



<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: Traditional Irish Ethnomusicology/Performance events

Project Sponsor/Staff (Name/Phone): Dennis J. Downey / x3315

Activity/Event Date(s): March, 2014

Date Funding Needed By: February 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) # 529 if known)

Report submitted for previously Funded Activity?: YES NO

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

Academic Program or Center Name: Sociology Program

Estimated total Course Fee revenue: 0

Amount Requested from IRA: \$1,000

Estimated Number of Students Participating: 300

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
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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.

Ben Power is a traditional Irish musician and performance artist (flute, Uilleann and small pipes, bodhrán, sean nós dancer; MA in Traditional Irish Music Performance from the University of Limerick, and another MA in Ritual Song from the same university). He is also a trained ethnomusicologist focusing on traditional Irish and Scottish music, who will be completing his Ph.D. in Integrative Studies (focusing in Ethnomusicology) at the University of California, San Diego in the fall of 2013. He has noteworthy expertise in each of those areas (musical and academic), but his combined expertise – and the way that each informs the other – is extremely rare and exceptional. Exposure to someone who exemplifies the kind of interdisciplinary and integrative skillsets that we emphasize at CI represents a wonderful opportunity for our students.

The proposed activities for which I am seeking funding comprise a campus visit by Ben Power, including lecture and demonstration-based presentations focused on ethnomusicology associated with several classes, all of which will be open events advertised to students generally. Each event will include some balance of his academic research and his musical demonstration, with varying focus to best serve the needs of the courses while providing an entertaining and educational "stand-alone" presentation for students not enrolled in any of the particular courses. In addition to the lecture/demonstrations, he will also lead a performance of traditional Irish and Scottish music with a professional accompanist (to be determined later, and arranged by Dr. Power).

For a thorough listing of his accomplishments and qualifications, please refer to the curriculum vita (including both musical and academic resumé) which has been submitted with this proposal.

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.

Given the earlier deadline for the IRA proposals this year and a somewhat late-developing spring schedule, it is impossible to identify the specific courses that will be associated with the lecture/demonstrations. Having said that, all of the instructors who hosted Ben last spring have expressed definite interest in having him present to their course again – provided they are teaching that course, and that the schedules align. I have copied those course descriptions from the previous year in the sections below (Introduction to Sociology; Theoretical Foundations of Chicana/o Studies; and Cultural Anthropology).

In addition, I have had discussions with program chairs regarding two additional courses that they would like to see integrated into his visit. Those two courses (Qualitative Research Methods in Anthropology and Sociology of Music) are also described below. Once schedules are finalized, we will select two to three of the courses listed for presentations, and will be target additional invitations to students in the remaining classes (as well as open advertised invitations to *all* students, as indicated above).

Finally, the visit will include a performance of traditional Irish and Scottish music by Ben Power, with one to two professional accompanists (to be invited and arranged by him). That performance will ideally take place in the context of a Performing Arts class, if finalized class schedules allow; if not, then separately.

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.

The visit will include two to three events at the classes listed below, all open to the campus community. Instructors listed hosted Ben Power last spring, and expressed interest have all been contacted, and all have expressed a strong interest in having Ben Power present in their class on the topic listed. (Titles are tentative, listed only to describe the content of the presentations.)

"Authenticity and Misrepresentation of Irish and Mexican Folk Culture": This event will be a team lecture/demonstration addressing questions of "authenticity" and "misrepresentation" of Irish and Mexican cultures in the United States (focusing particularly on festive commodification of St. Patrick's Day and Cinco de Mayo). The event will be organized around complementary and comparative presentations by Ben Power (Irish culture) and José Alamillo (Mexican culture) based on their parallel research in either context. The presentation will include academic perspectives, as well as some musical demonstrations by Ben Power. . . . The event will be scheduled in conjunction with Introduction to Sociology (SOC 100, taught by Dennis Downey; estimated enrollment of 100) and Theoretical Foundations of Chicana/o Studies (CHS 491, taught by José Alamillo; estimated enrollment of 30). (Both classes are scheduled for 9:00 a.m. Tuesday/Thursday for Spring 2013.)

"Piping a New Scottish Nationalism: Artisanal Pipemaking and the Bellows Pipes Revival": The second event will be a lecture by Ben Power focused on his dissertation research, which addresses conceptions of nationalism among artisanal makers of traditional instruments in Ireland and Scotland (focused primarily on the "smallpipes" – a smaller form of the more popular Scottish Highland bagpipes). The presentations will include some musical demonstrations to highlight the lecture, including playing of the smallpipes. . . . The event will be scheduled in conjunction with Cultural Anthropology (ANTH 102, taught by Jennifer Perry; estimated enrollment of 100; scheduled for 10:30 a.m.).

"Traditional Irish (/Scottish) Musical Performance: Ben Power and accompanists": The final event will be a performance of traditional Irish (and some Scottish) music; this event will include one or two accompanists. The performance will include historical and ethnographical background to provide an understanding of the music and its social context. This performance is

expected to attract the largest number of students beyond those enrolled in the classes, opportunely scheduled for a noontime concert. All students from the earlier classes will be particularly encouraged to attend – and will likely be particularly interested after the presentations. . . . The event will be held in conjunction with World Music (PAMU 332, taught by Paul Murphy; estimated enrollment of 30; scheduled at noon).

Each of the instructors listed above have expressed a strong interest in having a presentation by Ben Power in their course. Combined enrollments of those courses are expected to be a minimum of 250. All events will be open to all students, and will be advertised to attract students outside of the courses. We estimate an additional 100 students will attend one or more of the events throughout the day. While it is uncommon to ask a guest to make several back-to-back presentations in a single visit, he has consented to that schedule in order to reach the greatest number of students.

Two additional courses will be possible targets for presentations. Students in Qualitative Research Methods in Anthropology would benefit from a presentation by Ben Power about his extensive interviews with Scottish smallpipes makers, inquiring into the cultural values embedded in their craft. In that presentation, he would focus on both content and the methods of research. Finally, students in the Sociology of Music course would benefit from a presentation on the structure of traditional Irish sessions, which represents a rich study in musical structure and about which substantial research has been conducted.

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

Specific topics are addressed in the narratives above, according to specific courses.

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.**

All attendees will be asked to complete a survey at each event, focusing on how the particular presentation facilitated educational outcomes related to and beyond the course. Basic analyses of the survey data will be included in the concluding report filed.

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).

(budget included)

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.

N/A

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.

Academic programs that host presentations will be expected to provide some minor support.

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

Target audiences will primarily be associated with classes, in order to guarantee the largest possible audience. However, all events will be open to all students, and posters will be made to advertise the events to the campus. Examples of posters from the previous year are attached.

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

N/A

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.

The previous visit was extensively videotaped. Those videos are available upon request.

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

IRA Activity Budget



Activity Title: Traditional Irish Ethnomusicology/Performance events
 Name of Sponsor: Dennis Downey

Account	Operating Expenses	Amount	PLEASE EXPLAIN: Comments/Notes
A. Artist/ Performer/Speaker			
613802	Honoraria (Price set by CI)	\$1,000.00	Ben Power: two course presentations & performance
613802	Honoraria (Price set by CI)	\$500.00	Professional accompanists for performance
613801	Professional Svcs/ Speaker Fees (Price set by vendor)		
601801	Special Consultants (existing CI employees)		
613801	Other Consultants /Other Professional Services		
613001	Independent Contractor(s)		
	Other:		
	Artist/Performer/Speaker/Consultant TOTALS	\$1,500.00	
B.. Supplies & Services- Other			
660002	Printing	\$100.00	
660017	Advertising (such as in a magazine or publication)		
660831	Copier Chargeback		
660090	Event Signage (wayfinding on day of event)		
660835	Event or Parking-related Staffing		
660825	Rentals or Leases		
660833	Promotional Items (with logo)		
660834	Awards		
660890	Registration- Conferences & Meetings		
660003	Supplies & Services- Other		
660003	Supplies & Services- Other		
660003	Parking (please describe)		
	Other (specify)		
	Other (specify)		
	Supplies & Services- Other TOTALS	\$100.00	
	TOTAL EXPENSES	\$1,600.00	

	C. Revenue	Amount	Comments/Notes
	A. Course Fees		
	B. Ticket Sales		
	C. Additional Sources of Funding		
	TOTAL REVENUE	\$0.00	
	D. TOTAL REQUESTED FROM IRA	\$1,600.00	

E. Other Expenses			
660832	OPC Chargebacks & Facility Use Fees		
	Other (not requested from IRA)		
	Other (not requested from IRA)		
	TOTAL OF OTHER EXPENSES	\$0.00	



California State
University

**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
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Proposal # 529

Instructionally Related Activities Report Form

SPONSOR	DEPARTMENT
Dennis J. Downey	Sociology

ACTIVITY TITLE	DATE (S) OF ACTIVITY
Traditional Irish Ethnomusicology/Performance events	Thursday, February 28, 2013

SUPPORTING DOCUMENTATION

Attach:

- 1) Student evaluations or assessments
Submitted evaluations from three events, including over 200 separate evaluations.
- 2) A list of attendees complete with each student major and expected graduation date, and Attendee names included in evaluations.
- 3) Images demonstrating student participation (up to 6 images)
Videos of events sent separately.
- 4) A summary of expenses
Honorarium for Ben Power: \$1,110 (that includes his own expenses for travel and accommodations, as well as his payment to his accompanist at the noontime concert)

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!!

PLEASE ANSWER THE FOLLOWING QUESTIONS:

(1) PROVIDE A DESCRIPTION OF THE ACTIVITY;

The event was actually a series of events – three primarily sponsored and funded by the IRA funds, and a fourth that primarily sponsored by the Center for Integrative Studies (but all were listed as co-sponsored on the publicity materials).

The three primary events highlighted Ben Power, traditional Irish (and Scottish) musician and Ethnomusicologist. (Extensive information about Ben Power was provided in the original application; it is available from me if anyone is interested.)

The first two events were lectures highlighted by performances. First: "Tradition & Change in Traditional Irish Music" (9:00 to 10:15, scheduled w/ Sociology 100 &



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**INSTRUCTIONALLY
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Chicano Studies 491). In this presentation, Ben discussed the traditional form of “session” music, and how social contexts have influenced its evolution, addressing questions of tradition and commodification. Interspersed with the lecture was demonstration of traditional Irish music (flute, bodhrán) as well as sean-nós dance.

Second: “Piping on the Hearth: Labor, Meaning, & Societal Critique in Artisanal Instrument Making” (10:30 to 11:45, scheduled w/ Anthropology 100). Here Ben presented the revival/reinvention of Scottish smallpipes (small form of the bagpipes) in the 1980s, and the conception of music and culture and nationalism that was integrated into those instruments on the part of artisanal pipemakers. Interspersed with the lecture was a demonstration of several different types of smallpipes (including Nortumbrian pipes and border pipes).

Third: a lunchtime World Music Concert, featuring Ben Power & Kira Ott playing music from their soon-to-be-released CD of traditional music. Ben primarily played the flute (although also demonstrated the bodhrán, Scottish smallpipes, and singing); Kira accompanied on the fiddle. The sets mostly included jigs and reels, with rich discussion of the structure and meaning of the music. One of the final sets was a wonderful demonstration in which they began with an impromptu discussion of how they preferred to play a particular song in different regional styles, leading to a discussion of those styles, followed by an impromptu playing of the song several times over in very different regional styles. This was a tremendous learning experience for students.

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

There were four classes involved in the events (as well as faculty and staff, and a smaller number of students, from outside of those classes). As described above, the topics were closely related to each of the classes – and, as evaluations indicate, the presentations contributed richly to the learning objectives of the courses.

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

Ben’s mix of skilled musicianship and academic study of traditional music and its context produced a wonderful series of events that was able to educate while it entertained. That mix exemplifies CSUCI’s emphasis on interdisciplinarity. An additional strength was the scheduling designed to accommodate large classes, which made for particularly good exposure to students.

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

While we reached a good number of students (over 250 students attended events, publicity was not as good as it might have been. I should have started earlier and worked through more creative networks.

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



California State
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**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
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I would try to keep from scheduling our guest in back-to-back-to-back events. He seemed fine with it – a little bit of a grueling schedule, but he did fine. And, really, that was the way that we were able to reach so many students.

I would also try to involve more students (and faculty and staff) beyond the classes involved. Of course, this is a particular challenge that we face with all events at CI. But I think some publicity could work on the margins. I would estimate that probably close to 90% of attendees were students registered in the particular classes associated with the scheduled events. I think something closer to 75% would be ideal.

(6) WHAT DID YOU LEARN FROM THE PROCESS?

I certainly learned a lot about organizing an event on campus – for example, became a little more familiar with the “25Live” system. I also become more familiar with the video equipment available at the library. (I’ll add – I’m looking around for a good place to house those video documents since I think they’re so valuable, and that will lead to some very productive learning.)

Finally – while this isn’t exactly “learning” – in in the process of organizing the events I initiated a great relationship with one of my colleagues in Performing Arts who I had not even met beforehand. I’m sure we’ll end up collaborating again at some point.

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