



2009 DEMONSTRATION PROJECT FULL PROPOSAL

Due: July 1, 2009

Project Title: IC Studio

Submitted by:

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Department: Television-Radio

Title: Associate Professor and Chair

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Total Funding Requested: \$49,335.00

Proposals should be submitted to Janet Wigglesworth, Interim Assistant Provost (jwiggles@ithaca.edu). Electronic submissions are preferred. Due July 1, 2009.

IC STUDIO OVERVIEW

The IC Studio demonstration project seeks to bring to practice many of the key elements of the integrative curriculum - (IC)² - that emerged as a result of the College's strategic visioning process. The strategic visioning process revealed that faculty and students seek learning experiences that cross disciplinary boundaries, remain flexible, provide opportunities (including hands on opportunities) for application of disciplinary expertise in one's field of study as well as learning opportunities to broaden the educational experience. Within the structure of the project, IC Studio intentionally leverages the intellectual and material resources and assets of Ithaca College's schools to create outcomes that reflect multidisciplinary breadth and disciplinary depth.

This particular demonstration project, proposed as a first "run-through" of the IC Studio, serves as model for (IC)² because students are explicitly active agents in the kind of authentic learning experiences they requested during the strategic visioning process. Furthermore, IC Studio responds to students' interest in experiences that parallel real world practice and lead to tangible professional outcomes. While the concept of IC Studio and the focus of this particular demonstration project originated in the Park School, the model is intended to provide a framework for proposals originating from students across campus. IC Studio does presuppose a media outcome of some sort (arguably a relevant applied experience for any college student in a media-saturated society), but a media product can take many forms (e.g. interactive websites, multi-media informational kiosks for a hospital, senior center, or school, interactive DVDs, serious games, radio documentaries, feature films, Internet webisodes, magazines or books). All these possible media products could, depending on the nature of the proposal, draw on the subject matter expertise across numerous humanities, social science, math and natural science departments, and also include theatre students, music composition and performance students, finance and marketing students, computer science students and film, television, strategic marketing and journalism students.

The number of students involved in an IC Studio project would vary depending on the nature of the project. But the project could be replicated and, depending on student interest, staffing and funding, there could be numerous IC Studio projects in production simultaneously. This demonstration project to work within an academic curriculum of minicourses so no new courses are required. This will facilitate maximum flexibility in a wide range of faculty or visiting scholar/professional involvement without overburdening the existing academic curriculum or create financial disincentives for student involvement because of additional tuition costs. However, traditional academic courses or independent studies could be incorporated if a particular student proposal deems it valuable.

While the proposal requests one year of funding (so that the greatest number of proposals might receive funding), a second year demonstration project implemented after analyzing program and student outcome data, may help identify the best structure, funding levels, program length, and degree of curricular support needed for IC Studio. Ultimately, I would envision an IC Studio structure that is completely student driven. Student proposals would include a budget, possible coursework and identify faculty mentors/consultants as well as student expertise that would be associated with the project. Faculty who work with a chosen proposal would receive compensation in the form of some credit release, or a stipend. Their role might be to advise, mentor or provide specialized minicourses not available in the existing curriculum, but necessary to the success of the student proposal. A committee could be created to evaluate the proposals based on merit, representation of the (IC)² vision, available funding, and learning outcomes. I believe that the long-term implementation of IC Studio would benefit from the concurrent development of the IC Net database (mentioned in the initial proposal and pitched to the president by concept creator and now IC alum, Eddie Lemonier). The secure database would facilitate student-driven recruitment of collaborative student (and even faculty) expertise as students prepare IC Studio proposals.

IC STUDIO PROJECT DESCRIPTION

This particular demonstration project for IC studio is designed to showcase how the collaborative efforts of students, regardless of academic degree program, can come together to leverage the resources and student/faculty expertise to create a narrative media product for screening and distribution. A narrative project was chosen to facilitate completion within the academic year, but is not intended to reflect the only possible structure for a media project or even a preferred structure. A creative project simply offers the greatest degree of student control over the process in a tight time window. This single academic year approach, structured with a series of minicourses, will facilitate student participation on short notice and hopefully include those with more restricted programs of study. It also helps minimize the impact on existing curriculum resources as it will draw less dramatically on faculty support, either as part of existing load or, more affordably, as an overload or stipend.

The IC Studio demonstration project includes student learning outcomes and demonstration project objectives that are listed below. How each outcome and objective will be measured is in italics. The timeline indicates by number when in the academic year each student learning outcome and demonstration project objective will be assessed.

IC Studio student learning outcomes (SLO): Students will be able to

1. collaboratively develop a treatment for an original narrative video project (e.g. hour dramatic program, full pilot for a television series, a series of webisodes, etc.). *Will assess the quality of the written treatment. Assess group member evaluation of the collaborative process as well as faculty observations of collaborative process.*
2. pitch an original concept to potential “backers.” *Will assess the quality, preparations, and persuasiveness of the group’s oral presentation.*
3. Critically evaluate the strengths and weaknesses of their own and other team’s treatments. *Will assess student written self critiques and critiques of other treatments.*
4. Understand why some ideas and some pitches are more effective and persuasive than others. *Will assess student written self critiques and critiques of other treatments.*
5. Continue to function productively as a collaborative production team even if their idea was not chosen for production. *Will assess using student feedback on the collaborative process and faculty observation of team collaboration.*
6. Work effectively with the technology associated with the one’s role in the production. *Will be assessed by faculty before and after evaluation to demonstrate improvement.*
7. Identify how students’ competencies in their areas of expertise have expanded. *Will assess through student reflection on specific ways in which their disciplinary expertise has deepened.*
8. Identify where their competencies and skills have broadened into new areas. *Will assess through student reflection on specific ways in which their interdisciplinary expertise has broadened.*
9. Emerge with a collaborative media product that is the result of their disciplinary depth and interdisciplinary breadth. *Assess with faculty review on the quality of the media product.*

IC Studio demonstration project objectives (DPO):

1. Determine the optimal size range for an IC Studio production team (to help guide the program structure as it expands). *Assess student faculty feedback on the size of the group as it pertains to student learning and implementation of the IC Studio process.*
2. Determine effectiveness as a capstone experience for students from different academic units. *Assess based on responses from students and faculty on SLO #7.*
3. Determine if the IC Studio might be viable as a “first year” experience. *Evaluate participating student responses to the idea of a first year experience, including how they would imagine participating as a freshman.*

4. Determine if IC Studio might also or better function on a three semester plus summer timeline. *Evaluate participating student responses to the idea of a three semester option, including how it might, in their mind enhance the experience or provide barriers to participation.*
5. Assess the effectiveness of the minicourse structure for student learning and faculty involvement/load. *Assess evaluations by participating students and faculty and my own evaluation of load pressures as a result of staffing the project.*
6. Assess the effectiveness and appropriateness of the level of funding. *Assess through a budget review focusing on what costs are necessary to continue to implement the Studio concept.*
7. Assess student and faculty interest in participating in future IC Studio integrative curriculum projects. *Assess based on responses from participants and faculty, as well as consider some measure to assess larger interest by students or faculty who become familiar with the demonstration project through the year.*
8. Make some preliminary judgments about the level of interest and feasibility of an integrative curriculum. *Assess with data about SLO, costs and anecdotal interest in repeating the project.*
9. Identify any excessive pressure the IC Studio project places on faculty teaching resources, space and equipment resources. *Assess feedback from participating faculty, staff and equipment managers.*

The method behind the IC Studio demonstration project is to mimic, as closely as possible, a creative studio environment. In this demonstration project, IC Studio is similar to a movie studio. However, other projects might function like the creative environment of an advertising agency, or an online design studio, or periodical publisher. Specifically, IC Studio will be a yearlong project that takes a select student team's creative work and walks the production "team" through all phases of a professional production process from the original treatment to the marketing and distribution of the completed HD video production. Targeted minicourses marking key benchmarks in the production process will provide a curricular structure to this first IC Studio demonstration project. Students will work through the development and preproduction planning process in the fall, prepare the script during late fall and early spring, finalize the production plans in early spring, shoot during spring break and complete post production by the end of spring semester.

Through assessment of the learning objectives, Ithaca College will be able to consider a range of preliminary conclusions about the viability of this project and the implementation of an integrative curriculum. For example, upon completion of this project, the IC community may

- Ascertain the procedural and collaborative ease with which students from different programs can come together and produce a large scale year long production that draws on a wide range of student interests and expertise.
- Achieve a sense of whether producing a large scale media or multi-media project is feasible and a meaningful learning experience when students come together with wide ranging levels of expertise – both in terms of subject matter and professional skills.
- Make some preliminary judgments on the IC Studio concept as an effective integrative learning model, including indications on whether it should be continued or altered in structure and process.
- Draw some conclusions about what students have learned, if anything, after the IC Studio experience.
- Enter into a discussion of whether programs structured along the lines of IC Studio function best as a completely student-derived proposal process (thus requiring the flexibility to respond to what could be a staggering variety of student ideas). Or might an IC Studio be more effectively connected to key college priorities (sustainability) or themes (e.g. themes associate with a first year program or the freshman book) as a way to better anticipate

staffing and curriculum needs, yet might also narrow the range of proposals and student engagement.

IC Studio Timeline

This demonstration project is designed to operate within a single academic year project because timing of the proposal process would eliminate participation by any seniors if it did not wrap up by the end of the academic year. However, future IC Studio projects could be positioned as a three semester plus summer residency proposal if the project goals make a longer process in the best interests of student learning. Furthermore, a three-semester structure, bridging academic years might assist with student retention if designed as a first year experience that carries through the summer and into sophomore year. It also, would generate tuition, room and board revenue for the College.

Fall 2009: IC Studio Project Development:

Process and Tasks:

Faculty will solicit interested upper level students from across campus-wide to join the IC Studio project. These students – about 21 for this demonstration project - will team up and develop ideas for a capstone narrative video project. Student teams will pitch those projects to the group and IC Studio demonstration project faculty. The selected project will then become the project for all the students. If any additional expertise needed, students will seek out their peers who hold the talent necessary for a successful project. The team would then organize the remaining phases of the demonstration project, assign responsibility for key tasks, and recruit students with the required expertise to realize the project outcomes.

1. Developing Media Projects Minicourse (1 credit)

This minicourse will cover the brainstorming, pitching and development process, including treatment writing. From this minicourse, a production project will be chosen and the next set of tasks and the second minicourse will begin.

Process and Tasks:

Students will take on all aspects of preproduction planning of the selected project: They will find and clear suitable locations, identify talent and learn how to run a casting call. Students will be responsible for writing a script, identifying when clearances are needed for locations and items that are trademarked or copyrighted. Because of the intensity of the scriptwriting process, students who take responsibility for developing the script may choose to register for an independent study of variable credit through TVR 49900 and that work may continue over holiday break and into early spring.

2. Production Development Minicourse (1 credit). This course will cover budgeting, Guild considerations, (e.g. should union actors or student actors be used), storyboarding and casting (if appropriate), location scouting and clearances.

November, 2009:

Fall assessment of student and program performance during the development and preproduction process. Specifically, the assessment tool will measure

Turn in first progress report to provost in November including assessment data on SLO 1-4.

Early spring 2010

Students will finalize aspects of preproduction planning.

3. Pre-production Planning Minicourse (1 credit). This minicourse will cover production scheduling and design, cast rehearsals planning, set requirements, location preparations. Two faculty will be required to teach minicourse and be given load credit of one credit each.

Spring Break 2010

Shoot student production on location over spring break.

4. Production Minicourse (1 credit) – This would provide the academic structure around 10 days of intensive production. Two faculty will be required to teach this course and be given a credit load of one credit each. Additionally, the preparation time and the extended hours of production necessitate additional faculty compensation beyond the load credit of 1 credit each (see budget).

Turn in second progress report to provost in March including assessment data on SLO 5-6.

Late spring 2010

Postproduction would begin after spring break beginning with a rough cut and the preparation of any scoring. This would be followed by a final edit that incorporates advanced production techniques such as video effects, titling, color correction, audio sweetening and effects. Finally, the production team would explore potential processes and markets for distribution.

5. Post Production I Minicourse (1 credit) - This minicourse course would involve the editing the rough of the project into a coherent story.

6. Post Production II Minicourse (1 credit). - This minicourse would provide the structure and mentoring for more advanced post production processes. It will require two faculty instructors who would be given load credit of one credit each.

7. Marketing and Distribution Minicourse (1 credit) – This minicourse will provide an overview of markets, distribution strategies, publicity and promotion.

End- of-spring semester 2010:

The official screening will be scheduled on campus to showcase the outcome of the (IC)² demonstration project.

Prepare final report for provost including assessment data on SLO 7-9, DPO 1-9.

IC Studio Faculty/Staffing

Nancy Cornwell, proposal author, will be responsible for administration of demonstration project, oversee timelines, budget, and assist in preparation of project and student assessment tools and provost reports. Professor Cornwell currently chairs the Television-Radio department and has served as co-director of the Park School of Communications assessment development and implementation plan for Middle States re-accreditation.

Steve Gordon will assist in supervising the project lead several production courses in preproduction planning and in marketing and distribution. He also will assist assessment process and report preparation. Professor Gordon's background in series development at Viacom and experience with script analysis ideally suits him for a supervisory role in the production planning, scriptwriting and marketing process.

Pete Johann will lead several production minicourses, help oversee production and post production process. As a television producer and as manager of television operations at the Park School, Professor Johanns has professional, technical and organizational expertise in all aspects of the production process.

Jon Hilton will co-lead the second postproduction course and provide advance audio postproduction guidance and mentoring for students. Professor Hilton is a long-term adjunct in our audio program and is on a one-year contract for the 2009-2010 academic year. He is the owner of Hiltronex Sound Production Studios in Ithaca, NY.

IC STUDIO BUDGET

The IC Studio budget includes faculty release time and supplemental stipends for preparation of and instructional support for seven minicourses spread over the academic year. Additionally, there is release time requested to administer the demonstration project, manage the budget, develop and administer assessment rubrics and prepare three reports for the provost. Production costs, including travel, funds for location costs, talent costs when it is not possible to cast students (e.g. casting a child or an older adult), administrative costs and publicity funds also are included.

This demonstration project has particular costs associated with it that are not necessarily required for ongoing projects. For example, as a way to highlight the demonstration project, money is budgeted to bring in several professional who will workshop with participants and hold informal sessions with interested students across campus. Since this demonstration project will produce a narrative media product (to be shot in HDV), there are talent costs and set costs that may not be relevant in other media projects.

With a database of student expertise, some of the experiences encompassed in mini courses may become the domain of student experts some or all of the formal instructional component can be removed in certain cases. For example, a senior video production student could join a project as director of photography or as the editor and the work form part of his senior video workshop course. Or a model might evolve where almost all projects occur outside formal class curriculum and relevant faculty might act as informal consultants or advisors to a project. Assessment data from this demonstration project will help identify the effectiveness of this particular model and possibly point us towards other models that would result in different kinds of budgets.

For this demonstration project, there is no program revenue. If IC Studio were to run three semesters and a summer, there would be revenue from summer tuition, room and board. Additionally, I imagine that as the program becomes institutionalized and student interest might generate an environment of increasingly competitive proposals, the College could consider a "Studio fee" for the enriched experience. That income could help offset the costs of the program.

The budget is broken down by semester.

Fall 2009 Budget

Faculty release time (3 credits): ¹	\$3,600
Admin/supplies	\$200
Location scouting	\$1,000
Visiting production development or screenwriting professional ²	<u>\$1,500</u>

Fall 2009 budget subtotal: \$6,300

Spring 2010 Budget³

Faculty release time (10 credits): ⁴	\$12,000
Faculty supplemental stipend for production week: ⁵	\$4,800
Visiting director or relevant production professional	\$1,500
Visiting post production or marketing and distribution professional	\$1,500
Travel and location procurement costs	\$6,000
Admin/supplies (postage, copying, tape/DVD purchase/duplication)	\$800
Publicity and marketing costs	\$1,000
Talent costs: ⁶	
@SAG Web (some deferred) \$500 x 4	\$2,000
Per Diem \$50 x 24	\$1,200
Lodging \$125 x 24	\$3,000
Casting Director	\$750
Casting in NYC (prod., dir., and faculty member)	\$500
Equipment (rental of production equipment not owned by the school Such as a Steady Cam rig)	\$2,000
Misc. props/wardrobe/set construction or design	<u>\$1,500</u>

Spring 2010 Budget subtotal: 38,550

Contingency (10%) \$4,485
IC STUDIO BUDGET TOTAL: \$49,335

Budget Addendum: It remains somewhat unclear to me whether the proposed IC Net database has received funding for next year. Since this project's long-range effectiveness as a student-driven integrated learning experience, is connected to IC Net, I would add the IC Net development costs to this budget proposal if it were not being separately funded. My understanding is that the cost for the secure database development is estimated at \$35,000. If included, then this project total would reach **\$84,335**.

¹ Release time includes faculty load for two minicourses and one credit release time for supervision of project and budget, assessment rubric development and analysis and progress report preparation).

² Visiting professional would come to campus and consult with the production team and hold an informal public session for interested members of the IC community. Anticipate travel expenses plus an honorarium of approximately \$500.

³ In Kind Costs (provided by Ithaca College):

- Cameras and audio equipment
- Production studios
- Post production facilities
- Lighting equipment
- Production location insurance

⁴ Includes faculty release time for five minicourses – some staffed with two faculty – and two credits release time for administrative supervision of the project, budget, assessment rubrics development and analysis and two report preparations. While the budget proposes all credit load work will be on top of the 21 hour teaching load, it is possible that

some of the credit load for the demonstration project may be absorbed into the normal 21 credit hour teaching load of some faculty, depending on scheduling needs of regular curriculum.

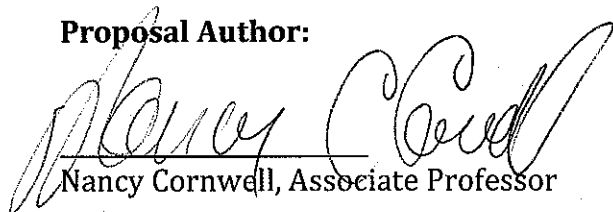
⁵ These funds will provide additional compensation for faculty for the production week where it is estimated that each faculty member will be on location with the production for up to 10 consecutive days. Projected at two additional credit hours beyond the one credit load associated with the minicourse for each of the two faculty.

⁶ Talent funds are included to hire actors for roles that IC students cannot do (children, elderly, etc.). The budget reflects incidental costs and a minimal level of compensation with additional compensation deferred. The deferred compensation would be contractually established based on any revenue generated by the project after expenses were recouped.

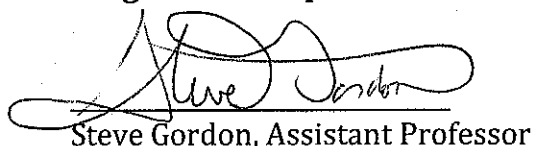
IC Studio Signature Page

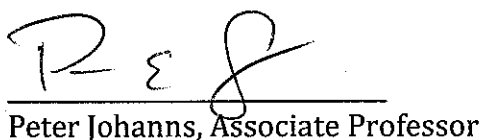
Proposal Author/Participants signatures indicate support of project, readiness and ability to participate in assigned activities and duties, and agreement to release time compensation as indicated:

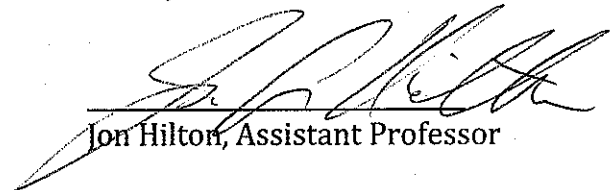
Proposal Author:


Nancy Cornwell, Associate Professor

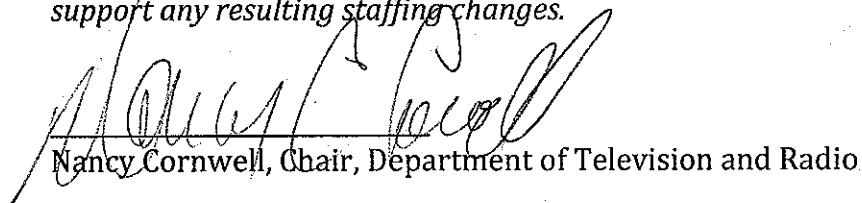
Program Participants:


Steve Gordon, Assistant Professor

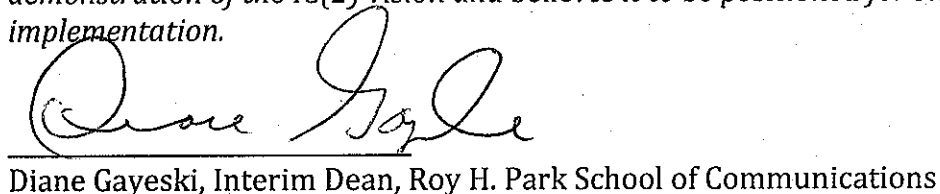

Peter Johanns, Associate Professor


Jon Hilton, Assistant Professor

Department Chair signature signifies knowledge of proposal and willingness to support any resulting staffing changes.


Nancy Cornwell, Chair, Department of Television and Radio

Sponsoring Dean signature signifies the dean has reviewed the proposal and endorses it, is agreeing to serve in a supervisory capacity for the project, providing oversight, encouragement and problem-solving, and deems the project to be an exemplary demonstration of the IC(2) vision and believes it to be positioned for successful implementation.


Diane Gayeski, Interim Dean, Roy H. Park School of Communications