



2020 Initiatives Proposal Form

Thank you for your interest in submitting a proposal to the 2020 Initiatives process.

Please complete this form, save it to your hard drive, and then email a copy to: 2020@stockton.edu. Please copy your Dean/Director on the email. You will then be contacted by the appropriate 2020 Initiative Team representative/LEGS facilitators.

Proposals will be evaluated based on general criteria including the following:

- University-wide impact
- Clearly addressing one of the four LEGS themes from the 2020 strategic plan
- Specific budget details provided
- Realistic outcomes identified
- Assessment measures specified

Please consider the following questions as helpful prompts:

University-wide Objective(s)

- Does your proposal clearly address an issue relevant to your selected “primary strategic (LEGS) theme”?
- What specifically do you wish to accomplish with your project?
- How will Stockton, as a whole, benefit?

Expected Results

- How will you know if your project is a success?
- What are your anticipated outcomes and specific measurements for success?
- Does your proposal clearly indicate the person(s) or department(s) that will assume responsibility for the various work tasks?
- What is your project's "finish line"?

General Application Information	
Your Name	
Your Email	
Title of Project	
Project Leader	
LEGS Initiative Team Coach	
Project Partner(s)	
Duration / Time Frame of Project	

Proposal Category (choose one: one-time or ongoing)			
One-Time Event or Activity		Ongoing Event or Activity	
(A) \$5,000 or less		(C) \$5,000 or less	
(B) More than \$5,000		(D) More than \$5,000	

Strategic Theme (choose one)	
	Learning
	Engagement
	Global Perspectives
	Sustainability

Strategic Objectives: choose one primary (P) in main theme and up to three secondary (S) In any themes

Learning	
Deliver high value-added learning experiences and promote scholarly activity (S1)	Reward scholarly applications (ER2)
Promote liberal arts ideal to develop lifelong learners (S2)	Establish additional revenue sources (RS1-L)
Strengthen internal processes to support learning (IP1-L)	Reduce expenses (RS2-L)
Develop faculty and staff skills to support learning (ER1-L)	Align resources to support strategic plan (RS3-L)

Engagement	
Establish Stockton as an integral part of the identity of students, faculty, staff, alumni, and community members (S3)	Foster an interactive environment among students, faculty, staff, and community (ER3)
Prepare students for active citizenship role (S4)	Increase opportunities for interactions between internal and external communities (ER4)
Create mutually reinforcing intellectual and co-curricular experiences (S5)	Establish additional revenue sources (RS1-E)
Strengthen internal processes to support engagement (IP1-E)	Reduce expenses (RS2-E)
Develop faculty and staff skills to support engagement (ER1-E)	Align resources to support the strategic plan (RS3-E)

Global Perspectives	
Develop a globally diverse Stockton community (S6)	Strengthen opportunities for global interaction among members of the Stockton community (ER5)
Enhance capacity to participate globally (S7)	Establish additional revenue sources (RS1-G)
Strengthen internal processes to support global education (IP1-G)	Reduce expenses (RS2-G)
Integrate global program efforts among multiple units of the university (IP2)	Align resources to support the strategic plan (RS3-G)
Develop faculty and staff skills to support global education (ER1-G)	

Sustainability	
Increase sustainable infrastructure (S8)	Develop and implement sustainability programs (IP5)
Enhance sustainability education and research (S9)	Develop faculty and staff skills to support sustainability (ER1-S)
Increase recognition as a model of sustainability (S10)	Reward sustainable practices (ER6)
Partner to promote global sustainability (S11)	Establish additional revenue sources (RS1-S)
Strengthen internal process to support sustainability (IP1-S)	Reduce expenses (RS2-S)
Prioritize sustainability in plan operations and residential life (IP3)	Align resources to support the strategic plan (RS3-S)
Promote sustainability across the curriculum (IP4)	Seek efficiencies through sustainable practices (RS4)

The tables below allow for summaries of about 350 words. Additional information can be included as an attachment.

Narrative Summary of Project

Assessment Plan: What are your anticipated outcomes and specific measurements for success?

Budget Summary					
	Item	FY2017 July 1, 2016 – June 30, 2017	FY2018 July 1, 2017 – June 30, 2018	FY2019 July 1, 2018 – June 30, 2019	Notes/Comments (stipends, supplies, hospitality, etc.)
1.					
2.					
3.					
4.					
5.					
6.					
7.					
	Total				

First-Year Funding Questions		
Will you need funds for <u>immediate</u> use to begin your project?	Yes	No
If so, how much?		
Date when funds will be needed		

CC: Dean/Director

HIP HOP SUMMIT 2017 – THURSDAY, DEC. 7, 2017

Campus Center Theater

10:30 – 7 p.m.

THEME

STAY WOKE:

USING HIP HOP AS A TOOL FOR CONSCIOUSNESS RAISING

Introduction/Background

In 2005, I proposed a GAH course entitled, *An Introduction to Hip Hop Culture*. The course was approved and has filled quickly during pre-registration each time I have offered the course. The first time I offered the course was in the spring of 2006. When I taught the course again in the spring of 2007, for the final project I assigned students to assist me in developing, organizing and executing a Hip Hop Summit that April 2007. The summit was held in the TRLC and the room was nearly filled to capacity with students, faculty and staff. The panel discussion was timely and thought-provoking, consisting of up-and-coming scholars in the field; including Dr. James Peterson of Lehigh University, who has since authored several books and articles on hip hop culture. The students from my course were fantastic that day, serving as ushers, escorting guests and making sure the event flowed smoothly. They were enthusiastic and reported how much they gained from the experience of being a part of the event from start to finish. In the years since that first summit, I have taught the hip hop course about a half dozen times, and it continues to grow in popularity. I have also hosted two other summits – one in 2010 and one in 2015. Each were successful, drawing approximately 100 attendees. However, the greatest challenge in executing each summit was pulling together the appropriate funding. In 2007 we received a small amount of support from ARHU for food and small honorariums for three panelists. In 2010, then director of residential life, Terrence Hardee, supported the event by funding our speakers and a small luncheon. Finally, in 2015, students in the course raised funds by holding a bake-sale, and soliciting the student senate and H.O.P.E for assistance; and I requested funding through PFOF and received \$1,000 for the keynote speaker. Although I consider each summit a success, I regret that budget limitations have not enabled me to bring in a well-known speaker or speakers to

campus in order to draw a greater audience. Yet, the demand is there, as I have had students and community members approach me to ask when the next hip hop summit will be held.

Purpose/Goal

The primary goal for this request is to make the 2017 hip hop summit bigger and better than ever. Hip Hop is one of the most popular genres of music today. It is a global phenomenon, as the music and the culture attracts fans from around world. In fact, according to a Nielsen report:

The top on-demand audio-streamed album in the first half of 2015 was Drake's *If You're Reading This It's Too Late* (409 million streams). Three hip-hop songs were also among the top 10 on-demand singles streamed (audio and video) in the first half of the year: "Trap Queen" by Fetty Wap (290 million streams), "See You Again" by Wiz Khalifa featuring Charlie Puth (251 million streams), and "Post to Be" by Omarion featuring Chris Brown and Jhene Aiko (147 million streams) (Nielsen.com).

As such, nearly all of our students here at Stockton are exposed to hip hop culture and many would be interested in hearing from an industry giant like Grandmaster Flash. Grandmaster Flash is a pioneering D.J. and member of the iconic group, Grandmaster Flash and the Furious Five. They are the first rap artists/group to be inducted into the Rock-n-Roll Hall of Fame in 2007. I believe many students, faculty, staff and community members would be excited to attend a hip hop summit featuring Grandmaster Flash as keynote speaker, given his iconic status in the genre and his continued relevance, as he currently serves as a producer and consultant for the Netflix series, *The Get Down*, about the birth of hip hop in the 1970s Bronx, NY. Grandmaster Flash is also a great choice given the theme of the 2017 summit – *Stay Woke: Using Hip Hop as a Tool for Consciousness Raising*. There is an on-going discussion among hip hop scholars as to whether the original purpose of the genre, to serve as a voice for underrepresented communities, has died and been replaced by messages of materialism, sexism, drugs and violence. Is it now all about American capitalism and no longer about social consciousness? Grandmaster Flash would be the perfect artist to speak to this, given that his group's song, "The Message (1982)," is considered the first rap song to make a strong social and political statement. In fact, according to *Rolling Stone Magazine*, "'The Message' was [the first record] to prove that rap could become the inner city's voice, as well as its choice." That single sold a half a million copies in its first month of release and topped numerous critics' and magazines' lists of best singles for 1982.

Activities

The 2017 Hip Hop Summit will be a day-long event on Thursday, December 7, which will include panel discussions and performances.

10:30 – 12:20 Module

Panel 1 – Student Panel

As a part of my fall 2017 course – **GAH 2184: An Introduction to Hip Ho Culture** – students will be required to submit proposals for topics that they believe are the “Most Pressing Issues Facing Hip Hop Culture Today.” From those, I will select the five best proposals to be developed into full papers and presented during a student panel. This will afford students the opportunity to experience the conference submission process. I will also work with the five selected students on their presentation skills in preparation for the summit.

Panel 2 – Community Panel

For this panel, I will solicit the participation of local D.J.s and artists to speak about the local hip hop scene. I have already been in communication with two D.J.s, who host shows on Stockton’s WLFR and are interested in being a part of the summit – Raymond Tyler and Shawn Wright, both graduates of Atlantic City High School. In fact, Mr. Wright recently sent me information about the various hip hop artists who performed at Stockton over the years and later became well-known artists, such as De La Soul, A Tribe Called Quest, The Roots, Common and even Jay Z. He has collected newspaper clippings and old ticket stubs that he is willing to share (see Appendix for examples).

12:30 – 2:20 Module

Luncheon for keynote speaker and panelists

2:30 – 4:20 Module

Keynote Speaker – Grandmaster Flash – approx. 25 minutes

Scholars Panel – I have reached out to the following scholars:

James Peterson, Associate Professor of English and Director of Africana Studies at Lehigh University and author of *The Hip Hop Underground and African American Culture* and *Hip Hop Headphones: A Scholar’s Critical Playlist*

Gwendolyn Pough, Associate Professor of Women's Studies, Writing, and Rhetoric at Syracuse University, author of *Check It While I Wreck It, Black Womanhood, Hip-Hop Culture, and the Public Sphere*, and co-editor of *Home Girls Make Some Noise!: Hip-Hop Feminism Anthology*

Elaine Richardson, Associate Professor of English at Penn State University and co-editor of *Home Girls Make Some Noise!: Hip-Hop Feminism Anthology*

Bakari Kitwana, author of *Hip-Hop Activism in the Obama Era, Why White Kids Love Hip Hop*

Wangstas, Wiggers, Wannabes, and the New Reality of Race in America, and the Hip Hop Generation Young Blacks and the Crisis in African American Culture

Lissa Skitolsky, Associate Professor of Philosophy at Susquehanna University, teaches a course entitled, Philosophy and Hip-Hop

Patrick Rivers, Assistant Professor of Ethnomusicology at the University of New Haven

I expect to secure 4 – 5 of the above scholars for the 2017 Summit to serve as panelists/respondents to the keynote speaker.

4:30 – 6 p.m.

Performances

Don Christian Jones will present a slide show of his mural art, which portrays images from Rikers Island Prison Complex.

Gabriel Baez (stage name: Kelo) is a NY-based rapper and the nephew of Eric Garner, who lost his life due to a deadly chokehold by NYPD officers.

Monique Shirelle (Stage name B.L. Shirelle)

I also intend to solicit the participation of local Atlantic City poets and rappers.

6 p.m. Reception – Campus Center Theater Gallery

Outcomes/Assessment

In terms of outcome, I expect this event to be a major draw among the campus community and the local community. I intend to partner with the Unified Black Students Society (UBSS) and WLFR in order to promote the event, and I will reach out to local contacts in Atlantic City. I also believe this event will further develop Stockton's relationship with minority communities in Atlantic City, given that the D.J.s with whom I am acquainted have a strong following.

Finally, I believe this event will be an invaluable learning experience for students in my GAH 2184 course, as it was for my 2015 class. They will gain event-planning experience, research experience, presentation experience, and they will meet a pioneer of hip hop culture. They will further learn that hip hop is much more than party music. It is a culture with international influence and a wealth of scholarly content.

Budget

I am requesting funding to cover the keynote speaker's fee, honorariums for participants on the scholars' panel, honorariums for artists, lunch, reception, transportation and lodging for those participants who will be traveling from greater distances.

Grandmaster Flash speaking fee range \$8,000 - \$10,000. I intend to try to negotiate for 8k, plus car service from NYC - \$350.

Five panelists at \$200 - \$300 honorariums for each

Four performers at \$200 honorariums for each

Accommodations at Seaview for up to ten guests, one night each at \$69 per night.

Luncheon – for approximately 25 invited guests – Chartwells approx. \$200 for the sandwich board

Reception – for approximately 50 – Chartwells approx. \$500

Total Request Range: \$11,000 - \$12,000

From: DiSanto, Christopher

Sent: Wednesday, April 05, 2017 7:45 PM

To: Allison, Donnetrice <Donnetrice.Allison@stockton.edu>; Vaughn, Beverly <Beverly.Vaughn@stockton.edu>; Ross, Rain <Rain.Ross@stockton.edu>

Subject: Re: Hip Hop Summit

Donnetrice,

Congratulations on this wonderful 20/20 proposal! I'm delighted to know that this Hip Hop Summit garners increased interest each it is offered. You present a wonderful, cogent concept for presentation, the layout for the day, and especially outcomes/assessments that you cite.

You certainly have my support on this endeavor! I'm very confident that can effectively promote the Hip Hop Summit to students taking my classes as well as those I interface with in Atlantic City High School as part of a music mentoring program that I direct.

I will happily contribute my signature to this project. Count me in whole heartedly!

Best regards,

Chris

Dr. Christopher Di Santo
Associate Professor of Music
School of Arts & Humanities
Stockton University

From: Allison, Donnetrice

Sent: Wednesday, April 5, 2017 2:40 PM

To: Vaughn, Beverly; DiSanto, Christopher; Ross, Rain

Subject: Hip Hop Summit

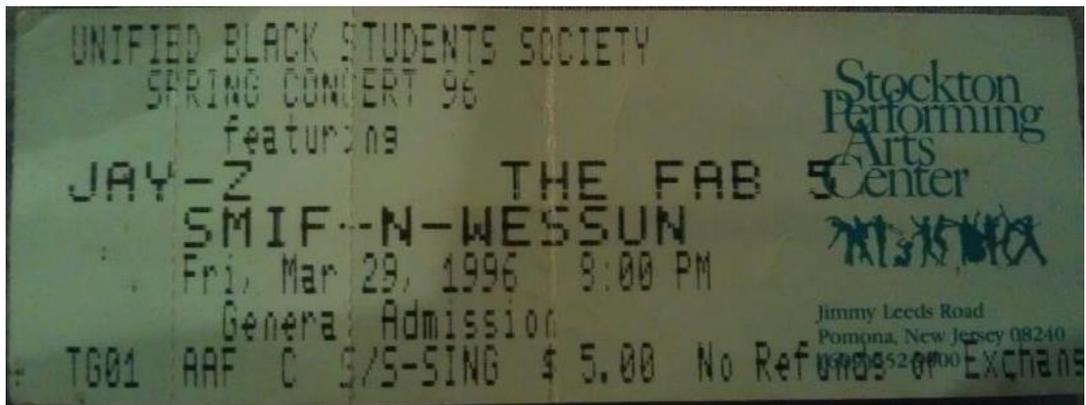
Hi all,

I submitted a 2020 Proposal to do another Hip Hop Summit this coming December and I was told that it may help my case to have a letter of support from the music faculty, along with ARTP Coordinator, so I have attached the proposal that I submitted for your review and questions (if you have any). After you have had an opportunity to review, please let me know if you are willing to sign a letter together simply saying you are in support of the plan and you will encourage students and community members to participate. Thanks! Donni

Donnetrice Allison, Ph.D.
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Associate Professor and Coordinator of Africana Studies
Associate Professor of Communication Studies
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Editor of: *Black Women's Portrayals on Reality Television: The New Sapphire*

APPENDIX



Arts and Entertainment

Box-Office Bonanza!

The films cost a lot -- but did they make it?

by Michael Andrew Kaylor

The film industry came off the incredibly profitable summer '89 with stars in their eyes, putting together a line-up of extravaganzas that was supposed to dwarf all summer movie seasons, both past and future.

So what happened? The dream season went down in a smoldering flame of gross miscalculation, massive overkill, and hyperkinetic violence. Sure, the American public loves a good action/adventure yarn, but do they want a new one every week? For every hit like *Total Recall*, there was an overheated flop like *Air America*, *Robocop 2*, and *Navy SEALs*.

Because of the massive budgets of all the major hits this summer, no film was really profitable upon their American theatrical release. *Total Recall* made approximately \$115 million dollars, but "Recall" cost a jaw-dropping \$65 million to produce, so the film has a long way to go to make a profit. (A film has to make about three times its budget to be safely within the black)

Die Hard 2 made much more than its predecessor, taking in about \$110 million, but spectacular cost over-runs ballooned its budget to \$70 million. The film pretty much "Died Lesser" than the original upon its initial theatrical release.

Paramount Pictures had a murky summer, with its two commercial epics falling way short of their expectations. The Eddie Murphy sequel, *Another 48 HRS*, cost a startling \$50 million, and took in a disappointing \$80 million. The original *48 Hrs.*, only cost a fraction of that amount. The old Hollywood axiom goes that a sequel generally makes 25% less than the predecessor, and it would appear to hold true to this day.

Paramount Picture's *Days of Thunder*, on the other hand, made much brighter fiscal sense. It touted Tom Cruise, perhaps the biggest movie star in the world, and it retained the musical and visual style (not to mention the director) of *Top Gun*, a pop phenomenon that raked in nearly \$180 million. But in the end, the film did not even make half the gross of *Top Gun*.

Top Gun told the story of Navy fighter pilots, a subject that Americans found attractive. *Days of Thunder* took as its subject the regional sport of stock car racing, which may have been perceived as far less



sophisticated and intriguing.

The major event of the summer, Touchstone's *Dick Tracy*, was so well advertised that an unprecedented 100% of the viewing public was aware of its trumpeted arrival.

But could Warren Beatty, who hadn't



Attention, Crime-stoppers! The undisputed winner of 1990 was *Dick Tracy*! Photograph ©1990 The Disney Studios

had a financially successful film since 1978's *Heaven Can Wait*, still be a draw? The massive promotion was there, but *Dick Tracy*

made only \$105 million — far below the studio's \$250 million take of *Batman* — but the film was reasonably budgeted at \$30 million, so the film has seen a profit.

The surprise of the summer was Paramount's small-budgeted *Ghost*, a supernatural tear-jerker with three stars who have been struggling to get hits. Patrick Swayze, Demi Moore, and Whoopi Goldberg hit the jackpot with this smash, that has so far made a staggering \$125 million, and may continue on until it reaches the top ten list of all-time money-makers.

After all the action super-films, *Ghost* became the alternative to all the hyper-violent epics, out-grossing them and winning the hearts of American romantics everywhere. Young women are dragging their boyfriends to see it instead of *Total Recall* or similar films.

In the past, American theatrical takes made up 80% of a film's final gross. The evolution of alternate video markets has brought that number down to 30%. Ancillary markets, such as video, the broadening of cable television, and the expansion of foreign markets means that a film will make its most revenue (and eventual profit) outside American theaters.

So, expect more high-budgeted, highly publicized movies in the future. For now, the film industry sees them as profitable.

Coming Events

At the Lakeside Center:

The Stockton State College Board of Activities presents *A Tribe Called Quest* -- Saturday, October 6 at 3:30 pm.

Students with ID admitted for \$3, general public costs \$5 -- so don't leave your wallet in *El Segundo!*

At the Performing Arts Center:

The Feld Ballet

This nationally and internationally renowned company is famous for its daring choreographer, Eliot Feld. The arrival of the Feld Ballet marks the opening of the 1990-91 season for the PAC.

The performance takes place on Sunday, October 7, at 7 p.m.

Forthcoming events include:

Shanghai Symphony Orchestra -- October 13th
"Be-Bop: Old & New" with *Christopher Hollyday and His Quartet and Jimmy Heath Quartet* -- October 27

For more information on any of the events listed, please contact the Performing Arts Center Box Office at 652-9000, or stop by the Box Office in M-Wing.

At the Ceres Art Gallery (New York City):

"Spiritual Presence in the Land," a show featuring the recent paintings of Stockton professor Pat Hill Cresson, will be featured from October 2 until October 27.

An opening reception will be held October 6, from 4 to 7pm.

For more information, contact the Ceres Art Gallery at (212) 226-4725.

In Newark, NJ:

The 15th Annual Friends of Old Time Radio Convention Salutes CBS Radio.

Fans gather and pay tribute to the numerous radio personalities who made

LAKESIDE COMEDY CLUB

Thursday, October 4



Bob Golub



Spins Nitely

Tickets Available
at the Door

...AND
APPEARING
OCTOBER 11

