

College of Fine Arts

2001-2002 Vision Plan Proposal

December 15, 2000

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Executive Summary

In October 1991, the College of Fine Arts completed an exhaustive, two-volume report on computing needs in the College of Fine Arts. This vision plan for computing was subsequently submitted to The University's Faculty Computer Committee (cf. *Faculty Computer Committee Report, 1992-93.*) The plan focused on teaching and research, citing specific needs for student microcomputer facilities, multimedia learning environments, research laboratories, computer workstations for faculty and staff, a College-wide network, and an image database project.

Using allocations from the Faculty Computer Committee and its own resources, over the past nine years the College has systematically completed (or currently has in progress) all of the initiatives cited in the original vision plan. Therefore, the College embarked on a new plan to address information and instructional technology needs. The following plan not only continues to address needed infrastructure enhancements but also incorporates specific projects suggested by the College faculty. This blend of College-level oversight and program specific projects is intended to provide a seamless and effective technology environment for College of Fine Arts students, faculty and staff.

With money remaining from previous ITAC allocations, several projects are already underway or will begin this fiscal year:

- An additional multimedia-capable classroom in the Winship building serving primarily Theatre and Dance Students. (estimated cost: \$55,000)
- A major renovation of an existing class piano laboratory that will upgrade the aging keyboards with current models and add equipment that will take advantage of web-based instruction methods. (estimated cost: \$132,600)
- Move various departmental holdings from slides and flat art to digital images suitable for technology classroom and web use. (estimated cost: \$73,000)
- Provide video acquisition and editing equipment for theatre students to facilitate stage directing classes. (estimated cost: \$11,300)
- Provide equipment needed to implement a digital darkroom for studio photography majors. (estimated cost: \$28,600)
- Provide equipment needed to prepare materials for the course Computer Image Development for Theatrical Designers and assist students working outside of class on scenic designs. (estimated cost: \$13,900)

Other ideas were submitted by the College faculty and certain improvements to the College infrastructure are required. We are requesting additional money to implement the following projects:

- Provide equipment needed to employ computer-aided design and computer-aided manufacturing techniques in the Art Design Program. (estimated cost: \$43,800)
- Implement improvements in the Vocal Arts Laboratory to allow interdisciplinary work between Music Vocal majors and Theatre Acting majors. (estimated cost: \$29,700)
- Upgrade existing computers in the Electronic Music Studios to current digital audio editing standards. (estimated cost: \$11,500)
- Upgrade existing computers (now three years old) in the Fine Arts Microcomputer Laboratory to current models. (estimated cost: \$34,000)
- Upgrade the College network backbone to gigabit technology. (estimated cost:\$40,000)

The College of Fine Arts 2001-2002 Vision Plan proposal is a request for funding to implement these five projects. Each project builds on the already established infrastructure and will enhance instructional technology for students in meaningful ways. The estimated combined cost of the projects (with the addition of \$10,000 for contingencies) is \$169,000.

Part I: Vision, Goals and Recent Progress

A. College of Fine Arts Goals for the Coming Year

The original vision plan for the College of Fine Arts (*Report on Computing in the College of Fine Arts*, October, 1991) was intended to provide a strategy "for the integration of computing resources into the curriculum development, instruction, research, performance production, and administration" of the College. In the nine years since that report was completed, the College has annually made systematic and consistent progress toward the realization of those goals. The College has also made commensurate progress toward the following goals identified by the Faculty Computer Committee in its report *toward the Virtual University*, May 22, 1995.

- Universal access to information technology
- Provide seamless, easy-to-use, and secure network access to information for study, teaching, research, and administration
- Develop new models of instruction based on innovations in information technology

All College of Fine Arts undergraduate and graduate majors have access to information technology through computer facilities and networks that we have established, including a central computer laboratory located in the Fine Arts Library and computer laboratories in each of our three academic departments. Preceding University-wide efforts, we also provided our entire tenured and tenure-track faculty with computers and network access.

Armed with computer and network access, faculty in all three departments have reshaped existing courses, developed new courses, and implemented innovative teaching methods based on the new technologies (e.g., music theory, choreography, computer art for studio artists, etc.).

During the last nine years, we have provided students with computer laboratories, faculty with computers and network access, and the College with teleconference and computer-based teaching facilities. Having provided an Information Technology infrastructure and fostered innovative teaching that exploits these new technologies, the College of Fine Arts seeks funding to increase the number courses that take direct advantage of the College technology infrastructure. By providing funding and equipment to faculty who have made the commitment to develop courses that employ technology-based instruction, we hope to increase the use of the high-tech infrastructure that is already in place.

B. The Current Situation and Progress to Date

Over the past year, the College has undertaken two major projects in an ongoing effort to realize fully its vision plan.

1. DFA 2.204 Technology Classroom

Building on the effort to provide technology-rich classrooms for the teaching efforts of the Fine Arts faculty, renovation of a fourth classroom was completed in January of 2000. Used primarily by the Art History department, this room employs a design similar to the MRH Recital Studio (Completed in the January of 1999), and is has already heavily used. Most of the equipment is located in a teaching podium and includes a computer, document camera, and CD, Cassette, VCR and DVD playback capability -- all tied together with a touch screen control system.

2. ART 1.102 Technology Classroom (Art Auditorium) and Jester 121 Classroom

The Art Auditorium was next on the list of classrooms to be enhanced with technology and by a fortunate series of events, a cooperative arrangement was made with the College of Liberal Arts and the College of Natural Sciences to complete this project and a similar renovation of Jester 121. Since the Art Auditorium is a general classroom and is only used by Fine Arts about a third of the time, this partnership resulted in a much more complete renovation than strictly Fine Arts funding would have allowed. A special allocation of ITAC funding was also provided with the resulting design closely mirroring the rooms already in use in Natural Sciences. Work began in March of 2000 with both Art and Jester ready for the Fall, 2000 classes.

Part II: Facilities and Staffing

A. Facilities

Currently, the College has four student computer labs, a teleconference equipped classroom, an electronic classroom and three technology enhanced classrooms. Other College facilities include professional-quality multitrack recording studios, electronic music studios, a robotic lighting laboratory, and a research facility (Center for Advanced Studies in the Arts, CASA). CASA is equipped with a variety of equipment including a Silicon Graphics Onyx Media Engine, Media 100 and Final Cut Pro-based Video editing systems as well as other computer equipment. The remaining technology classroom specified in the original vision plan will be completed in the summer of 2001.

All buildings in the College are connected to UTNet and there are currently about 550 hosts on the 100 Mbit switched network. Servers are located in each of the academic and non-academic departments.

B. Staffing

The Office of Computing Technologies provides helpdesk, network and technology classroom support for the College as well as managing the Fine Arts Microcomputer Laboratory (FAML). Staffing consists of a Systems Analyst, two Technical Staff Assistant V technicians, a Microcomputer Applications Specialist, two part-time student consultants and seven part-time proctors. Two of the three academic departments (viz., Art and Art History and the School of Music) manage their own student computer labs and both have a full-time Systems Analyst in addition to a number of student proctors. The Department of Theatre and Dance contracts with Academic Computing and Instructional Technology Services (ACITS) to manage their computer laboratory. The Center for Advanced Studies in the Arts employs a Microcomputer Applications Specialist to manage their computer laboratory.

III. The Projects

This year, the College asked each of the three academic departments to recommend projects suitable for ITAC funding as well as a ranking of each project's departmental priority. The OCT staff, which supports technology throughout the College, also recommended several projects. Since the College has funding remaining from other ITAC allocations, many of the suggested projects can be funded immediately. Others will require additional funding from the ITAC committee. The following table shows how we intend to fund the suggested projects.

Department	Ranking	Project	Budget	How Funded
Art	1	Digital Darkroom	\$28,536	Existing Funds
Art	2	Art History Image Digitizing	\$23,680	Existing Funds
Art	3	Center for the Study of Art and Ancient Cultures Website	\$20,390	Existing Funds
Art	4	Computer-aided design and manufacture for Design Program	\$43,770	ITAC Request
Fine Arts	1	Theatre & Dance Technology Classroom	\$55,000	Existing Funds
Fine Arts	2	Jazz Improvisation Laboratory Upgrade	\$6,420	Existing Funds
Fine Arts	3	FAML Workstation Upgrade	\$34,044	ITAC Request
Fine Arts	4	Gigabit Network Backbone Upgrade	\$40,000	ITAC Request
Fine Arts	5	Dean's Reserve	\$35,000	Existing Funds & ITAC
Music	1	Class Piano Laboratory Upgrade	\$132,611	Existing Funds
Music	2	Vocal Arts Lab Expansion	\$29,660	ITAC Request
Music	3	Electronic Music Studios Digital Audio Workstation Upgrade	\$11,504	ITAC Request
Theatre	1	Video Equipment for Directing Students	\$11,300	Existing Funds
Theatre	2	Computer Image Development for Scenic Designers	\$13,809	Existing Funds
Theatre	3	Theatre History Image Digitizing	\$28,680	Existing Funds
		Total for FY 2000-01 and FY 2001-02 (existing funds and ITAC request)	\$514,404.00	

Descriptions of each departmental project (viz., Art, Music, and Theatre) are included in the appendix while descriptions of the College recommended projects follow.

A. Theatre & Dance Multimedia Classroom

1. Description of Goals

This remaining technology classroom project will complete the original College of Fine Arts Vision Plan and provide the same technology classroom capabilities to Theatre and Dance students that Art and Music students are currently enjoying.

2. Audience

Students in the Department of Theatre and Dance will be the primary beneficiaries of this additional multimedia facility. The other technology classrooms in ART, MRH and DFA are getting favorable reviews from faculty and students alike and this remaining facility will clearly be put to use as soon as it is finished.

3. Description of Facilities, Equipment, and Staff

No additional facilities will be needed for this project as an existing classroom will be improved. Only minor modifications to the room are anticipated as most of the purchased equipment will be contained within a podium purpose-designed for this application. Multimedia presentation equipment will be similar to that found in three existing rooms in the College (viz., Fine Arts Teleconference Facility, Fine Arts Microcomputer Laboratory, the Electronic Classroom, and the Recital Studio). It will consist of a video projector, screen, Wintel and Macintosh computers, a document camera, VHS tape machine, CD and Cassette machine and an integrated touchpanel control system. Existing staff will implement the facility augmented by a judicious use of private industry contractors. Once completed, faculty and students will be able to operate the room with a modest amount of support provided by existing staff in the College's Office of Computing Technologies.

4. Budget

Equipment and installation for this project will total an estimated \$55,000 based on our experience implementing similar facilities in the College (viz., Fine Arts Teleconference Facility, Fine Arts Microcomputer Laboratory, the Electronic Classroom, and the Recital Studio). The College already has funding for this project and no additional money is required for completion.

B. Gigabit Network Backbone upgrade

1. Description of Goals

This project is intended to increase network bandwidth on the College backbone in anticipation of an expected increase in streaming media use associated with the College website and video/image intensive academic programs. Currently, the College employs switched 100 mBit technology to interconnect buildings and this would be replaced with the newer gigabit technology.

2. Audience

College of Fine Arts students are the intended audience and all parts of this project will have a positive impact on the quality of network and fileserver service they enjoy.

3. Description of Facilities, Equipment, and Staff

No additional facilities will be required and equipment purchased will be installed in existing network hub closets and labs. Installation and support will be provided by existing Office of Computing Technologies staff.

4. Budget

The preliminary estimate for the network backbone upgrade is \$40,000.

C. Fine Arts Microcomputer Laboratory Workstation Upgrade

1. Description of Goals

Originally completed in 1993 and renovated in 1998, the Fine Arts Microcomputer Laboratory (FAML) was the first student computer lab in the College and still forms a major part of the student computer infrastructure. Most of the computers in this lab are approaching three years of age and are becoming increasingly difficult to maintain. Also, newer machines will be required to properly support Apple OS X (predicted release date: first quarter, 2001). Existing machine will be replaced with a mixture of Macintosh and Wintel machines that closely mirror current student platform preference (as indicated by statistics recently collected in the facility).

2. Audience

College of Fine Arts students are the intended audience and all parts of this project will have a positive impact on the quality of computing service they enjoy.

3. Description of Facilities, Equipment, and Staff

No additional facilities will be required for this project as the new machines will be located in the existing lab. Installation and support will be provided by existing Office of Computing Technologies staff.

4. Budget

The preliminary estimate for the FAML computer upgrade is \$52,500. Part of the cost will be covered by existing ITAC funding, and we are requesting \$34,044 in additional funding to complete the project.

IV. Instructional Technology Funding Overview

Information Technology funding in the College of Fine Arts has been derived up to now from one of three sources: Information Technology Advisory Committee (ITAC) distribution of student fees collected campus-wide, student fees collected by the College and its departments, and other College funds such as annually budgeted special equipment money.

A. Information Technology Advisory Committee Funding

Each year since the beginning of the ITAC distribution, the College has received project-oriented allocations that were used to construct each of the four student computer laboratories and will also pay for the multimedia classrooms. An accompanying ITAC allocation has provided money for equipment maintenance and upgrade in the student labs as well.

B. College of Fine Arts Fees

The College also collects several fees that provide a portion of the Information Technology annual budget. A Learning Resource Center fee is used primarily to fund IT personnel (Office of Computing Technologies) and staffing for the Fine Arts Microcomputer Laboratory (FAML). Each of the academic departments (viz., Department of Art and Art History, School of Music and the Department of Theatre and Dance) charge a fee to their majors for departmental lab funding. These fees are also used primarily for personnel. A College-wide equipment use fee is used to purchase both computer and non-computer related equipment.

C. Other College and Departmental Funding

The remaining IT funding is provided by a variety of College and departmental sources such as special equipment money, and ticket revenues and rental fees (in the case of the Performing Arts Center). Grants provide a small portion of the budget each year also.

D. Life Cycle Methodology

Up to now, College efforts have gone into providing Information Technology to faculty, staff and students for the first time. Funding from the three previously mentioned sources has been used as needed to meet the goals of the original vision plan. It has taken the combined effort of all College IT personnel just to keep up with the rapid acquisition of technology. The priority has been on getting equipment and software into service where none previously existed.

Now that a mature and rich computing and multimedia environment exists within the College, attention must be paid to maintenance and the periodic replacement of equipment that has become obsolete. The recently announced Faculty Life-Cycle Replacement program is a positive step toward that goal, but these efforts will have to be expanded as the pace of obsolescence increases. The College of Fine Arts intends to take advantage of programs that The University offers in addition to seeking other funding resources to meet this need.

Appendix

College Infrastructure Summary

100% of the College is connected to UTNet. The College network was upgraded in January 1998 to a 100 Mbit switched backbone with 10 Mbit Ethernet available in all rooms and 100Mbit service available in all buildings.

Computer Facilities

Fine Arts Microcomputer Laboratory (FAML)– FAB 3.2

Art Laboratory (ARTL) – ART 1.206

Design Laboratory (DESL) – ART 1.202

Music Microcomputer Laboratory (MML) – MBE 3.122

Theatre & Dance Laboratory (TaDLab) – WIN 1.138

Technology Classrooms

Teleconference Suite – MRH 2.636

Electronic Classroom – FAB 3.2

Multimedia Classrooms

Recital Studio – MRH 2.608

DFA 2.204

ART 1.102

WIN 2.112 (Scheduled completion, Summer, 2001)

ITAC Request

Grant Proposal

Department of Art and Art History

Photography Area

PROJECT #1

- A. **TITLE:** Digital Darkroom/ Dry Darkroom Process
- B. **GOAL:** To expand the current undergraduate/graduate offering in studio photography by embracing and recognizing new photographic technology. To establish new procedures and processes for photo related production. To become more environmentally responsible by reducing the amount of photo chemicals that are added to our drinking water and our landfills.

IV. **AUDIENCE:**

COURSES SERVED: ART 317K (BEGINNING PHOTOGRAPHY)
ART 335K (INTERMEDIATE PHOTOGRAPHY)
ART 372K (ADVANCED PHOTOGRAPHY)
ART 336K (BEGINNING COLOR PHOTOGRAPHY)
ART 356K (ADVANCE COLOR PHOTOGRAPHY)

PHOTOGRAPHY) ART 380 (GRADUATE STUDIO IN

PHOTOGRAPHY) ART 383 (GRADUATE STUDIO IN

ENROLLMENT: UNDERGRADUATES aprox. enrollment of **195** students per year.

GRADUATES aprox. enrollment of **15** students per year.

PROFESSORS: THREE (3)

TA'S: THREE (3)

AI'S: NONE

V. **BUDGET SUMMARY:**

START UP: We are requesting two high-end digital darkroom stations and funds to purchase computer furniture for the digital darkroom that will comply with all university codes and requirements. Total for Part One is \$19,185.95.

Part Two of this budget request is to fund the purchase of three digital cameras at \$1,000.00 each and a large format negative scanner \$6,350.00. Total for Part Two is \$9,350.00

ANNUAL MAINTENANCE: The upkeep of hardware and software will cost approximately \$2,000.00 per year. The Photography Area in its annual budget will cover this cost.

STAFF SUPPORT: We now have two assigned staff positions in the Photography Area. One assignment is a Tech-Staff position appointed for 10 hours a week and the second a Darkroom Manager, appointed for 20 hours a week. We are requesting that the Darkroom Manager take responsibility for maintaining the computer equipment. We are requiring that our Darkroom Manager take classes offered by the university regarding maintenance of this equipment. Maintaining the computer equipment will become a requirement and part of the duties of our Darkroom Manager.

- VI. **SPACE:** The Photography Area is currently remodeling a storage room, 2.204J, and a film room, 2.204H, by removing a common wall, to create a "Digital Darkroom" space.

Purchase of computer furniture to be installed in this room and to comply with all codes required by the university is requested. Approximate cost \$1,700.00.

DETAILED DESCRIPTION:

F. CONTACT INFORMATION:

Lawrence McFarland
Professor
Department of Art and Art History
University of Texas
Austin, Texas 78712
512-471-0911

D. OVERVIEW OF PROJECT :

GOALS: To expand the current undergraduate/graduate curricula offered by the Photography Area in the Department of Art and Art History by embracing and recognizing new photographic technology. To establish new procedures and processes for photo related production. To become more environmentally responsibly by reducing the amount of photo chemicals that are added to our drinking water and landfills.

CONTEXT OF CURRICULUM INITIATIVE IN DEPARTMENT: This is an aspect of photography that is currently gaining momentum in the professional art world and will become more prevalent in museums and galleries as they exhibit more digitally printed and produced images. At this time there is not any digital equipment in the Photography Area to teach this new approach to fine art photography however we will be purchasing a computer in the fall of 2000 to begin this process.

DEVELOPMENT PLAN: It is the intention of faculty in the Photography Area to integrate new projects to beginning classes that would require the use of digital darkroom equipment. This will be added immediately. For the intermediate and advanced photo classes, a student will be given the option to produce classroom projects with digital equipment for their class assignments. The Photography Area will also request the curriculum committee to add two new digital photography courses. The Photography Area will also strive to add a faculty member to teach only digital photography classes.

PROPORTION OF PROJECT ALREADY COMPLETED: The Photography Area is just initiating this new project. The Department of Art and Art History recently requested from the College of Fine Arts Dean a new position for Digital Art and Color Photography. This request was granted. We hired a new faculty member, Teresa Hubbard, who started in the fall of 2000 teaching Color Photography and Computer for Artist classes. One other faculty has been involved with computers for over thirty years. The Photography Area is in the process of remodeling space to create a "Digital Darkroom." A small fee was also added this year to student's fees in the Photography Area to purchase software, as needed. The area will also purchase a computer this year to initiate a more thorough understanding of how to technically produce photos for inkjet prints. The new equipment we are applying for with this grant will allow us to make this a more usable "Digital Darkroom" for our students with a total of three digital stations.

EXAMPLES OF MATERIALS OR CLASSES TO BE DEVELOPED: A digital component will be added to the beginning classes immediately. Beginning students will be required to complete a project using digital equipment. Advanced and intermediate student will be given the option to produce classroom projects with digital equipment. A request will also be made to the curriculum committee to add two Digital Photography classes.

URLs OR INSTRUCTIONS FOR OBTAINING EXAMPLES OF WORK:

You could look at my work currently as web page examples

<ccwf.cc.utexas.edu/~coyote>

EXAMPLES OF AWARDS, GRANTS, PUBLICATIONS THAT HAVE EMERGED FROM PROJECT: None to date.

H. FACILITIES AND SUPPORT NEEDED TO ACCOMPLISH GOALS:

DETAILS OF REMODELING PLANS: To remove a common wall that is between a storage room and a film room. To remove the cabinets and sinks that are now installed. To install Internet connections and electrical outlets. This should be started in the Academic year of 2001-2002. We are requesting only the purchase and installation of computer furniture that will comply with all codes required by the university in the Digital Darkroom.

DETAILS OF STAFFING NEEDS AND MAINTENANCE: We have two staff positions in place. The Darkroom Manager will be required to maintain the computer equipment. This will become part of the job description. This staff position salary will be covered by our annual budget.

EQUIPMENT LIST:

Two Computer G-4 500 MZ Dual Processor 3,446.00 (2)= \$6,892.00
 384 MB SDRAM-2
 40 GB Ultra ATA
 Zip Drive
 DVD-RAM Drive
 RAGE 128 Pro card-16 MB SDRAM

Diamond Pro 2040U Monitor 1,149.00 (2) 2,298.00

Epson Stylus Color 3000 Printer 1,299.00

Epson Stylus Color 1270 Printer 499.00

Epson 836XL Scanner 2,499.00
 Transparency Adapter 499.00

Nikon Cool Scan 1,499.95
 Super Coolscan 2000 (LS-2000)

TOTAL FOR COMPUTER \$15,485.95

Software/Cables/Extra 2,000.00

Computer Furniture 1,700.00

***GRAND TOTAL \$19,185.95**

*Note! This is only an estimate as of October 2000. Much of this requested equipment will be replaced with better, faster, and less expensive equipment. This request is for computer equipment of similar quality represented by this grant proposal.

PART TWO OF BUDGET REQUEST

Nikon LS-4500AF Multi-Format Film Scanner 4x5 Large format to 35mm negative scanner		\$6,350.00
Three digital cameras.	1,000.00 (3)	\$3,000.00
(**PART TWO ADDITIONAL TOTAL		\$9,350.00)

**Part Two is an additional to fully realize the Digital Darkroom. These items are not essential at this time; however, they would more fully compliment our plan.

BUDGET DEFENSE:

This equipment will introduce the Photography Area in the Department of Art and Art History to a new studio practice. As digital technology is added to the tools that artist use, they gain momentum. Computers have been around long enough to be a current tool for contemporary studio practice. This equipment is needed to introduce the digital process to the Photography Area Approximately 200 student's pass through the area each year. With the availability and use of this equipment by the students in the Photography Area, a commitment will grow for digital photography. We need this equipment to stay current with the professional field of Fine Art Photography and to gain a more thorough understanding of how to technically produce photos for inkjet prints. The two new digital stations and other equipment we are applying for with this grant, added to what we have already purchased, will allow the Photography Area to make the "Digital Darkroom" an increased usable space for more students.

REQUEST FOR 2001-2002 ITAC FUNDING

Submitted by
Julia Guernsey Kappelman & Nikolai Grube
Department of Art and Art History

PART I: SUMMARY

A. Project Title: Website for CHAAC, the Center for the History of Ancient American Cultures, in the Department of Art and Art History at the University of Texas at Austin.

B. Brief Description of Goal or Innovation:

Our objective is to construct an “umbrella” website for CHAAC, the Center for the History of Ancient American Cultures. This website would be an important component of the Department of Art and Art History’s initiative to expand the reach of technology-enhanced learning applications within a more traditional approach to classroom instruction, and the first website of its kind within the sub-discipline of Art History. In this proposal we request funding to develop a website for CHAAC because of the clear educational benefits that such technology offers to students pursuing study in the indigenous arts of the Americas. We believe that faculty initiatives in developing technology-based applications such as this will play a critical role in the future direction of the Department of Art and Art History, in the successful teaching of art history to undergraduate and graduate students, and in undergraduate and graduate recruiting and outreach.

C. Audience: The website would serve the following undergraduate courses: ARH 347M, ARH 347L, ARH 347K, ARH 370; as well as three graduate ARH 390 topic seminars.

Estimated undergraduate students served annually: 240

Estimated graduate students served annually: 45

The website would also serve various audiences outside of the UT community, including several hundred annual participants at the Maya Meetings, held at UT each spring.

The three Art and Art History Department professors involved in this project include Dr. Julia Guernsey Kappelman (Lecturer), Dr. Nikolai Grube (Professor), and Dr. Steve Bourget (Assistant Professor). Also involved would be Peter Keeler, Director of Public Programs for CHAAC, and a graduate research assistant funded by CHAAC.

D. Budget Summary:

The budget below includes estimated start-up costs and funding for the academic year beginning in August 2001, during which time the CHAAC website will be constructed and implemented. The project will require the half-time work of one research assistant

for two semesters and a computer for her/him to work on. This will be a one-time non-recurring RA appointment for the exclusive development of this website. Beyond 2001-2002, all maintenance costs (website maintenance, updating, and hosting; research assistant salary) will be covered by funds available through CHAAC.

Graduate student Research Assistant, 20 hours per week (Includes fringe benefits calculated at 44% of total)	\$ 15,840
Tuition supplement for Graduate Research Assistant	\$ 3,000
Macintosh G4 Tower and monitor	\$ 3,800
Website authoring software	\$750
<i>Total estimated start-up:</i>	<i>\$ 23,390</i>
<i>Annual Maintenance (to be covered by CHAAC)</i>	<i>\$ 0</i>
<i>Budget Total:</i>	<i>\$ 23,390</i>

E. Space: No new space will be required because the project will use the offices currently available to CHAAC and the Maya Meetings.

PART II: DETAILED DESCRIPTION

F. Contact Information: Dr. Julia Guernsey Kappelman, Department of Art and Art History, 471-7757. Email: juliakappelman@mail.utexas.edu

G. Overview of Project:

Goals: Our objective is to construct an “umbrella” website for CHAAC, the Center for the History of Ancient American Cultures. This website will be an important component of the Department of Art and Art History’s initiative to expand the reach of technology-enhanced learning applications within a more traditional approach to classroom instruction. Our primary goal is to increase Art History’s emphasis on web instruction as a way of “expanding the classroom” in order to increase students’ interaction with course material outside of class. This site will be the first website of its kind within the sub-discipline of Art History. We intend to make it possible for our students -- as well as audiences outside of the university community -- to access course materials from remote locations. We also believe that a web-based profile for CHAAC will play an important role in undergraduate and graduate recruiting and outreach. It is also our hope that the development of this website will provide a model that other faculty can follow for their own areas and topics of expertise in future website development.

We propose that the CHAAC website will contain several important components:

- 1) Web portals for all of the undergraduate and graduate Precolumbian courses offered in the Department of Art and Art History. These courses cover the artistic traditions of Mesoamerica, South America, and portions of North America. These class-based portals would include course syllabi, assignments,

and an extensive collection of imagery for review and research purposes. We have access to the already-digitized slide collection of the late Dr. Linda Schele, as well as to digitized images of her drawings of Maya hieroglyphs and monuments. Due to the nature of the discipline of art history, the visualization of images and their availability is central to the learning experience of students. The ability to study and review the works of art presented in class via remote access to the website will be an invaluable tool for undergraduates preparing for exams, especially given the fact that there is no adequate art history textbook on Precolumbian art. It will also be an invaluable research tool for graduate students, prospective students, and interested individuals outside of the UT community.

- 2) A portal for the annual Maya Meetings at Texas, which draws several hundred enthusiastic “glyphers” to UT each year for a week-long workshop on hieroglyphic decipherment. A calendar of events, registration forms, and didactic materials would be included. This link will also serve as a critical mechanism for advertising the meetings to other interested, potential participants.
- 3) Descriptions of and links to current projects being conducted in conjunction with CHAAC, or by faculty affiliated with CHAAC. For example:
 - a) Kappelman’s project with BYU’s New World Archaeological Foundation, for which Kappelman is project iconographer;
 - b) Bourget’s current excavation at the Moche site of Huaca de la Luna, Peru; and
 - c) The on-going excavations at the Maya site of Palenque, for which Grube is the project epigrapher.
- 4) Links to other important Precolumbian websites and projects. These links would offer another very important research tool for the students, through which they could stay apprised of the latest archaeological and epigraphic discoveries.
- 5) A portal through which on-line publications could be accommodated and accessed. In past years, CHAAC has overseen publication of the *Texas Notes*, a venue for recent archaeological, iconographic, and hieroglyphic discoveries and insights by both professionals and graduate students. While traditionally published in hard copy, we plan to accommodate the publication of the *Texas Notes* online so that we can better serve local and international audiences. Such a venue would also contribute significantly to University outreach efforts by making exciting new information available to a global audience.

Context of curriculum initiative in department: This proposal is the first of its kind in the sub-field of Art History within the Department of Art and Art History. It is our hope that implementation of this plan would serve as a template for other sub-disciplines within Art History. This project would serve as a model for websites that could be constructed to accommodate imagery-rich course content and provide didactic information and important links to other websites. Because we are dealing with primarily non-copyrighted imagery (mostly from the archive of the late Dr. Linda

Schele, or with materials generated by Kappelman, Grube, and Bourget), these goals could be met quickly and easily.

Previous work: Kappelman received a FAST-TEX grant in spring of 2000 to begin development of a website for her undergraduate courses in Precolumbian art. She has also applied for a continuation of this FAST-TEX grant for spring of 2001. The completion of this individual course website provides a template for the development of the other Precolumbian courses, and expansion of a larger CHAAC website.

Development plan: If Kappelman is awarded another FAST-TEX grant for the spring of 2001, then we envision that the portion of the website designed for her undergraduate courses will be completed by summer 2001. The remaining components of the website will then be developed and implemented during the fall of 2001. The CHAAC website should be completed and fully functional by May of 2002.

Proportion of project already completed: Since a significant proportion of the website design already exists for Kappelman's undergraduate courses, a rough estimate of the proportion of the project already completed is approximately 10%.

Examples of materials or classes to be developed: Examples of the didactic information to be included for the undergraduate and graduate course portals include:

- 1) Interactive map of Mesoamerica that a student can click on to reveal a description of the site and monuments studied in class;
- 2) Interactive timeline of Mesoamerica that takes a student to sites and monuments;
- 3) A visual archive of images, drawings, and photos studied in class that can be accessed by site name or key word.

URLs or instructions for obtaining examples of work: No URL is currently available. Please contact Julia Kappelman for samples of design components generated through FAST-TEX funds in the spring of 2000.

Examples of awards, grants, publications that have emerged from project:

Kappelman received a FAST-TEX grant in spring of 2000 to begin development of a website for her individual Precolumbian courses. We intend to present the results of this work at our national scholarly meetings.

H. Facilities and Support:

We will be able to use existing facilities including the current CHAAC office as well as the office of the Maya Meetings. The site will be maintained in the future by CHAAC's Director of Public Programs (currently Peter Keeler) and the CHAAC research assistant, who is appointed each semester for 19 hours and whose salary is paid from CHAAC funds.

PROPOSAL FOR 2001-2002 ITAC FUNDING

Dr. Miodrag Mitrasinovic, Assistant Professor of Design

Design Division, Department of Art and Art History
College of Fine Arts, University of Texas at Austin

SUMMARY OF PROJECTS 1, 2 and 3

The Design Division has made a decision and a long-term commitment to transform itself from a primarily Graphic Design Program into an interdisciplinary Design Program. Our students enter the Design program with the idea of entering an interdisciplinary environment where they will be able to learn about a variety of design practices both through theoretical definitions and through practical applications. While a conceptual, theoretical shift has already been made by employing faculty from a variety of design fields (graphic design, product/industrial design to architecture), we still need to make great improvements in terms of technological tools we use in the educational process. The new frontier for Design Division is the acquiring and application of 3-D software and hardware in our educational environment. For instance, we can teach some aspects of 3-D design by the use of Form Z application, but we must complete the design process by introducing other more complete 3-D applications (such as AUTOCAD and CAM), and the tools that would enable our students to make prototypes for their designs (such as CNC modeling machine). I believe that after complementing our Lab with AUTOCAD stations, a large-scale printer/plotter, and CAM/CNC modeling machine, we can entirely fulfill the promise given to our students each fall. As the only Design faculty who can, at this point in time, teach AUTOCAD and CAM (with some additional training), I propose the following three projects, which in fact are based on acquiring software and hardware to be connected into one network. Given that the total ITAC budget available is unknown to me, I propose a possible implementation of the above stated goal in three phases, here divided into Project 1, Project 2 and Project 3. Project 1 describes the need for five AUTOCAD stations, 900 MHZ Pentium III PCs running Windows NT and AUTOCAD software, with Sony 21" monitors. Project 2 describes the need for a CNC modeling machine, which would be attached to the AUTOCAD stations (one or all of them within a network). Project 2 also gives a few

possibilities as to what kind of CNC machine would be acquired, which would I assume depend on the budget available. Project 3 proposes a 42" HP Printer to be connected into the AUTOCAD network.

BRIEF DESCRIPTION OF GOALS FOR PROJECTS 1, 2 and 3

The goal of these proposals is to improve the teaching and learning environment in the Design Division. With the improvements in manufacturing, material technology, and software development, we are able to offer our students a truly interdisciplinary design educational environment, where they are able to learn through REAL experimentation, and not imaginary application; where they can create 3-D designs, and test them through rapid prototyping system. General Significance for the Design Division is in the fact that our faculty has already committed to a significant transformation from a 2-D based (graphic design) program, into a true interdisciplinary 3-D based program. Our faculty is composed of graphic designers, multi-media designers, architects, and industrial designers. However, we were able only to exercise a partial transformation simply because most of our software is 2-D based, and we do not have the means to teach 3-D design. With the purchase of the software and tools described in Project 1, 2 and 3, we would truly be able to teach everything that both the faculty and students are hoping to experience. On the larger scale, there are very few leading design programs in the country that are able to create such a rich educational environment and teach simultaneously a variety of design practices, and we would certainly hope to become one of them.

AUDIENCE

Besides the general significance for the Design Division, and the general application throughout our curriculum, specifically the software and hardware hereby described would serve courses such as Design Tech 1 and/or Design Tech 2, Design and Persuasion, Design Systems, and Senior Project.

Our annual undergraduate enrolment is up to 25 students, and each of the above courses is estimated to have an annual enrollment of 25 students. Also, these stations would serve both graduate and undergraduate students, which means that a total number of students using the stations annually would be approximately 80.

Each of the above mentioned courses would have a TA specifically assigned to help teach AUTOCAD. That could be one of our graduate students, or a graduate student from either engineering or architecture. We could also employ an AI to teach AUTOCAD within Design Tech 1. I believe that I am currently the only professor able to teach AUTOCAD in the

Design Division, but with our new faculty search in progress, that can change this year.

PROJECT 1

TITLE: FIVE 3-D DESIGN AUTOCAD STATIONS

BUDGET SUMMARY

Five stations: DELL Dimension 4100 (Pentium III at 933 MHZ) with 21" Sony FD Trinitron Monitor	\$10,000
Five copies of AUTOCAD 2000 Educational Version	\$6,000
Total:	\$16,000

SPACE

No remodeling is needed for this proposal. The stations can be placed in the Design Computer Lab, Art Building.

DETAILED DESCRIPTION

Design Division has a Computer Lab which is well equipped with 2-D software, including Adobe Photoshop, Adobe Illustrator, Quark, etc. All of these applications are designed and meant for use in a strictly 2-D environment. What that simply means is that our students can use the above software when they design posters, books, or web sites. However, the only application we have at the moment that allows for designing 3-D environments is Form Z. Form Z is recommended, and indeed useful only, for some aspects of 3-D design process. Its strength is the use of curved lines and free forms, the animation aspect and the material/color/texture palette, but its weakness is definitely the technical aspect of the design process. For instance, our students encounter difficulties when they attempt to precisely render details of their projects. We thus need software that would enable our students to completely and holistically understand, envision, anticipate and design 3-D environments. AUTOCAD is designed for such technically oriented use in mind. It is used commonly in engineering and architectural environments, where design precision and detailing is of crucial importance to the quality of the final product. Being an architect, and having practiced in a variety of environments, I can understand that my students urgently need a software application that would enable them to

express their ideas about space and detail. Form Z, the software we currently use, is compatible with AUTOCAD exactly because it covers different scale and realm of precision and detail. My students will, thus, be able to design certain elements of their projects in AUTOCAD and import those into Form Z, creating holistic visions in their designs. Since we have approximately 80 students, I believe that five AUTOCAD station would initially suffice. I propose five Dell Dimension 4100 computers, which are running on Pentium III processors at 933 MHZ. AUTOCAD is a demanding application and needs fair amounts of speed and memory. In parallel, we need crisp and large monitors so that our students can display the entire picture, or simultaneously a number of windows with related details. I propose 21" Sony FD Trinitron monitors.

PROJECT 2

DETAILED DESCRIPTION

Project 2 is a part, or an extension, of the ideas exposed in Project 1. Namely, Project 2 completes our desire for creating more holistic and multi-disciplinary design environment, by enabling our students to visualize their design proposals as 3D prototypes. 3-D prototyping is a conventional form of testing used in design practices. It consists of a modeling machine attached to a PC station running AUTOCAD application (such as the ones described in Project 1). The modeling machine is conventionally called a CNC Machine, and the process is called CAM (Computer Aided Manufacturing). A 3-D object is thus designed in AUTOCAD, and transferred to the CNN Machine which then follows the "routing" and cuts the model out of ABS plastic, wood, or foam. The software that enables routing usually comes together with modeling machine, and is compatible with AUTOCAD.

There are different types of modeling machines; the most common ones (and the most affordable) are the ones that use tools (mills) in shaping a product. Those come in three variations: with one tool, with two tools, and with three tools. One-tool machines (1H) are most affordable and their prices are in the range of \$7,000-10,000. Two-tool machines (2H) are more expensive, and their prices are between \$12,000-15,000. Three-tool (3H) machine, an ideal option for the Design Division, costs approximately \$20,000. Laser modeling machines used in industry are above what I imagine the budgets for these projects are, and thus it is not described here. The following are some of the machines I propose, listed in the order of value: Larken Camtool 24-24, Larken Camtool 40-40, Denford Micromill, Stratasys Prodigy, and Datron CAT3D-M6.

BUDGET SUMMARY

CNC Modeling Machine with CAM software

\$20,00

SPACE

No remodeling is needed for this proposal. The stations can be placed in the Design Computer Lab, Art Building. They are all office machines, which means they are all very clean and silent, and do not require workshop environment!

PROJECT 3

DETAILED DESCRIPTION

Project 3 is a part of the ideas exposed in Projects 1 and 2. Namely, Project 3 completes our AUTOCAD stations by adding a large-scale printer that would allow our students to visualize their design proposals before, or in parallel with, making of 3-D prototypes. It is a conventional design-office setting to have AUTOCAD stations linked into a network with a large-scale printer/plotter, and a 3-D modeling machine. I believe it is and should also be a standard educational setting, because it allows for all phases of design process to unfold simultaneously. The most commonly used large-scale printers and plotters are made by Hewlett Packard (HP). I propose a 42" DesignJet, which basically is a color jet printer, ideal for both technical line drawings and large-scale full color print outs.

BUDGET SUMMARY

Design Jet 800PS (42") HP printer
\$7,770

SPACE

No remodeling is needed for this proposal. The printer can be placed in the Design Computer Lab, Art Building.

OVERVIEW OF PROJECTS 1, 2, and 3

The new equipment would be installed in the Design Computer Lab. It would be used by both the undergraduate and graduate Design students, within my classes as well as for independent projects and potentially other courses. I would teach the use of AUTOCAD and CAM (CNC modeling) in Design Technology 2 course, and apply it for the creation of 3-D objects and environments in the courses I regularly teach - Design Theory and Methodology and Design and Persuasion.

Goal

The goal of both proposals is to improve the teaching and learning environment in the Design Division. With the improvements in manufacturing, material technology, and software development, we are able to offer our students a truly interdisciplinary design educational environment, where they are able to learn through REAL experimentation, and not imaginary application; where they can create 3-D designs, and test them through rapid prototyping system

Context of curriculum initiative in department

General Significance for the Design Division is in the fact that our faculty has already committed to a significant transformation from a 2-D based (graphic design) program, into a true interdisciplinary 3-D based program. Our faculty is composed of graphic designers, multi-media designers, architects, and industrial designers. However, we were able only to exercise a partial transformation simply because most of our software is 2-D based, and we do not have the means to teach 3-D design. With the purchase of the software and tools described in Project 1, 2 and 3, we would truly be able to teach everything that both the faculty and students are hoping to experience: a holistic design process that start with a concept, develops into a project, and is tested as a prototype. On the larger scale, there are very few leading design programs in the country that are able to create such a rich educational environment and teach simultaneously a variety of design practices, and we would certainly hope to become one of them. The development plans include a Material Library, a library of material samples commercially available today, from plastic, through metals, to wood and foams. Such a library would complement developments described in Projects 1, 2 and 3 and it would be incorporated into our design process.

Examples of materials or classes to be developed

The new projects, if implemented, would incite a revision of my syllabi, because I will be able to focus more clearly on the product design. Nevertheless, the syllabi for the courses I currently teach, together with student projects, can be found at:

<http://ccwf.cc.utexas.edu/~hanabi/index.html>

As you will be able to realize from my online syllabi and samples of students' projects, our projects always end before the actual prototyping phase, or we simulate the prototyping phase by making cardboard and paper models. A good example of that practice is the syllabus for Design and Persuasion class of Spring 1999. In that project brief you will be able to see how the design process is cut short because of the lack of

resources, and how samples of students' projects clearly show that. I firmly believe that the new resources described in Projects 1-3, would complete the design process and allow our students to bring their designs to a completion.

CONTACT INFORMATION

Dr. Miodrag Mitrasinovic, Assistant Professor of Design
471.0126 / miodragm@mail.utexas.edu

Faculty Proposal Guidelines
REQUEST FOR 2001-2002 ITAC FUNDING

PROJECT #1

SUMMARY

Produce high resolution digital images from 35mm slides and “flat” materials to be used in Art History undergraduate classes.

A. PROJECT TITLE OR LABORATORY NAME:

ARH 347K: Art and Archaeology of Ancient Peru

ARH 370: Topics in Pre-Columbian Art and Archaeology

B. BRIEF DESCRIPTION OF GOAL OR INNOVATION:

Unlike other Art History classes, the reproductions of images necessary for these two undergraduate classes (ARH 347K and ARH 370) are far more difficult for students to locate in books and exhibition catalogues in which these images are reproduced, most are not in any UTx library collection. This has been a problem for students who would like to be able to refer to visual sources. Therefore I would like to explore the possibility of such a project for this two courses.

I also extensively use digital images and related software such as Photoshop, Camedia master 2.0 and PowerPoint for my teaching. I possess a personal collection of about 8000 slides that I use for teaching and research purposes.

C. AUDIENCE:

ARH 347K: Art and Archaeology of Ancient Peru: Estimated annual enrolment is of about 50 undergraduate students.

ARH 370: Topics in Pre-Columbian Art and Archaeology: Estimated annual enrolment is of about 50 undergraduate students.

D. BUDGET SUMMARY:

Budget items eligible for ITAC funding should be listed separately. Indicate sources for funding of other costs. Budget should include:

Estimated Start Up

Estimated Annual Maintenance

Estimated Staff Support, including that supplied by department

E. SPACE:

None anticipated

DETAILED DESCRIPTION

Assistant Professor Bourget will provide the slides and other “flat-work” that he expects to use in the lectures throughout the semester. The material will be digitized with equipment that will be provided by this funding, by a full time staff member hired through these funds as well.

F. CONTACT INFORMATION:

Assistant Professor Steve Bourget
Nancy Schuller (VRC Curator)
Professor Ken Hale, Department Chair

G. OVERVIEW OF PROJECT:

Goals:

To develop a collection of images in digital format to support in teaching of two Art History classes on the subjects of Pre-Columbian and ancient Andean Art and Cultures.

Context of curriculum initiative in department:

Art History curriculum has a very strong emphasis on the subject of Ancient American (North American, Mesoamerican and Andean) Art and Cultures.

Previous work:

Production of digital image reserves (DIRs) (low resolution, “thumb-nail” images for students to study outside of class). Currently there are nine undergraduate Art History classes which are supported with DIRs.

Development plan:

Dr. Bourget will select the images in groups following his ‘lesson plans’ for the semester. The slides will come from the VRC and from his personal images databank, and will deliver them to the VRC for digitizing. We will expect him to provide the slides in group in the general order in which they will be used in each lecture. The digital files will be produced using equipment that we hope to obtain through this funding.

Proportion of project already completed:

None

Examples of materials or classes to be developed:

High resolution digital images to be used in lectures

Low-resolution digital images to be used for student study on-line

URLs or instructions for obtaining examples of work "N/A"

Examples of awards, grants, publications that have emerged from project "N/A"

H. FACILITIES AND SUPPORT NEEDED TO ACCOMPLISH

GOALS:

Include:

None

Details of remodeling plans:

Details of staffing needs and maintenance:

Equipment List: Macintosh computer, appropriate software, Digital Camera, Nikon slide scanner, Flat-bed scanner, CD-Writer.

Staffing: One full-time person to perform the scanning and develop the classroom delivery methods. 1 hourly staff to attend each class lecture to be able to assist the faculty member with the equipment.

Budget Defense:

REQUEST FOR 2001-2002 ITAC FUNDING

PROJECT #1

SUMMARY

The purpose of this request is to bring the digital keyboard lab classrooms into line with the technology currently being used. The present digital keyboards are ten years old and have quite simply worn out. The only computer available in the two classrooms is a Mac 7200. The need for a mounted computer projector is self-explanatory. If we are to properly train the teachers of tomorrow we cannot do it with equipment from the past century.

A. Digital Keyboard Laboratories – School of Music – MRH 4.180 and 4.194

B. The goal is to bring the present digital keyboard laboratories up to code and in line with the technology currently available. This upgrade would make the two labs on-line-capable for group keyboard instruction and graduate pedagogy training.

C.	Undergraduate	Graduate	
MUS 201J	18		
MUS 201K	16		
MUS 201M	70		<u>approximate Fall numbers</u>
MUS 201N	5		
MUS 210J	49		
MUS 313	96		
MUS 280M		10	
MUS 201J	18		
MUS 201K	16		
MUS 201M	10		
MUS 201N	70		<u>approximate Spring numbers</u>
MUS 210J	5		
MUS 210K	49		
MUS 313	96		
MUS 201J	18		
MUS 313	18		<u>approximate SS1/2 numbers</u>

Two Full Professors

One Assistant Professor
 Four Associate Instructors
 Six Teaching Assistants

D.	Mac G3 Laptop	\$3500	
	Dell Laptop System	2600	
	Computer Projector	5000	
	Visual Music Tutor	100	
	Finale 2001	250	MRH 4.194
	Director 8.0	799	
	Dreamweaver/Flash 3.0	199	
	SoundEdit 16	389	
	Adobe Photoshop 5.0	<u>400</u>	

Estimated Start-Up 13,237

	Mac G3 Laptop	\$3500	
	Dell Laptop System	2600	
	Computer Projector	5000	MRH 4.180
	Visual Music Tutor	<u>100</u>	

Estimated Start-Up 11,200

	(1) Instructor Keyboard	4700	
	(16) Student Keyboards	35800 (@\$2237.50)	MRH 4.194

	(1) Instructor Keyboard	4700	
	(16) Student Keyboards	<u>35800</u> (@\$2237.50)	MRH 4.180

Estimated Start-Up 81000

Graduate Research Assistant 17234

Total Estimated Start-Up Costs \$122,671

Estimated Annual Maintenance First 5 years, minimal
 Estimated Staff Support First 5 years, minimal

- E. Remove room dividers in both MRH 4.180 and 4.194
 Install large screen in MRH 4.194
 Move large screen in MRH 4.180
 Suspend Computer Projectors

Create both Mac and Dell “control centers”

F. Martha F. Hilley

G. Currently students must go to the School of Music computer lab in order to access the web-based tutorials for group piano. In the computer lab there are only two full size digital keyboards for use with computer. Also only two stations have the capability of work with the Roland Visual Music Tutor (PC compatible only). The current digital keyboards are approximately 10 years old and in need of being replaced. The instruments are in constant use (8:00 a.m.-5:00 p.m. MWF; 8:00 a.m.-2:00 p.m. TTH; and one lab from 8:00 a.m.-4:00 p.m. Tuesday). Such an upgrade of the lab facilities would allow students and faculty to work in the classroom with all students at full-sized touch sensitive keyboards.

All undergraduate students wishing to complete a degree in music must pass a proficiency level on the keyboard. This constitutes a one-year program from BA students, and either a two year or three year requirement for BM students. The only students not required to complete this proficiency are pianists and organists.

The music major portion of this project is completed except for a few isolated modules under construction. Web-based tutorials are planned for the non-music major classes as well as “How-to” tutorials for graduate pedagogy students wishing to become proficient with development of curricula using multimedia software and hardware.

Examples of work completed may be viewed at <http://mml.music.utexas.edu/PDM/> - downloading of Shockwave (at least version 7.0) and QuickTime 4.0 plug-ins is necessary to view the programs. Due to the size of both shockwave movies and individual sound files, Ethernet or cable connections are required.

H. Remodeling Plans – the rooms to be used were designed to be split into smaller teaching spaces by use of accordion pleat room dividers. Such a configuration is not conducive to a satisfactory learning environment and the dividers simply take up valuable classroom space.

Staffing needs, after initial set-up will be virtually non-existent. A funded graduate research assistant would be welcomed with open arms.

Equipment lists are detailed in Item D.

Given the number of music majors served, the number of music courses served, the enhancement of the educational experience for our undergraduates and the ability to

bring our graduates up to date technologically, I find the budget to be completely defensible and actually quite reasonable.

ITAC GRANT PROPOSAL

PROJECT: **CASA VOCAL ARTS LAB: INTERACTIVE TECHNOLOGY
FOR COFA ACTORS AND SINGERS**

SUMMARY:

This grant application requests funding for a Research Specialist to help incorporate all of the hardware, software and audio/visual equipment located in the CASA VOCAL ARTS LABORATORY into voice lessons, drama coaching and voice pedagogy classes in both drama and applied voice. The Research Specialist will be responsible for the technical aspects of interactive development for 100 applied voice students in the School of Music, both undergraduates and graduates and over 40 drama students, both undergraduates and MFA students in the Department of Theater and Dance. For singers and actors, understanding vowel and consonant formation (aligning of vocal tract and articulators, jaw, tongue, velum, larynx, lips and head) is the essence of their art. Generally in both music and drama, students have largely been instructed through student teacher modeling which is solely dependent on hearing and mimicking. This means that the professor models the intended sound and the student replicates. Whether singing an Italian art song or practicing dialects for a play, the students must hear the slight variance in overtone production, vowel formants, consonant and vowel intensity and duration and immediately grasp the subtle physical changes in phonation. For students in the Department of Theater and Dance, a great emphasis is placed on an actor's speaking quality. Vocal quality problems, such as nasality, de-nasality, vocal "fry", stridency, monotone, regional speech patterns, etc. are difficult for students to address on their own and often take a great deal of time. Using the computerized speech lab with 7 speech analysis programs, we can augment student/teacher modeling with a visual acoustic analysis of each phoneme produced, which will accelerate the learning curve for the student, leaving more time for developing artistry. With grants from the Center for the Advanced Studies in the Arts, the School of Music and the College of Fine Arts, we developed the CASA VOCAL ARTS LAB, one of only nine currently in the U.S. An ITAC grant would enable the Lab to attain a groundbreaking interactive, interdisciplinary program for actors and singers, which is unparalleled in any other university.

BRIEF DESCRIPTION OF INNOVATION:

Working with professors in the School of Music and Department of Theatre and Dance, a research specialist will be in charge of: programming templates and macros, maintaining student database entries, recording sound samples, producing Alexander Technique movies and videos of speech analysis and production, and assisting in ongoing voice research projects.

Because of the time demands of one on one instruction for both the professors in drama and singing (generally, 18-25 contact hours minimum), it is not possible to program macros and templates, record hundreds of sound samples or produce any video for instruction.

SPECIFICS :

1. Identify critical areas of vowel and consonant production in which templates and macros could be effective at all levels of voice instruction in singing and speaking. Produce templates for Sona-Match, Nasometer, Electroglottogram and Macros for (CSL and Multi-speech) for all classes and individual instruction.
2. Compile personalized student databases of sound samples on CDROM for individual study and analysis both for singers and actors. All of the existing software programs have database and storage potential.
3. Work with Voice Professors and Drama Professor to incorporate technology in both graduate and undergraduate classes using specific CASA VOCAL ARTS software for demonstration purposes in acoustics, vocal tract acoustics and vowel formant study.
4. Make Vowel Charts and interactive games using Sona-match, Voice Range Profile, Visi-pitch program. Vowel charts and games can be written for both speech and singing.
5. Compile database of dialect samples for MFA students with IPA transcription. Acting students require mastery of the IPA system of sound notation, particularly for dialect work.
6. Compile database of sung samples for applied voice students.
7. Provide technical support for ongoing voice research projects at CASA Vocal Arts Lab.
8. Use video mixer to combine images of proper Alexander technique and analysis feedback with 4-way, split-screen capability. Included will be results of EGG, nasometer and acoustic spectrography. Currently, the students must divide their attention between three separate monitors for similar input.

SPACE :

Currently the CASA VOCAL ARTS LAB is located with the Center for Performing Arts in PAC 3.204. Please read ahead to facilities question at the bottom of this form. One possibility would be to move to the 4th floor of the Music Building, utilizing and expanding the space of a voice studio.

AUDIENCE:

Music Classes include:

255V Techniques of Vocal Performance	10 majors/10non-majors
460/480 Vocal Pedagogy	10 grad students+ 20 non-majors
280N Technology in Applied Voice Study	5 Grad. Students
All levels of applied voice registered	Currently 115 students are

Drama classes will include:

TD 353 T upper division voice	10 students
DRM 280P individual voice MFA	1 student
TD 113 P 23300 Projects in Acting and Directing	3 students
TD 213 P 23305	6 students
TD 313 P 23310	7 students
TD 223 P23430	3 students
TD 323 P 23435	11 students
TD 323 P 23440	11 students

BUDGET SUMMARY :

52 weeks 20 hr. Contract Research Assistant or Student Research assistant at \$20 per hour. A Contract Research Assistant will have no tuition match, benefits or need to be registered for classes.

TOTAL LABOR COSTS: \$20,800

Supplies :

As of fall 2000, the CASA VOCAL ARTS LAB is well-equipped. In order to serve the student needs in the Department of Theater and Dance, portable recording equipment is necessary. Also, we will need additional supplies for the CASA VOCAL ARTS LAB.

- Full sized stationary DAT Recorder and Microphone for Lab. Portable DAT currently in VOCAL ARTS LAB will be used in the Department of Theater and Dance for classes in the Winship Building.
- CD Burner for use in CASA VOCAL ARTS LAB
- Secondary video camera with tripod for Winship Building use.
- Four legal-sized four-drawer file cabinets for reprints, articles and hard copy.
- 100 writable CD's and 20 zip disks
- Video Mixer for making videos with sound capability and sound analysis
- Portable cassette recorder with microphone for Winship Building use.
- 32" Television monitor for split-screen and classroom viewing.
- Acoustical foam for soundproofing.

TOTAL SUPPLIES COST: \$8,860 (See appendix for itemized costs.)

SPACE:

Currently the CASA VOCAL ARTS LAB is housed in PAC 3.204, where voice pedagogy classes are meeting. With the addition of 100 more students in fall 2001, it will be necessary to find a space either in the School of Music, PAC or Theater Building for minimal class space, sound-proofed rooms, 2 network connections, and equipment needs. We must identify a space in the School of Music (perhaps vacated voice studio on the 4th floor of MRH), the Winship Drama Building or PAC, which offers classroom space for up to 15 students and chairs, and equipment including a full-sized piano, roughly a minimum of 400 sq. feet. Although the PAC 3.204 has been adequate to date, the addition of several more classes and the dire need of a sound-proofed space without other projects and personnel is obvious. The issue of continued equipment maintenance and computer support would need to be addressed.

CONTACT INFORMATION: Professors Pamela Christian, Dept. of Theater & Dance

pchristn@utx.cc.utexas.edu

232-5313

Darlene Wiley, School of Music

dwiley@mail.utexas.edu

471-0745

DETAILED DESCRIPTION:

The CASA VOCAL ARTS LAB, established in November 1997, began to combine high speed digital processing with the centuries-old study of classical singing. This high speed digital processing was originally developed for Speech Therapy and Speech Pathology. All of the software and hardware will be equally beneficial for speech and drama students. The LAB applies concrete physical and acoustic data to the art of singing and speaking, helping the singer to overcome vocal problems quickly and effectively, thus enabling the singer to develop skill and artistry through the interactive audio/visual equipment contained in the LAB. Currently, the CASA Vocal ARTS LAB serves over 100 voice students from the School of Music, including three organized classes in vocal pedagogy for both graduate and undergraduates. In the fall of 2001, MFA drama students as well as undergraduates will have the opportunity to integrate this technology into the learning process of diction and dialect for the stage, servicing approximately an additional 100 students.

In order to sing one simple "LA" on middle c, or speak the word "here" with a Cockney accent, the young singer or actor must coordinate the brain and central nervous system, the power source (lungs and diaphragm), the vibrator (laryngeal mechanism), the resonator (entire vocal tract) and articulators (jaw, teeth, tongue, velum and lips). This coordination is difficult and a malfunction or lack of any one of the parts will affect the final vocal product. In addition, the singer or actor has great difficulty in hearing his voice as others hear him. Generally, all correction is accomplished through

student/teacher modeling. Despite many books, articles, movies, and videos, no single resource helps the student master the basic physical skills. In spring 2000, a CDROM pilot project with 56 interactive macros or tutorials using a speech pathology software programs (Multi-Speech & Computerized Speech Lab) was completed. Currently, the beta version of this CDROM is being tested by students and non-major voice students in 255V Techniques of Vocal Performance. Macro topics include: posture, breathing, articulation, resonance, musical skills, great singing demonstrations, onset, and registration. The next step to fully utilize the capability of the software and hardware is to incorporate macros into voice classes in both applied voice and drama. For applied voice, skill macros for addressing more advanced technical problems and foreign language pronunciation are needed. Drama macros will be used for dialect study and individual voice development classes. Templates or "ideal" samples using Sona-Match, the Nasometer (which measures nasality in the speaking and singing voice) and the Electroglottogram (which measures pressure of vocal folds at the onset of phonation) will also address dysfunction issues. Often, young students in their zeal to sound mature and professional over-compensate with too much muscular effort. This needs to be addressed promptly before any physical damage occurs. The hallmarks of the classically trained singer and actors have highly distinctive acoustic patterns, easily recognizable with digital processing and real-time spectrography. Voice teachers, diction and dialect coaches and to some extent, young students can understand these patterns visually and aurally. Simultaneously, the student can begin to perceive how the basic physical skills of singing and speaking affect vocal production. Previously, the student had to rely on a mirror, a tape recorder and verbal feedback from his teacher. Now, digital processing technology accelerates the entire learning process. With the introduction of fiber-optic cameras, spectrography and high-speed digital processing capability of the early 1990's, comprehensive research on the acoustics of the singing voice became possible. The equipment in the lab includes two PC's, Kay Elemetrics Computerized Speech Lab (CSL), four software analysis and spectrography programs and state of the art audio-visual equipment. We are able to record and analyze the complex acoustical data of each 1/10,000 of a second with a frequency range from 16Hz to 20,000 Hz.

(For further information on the CASA Vocal Arts Center, please visit our web site, www.utexas.edu/cofa/music/voice CLICK ON TEXASSINGS.) To date, the VOCAL ARTS LAB has accomplished:

- Austin Lyric Opera apprentice German diction component
- Voice Pedagogy classes
- Applied voice training
- Freshman voice major progress tracking project
- Web site for Texas High School singers
- CDROM of 56 Macros (Multi-Speech)for beginning singers and non-majors

- Soprano Study: *Sopranos, High Notes & Vowel Formants: A Study of 15 Common Vowels between Bb4 (466.16Hz) and G#5 (983.16Hz)* (To date, 4,500 sound samples have been recorded and edited and will be analyzed, once the upgrade version of CSL is installed.)
- New DMA Vocal Pedagogy Emphasis in place, Fall 1999
- New graduate course: 280N Technology in Applied Voice

OBSERVATIONS :

1. The young actor/singer needs daily input and extra time to coordinate the five complex physical skills (alignment, breathing, onset, articulation and resonance) to sing or speak consistently in a large space.
2. The young actor/singer usually sees his professor once a week or at the most, two times per week and is left to practice alone for several days per week, without supervision.
3. The young actor/singer has no immediate feedback for evaluating his technique while practicing.
4. The young actor/singer has no clear understanding of the acoustic patterns of his speaking and singing.
5. No two voice students learn similarly: some learn visually, some learn aurally, some learn by doing, others by reading. Computer interactive programs may complement any learning style.
6. The amount of time to learn to make physical and airflow adjustments in singing or speaking differs in every student. Individual work in the CASA VOCAL ARTS LAB using the variety of programs may even out this highly variable learning curve.
7. Most singers and actors must improve their craft using a combination of implicit and explicit learning. Interactive software helps in both styles of learning.
8. With the consultation and supervision of his teacher, the student can use the CD-ROM tutorial in the CASA VOCAL ARTS Lab to reference any area of voice study and practice any or all of the macros at his own pace.
9. Immediate biofeedback is possible since each of the macros presents an optimum audio and/or video output with the student striving to match the output. All macros are aimed toward physical skill mastery.

CASA VOCAL ARTS LAB EQUIPMENT :

Kay Elemetrics

- 4300 CSL (computerized Speech Lab):with A/D. D/A and256 Kbytes of sram
This external unit provides acquisition, playback and analysis of all aspects of vocal production.

4329 Realtime Spectrogram:

Using custom graphic and software, complete and highly detailed spectrography of the singing voice is possible.

4326 Voice Range Profile:

This widely used software is capable of exact plotting loudness or intensity of all fundamental frequencies.

4327 Sona Match:

This software shows frequency fundamentals as well as overtones, formants, including, the singer's formant.

4331 CSL-Pitch:

This is a therapy-based program for improving pitch, accuracy and output.

4335 IPA Transcript Tutorial

We can begin to correct diction while drilling IPA basics, so important to the language and diction studies.

(Please note that upgrades of 3 software programs, Electroglottogram & Nasometer have been purchased, but not yet delivered.)

Audio Visual Equipment:

Tascam DAP-1 Portable DAT Recorder

Slik 505QF Video Tripod

Panasonic PV950 Camcorder

Panasonic AG-2550 VCR

Technics Turntable

AKG C-420 Headset Microphone

Stewart PMI Phantom Power Supply

Sony MDR 7506 Headphones

Quiklov A206 Microphone Stand

Denon PMA-525 R integrated Amplifier

Denon DRM-650S Cassette Deck

PSB Alpha A/V Speakers

Yamaha Keyboard

Computer Equipment:

2 Dell dual processors, with Intel 300 mhz processors, Graciously donated by INTEL.

Soundblaster 64 gold sound card

512 mb of ram

Nec 21" Computer Monitor + TV Monitor & stand

APPENDIX A: LIST OF HARDWARE AND SUPPLIES NEEDED

ITEM	COST
Hardware	
Marantz PMD101 Portable Cassette Recorder	\$230.00
Tascam DA-40 DAT Recorder	\$1,100.00
Earthworks SR71 Microphone	\$450.00
AudioTechnica AT822 stereo microphone	\$300.00
Yamaha CRW 8824 SXZ CD Burner	\$350.00
Videonics MXProDV Digital Video Mixer	\$1,450.00
JVC GR-SXM920 S-VHS Camcorder	\$500.00
Slik tripod (for video camera)	\$165.00
Panasonic CT-32SF37 32-inch Superflat TV	\$1,000.00
TOTAL:	\$5,545.00
Supplies	
20 Zip disks	\$200.00
100 Mitsui Silver Writable CD's	\$150.00
4 - 4 drawer legal filing cabinets	\$800.00
frames for legal-sized drawers (16)	\$290.00
400 legal-sized hanging file folders	\$100.00
Monster Cables for video mixer set-up	\$300.00
TOTAL:	\$1,840.00
Sound-Proofing	
Acoustical Foam (estimate for 300 sq. ft. room)	\$1,400.00
Spray adhesive for foam (for 300 sq. ft. room)	\$75.00
TOTAL:	\$1,475.00
GRAND TOTAL:	\$8,860.00

PLEASE NOTE: Since this grant was submitted last fall, a voice studio on the 4th floor of MRH has been vacated. It is possible that the CASA Vocal Arts Labs could be relocated into this space. It is however not large enough for more than 5 people at a time. Since this studio is the first space on the hallway, it could be

extended with the building of two walls. Obviously, no cost estimate is included in this grant proposal for this renovation. This space is currently discussed in both the School of Music and CASA.

College of Fine Arts Vision Plan Proposal

Friday, December 15, 2000

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Delivered-To: kerkhoff@mail.utexas.edu
X-Sender: r.pinkston@mail.utexas.edu
Date: Tue, 28 Nov 2000 12:17:03 -0600
To: kerkhoff@mail.utexas.edu
From: "Russell F. Pinkston" <r.pinkston@mail.utexas.edu>
Subject: 2001-2002 ITAC Request
Cc: "Michael C. Tusa" <mctusa@utxvms.cc.utexas.edu>
Status:

REQUEST FOR 2001-2002 ITAC FUNDING

PROJECT: Interactive Music Composition, Synthesis, and Performance/U. T.
Electronic Music Studios

Summary

I am requesting funds for the purchase of four new G4 computers for the Electronic Music Studios, to replace our existing Mac 7100/66, 7100/80, and Quadra 950 computers, which I have been using for the teaching of our courses in interactive music composition and performance. The courses are based on the graphical programming language, MAX, which currently is only available for Macintosh computers. Recent upgrades to MAX have significantly increased the demands placed on the host computer, with the result that the older generation of Macintosh computers are now inadequate.

Description and Justification

For several years, I have been teaching courses in algorithmic music composition and real-time interactive performance using a graphical programming language called MAX. A brief description of the most recent such course can be found here: <http://www.utexas.edu/cofa/music/ems/fMUS329M.html>. This software is currently only available on Macintosh computers, and the current versions of the program are impractical to use on the older, slower computers in the EMS. MAX was originally intended for use in writing real-time MIDI processing routines. MIDI has a relatively low bandwidth, and MIDI programs typically make only modest demands on the host processor. However, the most recent enhancement to MAX includes the addition of a set of audio signal processing objects called MSP. In order to take advantage of MSP, a much faster processor with high quality audio input/output is essential.

Audience

Several courses in interactive music programming are listed under the same general course number, MUS329M (Intermediate Computer Music). The annual enrollment in these courses is relatively small, since the target audience is primarily music composition majors, but some computer science and electrical engineering majors take them, as well. I would estimate about 20 students are involved in the average year. However, I usually do not advertise these courses, because of the limited facilities at the UT EMS. The upgrading of our Macintosh computers would allow me to serve a larger audience, which would probably come from students in Art, Theatre & Dance, and Radio/Television/Film.

Budget Summary

4 Apple G4 Computers @ \$2876 = \$11,504

400MHz PowerPC G4 Computers
with 17" displays, 256 MB RAM, 20 GB ATA HD, DVD, ZIP, SCSI, 3 yr maint.

N. B., these will be located in MRH 4.178 (EMS Studio IV), and will replace existing computers, so there will be no additional startup costs. Maintenance and support will be covered by the existing EMS budget and staff.

Contact Information

Dr. Russell F. Pinkston
Director, Electronic Music Studios
Associate Professor of Composition
512-471-0865
r.pinkston@mail.utexas.edu
<http://www.utexas.edu/cofa/music/ems>

Request for 2001-2002 ITAC Funding

Title: VIDEOTAPING: A TOOL FOR DIRECTING STUDENTS

Summary

This request proposes the use of new videotaping technology to teach stage directing classes in the Department of Theatre & Dance and to serve as a basis for evaluating independent studies in directing. The purpose is to capture, on tape, scene work—and productions—study it in detail, and share it with a wide range of students, not merely those in a single class or audience. Once the technology is in place, its use will more than likely expand within the Department to support performers and designers.

Description

The use of videotape is an obvious yet rarely utilized tool in the teaching of directing. This innovative tool would promote a far more detailed and wide-ranging methodology. A professor would be able to display and discuss performance directly rather than merely refer to it verbally. With this technology, the Department of Theatre and Dance would be able to offer its students a unique way of interacting with performance.

A second purpose of the project would be to post videotaped performance on a website so that students could continue to refer to it during the course of a semester. A third feature would be the ability of students to tape their own independent directing studies for review by faculty and students. As a study develops, it could be taped in various stages—and would even be available for discussion in organized classes. A fourth benefit is that students considering an independent study could consult a permanent visual data base—a Directors' Website—for past examples, guidelines, and ground rules. Finally, students would learn important narrative skills through the use of a videocamera and editing program.

Audience

Although this project could serve all students in the Department, it would directly impact the following undergraduate and graduate classes and their approximate enrollments:

TD 323C—Directing I (two sections each semester)—40

TD 323D—Directing II (offered Spring)—18

DRM 381F—Advanced Acting and Directing (Directing Theory)—8-10

DRM 481G2—Directing Practicum—5 per semester

TD 123P, 223P, 323P—approximately 5-10 per semester

Budget Summary

Startup:

Macintosh G4 (with RAM to run video files)	
17" display	
ATA drive	
Apple Care--3 years	\$4,100.00
Video camera--\$	1,500.00
Final cut (Mac editing program)	500
Web editing software	<u>500</u>
Subtotal:	\$6,600

Labor:

1/2 time research assistant (1 year; 20 hours/week @ \$14/hour) to
maintain and update website and videotape performance
4,700

Total Budget: \$11,300

Additional needs: a COFA video server, which would service a wide range of
College projects.

Maintenance:

Videocamera would be maintained by Dept. of Theatre & Dance
audiovisual staff.

Website maintained by ACITS

After the first year, the work of taping and updating the website would
be folded into various directing classes as a special project.

Contact Information

Project director: Professor Michael Bloom

Overview

The goal of this project is to bring a more intensive and sophisticated approach to the teaching of directing courses, while at the same time affording students the opportunity to utilize technology as a constant reference for classwork and independent studies. Performances and class scene work would be taped for discussion, analysis, and future reference in directing classes. The work could then be accessed by students throughout the course, not only for review but as the basis of class exercises and assignments. (For instance, the class might be required to review a taped student-directed scene on the website and devise alternate strategies for directing the scene.)

The project would foster a major goal of the Department—to integrate curriculum and production. At present there are no formal reviews or post-mortems of student productions. Some classes are assigned to attend performances, but many are not. The videotaping of full-scale productions would allow faculty to bring production directly into the classroom in a way that currently does not exist.

The videotaped material would also serve as an evaluative tool and a guideline for independent studies in directing. Student projects could be reviewed while in process by faculty and students; model work could be posted for use in the classroom and future independent studies, thereby formally linking them to organized classes. The project may very well instigate and inspire other efforts within the Department to accomplish the key goal of linking classroom and practical work. There are few—if any—projects like this in other theatre departments. The University of Texas College of Fine Arts would be in the unique position of offering a far more advanced approach to the study of performance than exists at other schools.

I have already applied for a FastTex grant to help establish a website that would reference and discuss videotaped material. (Should this not be funded, the research assistant on this project would then be assigned to create the website.) The requested Mac G4 would live in my office. (I currently have a Power Mac 7100, which will not run Final Cut or access video files.)

The videocamera would be housed in the department's audiovisual office and would be available on a priority basis to students in directing classes and independent studies. Editing software would be available in the Department's computer lab. The website would be maintained by ACITS, and the College would host the video files. They would be made available through Blackboard and the student portal. Students would be able to use any COFA computer lab to download the files. After the first year, in each semester students would be assigned to tape performance and maintain The Directors' Website as part of the work of a directing class.

Facilities and Support Needed

This is a project with straightforward needs. No new space or remodeling is required.

The only resources required are a Mac G4, a videocamera, and Final Cut, the Mac video editing program, website editing software, and research assistance.

This project will create a new way of looking at performance that may well impact the entire College.

REQUEST FOR 2001-2002 ITAC FUNDING

SUMMARY

VII. PROJECT TITLE OR LABORATORY NAME:

Course Material Creation for Course in Computer Image Development for Theatrical Designers

VIII. BRIEF DESCRIPTION OF GOAL OR INNOVATION:

The goal is to have the equipment available to a faculty member in order to:

- **Prepare Photoshop templates and other course materials to be used for assignments for classes in Computer Image Development for Theatrical Designers.**
- Use outside of class with students in order to look at, evaluate and discuss homework assignments in progress.
- Assist students outside of class with scanning as part of the process of developing scenic design sketches and paint elevations.
- Review homework assignments from the class.

In addition the faculty member would maintain and oversee use of a large format printer with high quality presentation papers, to which students could print final output of projects (via network from lab).

IX. AUDIENCE:

Classes Served:

DRM 388L Adv. Topics in Design/Tech; Computer Image Development for Theatrical Designers

T D 354T Topics in Design and Technology; Computer Image Development for Theatrical Designers

Estimated annual enrollment or students served divided by grad. and undergrad. :

Graduate: 5-10

Undergraduate: 0-5

Given the size of the lab, we are limited to a class of a total of 10 students (2 per workstation). The Department of Theatre and Dance is planning on offering this class every other fall semester at this point.

Professors, TAs, AIs involved:

Professor Robert N. Schmidt

TA (fall of 2001) – Cliff Simon (MFA Theatrical Design)

D. BUDGET SUMMARY:

Budget items eligible for ITAC funding should be listed separately. Indicate sources for funding of other costs.

ITAC FUNDED:

Estimated Start Up:

Hardware/software for Faculty

workstation: \$6,360.00

Supplies: \$352.00

Salary for 1 month: \$7,097.00

TOTAL: \$13,809.00

NON-ITAC FUNDED:

Estimated Start Up:

Additional Equipment for Student

Lab (student equip. fees): \$3,300.00

Estimated Annual Maintenance (to be covered by course fees):

Restocking of large format, high
quality papers and printer inks..... \$330.00

Software upgrades \$200.00

SUB-TOTAL \$530.00

Estimated Staff Support:

No additional support is necessary.

Equipment will be
overseen by faculty supervisor..... 0.00

E. SPACE:

No additional space or renovations of spaces are necessary. The equipment would be housed in a faculty office (WIN 2.142A) and in the Theatre and Dance student computer lab (WIN B.108), with existing furniture and network connections.

DETAILED DESCRIPTION

F. CONTACT INFORMATION:

Professor Robert N. Schmidt, Associate Chair
Department of Theatre and Dance
UT, Austin
512/232-5335
r.n.schmidt@mail.utexas.edu

G. OVERVIEW OF PROJECT:

Include enough detail for reviews to make informed judgements. It must be clear where equipment is to be installed, who will use it, and for what.

Over the past 10 years there has been an increasing use in the field of Theatrical Design of image manipulation software (such as Adobe Photoshop) to develop a variety of graphic materials used in the process of developing theatrical designs (such as scenic renderings, costume sketches, painter's elevation, etc.). Besides being a new, quick, tool for developing traditional materials, the use of the computer to create these materials has begun to fundamentally alter the language of visual design in the theatre. At this point at the University of Texas at Austin, we offer no organized class which addresses these skills or theoretical issues in theatrical design. It is essential that we do so immediately.

In my own work as a Theatrical Designer, I have developed over the past few years, a significant reputation for the innovative use of the computer to develop design simulations which explore the possibility of the new medium while maintaining a level of graphic sophistication expected of the profession. I have developed design sketches, paint elevations, and design models using Adobe's Photoshop and Corel's Painter for productions at many major Regional Theatres in the United States, including The Alley Theatre in Houston, The Huntington Theatre in Boston, The Cleveland Play House, and The Alabama Shakespeare Festival in Montgomery, including two world premiere productions. These graphics have been displayed at exhibitions in Houston, Austin, Pittsburgh, Nashville, Waco, Boulder, and Denver. Examples of my computer created theatrical design work has been published in *Theatre Design and Technology* (the professional journal of the US Institute for Theatre Technology) and The Essential Theatre, by Oscar Brockett, (pub. Harcourt, 1999)

We have recently assembled a small computer lab in the Department of Theatre and Dance, which has the equipment necessary for students to pursue this work. Plans are in place to

offer a class in the fall of 2001. While the computer lab is adequately equipped (or will be with the few additional items listed for purchase through Student Equipment Fee funds) for students to use in this work, the equipment currently available to faculty is woefully inadequate for developing course materials, viewing and working individually with students on their projects, and evaluating the projects upon completion. Course materials and templates would be made available to students by putting them on the hard drives of the lab computers, and also making them available via CD, both for home use and continued use after the course has concluded. This proposal would provide for the instructor equipment sufficiently similar to that available to students in the lab, that issues of file size, varying processor speeds, and memory requirements, do not over-complicate the process of teaching the material. The ITAC funded equipment would be housed in WIN 2.142A.

H. FACILITIES AND SUPPORT NEEDED TO ACCOMPLISH GOALS:

Salary Support:

Salary for faculty for one month (summer '01) to
develop templates and course materials
for first offering of course in Fall '01 \$7,097.00

Equipment List:

Additions to Student Lab (from student equip. fees):

5 – Intuos 6”x8” graphics tablets(\$350@) \$1,750.00
Epson 3000 wide format color
inkjet printer/w e-net type B print server..... 1,550.00
SUB-TOTAL \$3,300.00

Faculty Workstation (ITAC funded):

Apple Power Mac G4 /Dual 450MHz
30GB HD/384M RAM/Zip drive
RAGE PCI card/SCSI card \$2995.00
17” Apple Studio Display 449.00
Apple Care for computer and monitor 199.00
Intuos 6”x8” graphics tablet 350.00
Epson Expression 1600 scanner..... 799.00
LaCie Firewire 8x /4x /32x RW CD drive..... 449.00
Quantum Fireball Plus LM 20.5GB Internal
Firewire Hard Disk (“scratch disk” dedicated) 139.00
Adobe Photoshop 5.5 (1 copy)..... 600.00
Corel Painter 6 for Mac..... 380.00
SUB-TOTAL \$6,360.00

Startup Supplies:

Super B size paper (3 boxes@\$36) 108.00
Extra ink cartridges (4@\$56) 224.00
CD's 20.00

SUB-TOTAL \$352.00

.....	<i>GRAND TOTAL</i>
.....	<u><i>\$17,109.00</i></u>
<i>TOTAL FROM ITAC.....</i>	<u><i>\$13,809.00</i></u>

Department: Theatre and Dance

Project Title: Creation of Theatre and Dance Digital Image Collection

Description:

This project will constitute the second phase of the development of instructional technology in the Department of Theatre and Dance. The first phase focussed on facilities renovation to create state of the art "smart classrooms" out the spaces used for lecture and seminar classes including Jester 121A, Art 1.102, and Winship 2.112. Now that these renovations are complete (or nearing completion in some cases) we find that our other teaching tools have not kept pace with our faculties. The most crucial aspect of this is our visual media (slide) collection.

Performance is a highly visual medium and over the last few decades we have built an excellent slide collection of approximately 4000-5000 images. In order to continue to provide quality instruction to both undergraduate and graduate populations we need to make the most productive use of the new technologies now available to us. Providing equal access for all classes to these images is crucial--otherwise instruction will depend on the willingness of individual faculty members to scan images for her/his own class or to carry and set up slide projectors to be used in lieu of the digital technology available in the classroom.

We have several students in the Department who can supply the labor needed to digitize and index the slides. We will be consulting with both the Visual Resources Collection and the GSLIS about indexing issues. The images will only be available on a server and CD ROM within the department, they will not be available on the World Wide Web as want to avoid copyright issues. I would supervise the project and provide ongoing oversight to the collection.

Audience:

Most courses in theater history, dance history, design, and some studio courses will be able to take advantage of digitized visual resources. While we hope to expand the use of the resource into smaller discussion classes, at the moment the slide collection serves large and small lecture classes, most importantly: TD 301 Introduction to Theatre for Non-Majors (approx. 600 students per semester), TD 311 Languages of the Stage (100-150 students in the fall), TD 317C /317D Theater History to the Eighteenth Century/Theater History Since the Eighteenth Century (100-150 students each semester), TD 316C/316D Dance History I/Dance History II (30-40 students per semester), and DRM 385C Topics in Theatre History (50 students per semester).

Budget:

Equipment (see attached list for specific needs)	\$10,680.00
Space remodeling	\$5,000.00
Personnel	\$8,000.00
Total	\$23,680.00

See attached for itemized budget.

Facilities:

A small room in the Winship Building (WIN 2.172) is already dedicated to the slide collection. This room would be renovated to create a workstation for the project. The room would need to have the doors altered (currently both doors have glass panels that raise security issues, we would cover the two panels) and we would need to purchase the appropriate furniture to create a workstation for the people/person digitizing the slides. We would like to hire two students to work on the project.

Contact Information:

Dr. Charlotte Canning
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232-5338
canningc@utxvms.cc.utexas.edu