INTRODUCTION | SUMMARY STATEMENT OF ACTIVITY
The Digital Arts Entertainment Lab (DAEL) was established in 1999 with three main goals: to support and promote the creation of moving image content; to conduct research on reception of digital content and applications and to prepare graduate students for careers as content producers for new digital venues. As DAEL evolves, we will continue to be guided by these goals with some refinements, specifically: by expanding upon relationships with other university units through joint research, by elevating our graduate students to higher-level, decision-making positions in the media production industry and by focusing upon consumer behavior as both user and creator in emerging media landscapes.

DAEL has been successful in creating a central facility where content creators and academic personnel can work and study. With initial funding from Georgia Research Alliance’s (GRA), GSU has become a nationally recognized film school with some award-winning graduates. This investment will continue to serve GRA’s main directive for DAEL, which is to foster economic growth. Two current developments in Georgia propel the success of this goal: first, the Georgia General Assembly recently passed film tax incentives and second, there continues to be an increasing demand for moving image content as traditional media evolves towards non-traditional venues. GSU is a key factor in maintaining Georgia as a media production center. It continues to be the state’s major institution of higher learning that prepares undergraduate students for work in the media industry, and, GSU offers the only graduate degree in film/video in Georgia. As a result, GSU supplies the majority of non-negotiated contract labor to the Georgia production industry. With the addition of the Communication Department’s affiliation with the Colleges of Business and Law, the university is positioned to graduate high level producers and entrepreneurs who work under the terms of negotiated, above-the-line contracts. Graduating students who can occupy the highest positions in the production process allows GSU to join film schools such as UT, NYU and USC who offer coursework in entrepreneurship as well as cultural studies. Finally, as regards research activity, it is noted that, DAEL has been successful in securing funded research and sponsored contracts. With a new configuration and direction, DAEL’s opportunity for research funding is expected to increase.

One of the original goals of DAEL was to create a pool of trained artisans to work in the (at that time) burgeoning dotcom industry. As events have unfolded (dotcom bubble burst; proliferation of user-generated web media; continued runaway production from California to regional centers such as Georgia, made possible by tax incentives for local production), the nature and function of entertainment media related employment has changed. In addition to the original pool of artisans which DAEL produced, there is an emerging demand for professional level producers. DAEL has recognized and responded to this change. DAEL, therefore has begun preparing graduate students for the higher level executive decision making positions in the industry. This change in strategy has been in place for several years and has resulted in success.
DAEL graduates work or have worked as producers and other decision makers in Public Broadcasting: Georgia (5), South Carolina (1), Oregon (1). Some prominent examples of this include:

Caroline Gallrein - Director of Research, Playboy Enterprises, Los Angeles
Jennifer Cruce - Marketing Manager, Turner Broadcasting System, Atlanta, GA
Bill Burton - Co-producer, Free Radio, Comedy Central
Erica Hornung - Director of Motion Effects, Sony Picture Imageworks and winner, two Academy Awards
Leslie Harris - Executive Producer, Pogo Pictures, Atlanta
Junia Joseph - Producer at SunSeeker Media

Another key milestone for DAEL as an economic business incubator was the sale to Sony Pictures Imageworks (SPI) in 2007 of an equity investment in visual effects and animation studio FrameFlow, which began as an incubated company in the GSU facility. The new company, Imageworks India remains headquartered in Atlanta, Ga., with operations in Chennai, India. FrameFlow, LLC, a GEBD incubated company, was founded three years earlier to deliver high-quality effects support to production companies in the US, Canada and the UK. FrameFlow proved its value by working with Sony Pictures Imageworks on movies such as CLICK, GHOST RIDER and SPIDER-MAN ® 3 among many other projects. At the time of the sale, Hitesh Shah, the FrameFlow co-founder, noted that “Being physically located in a high end production facility such as DAEL gave us credibility when we first started out. Also, early on we connected with Sony Imageworks through their intermediate technical director, Erica Hornung, who was a 1998 graduate student in DAEL."

The move to establish a Commerce and Creativity initiative represents a further step in this direction. This strategy is implemented with a particular goal in mind: establishing a reputation as a location for career preparation, not only as talented artists but also executive producers and producers who determine corporate strategy and make creative decisions in the higher realms of the media industries. Producers of the caliber that we envision combine the oft cited right brain/left brain perspectives, specifically, the skill to create compelling visual narratives while simultaneously understanding the economics and business of the industry and applying research based audience demographics to new marketing models.

Kay Beck has received a growing list of industry recognitions that speak to the heightened visibility of DAEL work. At the 2009, 35th annual WIFTA (Women in Film and Television, the last A is for Atlanta) gala, held last Friday evening over at the Emory Conference Center, the organization gave its Outstanding Contribution Award to our own Beck. She was invited to stand on the board of the historic Plaza Theater, and has been selected as the Producer-in-Residence for SCAD's Lacoste campus.

SUMMARY OF BUDGET SUPPORT
The main sources of funding for DAEL result from contract projects, most of which obligate the Laboratory to organize and produce creative content. This work is detailed in Attachment A. DAEL receives no regular, ongoing state-legislated funding apart from indirect operating support provided by the Department of Communication (including office space, phone support, copying
and mailing). No portion of the DAEL budget moves through Fund Code 10 accounts apart from an annual operating budget allocation of $25,000 provided by the Dean of the College of Arts and Sciences. Staff salaries for the two full time positions (Strickler and Rowles) are provided by the College, as well as the salary connecting to the director position (including a modest amount added to salary for center direction that comes as summer salary), all administered through the Department of Communication.

DAEL received considerable start-up investments from the Georgia Research Alliance, as a result of their then-priority interests in digital technologies. But for the period of this self study, and since the GRA shifted its funding priorities into research connecting to biotechnology and other areas several years ago, DAEL has not been the recipient of ongoing support from GRA.

**GOALS AND OBJECTIVES**

DAEL is committed to providing GSU with a state of the art facility that showcases independent creative work in moving image media, and, that is a site for multi-platform, consumer centric research, production and education. Specific goals for the next phase of DAEL’s development are described below under headings: Research, Education and Service.

**Research.** The intersection of creativity and commerce is a rich area of research, which has been under theorized (tcs.sagepub.com/cgi/content/refs/15/7-8/73). This is especially noteworthy given the shift of productivity and export in the U.S. economy, from manufacturing to knowledge, service and intellectual property. Unlike similar media studies programs, the Department of Communication has the research faculty in Moving Image Studies (MIS) and the high caliber production capabilities of DAEL to respond to this opportunity. By focusing on the consumption of digital media, the Commerce and Creativity Initiative can attract funding for scholarly research from foundations, which seek knowledge about the cultural/social implications of media use. Additionally, media consumer consumption behavior has practical implications for media marketing business, as well as other commercial enterprises.

This research will be enhanced at GSU with the addition of the Screen Research Room, a relatively open space with modular furniture and digital technologies. Here, researchers can observe directly such user behavior as cross-platform media consumption and modes of mediated social interaction. Additionally, this open design area suggests possibilities for researching spatial factors operating in the increasingly common non-hierarchically defined work environment. Doctoral students in communication and marketing/management can work together on projects, which are enhanced by the disciplinary input from both theory and practice.

**GOAL ONE: EXPAND RESEARCH GENERATION ON THE TOPIC OF NEW AND EMERGING MEDIA.** By leveraging the resources and flexibility afforded to centers, institutes and initiatives in the university bureaucracy, DAEL may be able to explore opportunities and set up pathways for the faculty to extend research agendas that can tap into government/foundation support. Perhaps the strengths and the Department’s faculty can be tweaked in order to respond to RFP’s that draw upon our assets. In this situation, our sprawling diverse research and creative profile, along with the theoretical/applied dimension of our mission statement may be an advantage. Several universities have reconfigured work done by faculty in the humanities to include research and teaching with and about emerging
media technologies. The GSU Department of Communication may be better situated to capitalize on available funding streams in that a rich network of media resources and in-house talent is already in place. Some examples of project work done elsewhere that might inform the path forward on this initiative include Emory University's MetaScholar and Digital Scholarship Commons; the University of Maryland Program on Technology and Humanities; and the University of Southern California program on Transmedia Narrative. The Communication Department’s assets connect to many areas of humanistic and social/behavioral scientific scholarship, given interest in lead funding agencies to better understand how new technology is affecting knowledge generation and patterns of literacy and learning. Databases, programming language, web design privilege ways of processing knowledge that can be studied hermeneutically or phenomenologically. Obviously, power accrues to those with access to tools and skill sets able to determine what knowledge matters and how it is to be disseminated. The addition of the DAEL Screen Testing Room can be more fully leveraged in grant applications, since space and facilities can be utilized by doctoral faculty and students to prepare materials and test hypotheses.

**Objective 1-1:** Proceed to jump start faculty involvement by the following activities:

a) Arrange for DAEL graduate production students to work with a doctoral faculty member (or connect to a larger team research project) in designing, producing and testing (if desired) a new media project related to the faculty’s scholarship and/or teaching, e.g. recreation of historical performance venues, spatial analysis of Las Meninas, coverage of speech behavior sample, etc. etc.?

b) Schedule Digital Dialogues Brown Bag or other format for regular discussions of the communicative and aesthetic dimensions of old/new media (this could or could not include industry professionals and others).

c) Explore with faculty other opportunities for research in use of new media technologies that is especially conducive to input from communication faculty: 1) political campaign message analysis 2) transmedia use in promoting (and teaching) issues in civic engagement 3) developments in online journalism 4) public culture/entertainment and social networking. Specific areas of scholarship relating to (and especially utilizing) new media, which have not received a lot of attention, and for which GSU’s location and population are advantages include work on the intersections of race and visuality and urban cultures.

**Objective 1-2:** Encourage, where appropriate, involvement of Law and Business faculty/graduate students in developing research projects that might include topics such as cultural economics, labor issues in creative industries, public culture and intellectual property restraints under the auspices of the Commerce and Creativity Initiative. An example: In his "Transmedia Storytelling" course at USC and at MIT, Henry Jenkins requires students to submit a business plan for a media property that the student intends to deploy on various media platforms. ([www.educationarcade.org/SiDA/Videos](http://www.educationarcade.org/SiDA/Videos))
GOAL TWO: EXPAND RESEARCH ACTIVITY CONNECTING TO A CROSS-COLLEGE COMMERCE AND CREATIVITY INITIATIVE. As modes for producing creative media content continue to evolve (e.g., in ways that privilege short-term project work over longer term employment arrangements), so too are the business organizational models that dominate the multinational media industries. These evolving practices, in turn, can be taken as the predicate for knowledge generation relating to wider forms of industrial organization. With that premise agreed upon, scholars connecting to DAEL and the Robinson College of Business have undertaken a partnership to further examine the changing nature of media content generation.

At present, the research initiative has formed a group of interested individuals who meet on a regular basis - Beck (Communications), Donthu (Marketing), Gregoire (RCB, Center for Entrepreneurship), Henley (RCB, Center for Entrepreneurship), Landau (College of Law), Cheshier, Lisby, Perren, Friedman, Strickler, Bruner, Smith (Communications), Seaman (Policy Studies) (Appendix A). This group held an international symposium on “New Media, New Markets, New Rights” in 2008 and has another planned for November 2009. A special topics course in Entertainment, Art, Law and Business taught by three of the members is now offered regularly. In the first of a Commerce and Creativity speaker series, Brian Newman, Former CEO Tribeca Film Institute spoke on the subject, “Entrepreneurship in Creative Media” and the presentation of “The Art and Technique of the Television Commercial,” cosponsored by MOMA was shown at the Rialto.

Over a longer time frame, this collaboration might ultimately coalesce into formation of a certificate program that would provide graduate students from the Department of Communication, College of Law and Robinson College of Business with additional skills by instituting a program of study including several courses designed and sequenced to teach students more about new and emergent media business models and the cultural implications they set in motion or perpetuate.

In the meantime, however, the shorter term expansion of collaborative efforts can be best further developed by the following:

Objective 2-1: Create an Advisory Board drawn from industry leaders in the media industry, investment community and creative industries (film, television, new media). Leverage Advisory Board contacts to promote DAEL’s capabilities as a location for applied research, with emphasis on the structuring and marketing of emergent media business ventures, as well as, diversification by traditional companies into new media expansion.

Objective 2-2: Facilitate the formal interaction of MIS graduate students and RCB graduate students to work together in designing media-based products that emerge out of theoretically supported research questions and which, in turn, allow for real world hypothesis testing. Under this arrangement DAEL can apply for funding from the Georgia Research Alliance for the Commerce and Creativity Initiative by emphasizing our capacities in entrepreneurship, content creation and consumer behavior.
Objective 2-3: Expanding upon A-2, encourage interaction between leading industry professionals and Communication doctoral students; the outcome of which could be funded research projects that combine theory and practice; and, market this aspect of the program as offering the opportunity of doing research that connects in a direct way to the media industries.

Objective 2-4: Formalize and expand recent partnerships such as Urban Debate League and Play Therapy Institute to leverage the new research configuration of DAEL in applying for future funding. Develop new partners by reaching out to other university units such as the Center for Teaching and Learning (CTL), where grant applications can be enhanced by conceiving of the student as consumer and utilizing facilities and research skills described above.

GOAL THREE: DESIGN, CONSTRUCT AND MAINTAIN SPACE FOR THE ACTIVITIES DESCRIBED ABOVE. The Screen Research Room will allow for multi-screen and user/audience response testing with an adjoining observation booth to study subjects’ use of digital resources, user-generated navigation and test hypotheses derived from real world situations.

GOAL FOUR: CONTINUE TO FULFILL EXISTING GRANTS AND CONTRACTS (DNR, DHR) AND DEVELOP NEW ONES BASED UPON PAST SUCCESSES AND DAEL’S BRAND IDENTITY. DAEL expects to fulfill and extend ongoing contract /grant activities; the most lucrative at present being the Dept. of Human Resources Tobacco Awareness campaign. We have produced materials for various media (radio, cable, Movie Theater, internet, IPTV) and arranged distribution on these platforms. We are in a position to apply for funding from them to test the interaction of medium and audience in terms of variables such as exposure, recall, interest etc. DAEL has the display media and the message produced for each medium. A communication researcher completes the package in order to respond to the RFP—and we now have ‘most favored’ status in the applicant pool. DAEL has similar relationships with Dept. of Natural Resources and the Dept of Economic Development both of which are interested in communication message testing.

GOAL FIVE: EXPAND THE EXISTING INITIATIVE OF THE GEORGIA ENTERTAINMENT BUSINESS DEVELOPMENT (GEBD) BY TRANSFERRING RESEARCH-BASED SOLUTIONS TO THE IMPLEMENTATION PHASE OF SMALL-SCALE BUSINESS STARTUPS. Provide these entrepreneurs an advantage by infusing their business ventures with knowledge gained from theoretical and creative research in the lab. (Appendix A)

Education. The state of Georgia is witnessing an unprecedented growth in its creative industries: production of feature films (an increase of 700% between 2008 and 2009); and video game development (nearly $75 million economic impact for 2008); broadcast and cable television show production (over 20 shows in production in numerous Georgia towns and cities). GSU’s location will continue to enhance its potential as the state’s premiere institution for studying film, television and new media production: It is in a major metropolitan city with an international airport hub providing headquarters for media centers such as Turner Network Television and Tyler
Perry Studios; and Georgia is internationally known for producing award-winning gospel and popular music (19 Grammy nominations for Georgia musicians this year). This growth will continue to require writers, producers, filmmakers, television show runners, music production personnel, game and new media producers. Currently GSU is the only public institution that offers a comprehensive academic program of study for future employment in the creative industries. DAEL will continue to promote media production education that blurs academic boundaries and promotes interaction between critical and creative thought.

**GOAL ONE: PREPARE GRADUATE STUDENTS FOR MEDIA INDUSTRY EXECUTIVE POSITIONS**

With the Department’s resources and personnel, help to support DAEL as the location in the southeast for graduate applied education in producing and creating media, with emphasis upon training above-the-line professionals to work in the creative industries.

**Objective E1-1:** Expand the focus of DAEL to reflect the current media landscape where new means of production and distribution have altered the traditional film-based model. This refocusing aligns DAEL with the Departments’ graduate studies program in moving image media. DAEL will increase learning opportunities in emerging media production and business in course work and in making available technology that facilitates this type of production activity.

**Objective E1-2:** Utilize the DAEL facility to increase interaction between students, industry professionals and the creative media community. Activities toward this end would include:

a) Present lectures and presentations by production traditional and new media professionals
b) Promote networking opportunities with social events and screenings
c) Secure internships for students to work on-location and on-line productions
d) Continue to develop and maintain the DAEL listserv and social media for promoting contacts within the media production community
e) Use the DAEL Theater for investor screenings and showcasing student work
f) Continue to manage the Producer-in-Residence program where professionals join the lab for a year and work with students to develop their creative projects
g) Build upon DAEL’s identity and reputation as a hub for media production, research and education

**GOAL TWO: CONTINUE TO FACILITATE THE OPERATION OF THE MIS PRODUCTION TRACK.** Continue to serve the Department of Communication MIS Production Track:

a) Provide instructional support for classes in emerging media and creative industries.
b) Advise students on participation emerging media and other creative industries.
c) Provide equipment and facilities for class projects and creative theses for the MIS production track.
d) Provide solution based media and technology consulting to affiliated faculty.
e) Promote the work of DAEL graduates and alumni
Service. DAEL seeks to continue its service to the department and the university. These efforts include the following:

a) Interface with local media community by maintaining formal and informal contact with industry professionals.
b) Consult with university personnel on media related projects.
c) Service on departmental committees relating to media production, instruction, and facilities management.
d) Project-manage the design of new media-related facilities.
e) Continue fiscal responsibility for operational budget for departmental technology purchases.
f) Continue to maintain facilities and equipment.
g) Create marketing material in order extend DAEL’s brand identity, which in turn promotes the visibility of the university.

FACILITIES
Because DAEL garners much of its reputation from location and facilities, DAEL’s spatial design and new requirements will differ greatly depending on whether and where we move given the addition to campus of the SunTrust building and decisions to be made about the future of One Park Place. Here, we provide an sketch for both scenarios.

If DAEL stays, the main additions to our current space (see Appendix B) would be a Screen Research Room with observation booth, a Transmedia Production Studio and more office space for GEBD.

The Screen Research Room would accommodate a variety of large and small screens in a simulated living room arrangement that would allow visual media in every possible form to be viewed. Multiple screens allow for the study of how media translates to different viewing technologies and how visual spatial context shapes behavior. It is anticipated that the room will be equipped with a large flat screen, a sound system, a variety of stationary and mobile computers with media, internet and social networking capabilities, multiple gaming platforms (Wii, Xbox 360, Playstation), multiple cable/internet black boxes and several mini mobile screens including iPhones, iPods and Nintendo DS and physiological measurement tools. Adjoining the Screen Test Room will be an observation booth for study of subjects’ behavior in these digital environments. This media convergence room will be used in conjunction with funded research under the Commerce and Creativity area of focus.

The Transmedia Production Studio will be a combination of exhibition/performance/production space and will enable DAEL to research and create immersive mediated environments and will act as a gallery space for performance or installations. The studio will primarily be a clean white space with four projectors (one for each wall) connected to remote computers, reflective wall paint, a sound system also connected to a remote computer and a wireless interface to the computers. By increasing the scale, resolution and dimensionality of image and sound, we can produce an immersive experiential environment with which the user interacts and which surrounds
the user. Transmedia Production Studio will apply become a part of an educational lab consortium such as the University of Michigan’s Media, Interface, and Network Design Labs (MIND Labs).

In order to expand GEBD, we will need to add two to four offices equipped with standard electrical and internet ports and close in proximity to DAEL.

If DAEL moves, we will migrate our current space (see Appendix B) but attempt to incorporate into the infrastructure the ability to evolve as the industry evolves media. This emphasis upon preparation for constant change will require more mobility and transformability of our facilities and equipment, allowing us to pursue innovative forms of production, distribution and reception. Modular technology spaces allow the studio to reorganize continuously in order to accommodate specific and unanticipated projects; however, a portion of the facilities will require traditional and stationary design and equipment in order to maintain the high level of production on which our reputation is based.

Also, if DAEL moves, then the Screen Research Room, Transmedia Production Studio and offices for GEBD will be a part of the new build out, whereas if DAEL is to stay, we expect to reconfigure our space to meet our requests.
### ATTACHMENT A

**DAEL GENERATED FUNDING SUMMARY REPORT**

<table>
<thead>
<tr>
<th>#</th>
<th>Entity</th>
<th>Type</th>
<th>Funding</th>
<th>Purpose</th>
<th>Intellectual Property</th>
<th>Dates</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>National Association of Broadcasters</td>
<td>Grant</td>
<td>$5,000</td>
<td>Research Study: Audience Response to High Def</td>
<td>Study Report</td>
<td>2003</td>
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<td>2</td>
<td>Breman Museum</td>
<td>Contract</td>
<td>$18,000</td>
<td>Digitizing Southern History Interviews</td>
<td>Digital Audio Archive</td>
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<td>3</td>
<td>Luckie Street Inc.</td>
<td>Contract</td>
<td>$60,000</td>
<td>30 minute documentary entitled Sweet Southern Spirit</td>
<td>Documentary Film</td>
<td>2004-2005</td>
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<td>4</td>
<td>Eastman Kodak Product</td>
<td>Grant</td>
<td>$18,000</td>
<td>Film Stock Grant</td>
<td>Raw stock for student use</td>
<td>2005-2008</td>
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<td>5</td>
<td>Department of Human Resource</td>
<td>Contract</td>
<td>$85,000</td>
<td>Synar Commercial Production</td>
<td>TV PSA’s on Tobacco Use</td>
<td>2006-2007</td>
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<td>6</td>
<td>Department of Human Resources</td>
<td>Contract</td>
<td>$83,500</td>
<td>Synar Radio production</td>
<td>Radio Spots re: Tobacco Use</td>
<td>2008-2009</td>
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<td>7</td>
<td>Department of Natural Resources</td>
<td>Contract</td>
<td>$60,000</td>
<td>Kolomoki Indian Mounds</td>
<td>Museum Video Installation</td>
<td>2006-2009</td>
</tr>
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<td>8</td>
<td>Women’s Studies</td>
<td>Contract</td>
<td>$3,000</td>
<td>Ga. State University</td>
<td>Promotional Video</td>
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<td>Urban Public Health Institute</td>
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<td>Public and Urban Health Institute</td>
<td>Summerville Videos</td>
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<td>College of Art and Design</td>
<td>Contract</td>
<td>$10,000</td>
<td>New Wave Atlanta</td>
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<td>Dallas Austin</td>
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<td>Austin-Cannon Productions</td>
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<td>KEF Media/Coca-cola</td>
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<td>KEF Media/Coca Cola</td>
<td>CocaCola &quot;Environmental Heroes&quot; Documentary for Beijing 2008</td>
<td>2008</td>
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<td>14</td>
<td>Sports and Nutrition Clinic</td>
<td>Contract</td>
<td>$2,000</td>
<td>Market Test of New Product</td>
<td>Audience Response Data and Results</td>
<td>2007</td>
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<td>15</td>
<td>Atlanta Journal Constitution/Access Atlanta</td>
<td>Contract</td>
<td>$2,500</td>
<td>Market Test of New Product (Access Atlanta)</td>
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<td>16</td>
<td>Pulseworks</td>
<td>Contract</td>
<td>$10,000</td>
<td>Video Installation for Smithsonian Space Museum</td>
<td>Video at Museum</td>
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<td>Media-Related Jobs- Economical Impact</td>
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<tr>
<td>Number of MA Students Graduated</td>
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<td>Employed in Media Related Industry</td>
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<td>Jobs Created-Incubated Businesses</td>
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<td>Frame Flow</td>
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<td>Southern Screen Report</td>
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<td>Y Drop</td>
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<td>Georgia State University - DAEL</td>
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<tr>
<td>TOTAL</td>
<td>97</td>
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</tr>
<tr>
<td>Employers of Graduates</td>
<td>CNN, TBS, Crawford Communications, Paste Magazine, Georgia Public Broadcasting, Clark Atlanta University, Georgia State University, SaltRun Productions, Pogo Post Production, Sony ImageWorks, Lockheed In-House Video, Home shopping Network, Weather channel, Television One, Playboy Enterprises (LA), Oregon Public Broadcasting, Seattle Cable Inc.</td>
<td></td>
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</tr>
</tbody>
</table>
### ATTACHMENT B

**DAEL Affiliated Faculty & Staff**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Department/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kay Beck</td>
<td>Director</td>
<td>Associate Professor, Department of Comm.</td>
</tr>
<tr>
<td>Michael Bruner</td>
<td></td>
<td>Associate Professor, Department of Comm.</td>
</tr>
<tr>
<td>Naveen Donthu</td>
<td></td>
<td>Professor, Department of Marketing, RCB</td>
</tr>
<tr>
<td>Ted Friedman</td>
<td></td>
<td>Associate Professor, Department of Comm.</td>
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<tr>
<td>Denis Gregoire</td>
<td></td>
<td>Center for Entrepreneurship, RCB</td>
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<tr>
<td>L. Gregory Henley</td>
<td></td>
<td>Center for Entrepreneurship, RCB</td>
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<tr>
<td>Michael Landau</td>
<td></td>
<td>Professor, College of Law</td>
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<tr>
<td>Greg Lisby</td>
<td></td>
<td>Professor, Department of Comm.</td>
</tr>
<tr>
<td>Alisa Perren</td>
<td></td>
<td>Assistant Professor, Department of Comm.</td>
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<tr>
<td>Bruce Seaman</td>
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<td>Associate Professor of Economics, AYSPS</td>
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<td>Greg Smith</td>
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<td>Professor, Department of Communications</td>
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<td>Ann Williams</td>
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<td>Assistant Professor, Department of Comm.</td>
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<td>Carol Winkler</td>
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<td>Associate Dean for the Humanities, A&amp;S</td>
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**DAEL Associate Directors**

- Elizabeth Strickler
- Matt Rowles
ATTACHMENT C

Summary of Connected Research and Production Facilities

Offices and Meeting Space

3 standard size offices with network and phone connections for center personnel
1 standard size office for Producer-in-Residence.
1 shared conference room equipped for audiovisual presentation/conferencing for center and
GEBD companies.

Facilities with Specialized Construction

Production Studio
2500 sq ft or greater with minimum 17 ft ceiling, equipped with lighting grid, small green screen
cyc wall, built-in equipment, prop storage system, audio/video connectivity with machine room,
editing suites, and theater. Production studio will be used for combination of teaching and center
production activity.

Theater and Projection Booth
800 sq ft or greater with minimum 17 ft ceiling, equipped with specialty lighting, projection
screen, sound system, projector, audiovisual playback components and routing system,
audio/video connectivity with machine room, editing suites, and production studio. The theater is
used for a variety of symposia, special screenings, DAEL lecture series, GEBD companies, as well
as audience response testing.

Media Editing Suite
150 sq ft or greater, equipped with specialty task lighting, specialized computer workstation with
audio-video interface devices, video display, audio playback system, audio/video connectivity
with machine room, other editing suite, theater, audience response room, and production studio.
Media editing suites will be used for combination of teaching and center production activity.

Audio Recording Studio | editing suite
with adjoining acoustically isolated recording room with connecting window to suite, also
includes equipment storage closet, combined spaces to be 525 sq ft or greater, equipped with
specialized acoustic treatment, specialty task lighting, specialized computer workstation with
audio-video interface devices, video display, audio playback system, audio/video connectivity
with recording room, machine room, editing suites, theater, audience response room, and
production studio. Audio recording studio | editing suite will be used for combination of teaching
and center production activity.

2 Classroom | Lab Spaces
600 sq ft or greater, equipped with specialty lighting, projection screen, sound system, projector,
audiovisual playback components, 15 specialized computer workstations with audio-video
interface devices. Each Classroom | lab space will be used for graduate teaching in production and
the commerce | creativity area of focus respectively. Commerce | creativity is planned to be funded externally.

**Production equipment checkout | storage room**
Adjoining storage room, combined spaces to be 225 sq ft or greater, equipped with appropriate storage for all center production equipment, including checkout desk, 1 computer workstation, printer, and repair bench. Production equipment checkout will be located in close proximity to exterior building access with loading area, preferably a loading dock with temporary parking.
SUMMARY
In 2004, movies, TV episodes, commercials, and music videos accounted for $123.5 million injected into the state's economy. International media production companies, coming to Georgia, can access an extensive industry-specific infrastructure (800 production service companies, 20 sound stages, 50 post production companies, and a crew base of more than 3,000 professionals). As new technologies emerge, the existing industry continues to grow, increasing consumer demand for content.

Digital Arts Entertainment Lab (DAEL) is well positioned to contribute to Georgia’s growth: by replenishing the workforce to fill high-level jobs; by creating new jobs through the Georgia Entertainment Business Development incubation initiative; by supplying business with research data on potential markets for content to be available on mobile and interactive devices; and by producing rich media for these emerging technologies.

I. ECONOMIC DEVELOPMENT

Objectives:
Establish a laboratory site, where computer and media industry professionals, university researchers, and creative content producers can explore applications of digital media and potential markets. Through the convergence of personnel and technology, innovative products develop that are creatively and technologically unique and marketplace driven.

Strategies:
• Attract new companies or divisions of existing businesses to Georgia through university-industry collaboration.
• Train students and media professionals, as well as Kodak personnel on emerging digital effects technology to create high-value jobs and companies.
• Partner to form mutually beneficial partnerships with public and private corporations, increasing Georgia’s standing as a Production Center.
• Educate - enhance existing academic program at Georgia State University to create high-end creative media products and a skilled workforce to support existing industry and as well as attract new business.
• Produce new media content through DAEL’s “Producer-in-Residence” program.
• Incubate media arts related companies through Georgia Entertainment Business Development at DAEL, creating new job opportunities in Georgia.

Resources Required – $2.7M:
• Kodak’s Cineon Film Scanner/Recorder/Digital Effects System including audio-video routing, advanced high speed networking infrastructure, and data storage
• Specialized Renovation and Construction including a Central Equipment Room, Two Digital Editing Suites, Two Multi-Seat Computer Labs for Digital Effects and Editing, an Insert Stage and Blue Screen Studio with permanent studio lighting infrastructure and fixtures, and an Audio Post Production Suite
• Film Cameras, Professional Lighting and Grip Equipment for on and off-site production
• Added High Definition (HD) production and post-production capacity

Outcomes:
• Brought a new division of Kodak to Georgia. This residence lasted for approximately two years until Kodak dissolved the division and discontinued support for the Cineon Film System. Prior to the implementation of Kodak’s training program, this initiative was terminated. The Kodak System was sold to an effects company based in California; DAEL retained the right to contract use of the system at no cost.
• DAEL was instrumental in orchestrating support necessary to pass GA House Bill 539, providing aggressive tax incentives to media producers, including games and animation. DAEL continues to function as an integral part of Georgia’s Film, Video, and Music Initiative.
• Hosted and organized the Future of Entertainment Forum, an international conference on emerging technologies and new business models, speakers from Scientific Atlanta, Turner, and Coca-Cola.
• Created and distributed media projects for education, internet gaming, and museum exhibits through mutually beneficial partnerships with Georgia Public Broadcasting, Klaus Entertainment, and Pulseyworks.
• Secured funding for the documentation and preservation of Georgia History: The Carter Center, The William Breman Jewish Heritage Museum, and Luckie Street, Inc.
• Developed academic curriculum to incorporate new acquisition and mastering technologies into the media production track. Students create over 40 locally and nationally recognized media projects per year. Georgia has employed approximately 75 of our alumni in media-related industries.
• Established “DAEL Presents” series, enhancing academic program by providing sponsored Master Classes with industry veterans and professional organizations such as SMPTE, NAB, AICP, NATAS.
• The “Producer in Residence” Program has supported various media projects, including nationally broadcast programs for CNN and Frontline. Most recently, this program culminated in the establishment of a Venture Fellow position, relocating Robert Townsend, Hollywood director-actor and CEO of Production at the Black Family Channel.
• Currently incubating six media companies in DAEL’s GEBD. Example: FrameFlow LLC-recently awarded a contract for digital effects for upcoming Sony Pictures Entertainment film, Adam Sandler’s Click.
II. COMMUNICATION RESEARCH

Objectives:
Develop a facility where marketing professionals, content providers, and academics conduct applied research and evaluation of original content, distribution technology and market reception.

Strategies:
• Create a research center with facilities to test various aspects of digital media production, distribution, and audience perception.
• Conduct research on potential markets for various regional and national media productions.
• Function as a testing center for research universities and industry, to study relationships between format, technology, and content.
• Facilitate academic research involving cognitive and behavioral responses to visual stimuli.
• Develop collaboration between DAEL and Institute of Urban Public Health to produce and test public health messages.

Resources Required - $1.8M:
• Specialized Renovation and Construction for a multi-purpose 38 Seat Audience Response Theater (ART) able to display and test Film, HD, Computer video, and 5.1 Surround Sound
• Renovation and Installation of larger capacity Heating Ventilation and Air-Conditioning System for DAEL Facilities
• Audience Perception Analyzer System for ART
• Eye and Head Tracking Systems for ART
• Motion Capture System (housed in Neuroscience Lab)

Outcomes:
• Completed design and installation of Audience Response Theater.
• Tested marketing campaigns for Coca Cola, AJC and GDITT as well as feature films for Lions Gate Films, distribution companies, and independent production companies.
• Completed funded research for National Association of Broadcasters and Japanese Television on audience perception of various capture formats including film, digiBeta and HD.
• Tested content delivery systems including Internet2 and HD using Internet protocols with Georgia Institute of Technology’s Interactive Media Technology Center (IMTC).
• Presented report on the delivery of HD Video between Atlanta and Washington D.C for an Internet2 conference.
• Collaborated with Emory to research the direction of attention to sexually violent imagery using the Eye and Head Tracking System.
• Facilitated University of Kansas study on responses to graphic violence in film and television using ART and the perception analyzer system.
• Partnered with GSU’s Social Neuroscience Laboratory to study reciprocal influences of the body and mind using computerized motion capture.
• Created a series of grant-supported health films to promote awareness about breast cancer, sexually transmitted diseases, fertility and smoking, in underserved populations.
• Secured full-time faculty position in Health Communication Research