

This is provided as an example proposal.
It is important that you follow the
current guidelines.

The mentor letter has been removed.

A PROPOSAL TO STUDENT ENHANCEMENT AWARD REVIEW COMMITTEE

TITLE OF PROJECT: Rites, Recreation, and Rulership: Postcolonial Christianity in Ewe Music of Ghana
 NAME OF APPLICANT: Divine Kwasi Gbagbo
 STATUS: Undergraduate Graduate Medical
 CAMPUS/LOCAL ADDRESS: 219 West Washington Street, Athens, OH 45701
 E-MAIL ADDRESS: dg694117@ohio.edu
 DEPARTMENT: School of Interdisciplinary Arts

EXPECTED GRADUATION DATE (Month and Year): May 2021
 RE-SUBMISSION: YES (Original Submission Date _____) NO

PROPOSAL CATEGORY (select one):
 Life/Biomedical Social/Behavioral
 Arts/Humanities Physical Sciences/Engineering

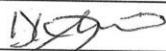
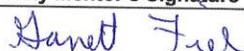
BUDGET: Total Request \$6,000
 (May not exceed \$6,000)

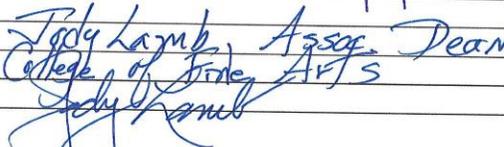
FACULTY MENTOR INFORMATION:
 NAME: Dr. Garrett Field
 E-MAIL ADDRESS: fieldg@ohio.edu
 DEPARTMENT: School of Interdisciplinary Arts
 DEPARTMENT ADMIN./E-MAIL: Melissa Ervin ervinm@ohio.edu

IRB AND IACUC APPROVAL:
 To ensure that the University is in compliance with all federal regulations, complete the checklist below. *Note: your proposal can be approved prior to IRB or IACUC approval (put "pending" or "to be submitted" instead of approval number), but funding will be withheld until notification of approval or exemption.*

Yes	No	Office of Research Compliance	Policy #
<input checked="" type="radio"/>	<input type="radio"/>	Human Subjects in Research (including surveys, interviews, educational interventions): Institutional Review Board (IRB) Approval #: <u>19-X-247</u> Expiration Date: <u>01/02/2021</u>	19.052
<input type="radio"/>	<input checked="" type="radio"/>	Animal Species: Institutional Animal Care & Use Committee (IACUC) Approval #: Expiration Date:	19.049

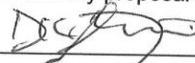
SIGNATURES

Applicant's Signature		Faculty Mentor's Signature	
Signature		Signature	
Name	<u>Divine Kwasi Gbagbo</u>	Name	<u>Garrett Field</u>
Dept/School	<u>School of Interdisciplinary Arts</u>	Unit	<u>School of Interdisciplinary Arts</u>
Date	<u>1/8/2020</u>	Date	<u>1/8/19</u>

Dean Name	<u>Jody Lamb, Assoc. Dean</u>
Dept/School	<u>College of Fine Arts</u>
Signature	

Optional:

If selected for funding, I give permission to the Office of the Vice President for Research and Creative Activity to use my proposal as an example during training and workshop exercises.

(Sign below) Signature:  Date: 1/8/2020

**STUDENT ENHANCEMENT AWARD
APPLICATION CHECKLIST**

Applicants **must** complete and sign the checklist. The checklist should be included as the second page of the application (following the cover page).

- | | |
|--|---|
| <input checked="" type="checkbox"/> Cover page | use SEA form |
| <input checked="" type="checkbox"/> Checklist | use SEA form |
| <input checked="" type="checkbox"/> Abstract* | 1 double-spaced page |
| <input type="checkbox"/> Resubmission Summary (<i>For Re-submissions Only</i>)* | 1 double-spaced page |
| <input checked="" type="checkbox"/> Project Narrative | 5 double-spaced pages |
| <input type="checkbox"/> Glossary/Definition of Terms* (<i>Not required</i>) | 2 double-spaced pages |
| <input checked="" type="checkbox"/> Bibliography (<i>Not required</i>) | 2 pages |
| <input checked="" type="checkbox"/> Presentation of Results | 1 double-spaced page |
| <input checked="" type="checkbox"/> Mentor's Endorsement | 1 page |
| <input checked="" type="checkbox"/> Biographical information (<i>Applicant(s) and key personnel</i>) | 3 pages per person |
| <input checked="" type="checkbox"/> Budget and Justification | no limit specified (Including the OHIO-Affiliated Travel Form, if applicable) |
| <input type="checkbox"/> Appended Materials/Multimedia Files | 5 pages; and no more than 10 minutes of footage |
| <input checked="" type="checkbox"/> Electronic copy of proposal | Single Acrobat file, containing entire proposal and required signatures |

Sections marked with a bullet (*) identify text sections that should be written in language understandable by an informed layperson to assist the Committee in its review.

****Please Note: The committee has the right to return without review any proposals that do not conform to these format requirements****

Applicant signature: _____



ABSTRACT:

In my dissertation “Rites, Recreation, and Rulership: Postcolonial Christianity in Ewe Music of Ghana,” I ask how postcolonial Christianity has influenced Ewe musical practices associated with rites, recreational activities, and rulership.¹ I also ask why Christian musical forms have been incorporated into Ewe indigenous cultural practices. To answer these questions, I intend to spend three and half months in selected Ewe communities in Ghana. The Ewe group is largely homogenous with a unique musical tradition defined by genre, instruments, dance, and costume.

I argue that the introduction of Christian religious dogmas and related practices has influenced Ewe music as it relates to rites of passage, recreation (entertainment), and rulership (coronation rites). Consequently, some cultural practices and associated modes of music have been discontinued, others have been modified, and new ones created particularly in the second half of the twentieth century. First, my dissertation aims at closing the lacuna in scholarship regarding the role of Christian musical traditions of the Ewe of Ghana. Prior scholarship on Ewe music (Agawu, Dor, and Agordoh) does not include any explicit discussion of Christianity’s influence. Second, it will contribute to the on-going scholarly discourse regarding the emergence of syncretic art forms including music from indigenous cultures and Christianity. Finally, by taking an interdisciplinary approach and engaging scholarship from ethnomusicology, African studies, religion, and linguistic anthropology, my project will offer a more comprehensive understanding of how Christianity has created a new musical identity among the Ewe of Ghana.

My dissertation examines the role music plays in the construction of social, political, and religious identity. I investigate this process by analyzing the Ghanaian Ewes’ musical performances associated with selected rites, recreation, and rulership.

¹ “Ewe” references one of the major ethnic groups in Ghana as well as its language. They are one of the five main ethnic groups in Ghana and constitute about 13% of Ghana’s population.

PROJECT NARRATIVE:

I am requesting a Student Enhancement Award to conduct research for my dissertation, “Rites, Recreation, and Rulership: Postcolonial Christianity in Ewe Music of Ghana,” The Student Enhancement Award will allow me to travel to the Volta Region of Ghana to conduct the fieldwork necessary to complete my research.²

The activities of early Christian missions since the mid-nineteenth century and the recent Ghanaian Pentecostal and Charismatic movements in the last four decades have significantly changed the socio-cultural lives of the Ewe people. Christianity, considered as a foreign religion in Ghana, has introduced dogmas and other religious practices that are divergent and sometimes conflicting to the Ewe culture. This development has led to a combination of practices that have affected Ewe culture with both positive and negative ramifications. I have prepared myself for this research through coursework in ethnomusicology, interdisciplinary arts, and library research. At Ohio University, I took graduate-level ethnomusicology courses with Dr. Garrett Field in the School of Interdisciplinary Arts.³ In addition, I wrote my MA thesis on the music of the Avatime people, a minority ethnic group that shares the same geographical space with the Ewe and engage in similar cultural practices including music. My MA thesis is entitled “Continuity and Change in the Musical Traditions of the Avatime of Ghana.” It set the framework for how I will approach this similar study in regard to both methodology and the scope of my research. I conducted this research in all the seven settlements of Avatime: Vane, Amedzofe, Biakpa,

² The Ewe people inhabit the Volta region, one of the 15 administrative regions of Ghana, located at the eastern border of Ghana.

³ In IARTS 7404: Critical Theory and the Arts, I completed the paper “Revisiting the Classification System of Ewe Musical Genres: The case of Bobobo Dance.” In Music 6900: Current Issues in Ethnomusicology, I completed the paper “The Praises and Worship Tradition in Ghanaian Churches in the Twenty First Century: Maintaining, Adopting, and Reversing Tradition.” In MUS 6300X: Seminar in World Music, I completed the project “Five Traditional Ewe Songs for Voice and Piano: Performance and Analysis.” In IARTS 7407: Transnational and Global Theories, I completed the paper “The Effect of Christianity and Colonialism on Names and Naming Ceremonies among the Ewe of Ghana.”

Dzogbefeme, Dzokpe, Gbadzeme, and Fume. My findings revealed that the presence of Christianity in Avatime resulted in the combination of indigenous musical practice with modern Christian elements. This dynamic can be paralleled in the research I will conduct in the Ewe community. My thesis and fieldwork also allowed me to establish contacts for my future research in the Volta Region of Ghana.

Goals and Scope

The goal of the study is to examine the musical performance practices of the Ewe people of Ghana in relation to rites, recreation, and rulership. My study of the contemporary musical practices of the Ewe community reveals that their music has elements from Christian sources. For example, some indigenous Ewe musical genres now sing Christian hymns during their performances. I have also observed that the influence of Christianity has led to the development of new musical content. Likewise, in some instances, it has resulted in the discontinuity of certain musical practices while in other instances, the musical practices have been modified. I, therefore, seek to establish that the evolution of modes of music in the selected institutional practices reflects the influence of Christianity on the entire Ewe culture. The said influence has both positive and negative sides.

This study further delves briefly into how Christianity overtly and covertly influenced music and other socio-cultural institutions of the Ewe during the colonial period. It also examines the snowballing effects this influence has created during the postcolonial era. The scope of this project will thus include selected indigenous and contemporary musical types associated with socio-recreational events, political institutions, and customary rites of the Ewe people.

Context

The Ewe group in Ghana presents a fascinating case for the study of how African communities have evolved and coped with the introduction of Christianity into their culture. Scholarship written by Jones (1954), Amoaku (1975), Agawu (1995), Fiagbedzi (1997), Dor (2001), Agordoh (2004), Gbolonyo (2009), Friedson (2009), Younge (2011), and Locke (2013) touches on varied aspects of Ewe music. For instance, the authors focused on the music and language relationship, compositional processes, dance, as well as music and tradition, but scholarly works on rhythm in Ewe music dominates the body of research.⁴ These authors also succinctly alluded to deliberate missionary interventions that sought to stifle or curtail some indigenous musical practices in Ewe communities. However, these works do not explicitly address issues of Christianity's influence on Ewe music traditions, especially as it affects the Ewe culture in the postcolonial era. My research seeks to synthesize this crucial intrusion and to further interrogate Christianity's contributions to the current discourse on musical traditions of the Ewe and by extension, other communities in Africa.

Similarly, researchers such as Meyer (1999), Ganusah (2008), and Bansah (2013) have made significant scholarly contributions to how Christianity has influenced the Ewe culture. The scholarship offers an in-depth perspective on Christianity's encounter with Ewe indigenous beliefs and practices, the missionaries' deliberate attempt to loathe Ewe traditional religion and culture, and their efforts to convert Ewes through translated hymns and prayer books, foreign ecclesiastical vestments and architecture, as well as theological training. This approach to conversion was used throughout Africa, and interestingly gave birth to syncretic traditions.⁵ For instance, Blacking (1997) observed that among the Venda of South Africa, Christianity brought

⁴ See Avorgbedor (1986), Agawu (1990) and Gbolonyo (2009) on music and language; Dor (2001) on compositional processes; Younge (2011) and Badu (2002) on dance; Amoaku (1975) on music and tradition; Jones (1959), Locke (1978), and Agawu (1995) on rhythm.

⁵ Syncretic traditions combine aspects of African indigenous culture with Christian sources.

about musical change, which culminates in the existence of three categories of music, namely, traditional, syncretic, and modern. My project examines this Christianity-triggered (traditional-syncretic-modern) trichotomy and its influence on Ewe music and culture.

Methods

The methodological procedures necessary to complete this research include standard practices in ethnomusicology: participant observation, semi-structured recorded interviews, transcription, and analysis. I have done the preliminary research necessary to carry out this academic fieldwork in the summer of 2017 and 2018. Through contacts made during previous fieldwork, I have established primary contacts in the Ewe communities I plan to visit. By using the probability-sampling schemes (Bernard 2000), based on my initial contacts and experience, I will interview local authorities and traditional scholars including kings, chiefs, queens, opinion leaders, clergy, Christians, traditional religion devotees, prominent traditional artists and musicians within the Ewe communities.⁶ These connections will help bridge any gaps that may arise concerning gender, age, religion, and education. By doing so, I can gather critical data that will help me “measure” the resultant emerging change in the Ewe musical tradition.

I will spend three and a half months over the summer of 2020 in approximately 20 to 30 Ewe communities in the Volta region of Ghana conducting interviews and engaging in the anthropological research technique of participant-observation. Using audio and video recording devices, I will collect data during religious and ritual ceremonies, festivals, and life cycle events on music, drama, and ritual performances by traditional dance-drumming groups and various artists. I will also combine the above method with focus group discussions as well as structured interviews as I reach out to the relevant consultants in academia. Ethnomusicologists and African

⁶ A probability sampling scheme is a method of sampling that is based on some form of random selection, which includes simple random sampling, proportional stratified random sampling, as well as saturation and dense sampling.

studies scholars seldom engage in multi-site research; therefore, this study will have significance for both ethnomusicology and African studies methodology. The national language of Ghana is English, in which I am fluent. I also have a very high proficiency in the Ewe language.⁷

Significance

This dissertation seeks to enrich ethnomusicological scholarship on musical practices of the Ewe of Ghana.⁸ I attempt to do so by uniting scholarship from ethnomusicology with approaches from the disciplines of linguistic anthropology, religious studies, and African studies. With this interdisciplinary approach, I attempt to uncover a new thread of continuity and change in Ewe music and culture.⁹ I draw on scholarship in linguistic anthropology to address issues pertaining to the use of the Ewe language as well as emotion and meaning in music-text. Scholars of Ewe music have typically explored the uniqueness of various musical elements, including rhythm, melody, song and drum text, instrumentation, compositional processes, and performance. Similarly, scholars of religion concentrated on the history of missionary activities and its impact on the socio-cultural lives of the Ewe, particularly their religious practices. By contrast, my project introduces into the Ewe music discourse the role Christianity has played in changing the dynamics of Ewe musical culture. This study also brings into the discipline of religion in Africa and African studies the often-neglected subject of Christian music and its effect on indigenous institutional practices such as kingship, widowhood rites, naming ceremonies, and puberty rites.

⁷ I majored in Ewe language and Music Education for my Bachelor's degree.

⁸ This contributes to the growing body of ethnomusicological research on Ewe music by Amoako (1975), Agawu (1995, 2001), Dor (2001), Gbolonyo (2009), Friedson (2009), Fiagbedzi (2009), and Younge (2011).

⁹ On religion in Africa, see Hillman (1993), Meyer (1999), Mugambi (2001), Gifford (2004), Asamoah-Gyedu (2005), Kalu (2007), and Bansah (2013). On Ewe history and culture, see Amenumey (1986), Agbodeka (1997), and Spieth (2011). On linguistic anthropology, see Bauman and Briggs (1990), Silverstein and Urban (1996, and Baber (2007). On African Studies, see Dzobo and Amegashie-Viglo (2004).

BIBLIOGRAPHY:

- Agawu, Kofi. *African Rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge University Press, 1995.
- _____. "Variation Procedures in Northern Ewe Music." *Ethnomusicology* 34 no. 2 (1990): 221-243.
- Agbodeka, Francis. *The Ewes of Southeastern Ghana*. Accra: Woeli Publishing Services, 1997.
- Agordoh, Alexander A. *The Development of Church Music in Ghana*. Accra: Sundel Services, 2011.
- _____. *Studies in African Music*. Ho: New Age Publication, 1994.
- Amenume, D.E.K. *The Ewe in Pre-Colonial Times*. Accra: Sedco Publishing Ltd., 1986.
- Amoaku, Komla. *Symbolism in Traditional Institutions and Music of the Ewe of Ghana*. Ph.D. diss., University of Pittsburgh, 1975.
- Asamoah-Gyadu, J. Kwabena. *African Charismatics: Current Developments within Independent Indigenous Pentecostalism in Ghana*. Leiden, Boston: Brill, 2005.
- Avorgbedor, Daniel. "The Interaction of Music and Spoken Texts in the Context of Anlo-Ewe Music." *Black Orpheus* 6, no. 1 (1986): 17–26.
- Baber, Karin. *Anthropology of Texts, Persons and Publics: Oral and Written Culture in Africa and Beyond*. Cambridge: Cambridge University Press, 2007.
- Badu, Zelma, C. M. *Ewe Culture as Expressed in Ghana West Africa Through Adzogbo Dance Ceremony: A Foundation for the Development of Interactive Multimedia Educational Materials*. Ph.D. diss., Mc Gill University, 2002.
- Bansah, Confidence Worlanyo. *Salvation at the Crossroad: Christianity and the Ewe Indigenous Religion in West Africa*. Accra: SonLife Press, 2013.
- Bauman, Richard and Charles L. Briggs (1990). "Poetics and Performance as Critical Perspectives on Language and Social Life." *Annual Review of Anthropology*, 19: 59-88.
- Bernard, Wanda T. "Participatory Research as Emancipatory Method: Challenges and Opportunities." In *Research Training for Social Scientists*, edited by Dawn Burton, 167–85. London: SAGE Publication, 2000.
- Blacking, John. "Some Problems of Theory and Methods in the Study of Musical Change." *Year Book of the International Music Council*, Vol. IX (1977): 1-26.
- Dor, George W.K. *Tonal Resources and Compositional Processes of Ewe Traditional Vocal*

- Music*. Ph.D. diss., University of Pittsburgh, 2001.
- Dzobo, N. K. and Simon Amegashie-Viglo. *The Triple Heritage of Contemporary Africa*. Accra: Studio 7 KAT, 2004.
- Fiagbedzi, Nissio. *Form and Meaning in Ewe Song: A Critical Review*. Point Richmond: MRI Press, 2009.
- Friedson, Steven M. *Northern Gods in a Southern Land: Remains of Ritual*. Chicago: University of Chicago Press, 2009.
- Ganusah, Rebecca Y. *Christ Meets the Ewe-Dome of Ghana: A Theological Reflection on the Rites of Birth and Initiation into Womanhood*. Accra: Asempa Publishers, 2008.
- Gbolonyo, Kofi J.S. *Indigenous Knowledge and Cultural Values in Ewe Musical Practice: Their Traditional Role and Place in Modern Society*. Ph. D. diss., 2009.
- Gifford, Paul. *Ghana's New Christianity: Pentecostalism in a Globalizing African Economy*. Bloomington: Indiana University Press, 2004.
- Hillman, Eugene. *Toward an African Christianity: Inculturation Applied*. New York: Paulist Press, 1993.
- Jones, A.M. *Studies in African Music*. Vol. 1. London: Oxford University Press, 1959.
- Kalu, Ogbu, ed. *African Christianity: An African Story*. Trenton NJ: Africa World Press, 2007.
- Locke, David. *The Music of Atsiagbekor*. Ph.D. diss., Wesleyan University, 1978.
- Meyer, Birgit. *Translating the Devil: Religion and Modernity among the Ewe in Ghana*. Great Britain: Edinburgh University Press, 1999.
- Mugambi, J.N.K. *Christianity and Africa Culture*. Nairobi: Acton Publishers, 2001.
- Nketia Kwabena J.H. *Ethnomusicology and African Music*. Accra: Afram Publications (Ghana) Ltd., 2005.
- Silverstein, M. and G. Urban (eds) (1996). *Natural Histories of Discourse*. Chicago: The University of Chicago Press.
- Spiehl, Jakob. *The Ewe People: A Study of the People in German Togo*. Edited by Komla Amoaku. Accra: Sub Saharan Publishers, 2011.
- Younge, Paschal Yao. *Music and Dance Traditions in Ghana: History, Performance and Teaching*. North Carolina: McFarland and Company Inc., 2011.

PRESENTATION OF RESULTS:

I plan to present the research I conduct during the summer of 2020 at the Society of Ethnomusicology's 2020 annual meeting, which will be held in Ottawa, Canada, October 22-25, 2020. I will present a portion of my research in a paper on the elements of Christian songs in traditional Ewe music. This paper will also constitute one of my dissertation chapters. The research presented at this conference will contribute to the growing scholarship on Ewe music and culture and will offer a platform for further comparative and collaborative opportunities with scholars of Ewe music, African studies, and religion.

Furthermore, the 2020 annual meeting of the Association of African Studies presents an ideal opportunity for me to present additional research. As a prestigious interdisciplinary association, ASA draws in scholars from diverse backgrounds and disciplines within its geographic parameters. An opportunity to present this research to a diverse, interdisciplinary audience would enhance my experience and contribute immensely towards my overall scholarship.

Finally, I plan to participate in the 2021 Student Research and Creative Activity Exposition at Ohio University where I will present the current state of my research and dissertation. This exposition presents an ideal opportunity for me to engage with fellow students and Ohio University faculty in a collaborative and interdisciplinary environment.

BIOGRAPHICAL INFORMATION:

DIVINE KWASI GBAGBO

219 W Washington St., Athens-OH | 330-462-1361 | gbagbodivine@gmail.com

Education

- 2017** Ph.D. Candidate, Interdisciplinary Arts (Ethnomusicology, African Arts & Literature)
Ohio University, Athens, OH
3.97 Cumulative GPA
- 2012** Master of Arts, Ethnomusicology
Kent State University, Athens, OH
Thesis: "Continuity and Change in the Musical Traditions of the Avatime of Ghana" (Supervised by Dr. Kazadi wa Mukuna)
3.97 Cumulative GPA
- 1999** Bachelor of Education in Music Education and Ewe Language University of Education,
Winneba - Ghana
- 1996** Diploma in Music Education and Ewe Language University of Education, Winneba
Ghana
- 1989** Professional Teacher's Certificate (3-Year Post Secondary) Institute of Education,
University of Cape Coast, Ghana.

Teaching Experience

- 2017 – Present** *Teaching Associate and Instructor of Records*
Interdisciplinary Arts, Ohio University, Athens, Ohio
- 2012 – 2017** *Teacher and Ensemble Director*
Mawuli (Senior High) School, Ho, Ghana
- 2010 – 2012** *Graduate Teaching Associate and Instructor*
Kent State University, Ohio
- 2005 – 2010** (Winter Quarters only) *Visiting International Scholar*
Ohio State University – Agricultural and Technical Institute, Wooster, Ohio
- 1996 – 2010** *Teacher and Ensemble Director*
Mawuko Girls Senior High School, Ho, Ghana

Publications

Articles in Peer-Review Journals

- 2019** Gbagbo, Divine K. and D. Rose Elder. "Storytelling Songs of the Èwè Dòmè of Ghana." *African Music: Journal of the International Library of African Music* Vol. 11 no 1.
- Under Review "Texts and Contexts: The Case of Jàmá Songs among Youth in Ghana,"
submitted to *Journal of the Musical Arts in Africa*.

Encyclopedic Entry

- 2019** "Roles (Instruments and Instrumentalists play)." *The SAGE International Encyclopedia of Music and Culture*. Edited by Janet Sturman. Thousand Oaks: SAGE Publications, Inc.

Thesis

2012 “Continuity and Change in the Musical Traditions of the Avatime of Ghana.” M.A. Thesis, Kent State University, OH.

Fieldwork

- 2019** **Ghana**, studied the musical performance practices of the Ewe migrants in Accra, the capital city of Ghana.
- 2018** **Togo**, studied the musical traditions of the Ewe of Togo to establish the impact of colonialism on their performance practices.
- 2011** **Ghana**, studies the musical traditions of seven Avatime communities in the Volta region of Ghana.

Conference Presentations

- 2019** “Navigating Contextual Spaces through the use of Jama Songs by Youth Groups in Ghana.” Presented at Ohio University, Global Arts Symposium, Athens, OH, April 2.
- 2019** “Hybridization of the Arts: The Case of Music in the Southern Africa Region.” Presented at Ohio University, Global Arts Symposium, Athens, OH, April 2.
- 2019** “Modernity and its Dilemma in Ghanaian Popular Music: The Case of Telemo and Abena Music Videos.” Presented at University of Dayton, MIDSEM Conference (Midwest Chapter of Society of the Ethnomusicology), Dayton, OH, March 23.
- 2018** “Vision and Composition: Sustainable Development Goals through the Arts.” Presented at Ohio University, The United Nations 2030 Sustainable Development Goals and Higher Education Conference, Athens, OH, Nov. 14-15.
- 2018** “Constant Repertoire in Varying Performance Contexts: The Case of Jama Songs among the Youth in Ghana.” Presented at the University of Ghana, Legon, Second International Council for Traditional Music (ICTM) Study Group of African Musics Symposium, Accra, August 9-12.
- 2018** “Physiological and Socio-Aesthetic Effects of the *Praises and Worship* Tradition on Congregants in Ghanaian Churches.” Presented at National Theater of Ghana, International Symposium on Arts, Health, and Wellness, Accra (Ghana). June 25-30.

Achievements/Awards

- 2017 – Present** Interdisciplinary Arts Graduate Teaching Assistantship Award, Ohio University, Athens, Ohio
- 2014** Outstanding Contribution to Music Development, Mawuko Girls’ Senior High School, Ho, Ghana
- 2010** School of Music Graduate Teaching Assistantship Award, Kent State University, Kent, Ohio
- 2006** Golden Jubilee Outstanding Leadership Award as Music Director and Choral Music Composer, E.P. Church Choir, Ho Kpodzi, Ghana
- 2003** Most Dedicated Service Award (Teaching), Mawuko Girls’ Senior High School, Ho, Ghana
- 1993, 1994** Best Student Meritorious Award (Music Education), University of Education, Winneba, Ghana

ABOUT ME:

As a graduate student at Kent State University, my interest in Ewe communities and their musical traditions in Ghana and Togo was heightened when I conducted research for my Master of Arts degree in the Volta region of Ghana in 2011. Hitherto, I grew up in the Ewe communities and studied the language and culture to the bachelor's degree level. Back to Ghana after graduation in 2012, I have used every opportunity to study the musical traditions of the Ewe keenly. This research experience, along with my coursework motivated me to present and publish this material at six conferences in two years. Furthermore, most of the graduate seminar papers I wrote for my coursework were based on my initial research. In the School of Interdisciplinary Arts at Ohio University, I took seminars in ethnomusicological methods, global and transnational theory, African music and related arts, critical theory, music and language, and contemporary aesthetics, while achieving a 4.0-grade point average. All of these courses have equipped, supplemented, and honed my learning skills and goals in continuing this research. My proposed research in Ghana does not require foreign language proficiency as English is the national language. Additionally, I have native and professional proficiency in the Ewe language, which is the dominant language of the Ewe people. Further relevant qualifications and experiences can be found in my Curriculum Vitae, which is included in this document.

OTHER FUNDING SOURCES:

Awarded:

Research Grant -The Noble Foundation - \$1000 awarded

Applied:

The Parry/Billman College of Fine Arts Graduate Student Awards

BUDGET:

<i>Research in the Ewe Communities in Ghana</i>					
ITEM		DATE	SOURCE	COST	TOTAL
Flight	From CMH to ACC, South African (round trip)	4/30/20 and 8/17/20	Kayak.com	\$2555	\$2555
Local Travel	Hired driver	5/1/20 to 8/17/20	Expatistan.com	\$10/day x 90	\$900
Lodging	Sena Lodge, Ho	5/1/20 to 8/17/20	Expatistan.com	\$25/day x 90	\$2250
Per Diem	Food (Including bottled water)	5/1/20 to 8/17/20	Expatistan.com	\$17/day x 90	\$1530
Total Trip Cost					\$7235

<i>Conference Paper, Society of Ethnomusicology Annual Meeting Ottawa, Canada</i>					
ITEM		DATE	SOURCE	COST	TOTAL
Flight	From CMH to YOW, American Airlines (round trip)	10/22/20 to 10/25/20	Kayak.com	\$513	\$513
Car Rental	Pick up at YOW to Westin Ottawa Hotel	10/22/20 to 10/25/20	https://www.ethnomusicology.org/page/Conf_2020	\$27 at 2 days	\$54
Lodging	Westin Ottawa Hotel	10/22/20 to 10/25/20	https://www.ethnomusicology.org/page/Conf_2020	\$187/night + taxes and fees at 4 nights	\$748
Per Diem (m&ie)	Ottawa, Canada	10/22/20 to 10/25/20	https://aoprals.state.gov/	\$112/day + taxes and fees at 4 days	\$448
Total Trip Cost					\$1763

Total Research Budget	\$8998
Total to be Funded by SEA	\$6000
Total to be Funded Externally	\$2998

BUDGET JUSTIFICATION:

As shown from the above estimates, two-thirds of the funds from the Student Enhancement Award is to be used for the traveling cost associated with my dissertation fieldwork and one third for the conference paper presentation. Due to the international nature of my research, this is the topmost priority for funding. The first estimate above shows the breakdown of costs associated with travel to the Ewe community in the Volta region of Ghana. I have already secured funding for the flight to Ghana; hence the SEA funds will cover the remaining items including lodging, local travel, and per diem. I will lodge in Ho, the capital city of the Volta region of Ghana and commute to approximately 20 to 30 Ewe communities within the region.

The cost of the conference in Ottawa, Canada, will, be funded from the SEA and a conference support fee from the School of Interdisciplinary Arts and College of Fine Arts. The quotes for lodging and car rental are sourced from the website of the Society for Ethnomusicology, while the per diem rate is quoted from *aoprals.state.gov* via the Ohio University Finance website. The estimation for the flight is based on quotes at *Kayak.com*, a website which I have used extensively in previous travels. All subsequent conferences that I proposed to attend in Section 6 (Presentation of Results) will be funded externally and /or by myself.

As an international student and a Ghanaian, I have already taken the required immunizations that will enable me to travel to Ghana, and the vaccines will not expire before my predicted travel date.

PLEASE SUBMIT THIS PACKET, PLUS YOUR FLIGHT ITINERARY AND A COPY OF YOUR PASSPORT, TO OGO AT LEAST 3 WEEKS PRIOR TO DEPARTURE.
*OCOM students must return materials to the Global Health Office, E118 Grover Center

Personal Information.

Gbagbo, Divine P100874487 dg694117@ohio.edu
Last, First Name PID (#####) Email Address

Travel Information.

Trip Coordinator or Sponsor: Dr. Garrett Field

Purpose of Trip (e.g. research, conference, athletics, student club, volunteer):
The purpose of this trip is to conduct my dissertation work

Are you a program assistant for an existing study abroad program? yes

Number of OHIO Credit Hours to be received (if applicable): N/A

Destination City, Country: Ho, Ghana

Start and End Date of Travel: 05/01/2020 to 08/16/2020

Address Abroad (if known): E. P. Dela Parish, P.O. Box HP 20, Ho, VR, Ghana

Phone Number Abroad, including country and city codes (if known): +233243104306

If you do not have your foreign address and phone number at the time of completing this form, please email this information to global.opportunities@ohio.edu as soon as it becomes available.



---FOR OGO OFFICE USE ONLY---

Conduct _____ Scanned to sf _____ Independent Spreadsheet: _____ Passport _____ Flight Itinerary _____

Personal data.

Name: Gbagbo Divine Kwasi
(Last) (First) (Middle)

Date of Birth (month/day/year): 01/21/1968 PID: P100874487

Country of citizenship: Ghana Gender: Male Female

Major: Ethnomusicology Minor (if applicable): _____

College of Enrollment (e.g. Arts & Sciences): College of Fine Arts

Anticipated academic rank when trip begins (circle one): Fr So Jr Sr M.A./M.S. Ph.D.

OCOM I OCOM II

Local or Campus Address: 219 W Washington Street Telephone: 330 462 1361

City: _____ State: _____ Zip: _____ Valid through _____

Permanent Address: _____

City: Athens State: OH Zip: 45701 Permanent Telephone: (330) 462 1361

Emergency Contacts. We strongly recommend that one of your emergency contacts be the holder of a valid passport.

Houston, Linda Friend democrat68@gmail.com
Contact 1: Last, First Name Relationship Email Address
1823 Burbank Road Wooster OH 44691
Address Street City State Zip
(330) 464-4143 () ()
Home Phone Work Phone Fax

Awusie, Peace Cousin _____
Contact 2: Last, First Name Relationship Email Address
3533 Sauls Drive Austin TX 78728
Address Street City State Zip
(512) 970-1232 () ()
Home Phone Work Phone Fax

Barnor-Gbagbo, Antoinette Spouse antgbagbo@yahoo.com
Contact 3: Last, First Name Relationship Email Address
E. P. Dela Parish Ho, Volta Region, Ghana
Address Street City State Zip
(233) 246-230063 () ()
Home Phone Work Phone Fax

Which of your emergency contacts is the holder of a valid passport? (check all that apply)

Contact 1 Contact 2 Contact 3

Confirmation of International SOS Access to Services and Notice of Possible Charges to Student Account

Whether you are traveling on a study abroad program or completing an independent project abroad, you may find cause while abroad to seek travel assistance, security advice, or evacuation services from International SOS (ISOS), a company with which OHIO has contracted for security advice and access to security and evacuation services.

ISOS offers you a network of services for immediate help in any emergency. Services range from telephone advice and referrals to full-scale evacuation by private air ambulance. The ISOS network of multilingual critical care and aero-medical specialists operates 24 hours a day, 365 days a year from ISOS Alarm Centers around the world. Access to ISOS is designed to supplement the policies, procedures and support staff that the university already has in place.

If you are traveling and/or unable to reach your program staff, you should contact ISOS for non-medical security situations. Their staff will begin to meet your needs immediately while coordinating services with OHIO.

ISOS and Your UHP Health Insurance

UHP works directly with ISOS to provide coverage for medical and security related events. ISOS should be your first point of contact when accessing the services listed below.

Should you have any questions about ISOS, please call **740-593-4583** or email global.opportunities@ohio.edu.

To view UHP-covered PROGRAM BENEFITS: <http://www.ohio.edu/educationabroad/general/healthsafety.html#name>.

Please be aware that those ISOS services not covered by UHP insurance come with an additional charge. Should you activate a service that has an additional charge, you authorize Ohio University to bill your student account for this charge. Please note that such charges may not appear on your account until after you have returned from your time abroad.

We suggest you log in to ISOS's web site prior to travel:
http://www.internationalsos.com/members_home/login/login.cfm

Use your membership number (**11BCAS000010**) as your member login. In addition to the information covered at orientations conducted by OHIO or other organization with which you are traveling, the ISOS comprehensive guides provide both medical, security and general travel advice, such as information on the standard of health care, how to pay for medical care, the availability of medications, safety of the blood supply, embassy/visa information, dialing code information, cultural etiquette and financial and voltage/plug information.

I acknowledge my responsibility to understand the conditions and limitations of this service and agree that Ohio University is not responsible for any expenses I may incur as a result of activating a service that has an additional fee. Additionally, I understand that International SOS is not an insurance provider but rather provides access to information and services; insurance coverage is provided by UHP. I understand I may be billed for services utilized through International SOS that are not covered by the university's policy with UHP.

Signature  Date 01/14/2020

Parent/Legal Guardian Signature: _____
(If Participant is under 18 years old)

Parent/Legal Guardian Printed Name: _____
(If Participant is under 18 years old)

Waiver, Release and Indemnification Agreement

In consideration for permission to participate in this global opportunity activity (the "Activity"), I knowingly and voluntarily:

- acknowledge that there are unavoidable risks and dangers to my health and personal safety related to traveling overseas, including the possibility of domestic or international terrorism, civil unrest, political instability, disease, public health conditions, crime, violence, hijacking, and kidnapping; I further understand and acknowledge that Ohio University cannot guarantee my safety or the safety of my property while traveling abroad;
- represent that I have reviewed the information at the U.S. Department of State website, www.travel.state.gov, and the International SOS website, www.internationalsos.com (member ID: 11BCAS000010), that is specific to the country or countries where I will be traveling and understand the additional risks and dangers present in this country or countries;
- acknowledge that travel to a country under a travel warning from the United States Department of State carries heightened risks and that permission from Ohio University to travel in such a country is neither an endorsement nor an assurance of the advisability or safety of such travel;
- acknowledge that political, social, and/or public health circumstances can change quickly in a country and it may be necessary for Ohio University or other entities to suspend travel in or to a country;
- acknowledge that the laws of the country or countries where I will be traveling may not provide for due process and individual rights to the same extent as the laws of the United States; I further understand that if I violate the laws of any country I visit, Ohio University cannot represent me or my legal interests;
- acknowledge that health care, medicines and related services may not be as readily available, or of a quality comparable to those in the United States;
- acknowledge that transportation may not be as reliable or subject to the same safety standards applicable to public carriers in the United States;
- acknowledge that public safety personnel in foreign countries may not provide a level of personal security comparable to that in the United States
- represent that I am not aware of any medical reason why I should not participate in the Activity;
- acknowledge that any University personnel or agents participating in the Activity are not necessarily medically trained to care for any physical or medical problems of individuals participating in the Activity;
- agree to follow all the safety procedures and instructions of any Activity coordinators; and
- acknowledge that my participation in the Activity is entirely voluntary.

In consideration for permission to participate in the Activity, I, on behalf of myself, my heirs and assigns, knowingly and voluntarily assume all risks associated with the Activity, assume full responsibility for any losses, damages or personal injury, including death, that may be sustained by me as a result.

I further release and forever discharge the University, and its trustees, officers, employees, and agents from all legal claims for injuries, damages, or losses of any kind, which may arise out of my participation in this Activity, to the fullest extent permitted under law, including claims of negligence on the part of the University, but not for injuries, damages or losses resulting from the University's gross negligence, or willful or wanton conduct.

I further agree to indemnify and hold harmless the University, its trustees, officers, employees and agents for any injury, damage, or losses of any kind, including court costs and attorneys' fees that may result from my negligent or intentional act or omission while participating in the Activity.

This Waiver, Release and Indemnification Agreement shall be construed in accordance with the laws of the State of Ohio.

I HAVE CAREFULLY READ THIS AGREEMENT AND UNDERSTAND IT TO BE A RELEASE OF ALL CLAIMS AND CAUSES OF ACTION FOR MY LOSS, DAMAGE OR INJURY, INCLUDING DEATH, WHETHER OR NOT KNOWN OR ANTICIPATED, THAT OCCURS WHILE PARTICIPATING IN THE ACTIVITY AND THAT IT OBLIGATES ME TO INDEMNIFY THE UNIVERSITY, ITS TRUSTEES, OFFICERS, EMPLOYEES AND AGENTS FOR ANY LIABILITY FOR ANY INJURY, DAMAGE OR LOSSES OF ANY KIND CAUSED BY MY NEGLIGENT OR INTENTIONAL ACT OR OMISSION WHILE PARTICIPATING IN THE ACTIVITY.

I verify that I am at least eighteen (18) years of age and fully competent to sign this Agreement.



Signature

01 / 14 / 2020
Month Day Year

Divine Kwasi Gbagbo

Name (Please print)

To be completed if participant is under 18 years old:

Recognizing the possibility of injury, including death, damage or loss resulting from the Activity and for the University accepting the participant for the Activity, I hereby release, discharge and/or otherwise indemnify the University, and its trustees, officers, employees and agents against any claim by or on behalf of the participant as a result of the participant's participation in the Activity. I further warrant that I am authorized to sign the form on behalf of the participant.

Parent/Legal Guardian Signature: _____
(If Participant is under 18 years old)

Parent/Legal Guardian Printed Name: _____
(If Participant is under 18 years old)

Conditions of Participation.

I, the undersigned, do hereby accept my participation on this global opportunity activity (the "Activity") and agree to all terms and conditions of the Activity. Furthermore, I verify that I am at least eighteen (18) years of age and fully competent to sign this agreement.

1 Personal Conduct. I agree to participate in all aspects of the Activity, including pre-departure and on-site orientation, instruction, excursions, and evaluation, if available and applicable. I understand that Ohio University and its representatives have the authority to establish rules of conduct necessary for the operation of the Activity during the entire period of the program. The Ohio University Student Code of Conduct also applies to me whether I am in the U.S. or abroad. Should I violate stated rules, the Ohio University Student Code of Conduct, or the laws of the state or host country or any other state or country I may visit while off-campus, demonstrate disruptive behavior, or through my conduct bring the Activity or its participants into disrepute or legal or physical jeopardy, I may be removed from the Activity and/or face other sanctions. If I am dismissed from the program, I will lose all academic credit, if applicable, and may remain responsible for all Activity expenditures.

2 Insurance Coverage. I understand that I will be enrolled in the mandatory study abroad health insurance by Ohio University for the duration of the trip. The policy provides coverage for my benefit, including health insurance, accidental death and dismemberment, repatriation of remains, and medical evacuation. I acknowledge my responsibility to understand the conditions and limitations of this coverage and agree that Ohio University is not responsible for any uninsured losses.

3 Medical Treatment. In the event of illness or injury to me, I authorize any official representative of Ohio University to secure medical treatment on my behalf, including surgery and the administration of an anesthetic, and I accept all financial responsibility for such treatment. I also understand that by the nature of this Activity, there may be no Ohio University official representative involved to help secure medical treatment.

4 Independent Travel. I understand that neither Ohio University nor its staff is responsible for me while I am traveling independently.

5 Permission to Share Information. I give Ohio University and its representatives permission to communicate internally and with my parents, host institution abroad, and/or other emergency contact person (as specified in this form) regarding all issues surrounding the Activity. This may include but is not limited to student account information, student conduct issues, health and safety, grades or academics; such contact may occur before, during or after the Activity.

