Mechanisms for External Interaction:

**Contracts:** DAEL can enter into research contracts with private companies, universities and government agencies that define specific research and deliverables.

**Grants:** Grants for the funding of research into all areas of digital production, dissemination and reception are sought and encouraged.

**Services:** DAEL offers research production services at low cost and high quality to Georgia-based public and private companies.

**Gifts:** Gifts to the Georgia State University DAEL may be earmarked to support research needs and student fellowships.

Graduate Degrees Offered in Moving Image Studies:
DAEL in conjunction with the Department of Communication offers a Master of Arts and a Doctoral degree in Moving Image Studies.

At the Digital Arts and Entertainment Lab, graduate students, faculty, industry professionals, visiting artists, producers, and researchers get together to explore the potential of digital content origination. DAEL is located in the heart of downtown Atlanta, on the campus of Georgia State University, and is affiliated with the Department of Communication.

**404-651-0390**
**www.dael.gsu.edu**

Kay Beck: co-director
tbeck@gsu.edu
404-651-2587
Advancing its commitment to innovative educational opportunities through active involvement with Atlanta’s professional filmmaking community, the Digital Arts and Entertainment Lab at Georgia State University announces the development of its producer-in-residence program. Emmy-winning and Academy award-nominated producer George deGolian has been named the lab’s premiere producer-in-residence, beginning in the Fall semester of 2002.

“The DAEL producer-in-residence is the first of its kind at a university setting,” says Dr. Kay Beck, co-director of the DAEL. “It’s a cross between artist-in-residence and executive MBA models.” The program creates an invaluable connection between academic and professional spheres of filmmaking and broadcast production. At DAEL, the producer-in-residence is a filmmaker who is working in the industry and takes some time off to reflect, assist students with their projects and generate economic activity.

“I found out what was going on here at DAEL, and it looked like a great opportunity for me to come in and help the lab generate more activity and visibility,” DeGolian says. No stranger to GSU, George was the first Master’s student in the University’s graduate program in film and video production. In the late eighties, he worked in Georgia State’s Office of Educational Media with Gary Moss, developing educational support programs, television shows and narrative films, including the academy-award nominated Gullah Tales.

DeGolian’s prolific background makes him well-suited for the educational, professional and commercial demands of the producer-in-residence. While in Los Angeles, George helmed the production division of Adrenalin Entertainment, a leading interactive media company. At the same time, he developed a course at UCLA in managing the interactive production process, which he taught for three years.

George’s experience as an educator, independent film writer/director and corporate producer are custom made for the Digital Arts and Entertainment Lab. A unique production facility in the heart of downtown Atlanta, DAEL educates graduate film students, supports local independent filmmakers through resource sponsorships, and generates commercial production work for the university.

See DeGolian pg.7
Fostering connections to Atlanta's professional filmmaking community while exploring the possibilities of cutting-edge motion image media, DAEL enlisted Bob Clark, Georgia's most seasoned High Definition cinematographer, to conduct a Master's Seminar workshop at GSU.

Using DAEL's newly acquired CineAlta HD camera system, Clark and visiting professor Theodoro Maus provided students with a comprehensive technical knowledge of High Definition videography.

While 24P High Definition video has been embraced for its rich, film-like visual quality, learning the nuances of this format, and how to get the most from it, is no small undertaking. Under the tutelage of Clark, principle of Atlanta-based What! Films, students learned the principles of lighting for HD, composing for 16:9 frame ratio, using shutter speed settings, vector scope and paint files, as well as navigating the camera's extensive menu system. “Bob understands this technology from the ground up,” said graduate student Adam Taylor. “We learned how to use color balancing to create artistic effects in-camera.”

The High Definition seminar culminated in the student production of five 24p HD shorts. Jonathan Harris, currently completing his MFA thesis project in HD, describes his involvement in the class as a one-of-a-kind educational opportunity. “It was a unique, fantastic experience to learn to use the High Definition equipment,” says Jonathan. “These workshops gave me the background necessary to complete my thesis film.”

The Master’s film program at DAEL is committed to exploring and examining the creative possibilities of new motion-image formats. As film technology continues to evolve, this forward-thinking attitude is instrumental in creating a progressive, practical educational experience for GSU film students.

DAEL Film Professor Ly Bolia and graduate student Matthew Hutchinson handled cinematography duties for “Gadget Addict,” a locally commissioned public artwork and experimental film. The film was screened as part of the “The Big Picture,” a series of downtown projection art installations that ran in conjunction with the month-long Atlanta Celebrates Photography festival. The story of a business manager who attempts to communicate in too many directions at once, “Gadget Addict” is a narrative short that incorporates five frames of separate, synchronously unfolding action. The film was projected onto the side of a downtown building at a height of over thirty feet.
DAEL worked with filmmaker Eugene Rodriguez in the production of his short horror film, "Daughter." The film's surreal, animated final scene was printed from computer data to film using the lab's Cineon film system. "Daughter" subsequently landed Rodriguez an unprecedented three-picture directorial contract with Miramax/Dimension pictures.

For a second consecutive year, DAEL was a fixture at this year's Digital Sidebar, a day-long series of film and digital imaging seminars that ran in conjunction with the 2002 Atlanta Film Festival. Current DAEL students and faculty met with prospective students and industry professionals, discussed the Master's program in Film/Video/Digital Motion Imaging and showcased some of the recent film and imaging work created at DAEL.

In September, the Digital Arts and Entertainment Lab launched its "First Fridays" film series. Taking place the first Friday of each month, the event offers local filmmakers an opportunity to screen recent or developing projects in the intimate setting of the DAEL's Audience Response Theater. Future plans for the First Friday series involve interactive "slam sessions," where directors will get a chance to gauge audience reactions to early cuts and visual works-in-progress.

DAEL recently acquired a second CineAlta camera package. Both camera systems include the Sony HDW-F900 24P HD camera, HDW-F500 multi-format HD deck, and 24" High Definition monitor.
In autumn of 2002, the Digital Arts and Entertainment Lab completed construction on a new, state-of-the-art audio recording studio. The studio will be used to educate graduate students in the production, mixing, and engineering of film sound design. In keeping with DAEL’s goal to offer students a comprehensive production skill set, the new audio-post studio provides an important resource for the study of cinematic sound design.

“The new audio post-production studio will give our grad students the opportunity to learn re-recording, which is the process of taking a sound recorded on location and recreating it in the studio,” says production professor Sheldon Schiffer. Indeed, one of the most impressive resources of this new facility is the partitioned, soundproof ADR/foley sound studio. Featuring a 37” Panasonic Plasma monitor, and a chase-lock video playback system, the new studio enables students to accurately replace dialogue or synchronize sound effects along with the playback of their pictures.

“The new foley studio will allow students to aestheticize the natural sounds created by humans, animals, objects or anything else in their films,” says Schiffer. “Also, when dialogue is recorded in less than ideal conditions, for instance, on a busy street, students will now be able to replace that dialogue by bringing actors into the studio to do synchronized secondary dialogue tracks.”

In addition to the ADR/foley studio space, the new audio-postproduction facility will feature a control room with a 24-channel DigiDesign Pro Tools Workstation. The facility will also include a 16-channel Mackie mixing board, and Mackie High Resolution Studio Monitors. For recording sound effects and dialogue, students will have access to AKG C-1000s condenser microphones, as well as two Audio Technica AT825 condenser mics. For recording to digital audio tape, the new studio also includes a Fostex D-15 Digital Master Recorder.

Rounding out this new sound design resource is an extensive catalog of digital sound effects and royalty-free music. DAEL’s current effects library includes over 15,000 sound effects, and over 100 hours of available film music.

The Digital Arts and Entertainment Lab producer-in-residence George DeGolian and Co-director Kay Beck hosted members of Technology in Entertainment in early October. TIE is a local networking organization affiliated with the Technology Association of Georgia. The group provides a forum for technology, entertainment, and investment professionals to meet and exchange ideas about the future of the entertainment industry and how technology is shaping that future, a priority that interfaces with the research mission of the DAEL. The idea is to create an ongoing forum that will help facilitate the growth of these industries here in Atlanta and in the state. TIE members were given a comprehensive tour of DAEL facilities, including the blue screen studio, advanced post-productions labs, Cineon digital film system, and the new audio post-production suite. The tour culminated in an interactive demonstration of DAEL’s Audience Response Theater, where members responded in real time to Coca-Cola television commercials.
DeGolian
(Continued from page 1)

“There’s a diverse and interesting group of talent here working in an academic environment, but not necessarily collaborating on commercial projects, which is what most everyone aspires to do at some point,” DeGolian says. “I think the producer-in-residence program is designed to aggregate some of those resources around launching more commercially oriented projects.”

DeGolian has also been active as a creative film-maker and producer. Presently, he is developing a feature-length narrative screenplay, which he hopes to produce in the next year. Drawing from his experiences working on Gullah Tales, the film is set in the low country of South Carolina and explores the struggle of a family whose regional culture is threatened by outside development.

“One of the things that’s neat about this program is that it’s giving me an opportunity to incubate some of the projects that I’m working on,” says DeGolian. “I’m able to utilize and collaborate with people – professors and students here at DAEL. I’m really looking forward to getting engaged with our students, and tapping in that energy. I remember how passionate I was in graduate school, and I think this program will give me a chance to work with current students who are similarly passionate about their projects.”

DAEL IN ATLANTA

Graduate student Lesley Harris has been clocking long hours as the assistant production coordinator of The Legend of Ociee Nash, an independent, locally-produced 35mm feature written and directed by Kristen and Amy McGary. The Digital Arts and Entertainment Lab has donated the use of post-production facilities to the McGary sisters, who are the winners of the 2002 Southeastern Media award.

In February 2002, DAEL sponsored Flashbang IV, a unique multimedia festival featuring 22 cinematic shorts created with Flash animation. Co-produced by graduate student Matthew Hutchinson, the event was a showcase of some of the latest movements in the integration of motion graphic and cinematic design. The event featured animators from over five countries, while also representing several exceptional local designers. Taking place just a few miles up Peachtree Street from DAEL, the event drew a crowd of over a thousand people, and was featured in a segment on CNN.

As part of the Decatur Arts Alliance’s annual arts festival, graduate student Jonathan Harris returned for a second year as director of the annual Decatur Film Festival. The festival brought together a diverse body of work from regional film directors and animators, while offering them the opportunity to actively engage with their viewing audience.

Hal’s Digital Mojo, an independent post-production house incubated at DAEL has worked with several local community projects. Owner John Thomas has helped produce educational and promotional programs for PeachCare for Kids, the state of Georgia’s subsidized health insurance program for underprivileged children.

Mary Grace Higgs is working as a producer for Saltrun Productions, based locally in Atlanta, GA. Along with producers Suzan Satterfield and Alan Facemire, Mary was instumental in Saltrun winning seven Telly awards for their program, The Natural South, which airs on Turner South.
Beginning Spring Semester 2003, the film/video program at Georgia State University will introduce a new course in Community-Based Media Production. The course offers students an opportunity to engage in hands-on, fiction and non-fiction film and video production while fostering ties to underrepresented groups and organizations in the Atlanta area.

“So often we approach media production in terms of ‘taking’ pictures. We set out to make a film that we can then possess in some way,” says Professor Niklas Vollmer. “This course will give students the opportunity to offer something back to the community. The idea is to approach a group whose voice has been overlooked by traditional media outlets and share our media-creation resources with that group.”

Vollmer describes the course as “a different way to disseminate knowledge.” Students will learn conceptual strategies and techniques, as well as applied production and post-production skills. At the end of the semester, this educational experience will translate into a final product that can be shared by both the student and their community co-producer. Previous student works created in Vollmer’s production class have included promotional videos for AID Gwinnett, a local AIDS advocacy group, as well as the Atlanta Humane Society.

“By collaboratively scripting, shooting, editing and preserving important southern stories, a model for building non-traditional working relationships between the community and academy is affirmed for all involved,” says Vollmer. “The concepts of advocacy and community are explored and contrasted to the economically and mass audience-driven strategies of Hollywood and corporate media.”

Dr. Greg Smith’s book, Film Structures and the Emotion System, was accepted for publication by the Cambridge University Press. Dr. Smith is the director of the graduate program in Film/Video and Digital Motion Imaging, based at DAEL.

Professor Ted Friedman’s research article, “Castaway and the Cultural Contradictions of Product Placement” will be published in the Journal of Promotion Management. Dr. Friedman’s “Making Sense of Software: Computer Games and Cognitive Mapping” was recently translated and published in Italian.

Professor Sheldon Schiffer wrote an article entitled “The Rise and Fall of Black Velvet Flag. An Interactive Documentary” which was published in Narrative Intelligence, an edited collection of consciousness research. The article examines the possibility of creating viewer-specific screening experiences through a creative implementation of the DVD platform.

Japanese Television funded a DAEL study under the direction of Dr. Kay Beck. The study compared North American viewers and Japanese viewers in their assessment of HDTV. The purpose of the study was to investigate whether or not exposure to HDTV quality broadcasts over time (Japan has had HDTV since the 1980’s) would have an effect upon the assessment of HDTV’s unique characteristics.
The creative work of graduate students is the lifeblood of the Digital Arts and Entertainment Lab. While the DAEL provides educational instruction and filmmaking resources, it is up to the students to put these tools to use in meaningful ways. Recently, several graduate students have been honored at various festivals and contests for their exceptional work. The continued success of GSU film students is a testament to the body of diverse, imaginative projects born in the DAEL.

<< Students Lesley Harris, Matthew Hutchinson, Rayven Foyle, Raj Pranjpe, Anthony Kwamu and Pica Furman worked on the production of “Skin Deep,” a project directed by professor Ly Bolia. The 12-minute High Definition short was written, produced and edited in 48 hours, as part of the 2002 Atlanta 48-hour Film Festival. “Skin Deep” was named by the festival as a Best of Atlanta film, and won the festival award for Best Use of Character.

<< Nathan Flood’s thesis film, “The Calling” received international recognition at the 17th Annual Polish Catholic Film Festival, where it was named Best Student Film. In addition, the film was honored as a semi-finalist of the 2002 Angelus Awards, and is slated for global broadcast distribution in March 2003. Michael McAllister and Jonathan Harris won the Best Short Documentary award at the 2002 F4 Film Festival in Fitchburg, Massachusetts. Harris and McAllister’s documentary, “Treasure Hunters” follows a tight-knit, competitive group of metal-detectorists as they search for historical artifacts, buried treasure, and the admiration of their peers.

The South Carolina film office awarded Jeremy Wilson first prize in its annual Scindy Scribe Screenplay Competition. Jeremy’s screenplay, “Sam of God” was developed as a practicum project at DAEL.

“Blackwater,” a dramatic short by Adam Taylor, and “The Making of this Very Film,” an experimental mockumentary by Matthew Hutchinson swept the Audience Choice Awards at the 2002 Decatur Film Festival. “Blackwater” went on to win the festival’s Best Narrative Short award, while Hutchinson’s “Dusting for Prints” took Best Animation honors. >>

Pam Cole was named a semi-finalist in the 2002 Chesterfield Writer’s Film Project. Based at Paramount Pictures, the Chesterfield is one of the most prestigious screenwriting fellowships in the United States. Pam’s screenplay, “The Death March” is based on her father’s experiences as a soldier in World War II.