

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

The IRA proposal is being put forward by Centers for Community Engagement and Multicultural Engagement to create a documentary film and lecture series occurring spring 2012-spring 2013. The Centers propose to host 2 film screenings a semester that will include a Q & A with the filmmaker. Films and filmmakers may include but are not limited to:

Sugihara: Conspiracy of Kindness - Diane Estelle Vicari
View from a Grain of Sand - Meena Nanji
God Sleeps in Rwanda - Kimberlee Acquaro
Desert of Forbidden Art - Amanda Pope & Tchavdar Georgiev

Films screened will emphasize diversity, multiculturalism, and social justice, themes that align with the mission and vision of CI and both Centers and support the learning outcomes of course offerings listed below. Please see attached for more detailed film information. The budget outlined below is for filmmaker honorariums and the purchase of the documentary.

If funded this program will provide talented documentarians with an audience for their work, provides students with an enriching and inspirational experience that enhances their learning and, in time, leaves CI with an impressive film library to use with future students.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled courses.
 - Relation to CSUCI Mission: Academic Service learning and multicultural engagement are mission-based values at CSUCI that are integrated into the formal instruction of these course offerings. Service Learning and multicultural engagement is associated with increasing a student's feeling of connectedness with the community, and understanding of economic, political and social conditions; encourage a more holistic approach to larger social issues- all of which this event promotes.

- Relation to Course Offering: University Experience 100,150, 250 & 300 co-sponsor this request because they have identified the importance of these films and that the many societal issues such as civil rights, labor migration, immigration, the working poor, are a teaching and learning opportunity for their courses.

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

University Experience faculty will be provided with a set of reflection activities they can use in the classroom for assessment purposes. Activities may include the well-used and successful reflection model, "*What? So What? Now What?*"

In this activity students are asked to reflect on a series of questions, prompting their critical thinking skills. Examples include: 1) WHAT? - Reporting what happened, objectively, 2) SO WHAT? What did you learn?, 3) NOW WHAT? How will they think or act in the future as a result of this experience? More reflection activities can be found on the CCE's website: <http://www.csuci.edu/servicelearning/Reflection.htm>

4. **Activity Budget.** Please enclose a complete detailed budget of the entire Activity **bold** specific items of requested IRA funding. (Page 4)

5. **Sources of Activity Support.** Please list the other sources of funding, and additional support for the activity. N/A

7. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations detailed on page 2.

Signatures and Dates

Andrea Grove

10/27/11

Date

Renny Christopher

10-31-11

Date

Karen Carey

11/7/11

Date

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ACTIVITY BUDGET FOR 2011-2012

1. Operating Expense Budget

A. Supplies	<u>\$1800 (6 documentary films @ \$300)</u>
B. Vendor Printing	_____
C. In-State Travel	_____
D. Out-of-State Travel	_____
E. Equipment Rental	_____
F. Equipment Purchase	_____
G. Contracts/Independent Contractors	_____
H. Honorarium	\$1500 (6 honorariums @ \$250)

each)

I. OPC Chargeback	\$750 (set-up costs for \$125 x 6 events)
J. Copier Chargeback	_____
K. Other (Please Specify)	_____

TOTAL Expenses	<u>\$4050</u>
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2. Revenue

A. Course Fees	_____
B. Ticket Sales	_____
C. Out of Pocket Student Fees (exclusive of course fees)	_____
D. Additional Sources of funding (Please specify)	_____

Proposed Films
Audrey Stein's DocuTalks
At
CSUCI

Sugihara: Conspiracy of Kindness

diane estelle Vicari

As Japan's consul to Lithuania, Sugihara risked career, disgrace, his life, and the lives of his family defying Tokyo by writing transit visas for refugees desperate to escape persecution. In August 1940, Sugihara spent upwards of sixteen hours a day issuing visas, until Soviet-occupied Lithuania forced the final shutdown of the country's last remaining consulates. In the end, more than 2,000 Sugihara-stamped passports allowed hundreds of families to flee Europe through Russia to safe havens abroad. Today it is estimated that more than 40,000 people owe their very existence to Sugihara's heroic acts of humanitarianism.

Through unprecedented access to Sugihara's family and their personal home movies, photos, and papers, as well as on-location interviews with Sugihara survivors and their descendants, viewers will have a chance to rediscover the seminal events of World War II through a new lens — and in the process, come to appreciate the life and legacy of one man who *did* make a difference.. *Sugihara* is the definitive telling of this moving story and a monument to a true hero — a man who, with no possible hope of reward and every likelihood of suffering, had the courage to act on his innermost beliefs, to save the lives of thousands. His extraordinary acts of kindness continue to reverberate the world over.

View From a Grain of Sand

Meena Nanji

2001 saw an unprecedented level of international interest in the lives of Afghan women living under the Taliban. With the Taliban's fall later that year, the U.S proclaimed the dawn of a new era in Afghanistan that promised peace, democracy and liberation for women. Years after this "new era" was declared, cracks in this story are beginning to appear. Afghanistan is once again in the news, not because of successful reconstruction, but because of increasing violence and the highest rate of opium production in the world. And what about the women? Since 2001, the media spotlight on Afghan women has fallen, and with it, public knowledge of the current situation they face. What are their lives like now? Have they really improved since a new government took power? Have they gained any real rights or do they still live in fear and repression? VIEW FROM A GRAIN OF SAND examines these issues through the eyes of three Afghan women: a doctor, a teacher, and a rights activist. Illustrated with footage, interviews and archival material, their personal stories lead us through the minefield of Afghanistan's complex history, and provide illuminating context for Afghanistan's current situation and the ongoing battle women face, even now, to gain basic human rights. Shot over a four-year period in the sprawling refugee camps of north-western Pakistan and in the war-torn city of Kabul, the documentary constructs a harrowing, thought-provoking, yet intimate portrait of the plight of Afghan women over the last 30 years - from the rule of King Zahir Shah to the current Hamid Karzai government. The women are powerfully moving as they re-define strength and resilience in the face of on-going struggle, and give a full and visceral picture of a still divided and brutalized nation. As world attention has shifted to other crises, this project re-focuses the camera on Afghanistan, remembering the voices of those most vulnerable and most affected by the conflicts: women.

2501 Migrants: A Journey

Yolanda Cruz

Yolanda Cruz is an award-winning Chatino filmmaker from Oaxaca, Mexico. Cruz, a Sundance Institute Native Lab Fellow, has produced seven documentaries on native people in the US and Mexico. Her first film while a graduate student UCLA, *Entre Sueños*, was selected to the Sundance Film Festival in 2000. Her other films include: *Women Who Organize*, a look at Mixtec women who have created a mini-credit to provide emergency funds to their community; *Sueños Binacionales*, a documentary about the bi-national experience of indigenous immigrants from Mexico; *Guenati'za* (The Visitors) is the story of Ulises, an Indian Zapotec who is a gardener in Los Angeles. The film follows him back to his community to host a traditional party in the Northern Mountains of Oaxaca; and *MENA* features the stories of a group of indigenous women who are organizing the exportation of their product, the nopal cactus, to the United States. Her recent film, *2501 Migrants: A Journey* is a feature-length documentary that explores global migration through the beauty of Oaxacan artist, Alejandro Santiago. Upon his return from France to his village, Teococuilco, Alejandro experiences, first hand, the reality that Oaxaca has emerged as one of Mexico's leading exporters of human labor to the United States. Inspired by this, he decides to create a monumental installation art piece: 2,501 life-size sculptures an homage to each migrant who left his village. The film was an Official Selection at the Santa Barbara International Film Festival and was the Winner for Best Documentary Film at the Expresión en Corto International Film Festival. Cruz is fluent in English, Spanish and Chatino, and harbors a passionate drive to increase the representation of indigenous people in the media. In 2003, she formed Petate Productions. The focus of the company is to transcribe the voices of sustainable indigenous communities in Mexico to their new, still very Oaxacan destinations throughout the U.S. Yolanda currently lives in Los Angeles, California with her husband.

God Sleeps in Rwanda

Kimberlee Acquaro

Uncovering amazing stories of hope in the aftermath of the Rwandan genocide, Academy Award-Nominee *GOD SLEEPS IN RWANDA* captures the spirit of five courageous women as they rebuild their lives, redefine women's roles in Rwandan society and bring hope to a wounded nation.

The 1994 Rwandan Genocide left the country nearly 70 percent female, handing Rwanda's women an extraordinary burden and an unprecedented opportunity. Girls are attending school in record numbers, and women now make up a large part of the country's leadership. Working with two cameras and no crew except for their translator—a genocide survivor herself—the filmmakers uncover incredible stories: an HIV-positive policewoman raising four children alone and attending night school to become a lawyer, a teenager who has become head of household for her four siblings, and a young woman orphaned in her teens who is now the top development official in her area. Heart-wrenching and inspiring, this powerful film is a brutal reminder of the consequences of the Rwandan tragedy, and a tribute to the strength and spirit of those who are moving forth.

How does art survive in a time of oppression? During the Soviet rule artists who stay true to their vision are executed, sent to mental hospitals or Gulags.

Their plight inspires young Igor Savitsky. He pretends to buy state-approved art but instead daringly rescues 40,000 forbidden fellow artist's works and creates a museum in the desert of Uzbekistan, far from the watchful eyes of the KGB. Though a penniless artist himself, he cajoles the cash to pay for the art from the same authorities who are banning it. Savitsky amasses an eclectic mix of Russian Avant-Garde art. But his greatest discovery is an unknown school of artists who settle in Uzbekistan after the Russian revolution of 1917, encountering a unique Islamic culture, as exotic to them as Tahiti was for Gauguin. They develop a startlingly original style, fusing European modernism with centuries-old Eastern traditions.

Ben Kingsley, Sally Field and Ed Asner voice the diaries and letters of Savitsky and the artists. Intercut with recollections of the artists' children and rare archival footage, the film takes us on a dramatic journey of sacrifice for the sake of creative freedom. Described as "one of the most remarkable collections of 20th century Russian art" and located in one of the world's poorest regions, today these paintings are worth millions, a lucrative target for Islamic fundamentalists, corrupt bureaucrats and art profiteers. The collection remains as endangered as when Savitsky first created it, posing the question whose responsibility is it to preserve this cultural treasure.