



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

Application
Instructionally Related Activities Funds Request
2013-2014 Academic Year

DEADLINES: Application Submitted to AVP:
Fall and Academic Year 2013-14: 03/01/13
Spring 2014 deadline: 10/01/13

Submittal Process: Applications must be first be signed by your program chair and then submitted to the appropriate AVP for approval. AVP's will next forward application to the IRA Coordinator for review. If there are questions or concerns, you may be asked for revisions or additional information. The IRA Coordinator will then forward applications to the IRA Committee for consideration.

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.

Duplicate requests- if Sponsor is submitting multiple proposals for recurring events involving speakers, musicians, etc., please combine your requests into one proposal.

Activity Title: Performing Arts Spring Production: Damn Yankees

Project Sponsor/Staff (Name/Phone): Catherine Burriss (x3126), Heather Castillo, Bob Mayberry, Craig Bickel

Activity/Event Date(s): January 21, 2014 – April 13, 2014 [Click here to enter a date.](#)

Date Funding Needed By: January 6, 2014

***Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2013 and for Spring Requests early January 2014.*

Previously Funded by IRA? YES NO If Yes, what Semester/Year? Spring 2013
 Proposal(s) # 512 (if known)

Report submitted for previously Funded Activity?: YES NO

***Please attach copy of previous IRA Report**

Academic Program or Center Name: Performing Arts

Estimated total Course Fee revenue: N/A

Amount Requested from IRA: \$18,230 (Should match "Total Requested from IRA" on Page 5)

Estimated Number of Students Participating: 150-250

Conditions and Considerations Checklist

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

- Artist/Performer/Speaker Fees & Honoraria**- On the Activity Budget, please indicate whether the vendor's price was set by you / CI representative, or is a fee that was set by the vendor themselves.
- Large Event**- For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.
- Equipment Purchase**- If requesting large equipment purchase -over \$200, or will be a fixture installed on campus- Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.
- Field Trip**- Sponsor must comply with all policies found at <http://www.csuci.edu/hr/AcademicFieldTripGuidelinesandForms.htm>. If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).
- Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval.** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects – from simple surveys to complex biomedical procedures – must be reviewed and approved by the IRB *prior* to starting the research. Data for “Public Dissemination” indicates interviews/surveys that result in a journal/poster session/newsletter, etc.
 - Exempt from IRB Approval** –If your project is exempt from IRB review, include copies of correspondence with IRB Board. 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.
- IT Requirements**- If your activity has IT requirements, your application requires proof of correspondence and approval from IT Administration.
- International Travel**- Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application.
- Risk Management Consultation**-Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.
- Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration.
- Late Submission** - Requires explanation for emergency funding.
- Other -

Application
Instructionally Related Activities Funds Request
2013-2014 Academic Year

Instructions and Requirements – Written Portion

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.

This application is for the support of the Performing Arts **annual stage production** in conjunction with **PA 391 Production**, which is cross-listed with ART 391. It is a PA core-course scheduled for **Spring 2014** required of all Performing Arts majors, offered as an elective for Art majors, and open to all students at CSUCI. PA 391 is a **vital component of the learning experience for all PA majors and minors**. It addresses the PA Program Learning Outcomes providing students with an opportunity to collaborate with peers from a diverse range of artistic and cultural backgrounds to produce a live stage performance. Although it is a required course only for PA majors, enrollment by students from other majors is usually high.

Student participation includes performing on stage before a live audience, designing scenic elements for the show, assisting the director, stage-manager, choreographer, and musical director, researching the performance/production history, coordinating stage-costuming and accessories, running the front-of-house, and writing programs and publicity materials. Students work on the technical preparation, rehearsal, and performance of a stage play that culminates in public presentations for **CI students, faculty, staff, and the general community**.

For its seventh annual spring show, this year PA 391 will stage the classic musical retelling of the Faust myth, *Damn Yankees* (book by George Abbott and Douglass Wallop, music and lyrics by Richard Adler and Jerry Ross). Set in the world of Washington D.C. baseball in the 1950s, this musical has a large cast of varied characters that will appropriately challenge the students who are cast to perform, but it also provides a lively opportunity for CI faculty and students across the disciplines to consider the ethical implications, origins, iconography, and various theatrical and literary iterations of the classic German folktale about a man who makes a deal with the devil in order to achieve astounding success. *Damn Yankees* is also one of the few large musicals that can work well on our small stage with minimal scenic elements, making it a wise choice for a **low-budget production**. Most college musicals cost around \$60,000.

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 credit courses.
 - a. Please list all classes that directly relate to the proposed activity.
 - b. For each class listed in #2a, describe in detail how exactly the IRA activity will be integrated with the class's activities, how often/ on what expected date(s), and to what extent.

Students from the following courses will be directly involved in this project (performing, designing, etc. on multiple dates to be determined by the nature of the project or role):

- PAMU 308 University Orchestra
- PA 391 Production
- ART 499 Art Capstone Project

Students from the following courses will be required to attend a performance and complete a related assignment (dates and nature of assignments vary by instructor and course, and cannot be detailed at this early date):

- PA 101 Introduction to the Performing Arts
- PA 360 - Musical Theatre
- HIST/PATH 338 Theatre in History
- PADA 353 Jazz Dance II
- PADA 458 Dance Ensemble
- PATH 281 Play Analysis
- PATH 280 Acting I
- PATH 380 Acting II
- PATH 382 Directing
- PAMU 330 - Jazz in America
- PAMU 337 - Music in History

3. **Learning Outcomes.** List all expected learning outcomes, as connected specifically with each course listed in #2.

The **learning outcomes** of PA 391 place **students at the center of the learning experience**; they include the development of expertise and practical experience in a production, the evaluation and reflection (in writing) on the creative process, and the application of multiple aspects of performance in production. These goals are accomplished through the collaborative process of preparation and performance central to all performing arts. The spring project will feature the work of CI students through their designs, performances, and other production work vital to the show's success. Capstone students from the Art program will design and produce scenic elements, publicity materials, and programs; PA majors, minors, and other CI students will act on stage, assist backstage, run lights and sound during the show, help make costumes and props, as well as supervise seating for each performance. During the **current budgetary crisis**, and in an attempt to **reduce overall costs**, monies acquired from the IRA will be used for independent contractors and supplies that are essential for the students to carry out their work.

4. **Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note that a report will be due 30 days after your activity.**

Although IRA funding would allow us to **admit CI students for free**, we will still keep records of audience attendance, a traditional indication of the level of impact for a performance. As part of the course requirements for PA 391, students will be required to write reflection papers summarizing their learning experience for this project. We will also consult the formal student ratings (SRTs) for PA 391.

5. **Activity Budget.** Please enclose a complete detailed budget of the entire activity. **Bold** specific items that you are requesting IRA to fund (Page 6).

This student-centered project will focus on providing services and supplies which will **enhance the student learning experience**. This will **reduce overall production costs** as the students will constitute the majority of the design and production teams necessary to realize a stage production. The IRA funding requested in this application will cover the costs of supplies and equipment so students may engage in this project to the **best of their abilities**.

In Spring 2014, 2-3 sections of PA 391 will be taught by CI faculty (Bob Mayberry as director, Heather Castillo as choreographer, Craig Bickel as musical director). The performances and rehearsals will take place in the PA classroom/teaching space/theatre, Malibu 140. There will be no need to request OPC to set up chairs for this event, as **the seats and the risers are in place**.

A. HONORARIA (**\$4000**), SPECIAL CONSULTANTS (**\$1000**), INDEPENDENT CONTRACTOR (**\$2500**):

Little infrastructure, specifically trained technical staff, exists at CI to support the creation of a stage production, and it will be necessary to engage **specialized theatre personnel** to fulfill jobs usually handled by faculty/staff positions which do not exist (yet) at CI. Their expertise is beyond the knowledge and skills of our existing students, and will contribute to the **learning experience of our students**. These experts may include part-time faculty on campus, e.g., the lighting designer, John Price, in Computer Science, and self-employed theatre professionals currently working in Ventura County. The specific experts we need are the **technical director** (who coordinates all technical aspects of the show), the **stage supervisor** (who oversees theatre-specific construction and acquisition of props and scenic elements), the **lighting designer**, the **stage manager** (who "runs" the show itself) and the **costume designer** and **wardrobe mistress**. The total cost for their expertise in assisting and enhancing the production should be **\$7500**.

B. SUPPLIES & SERVICES- Other (**\$11,730** plus \$1000 to be covered by Performing Arts, see items below):

PRINTING (**\$700**):

Publicity materials such as a limited run of posters, as well as **programs** for the audience will be designed by Art capstone students. 600 programs will be necessary for the 9 performances. Two to three large and 50-75 small posters will be required to advertise the show. Printing costs will depend upon design, but are estimated to be **\$700**.

COPIER CHARGEBACK (\$100):

We will copy and print signage and other production paperwork at campus copiers and printers, so we estimate a \$100 charge back fee, also covered by Performing Arts.

EVENT SIGNAGE (\$80)

We anticipate needing the standard amount of signage to be placed twice (\$40 each), before each weekend of performances.

RENTALS (\$2500):

Costumes will be rented for an estimated **\$1200** for the 20-25 characters in the play. In addition to the existing **lighting equipment** already owned by the PA Program, it will be necessary to rent additional, special lighting **instruments and cables**: an estimated **\$1000**. We may also have the opportunity to rent set pieces and props at a very discounted rate, no more than **\$300**.

SUPPLIES & SERVICES- Other (\$6500 = \$2500 + \$4000)

The purchase of **stage props** and specific items/objects integral to the play, including **paint and other décor for the stage**, lighting **color gels and bulbs**, and **backstage supplies**, should be a maximum of **\$4000**. Costume **accessories, undergarments, and other non-rentable pieces** not already owned by Performing Arts, along with **notions, maintenance supplies, and dry cleaning costs**, are estimated to cost **\$2500**.

PARKING: (\$600)

Parking lot rental for each of 9 performances should run, estimating based on last year's charges, **\$450** (about \$50/performance on average). Up to three parking permit books (**\$180** at \$60 each) may be necessary for consultants coming from off-campus.

OTHER: CREW MEALS (\$900):

It is customary to provide a simple meal for cast and crew on the long work days setting up prior to the run of performances (tech), and breaking down afterwards (strike). This food will be covered by Performing Arts, and IRA funds are NOT being requested for it.

OTHER: LICENSING FEES (\$1350):

While the CI campus has anxiously awaited a second musical production, the licensing (royalty) fees tend to be rather expensive. While we have not signed a contract yet, these fees are estimated to be about \$150 per performance, or **\$1350** total.

E. OTHER EXPENSES

OPC CHARGEBACK (\$550):

This is a high estimate, based on previous years' costs, anticipates potential needs such as Fire Marshal review of the scenic elements, and debris (scrap) removal after the production (**\$550**).

6. **International Trips.** If your event is an international trip submitted through the Center for International Affairs, you must include a copy of the program budget as submitted to CIA (to ensure congruency between the two budgets), as well as a copy of the course syllabus.

7. **Sources of Activity Support.** Please list the other sources of funding (including course fees), and exact expected amounts of additional support for the activity.

Performing Arts will commit \$1000 to cover the crew meals and copy costs detailed above. Another \$1000 is a safe estimate for ticket revenue to offset costs.

8. **Audience/ Marketing/Promotions.** Who is your intended target audience? How will your event be advertised to students?

The target audience includes CI students, faculty, staff, the larger campus community, as well as a general audience in Ventura County. We will issue a press release and create social media events to appeal to the larger community. CI students will hear about the production through classes, word of mouth, social media, and posters throughout campus.

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

Much of our publicity is digital in nature. We have successfully used Brown Paper Tickets as a low-cost, paperless ticketing and reservation system. We rent, recycle, or reuse as much material (costumes, set, props, etc.) as we can. We limit the size of the printed program pamphlet by creating a video reel of cast and crew bios that we screen before and after performances and at intermission.

10. **Images.** For previously funded IRA activities, include copies of images from past IRA activity or activities, demonstrating student participation and levels of students served.



Thresholds cast (Spring 2013)



Cabaret cast warming up (2012)

Article and slideshow about our first musical in 2012:

<http://www.vcstar.com/news/2012/mar/30/csuci-musical-production-a-first-for-the-campus/>

11. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations herein.

Signatures and Dates (REQUIRED)

Catherine Burris

10/1/2013

Date

Luca Matjas

10/1/2013

Date

CAREN CAREY

10/1/13

Date

REQUIRED: Attach a copy of the completed IRA Excel Budget (Either the "Regular Budget" or the "Travel Budget" page (see form for further instructions)

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

IRA Activity Budget



Activity Title: *Damn Yankees* (Performing Arts Spring Production)

Name of Sponsor:

Burriss, Castillo, Mayberry, Bickel

Account	Operating Expenses	Amount	PLEASE EXPLAIN: Comments/Notes
A. Artist/ Performer/Speaker			
613802	Honoraria (Price set by CI)	\$1,500.00	Stage manager
613802	Honoraria (Price set by CI)	\$2,500.00	Costume designer and wardrobe supervisor (\$1250 each)
613801	Professional Svcs/ Speaker Fees (Price set by vendor)		
601801	Special Consultants (existing CI employees)	\$1,000.00	Lighting designer (\$1000)
613801	Other Consultants /Other Professional Services		
613001	Independent Contractor(s)	\$2,500.00	Set designer and stage supervisor (\$1250 each)
	Other:		
	Artist/Performer/Speaker/Consultant TOTALS	\$7,500.00	
B. Supplies & Services- Other			
660002	Printing	\$700.00	Programs for 9 shows, limited publicity posters
660017	Advertising (such as in a magazine or publication)		
660831	Copier Chargeback	\$100.00	Paid by PA
660090	Event Signage (wayfinding on day of event)	\$80.00	Sign placement for two weekends of performances
660835	Event or Parking-related Staffing		
660825	Rentals or Leases	\$2,500.00	Lighting (\$1000), costume (\$1200), props (\$300) (high estimates)
660833	Promotional Items (with logo)		
660834	Awards		
660890	Registration- Conferences & Meetings		
660003	Supplies & Services- Other	\$2,500.00	Costume supplies & dry cleaning (high estimates)
660003	Supplies & Services- Other	\$4,000.00	Scenic and lighting supplies (high estimate)
660003	Parking (please describe)	\$600.00	Lot rental for 9 performances (\$50 ea. estimate), contractor permits \$180
	Other (specify)	\$900.00	Crew meals (4 for 25-30 people), paid by PA
	Other (specify)	\$1,350.00	Licensing fees
	Supplies & Services- Other TOTALS	\$12,730.00	
	TOTAL EXPENSES	\$20,230.00	
C. Revenue			
	A. Course Fees		
	B. Ticket Sales	\$1,000.00	Estimated minimum
	C. Additional Sources of Funding	\$1,000.00	Crew meals, copier chargebacks paid by PA
	TOTAL REVENUE	\$2,000.00	
	D. TOTAL REQUESTED FROM IRA	\$18,230.00	
E. Other Expenses			
660832	OPC Chargebacks & Facility Use Fees	\$550.00	For potential Fire Marshal or debris haul-away services
	Other (not requested from IRA)		
	Other (not requested from IRA)		
	TOTAL OF OTHER EXPENSES	\$550.00	



California State University

INSTRUCTIONALLY RELATED ACTIVITIES

C H A N N E L
I S L A N D S

Proposal # 512

Instructionally Related Activities Report Form

SPONSOR: CATHERINE BURRISS, HEATHER CASTILLO
DEPARTMENT: PERFORMING ARTS
ACTIVITY TITLE: THRESHOLDS
DATE (S) OF ACTIVITY: JANUARY 22-MARCH 14, 2013

SUPPORTING DOCUMENTATION

Attach:

- 1) Student evaluations or assessments
SRT.pdf
- 2) A list of attendees complete with each student major and expected graduation date
PA 391 class rosters, scans of box office records
- 3) Images demonstrating student participation (up to 6 images)
image files
- 4) A summary of expenses
Excel file

E-mail to the IRA Coordinator at lisa.ayre-smith@csuci.edu within 30 days after the activity.

Thank you for your commitment to engaging our students!!

ANSWER THE FOLLOWING QUESTIONS:

- (1) PROVIDE A DESCRIPTION OF THE ACTIVITY
Thresholds was the Performing Arts annual stage production, in conjunction with PA 391 - Production, which is cross-listed with ART 391, and was a culmination of two visiting artist residencies: a reflective writing process and an expressive movement workshop led by Project Lulu (February 1-7), and an advanced performance workshop led by Tim Miller (February 26-March 1). Students (both cast and crew), OLLI students (retirees participating through a collaboration with the Osher Lifelong Learning Institute), and faculty, led by Project Lulu artists, wrote for the three weeks prior to the start of the term about "thresholds" in our lives. CI students and faculty spent the first two weeks of the term developing ensemble performance skills. When Project Lulu was in residency, Lisa McKhann and Karen Keenan led OLLI students and CI students through an intensive week of exercises creating movement phrases and short pieces inspired by our writings. Then Heather Castillo and Catherine Burriss created a structure including many of those devised pieces and movements, and then finalized the staging over the next



California State
University

**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
I S L A N D S

two weeks. Tim Miller's residency the week before opening brought in a vital and fresh perspective; Miller worked with Catherine and the cast and crew to create two crucial transitional pieces and restructure the overall arc of the show for maximum impact. The resulting performances of a world premier original work were intensely moving, and the run was quite successful, with most performances selling out.



California State
University

**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
I S L A N D S

(2) HOW DID THE ACTIVITY RELATE TO A COURSE(S) AND/OR LEARNING OBJECTIVES?

The activities were vital to achieving the **learning objectives** of PA 391, which place **students at the center of the learning experience**; SLOs include the development of expertise and practical experience in a production, the evaluation and reflection (in writing) on the creative process, and the application of multiple aspects of performance in production. These goals were accomplished through the intensive collaborative process of preparation and performance central to all performing arts, but particularly prominent in wholly devised work like *Thresholds*. Capstone students from the Art program will design and produced scenic video elements, publicity materials, and programs and also document the residency workshops on video and produced video for inclusion in the final performance; PA majors, minors, and other CI students performed on stage, assisted backstage, ran lights and sound during the show, and helped make costumes and props.

(3) WHAT DO YOU SEE AS THE STRENGTHS OF THE ACTIVITY?

This was a once-in-a-lifetime experience for all involved. The greatest strength of this series of activities was that students (both CI and OLLI) were empowered to make their voices heard and realize their stories in performance. They made something beautiful, profound, and moving from the essence of themselves, accessing their individual and collective creative power, telling stories that needed to be told, and moving the audience to tears every performance. The other strengths were the variety of artistic techniques and perspectives the PA 391 students and the larger CI community were exposed to. In the past, visiting artist workshops have essentially failed because they were not attached to a for-credit course and few students could commit to them; these activities proved much more successful, with some caveats (see below). Also, despite uniquely complex logistics and organizers who were completely overwhelmed, the activities stayed under budget (\$21,222.13 spent out of a requested \$22,085) and the production values for the final performances met or exceeded the high standards maintained by the Performing Arts Program at CI.

(4) WHAT WOULD YOU SAY ARE/WERE THE ACTIVITY'S WEAKNESSES?

This project was a lot to take on in a short period of time, with one of the main organizers pregnant, one of them new to producing, and all having to take on more separate roles than usual (even for the typically drastic multi-tasking we do around here). While incorporating visiting artist workshops into a course did wonders for student participation and engagement, it doubled the organizational time required, and overwhelmed the coordinators. This overwhelm was exacerbated slightly by PA having a new program analyst. While all of the coordinators did great



California State
University

**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
I S L A N D S

work and no major calamities ensued, some balls were dropped or deadlines missed. The publicity, while leading to a several sold out shows, did not get the level of attention that the students' work deserved.

(5) HOW WOULD YOU IMPROVE THIS ACTIVITY FOR NEXT TIME?

Incorporating visiting artist workshops into established courses seems the way to go, but a longer timeline, perhaps one afforded by the fall as opposed to spring semester, and more available coordinator-hours (either a person wholly dedicated to coordinating the visiting artists, or greater release time for the coordinators responsible for the course) would help immensely.

(6) WHAT DID YOU LEARN FROM THE PROCESS?

Our students and the larger CI community are rich in wisdom and creativity. Combining multiple activities (visiting artists and productions) has its benefits but requires extra staffing.

Thresholds expenses

Honoraria	
Project Lulu	\$9,600.00
Tim Miller	\$4,500.00

Purchase Orders	
Ben Crop	\$2,000.00
Ben Crop Reimb.	\$899.31
Delicate Lighting	\$837.50

Staff	
John Price	\$1,000.00
Eddie Padilla	\$510.98

Supplies	
Heather Castillo Purchases	\$390.40
Hilda Ocampo Purchases	\$647.37
C. Burriss expenses	\$193.00

parking booklet	\$120.00
-----------------	----------

\$20,698.56

Other expenses (covered by IRA, but does not count toward total)

OPC Chargebacks	
Tim Miller	\$62.00
Thresholds 3/8	\$60.00
Thresholds 3/7	\$108.00
Thresholds 3/9	\$60.00
Thresholds 3/13	\$92.00
Thresholds 3/14	\$92.00
Cost recovery 4/1- 4/30	\$49.57

Total OPC	\$523.57
-----------	----------

TOTAL SPENT	\$21,222.13
-------------	-------------