RESOLUTION ON
PROPOSAL FOR THE ESTABLISHMENT OF THE CAL POLY
EXPRESSIVE TECHNOLOGY STUDIOS CENTER

RESOLVED: That the Academic Senate of Cal Poly endorse the attached proposal for the establishment of the Expressive Technology Studios Center.

Proposed by: Douglas Epperson, Ph.d., CLA Dean; David Gillette, Ph.D., English and LAES; Michael Haungs, Ph.D., Computer Science Department

Date: April 24, 2013
To: Steven Rein  
Chair, Academic Senate  

From: Jeffrey D. Armstrong  
President  

Date: November 18, 2013  

Copies: K. Enz Finken  
E. Kinsley  
D. Epperson  
D. Valencia-Laver  
D. Gillette  
M. Haungs  

Subject: Approval of the Final Proposal for the Establishment of the Center for Expressive Technologies, dated October 24, 2013 

Based upon Academic Senate Resolution AS-766-13, approved July 11, 2013; the positive endorsement by the Academic Deans’ Council on October 30, 2013 and the Office of Research and Economic Development ad hoc committee; as well as the recommendation of Provost Enz Finken, I am pleased to approve the Proposal to Establish a Center for Expressive Technologies as amended in the final proposal, which is dated October 24, 2013, and attached hereto. I am also attaching a memo dated November 5, 2013, from Dean Wendt explaining the differences between the proposal adopted by the Academic Senate on June 4, 2013, and the final version.

Attachment
To: Jeffrey D. Armstrong  
President  

Date: November 15, 2013

From: Kathleen Enz Finken  
Provost

Copies: B. Kinsley

Subject: Recommendation on the Final Proposal for the Establishment of the Center for Expressive Technologies

Based upon Academic Senate Resolution AS-766-13, the positive endorsement by the Academic Deans’ Council on October 30, 2013, and the Office of Research and Economic Development ad hoc committee, I recommend that you approve the Proposal to Establish a Center for Expressive Technologies as amended in the final proposal which is dated October 24, 2013, and attached hereto. I am also attaching a memo dated November 5, 2013, from Dean Wendt explaining the differences between the proposal adopted by the Academic Senate on June 4, 2013, and the final version.
Memorandum

To: Jeffrey D. Armstrong, President
From: Dean E. Wendt, Interim Dean of Research
Date: November 5, 2013

File No.: 
Copies: R. Femflores

Subject: Establishment of Center for Expressive Technologies

The Office of Research and Economic Development ad hoc committee reviewed the proposal to establish a Center for Expressive Technologies at Cal Poly. In its review, it asked for following changes to the final proposal, which was approved by the Deans Council:

1. Name change from “Expressive Technologies Studio Center” to “Center for Expressive Technologies.”
2. Minor details added to section entitled “Fundraising Track Record & Use of Donations” re: how funds were used.
3. Project descriptions re-organized to fall under relevant categories in the section entitled “Projects: Categories” (no new project descriptions were added).
4. Additional information about grant and publication activity is provided at the end of the section “Projects: Categories.”
5. Additional information about how students have been involved in projects is provided in the section “Students.”
6. In the section of Governance, reference to bylaws has been removed because we no longer plan to write bylaws for Centers and Institutes. In place of bylaws, some additional text was added to the description of the Projects Committee. The additional text sets out how faculty members will be appointed to the Projects Committee. Similarly, text regarding how industry members will be appointed to the Industry Committee was added to the section in which that committee is described.
7. Under “Industry Involved Thus Far” detail about how each industry partner has been involved in projects.
8. Finally, a new section on space allocation/needs was added.

Please let me know if you have any questions.
To: Steven Rein  
    Chair, Academic Senate

From: Jeffrey D. Armstrong  

Subject: Response to Academic Senate Resolution AS-766-13
Resolution on Proposal for the Establishment of the Cal Poly Expressive Technology Studios Center

Date: July 11, 2013

Based upon the above subject Resolution, the positive endorsement by the Academic Deans’ Council at its April 22, 2013 meeting, as well as the recommendation of Provost Enz Finken, I am pleased to approve the establishment of the Expressive Technology Studios Center.
Proposal to Establish a Center for Expressive Technologies
California Polytechnic State University

Submitted by: Douglas Epperson, Ph.D., David Gillette, Ph.D., & Michael Haungs, Ph.D.

October 24, 2013
Mission & Funding

The Center for Expressive Technologies at California Polytechnic State University (Cal Poly) will provide a forum for faculty, students, and multi-media industry to research and develop new forms of human expression and story telling through the use of advanced technologies. All of the Center's activities will exemplify Cal Poly's Learn by Doing philosophy and will embody the highest principles of academic freedom. The Center will be self-supporting.

The Center will accomplish this mission by:

(1) Engaging faculty in teaching, research, and publication in the areas of technology, expression, and effective communication;
(2) Engaging students in studying and applying skills associated with technology, expression, and effective communication; and
(3) Engaging and developing relationships with members of industry involved in expressive technologies.

Rationale for the Center

For two years, the Expressive Technology Studios (ET Studios) group has served as an informal grassroots collection of faculty, students, and industry partners collaborating on a series of interdisciplinary, cross-media projects that have resulted in important learning experiences for Cal Poly students. ET Studios has garnered financial support from donors (approximately $100,000), fostered industry partnerships, and created a diverse range of opportunities for faculty collaboration. These past achievements, combined with its current set of projects, strongly indicate that ET Studios is ready to move from its initial position as an unofficial grassroots organization toward becoming a prominent center at Cal Poly. The institutional infrastructural support the center model provides ensures that ET Studios will continue to meet the growing interests and needs of faculty, students, and industry partners. It will allow Center participants to complete even more innovative projects that demonstrate new ways technology can enhance and transform artistic expression.

Background

ET Studios has supported teaching, research, publication, and experiential learning through studio experiences that engaged faculty, students, and members of industry in leading expressive technologies.

In the last two years, working in conjunction with industry experts from all over California, ET Studios has pulled together faculty and students from architecture, engineering, and nearly every area of the arts to explore how advanced technology
can enhance, modify, and create fresh modes of artistic expression and interaction. Ideally, ET Studios, as the Center for Expressive Technologies, will grow to support faculty and student participants from every college at Cal Poly.

The Center for Expressive Technologies and previously, ET Studios, offers Learn by Doing experiences for faculty, students, and industry partners. It supports project-based learning that is inherently interdisciplinary and prepares students to contribute, technically and intellectually, to the film and television industries, both of which are among the biggest in California. The Center employs the entire campus for projects, making highly efficient use of existing resources through faculty and program sharing, technology recycling, and collaborative project implementation. By working from a shared understanding of the instructive power behind effective storytelling and compelling narrative design, Center projects will enlist faculty, students, and staff from across campus into a cohesive, creative studio environment. It will also reach into the broader Central Coast community, especially when working on interactive environmental design projects.

Fundraising Track Record & Use of Donations

Faculty members involved in ET Studios raised approximately $100,000 in donations over two years for projects on which students and faculty collaborated. These donations supported faculty and student-driven projects by:

- Purchasing and managing a shared repository of advanced media equipment that has been used on multiple projects, then used for additional projects directed by ET Studios faculty.
- Organizing and paying for onsite production visits (e.g., in winter 2011, ET Studios arranged for 8 students to visit ABC/Disney, at which they gave some presentations).
- Hosting training and development workshops (see Appendix Two).
- Hosting local film festivals and related campus visits from top national and international film and media technologists.

Projects: Categories

The projects of ET Studios tend to fall into three related categories, as will the

1 From the LAES Website, some onsite production visits funded by ET Studios:
"Our first group of LAES program students took a field trip to Los Angeles to visit the production studios and workshops for a number of our new commercial partners. On April 24th and 25th students visited the studio and office facilities for Warner Brothers, THX Best Practices Lab, Raleigh Studios, Paramount Studios and one of the major design workshops for Disney Imagineering. As a result of this field trip, this group of LAES students are now lining up a number of internship positions offered just to us and our program from THX Best Practices Lab and with Warner Brothers television production division. We hope to have a few internships with Disney and with some of our other partners."
(http://laes.calpoly.edu/content/archived-student-projects)
projects under the Center for Expressive Technologies, for at least the near future:

1. Interactive Entertainment.
3. Community Development Through Creative Expression & Technology.

1. Interactive Entertainment

Interactive entertainment involves the development of software and the creation of services that allow users to direct their entertainment experience.

Examples of interactive entertainment experiences include:

- Using and expanding on the tracking abilities in mobile devices to create location-aware experiences and computer games, or building augmented reality environments.
- Exploring ways of using technology to convert passive, traditional media, such as television broadcast or traditional cinema presentation, into more interactive medias for expression.
- Exploring what happens as traditional entertainment media shift to mobile devices or are distributed through various forms of embedded computing.
- Creating a believable “soundscape” to compliment the landscape or environment of a game.

Computer game design, an interdisciplinary, creative process that combines technical expertise and the creative arts, figures importantly in this category. A well-designed game includes a fully immersive environment and anticipates the multiple ways users will play the game. Consequently, good game design requires extensive understanding of narrative design, rule and game structure, character development, music, visualization, usability, and audience motivation. Recently, well-designed games have emerged not merely as valuable forms of entertainment, but also as tools for education and problem solving (e.g., Foldit: Solve Puzzles for Science, http://fold.it/portal/info/about).

The following table presents a selection of some of the primary projects and activities of ET Studios in this category from Winter 2011 to Fall 2012:

<table>
<thead>
<tr>
<th>Interactive Entertainment</th>
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<tbody>
<tr>
<td><strong>Expressive Technology Development Workshop #1, 2011</strong></td>
</tr>
</tbody>
</table>
2. Expressive Environment Design & Technology Enhanced Theatre

A. Expressive Environment Design:

Expressive Environment Design includes using technology for storytelling in theme parks. In these parks, every element of the created environment is a vital part of the theme park's overall narrative design. Expressive Environment Design can also include the temporary re-alignment of a common public space into something new or unusual, such as using projection mapping to animate city buildings at night as part of a public celebration. Also in this category are activities such as creating an electronic soundscape for a public square that combines music and sound effects with motion tracking equipment, allowing visitors to influence the "music-scape" being broadcast into the area.

In this category, likely team members of projects could include landscape architects, sound engineers, historians (e.g., in a museum), civil engineers, architectural engineers, industrial engineers, musicians, and traffic engineers.

B. Enhanced Theatre

Enhanced Theatre brings together actors and audience members as they
collaboratively use technology and the environment to fashion an individualized, highly interactive theatrical experience.

Examples of traditional enhanced or interactive theatre include “Pyschodrama” (http://www.asgpp.org/) and Augusto Boal’s “Theatre of the Oppressed” (http://brechtforum.org/abouttop). In both of these traditional forms of enhanced theatre, the actors present a dramatic storyline that is informed by the members of the audience. Audience members participate in the creation of the narrative by suggesting paths and different outcomes for the story. Through collaboration with ET Studios, theatre arts students and faculty can better use technology to construct new mechanisms for enhancing the interactive theatre experience.

By using advanced media technology in a theatrical setting, actors on stage can connect and interact with audiences in different locations, or connect theatrical productions in separate locations into one, shared experience. Advanced technology in theatre also allows stories to be told in new venues that are traditionally not thought of as inherently “theatrical” spaces such as public plazas, wooded parks, offices, libraries, train stations, and other gathering places.

In this category, likely team members of projects could include computer scientists, set designers, mechanical engineers, artists, sound and light engineers, electrical engineers and theatre directors.

The following table presents a selection of some of the primary projects and activities of ET Studios in this category from Winter 2011 to Fall 2012:

<table>
<thead>
<tr>
<th><strong>Expressive Environment Design &amp; Technology Enhanced Theatre</strong></th>
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</thead>
<tbody>
<tr>
<td>Lumiere Ghosting: Technology Review &amp; Video Documentation, 2011</td>
</tr>
<tr>
<td>Pageant of the Masters: Rube Goldberg Device Creation &amp; Video, Laguna Beach, 2012</td>
</tr>
<tr>
<td>Digital Curriculum Seminar, GRC hosting, 2012</td>
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<tr>
<td>Expressive Technology Panel Discussion, “The Future of Media,” Print Week, 2012</td>
</tr>
<tr>
<td>Expressive Technology Session, Graphic Expo, Chicago, 2012</td>
</tr>
<tr>
<td>Industrial Light and Magic and iWerks Films presentation,</td>
</tr>
</tbody>
</table>
Opening Night for SLO International Film Festival, 2013

and coordinator of the opening day of the festival; ET Studios brought to campus many of the top designers and technicians from Industrial Light and Magic, Disney Animation Studios, and a number of other high-end visual effects companies; this event offered over 50 students and faculty a series of workshops, panel discussions, and portfolio review sessions throughout the day, culminating with the opening of the festival in the Sapanos theater with a university and community audience of over 450.

3. Community Development Through Creative Expression & Technology

In this category of activities the goal is to provide assistance, tools, and expertise to the broader community in its efforts to better define its sense of place and communicate historical community-based stories through a wide range of expressive technologies. These projects allow students and faculty to work directly with community partners to reveal, refine, and present the hidden stories of the California Central Coast, especially for under-represented communities.

This type of work involves the creation of individualized, guided tours that bring together historical images, recordings, and documents in novel ways and make use of existing mobile technologies such as smartphones or interactive signage. These kinds of technologies and presentation methods are often prohibitively expensive for communities to create and maintain on their own. However, by working in partnership with ET Studios faculty, students, and commercial partners, our local community enjoys opportunities to present its history and its stories to larger audiences.

The following table presents a selection of some of the primary projects and activities of ET Studios in this category from Winter 2011 to Fall 2012:

<table>
<thead>
<tr>
<th>Community Development Through Creative Expression &amp; Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Digital Curriculum Development, GRC &amp; Ricoh, 2011</strong></td>
</tr>
<tr>
<td>Fully funded curriculum development for Graphic Communication in the digital aspects of high-end print design and technology.</td>
</tr>
<tr>
<td><strong>Warner Brothers Studio Presentation, 2011</strong></td>
</tr>
<tr>
<td>Demonstration of interactive mobile messaging for storytelling design, open discussion about the future of the film/television industry on interactive mobile platforms with representatives from Warner Brothers Studios, Disney, Xerox, and smaller media technology companies.</td>
</tr>
<tr>
<td><strong>Sir Richard Taylor, Weta Workshop, Hosting/Directing Panel Discussion, SLO International Film Festival Host, 2012</strong></td>
</tr>
<tr>
<td>Helped host Sir Richard Taylor, the director of New Zealand’s Weta Workshop, the multi- academy award winning visual effects shop responsible for the Lord of the Rings film series and many other major international films; created a special opportunity for Cal Poly students and faculty to meet and talk, at length, with Richard Taylor and other Weta Workshop technicians. (This activity falls under category 2, too)</td>
</tr>
</tbody>
</table>
Collaboration with Dr. Grace Yeh's ethnic studies research project into the history of the Filipino-American communities of the Central Coast, with a focus on immigration and family establishment stories from 1920-1940.

Continuing support of the work of Dr. Grace Yeh with an additional recording and information-gathering session at a day-long community celebration in Santa Maria, CA.

Continuing support of the work of Dr. Grace Yeh, now turning to a focus on the Japanese-American history of the Central Coast, examining the period between 1915-1950, with a recording and information-gathering session at a day-long community celebration in Avila Beach, CA.

<table>
<thead>
<tr>
<th>ReCollecting #1:</th>
<th>ReCollecting #2:</th>
<th>ReCollecting #3:</th>
</tr>
</thead>
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ET Studio faculty members have collaborated in writing grants and judging project competitions between students. There is a great deal of grant supported potential for expressive technologies faculty projects. For example (grant summaries can be found in Appendix Four):

- The National Endowment for the Humanities Digital Start-Up Grants
- University of California Humanities Research Institute (e.g., Residential Research Group Fellowships; Residential Research Group)
- Cal Humanities (California Project Documentary Grant)

Faculty members have published ET Studios supported and funded work, and have even received awards for their work. For instance, as a result of support from ET Studios, Professor Thomas Fowler published a book chapter entitled “Intimate and Transparent Production of Space” in the 2006-2007 formZ Joint Study Journal (see Appendix Four). Professor Fowler has also received the Creative Achievement Award from the Association of Collegiate Schools of Architecture as a result of his work on a collaborative integrative-interdisciplinary digital design studio, a project on which ET Studios involved faculty directly collaborated. In the digital design studio teams of students use the digital design studio to create structures that are conceptually and physically sound as a result of the varying expertise individuals on
the teams bring to the projects. In addition, while Cal Poly's 2010 "Julius Caesar" was not entered into the Kennedy Center for American College Theatre (KCACT) competition, a reviewer from KCACT attended a showing and as a result, a "Special Merit for Achievement in Theater" was awarded to the production technical design team (comprised mostly of Liberal Arts and Engineering Studies students with support from ET Studios).

Students:

Students were involved in every project included in this proposal. Students participated in the success of the projects through various courses, such as Liberal Arts Engineering Studies (LAES) senior projects, or other courses in LAES, Ethnic Studies, Theatre and Dance, and Humanities.

Some examples of student participation in projects:

- Students helped design and implement the "Look the Other Way" themed environment at Kennedy Library.
- Students in LAES 301/302 worked with students in computer science, architecture, and other programs to design and create content for PolyXpress. In particular, they have worked with the app to create the PolyGhost experience.
- At least one LAES student created a usability study for PolyXpress for her senior project.
- Students in LAES and Architecture also designed and developed the Lumiere Ghosting expressive environment.
- Students provided labor for Dr. Yeh's Re/Co project, including the documentation and archiving of materials.
- LAES students worked with Dr. Machamer on Julius Caesar (video environments) and Trojan Women 2.0 (animatronic entrance environment and design of staging elements).
- This year activities are already underway. In expectation of approval for the establishment of the Center, the Center has supported the creation of Area 55 at the Los Osos Middle School (LOMS). Students in LAES and Architecture classes are responsible for the central Area 55 experience, the entrance and exit areas of the event. This includes the design, planning, construction, implementation, etc. of the project. They began with an interdisciplinary design charrette from 26 Sept through 30 Sept. Students presented their final concept and plan to the LOMS students in October. Part of Cal Poly student

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2 From the Community Interdisciplinary Design Studio ("CIDS"): "CIDS provides multidisciplinary linkages and practice-based connections of industry to all of Professor Fowler's design studio and building technology courses. Use of advanced digital tools allows for students to focus on building systems integration, group case study analysis, design research and collaborative interdisciplinary community design-build projects." (http://www.cids.calpoly.edu/content/projects)
work now is to both construct and help the middle school students participate in the construction of the central nest of genetically engineered organisms that will “take over” LOMS.

Students who have been involved in ET Studios projects have an almost 100% placement in industry or graduate school. For instance, students have found employment or internships in:

- Apple
- Warner Brothers
- Microsoft
- DTS
- THX
- Disney

Ongoing Projects

- PolyXpress, Spring 2012 – Present: uses tracking and mixed-media delivery software (iPhone/Android app) that allows users to interact with and learn from their environment as a curated, multimedia story unfolds on their smartphone. Currently developed for the Cal Poly campus environment but in 2013-2014, it will be used for similar purposes with campus locations in Jakarta, Indonesia and Brisbane, Australia.
- Maker Faire, Spring 2013: a community development project involving theatrical and interactive environmental and architectural design. ET Studio and soon, in its place, the Center for Expressive Technologies, is a co-sponsor with the City of San Luis Obispo on the first Maker Faire for the Central Coast.
- Area 55 Project, Spring 2013 – October 2013, Los Osos Middle School: a community development project using STEM education design/development and interactive theatrical design.
- ET Studios workshops: workshops range in topics from theatrical design for public events (Maker Faire workshops) to the basics of chroma key compositing work (green screen video shooting and editing), HD video production, and interactive story design and cross-platform implementation. All workshops are Learn by Doing experiences and are open to students and faculty from all over campus.

Potential Future Activities:

- The creation of an Expressive Technology artist-in-residence program to strengthen further industry and commercial partnerships from across the nation and internationally.
- Hosting an annual conference on campus that brings together expressive technologists from the film, television, gaming, and mobile computing industries to discuss the future of their media (a proposed name for these annual conferences would be the Annual Cal Poly FLEET conferences: Future of Learning, Entertainment and Expressive Technology).

Governance

Overview
The formation of the Center for Expressive Technologies will involve collaboration and consultation with students, faculty, and industry members. This proposal will specifically address the appointment procedures and protocol for the Center Director, the industry advisory board, and the overall organizational structure and reporting.

Center for Expressive Technologies Director

As the Center for Expressive Technologies establishes itself for the first number of years, the expectation is that a tenured faculty member with a history of interdisciplinary work, community outreach and commercial partnership coordination will serve as the director.

As the Center builds upon its foundation and expands, and the range of ET Studios projects become more complex, international, and more directly connected to extensive commercial partnerships, the expectation is that the center will be well served by eventually bringing in a director from the outside who can work exclusively for the Center, fostering even more national and international contacts, more diverse funding sources, and more current industry partnerships.

Director responsibilities include:

- Fundraising: work in concert with advancement to deepen relationships with alumni and industry potential donors, as well as support grant development with faculty members and external organizations.
- Tracking media-related funding from CSU and other California government initiatives.
- Building and maintaining a commercial advisory committee to meet twice a year.
- Maintaining contact with industry committee members to help solicit in-kind donations of equipment and/or services (e.g., access to studios, technical training, etc.).
- Overseeing Center committees to ensure regular meeting schedules and reporting.
- Providing monthly updates on Center activities to campus stakeholders.
- Engaging in community outreach and ongoing connection with SLO.
government and K-12 system.

- Overseeing public relations on campus, locally, and nationally.
- Overseeing activities of any Center for Expressive Technologies staff, as well as student support provided for projects, workshops, and other Center activities.
- Collecting assessment data for the Office of Research and Economic Development, who currently have oversight over centers and institutes.
- Functioning as the central point of contact for the Center for Expressive Technologies.
- Creating and filing annual reports for the Center (activities, budget, and related details).
- Convening annual meetings of the industry advisory board, taking minutes of the meetings, and distributing information to the advisory board members.
- Creating and filing program review reports for the center.
- Assuring compliance with fiscal reporting controls and budgetary conformance.
- Responding to inquiries for information and audit requests.
- Assuring continuous improvement and integration with curriculum, including learning objectives for supported programs.

**Expressive Technologies Project Committee**

This committee is comprised of 3-5 faculty members who are directly connected to the core projects under development with ET Studios. For the first year of operation, the Dean of the CLA and the Director will seek nominees for appointment to the Project Committee from among faculty who have had previous experience with or support from ET Studios. Upon acceptance by the CLA Dean and Center Director, these faculty members will serve as the Project Committee for a period of no less than one year. This first Project Committee will be charged with developing a formal appointment process to the Project Committee. This formal process is subject to approval of the Director, the Dean of CLA and the Dean of Research and Economic Development.

The Center Director will be a member of this committee, but he/she will not serve as chair. This committee elects its chair from within its remaining membership, who then serves a two-year term. Throughout the academic year, the Expressive Technologies Project Committee will review progress on projects to date and plan for upcoming work. The committee will also solicit new project ideas from other faculty, from advancement partners, and from other community and professional organizations outside of campus. The committee oversees and approves the allocation of money from the Expressive Technology Development Fund. Eventually, the committee will construct an Expressive Technology grant program to which other Cal Poly faculty and students can apply for support.
Expressive Technologies Leadership Committee

The Director shall report to the Dean of the College of Liberal Arts (CLA). The CLA Dean shall have fiscal oversight and control responsibility for this center. However, every academic dean or a designee, will be invited to serve on an advisory leadership committee to provide guidance and input on ways to continuously improve the integration of the center with leading technologies and curricular needs. Additionally, the Director invites representation from Cal Poly Advancement, the Office of the Provost, and program directors or department chairs who can represent different expressive technology campus interests. The committee oversees the integration of expressive technologies projects with their related academic programs across campus, and helps assist in the development and direction of more interdisciplinary academic programs, projects and initiatives on campus. This committee elects a new chair every year.

Expressive Technologies Industry Committee

This committee is comprised of key representatives (executives, designers, technologists, division managers) from the industries and professional organizations connected to important expressive technology research, design, and production in California. It builds on the partnerships ET Studios has already established. The purpose of the committee is to provide annual advice to the Center for Expressive Technologies about marketplace trends, recommend guest artist/technologists for project involvement and campus residency participation, promote the interests of the Center in the USA and abroad, and to help to solicit new expressive technology projects for Cal Poly and the Center. Fundamental to the committee’s activities is forwarding the advancement goals of the Center for Expressive Technologies.

The Project Committee will develop a process for appointment to this committee during the first year of the Center. All nominees for the Industry Committee will be initially vetted by the Project Committee, who will then make a recommendation to the Dean of the CLA for approval. The Director and the Dean of the CLA will confirm all appointments with the Office of Research and Economic Development and the Office of the President.

Faculty Involved Thus Far

- David Arrivee, Music Department
- Antonio G. Barata, Music Department
- Sky Bergman, Department of Art and Design

3 It is difficult to categorize faculty by project type because there has been so much cross-pollination of their involvement in ET Studios projects.
• Lorraine Donegan, Graphic Communications
• Tim Dugan, Theatre and Dance Department
• Rachel Fernflores, Philosophy Department
• Thomas Fowler, Architecture Department
• David Gillette, English Department/LAES
• Brenda Helmbrecht, English Department
• Michael Haungs, Computer Science Department/LAES
• Foad Khosmood, Computer Science Department
• Franz Kurfess, Computer Science Department
• Brian Lawler, Graphic Communications Department
• Jane Lehr, Ethnic Studies Department and Women's and Gender Studies Department/LAES
• Harvey Levenson, Graphic Communications Department
• Elizabeth Lowham, Political Science Department
• Josh Machamer, Theatre and Dance Department
• Kathryn McCormick, Department of Art and Design
• Diana Stanton, Theatre and Dance Department
• Brady Teufel, Journalism Department
• Grace Yeh, Ethnic Studies Department
• Ignatios Vakalis, Computer Science Department

Support from Administration

• Doug Epperson, CLA Dean
• Linda Halisky, English Department (prior Dean, CLA)
• Debra Larson, CENG Dean
• Debra Valencia-Laver, Psychology Department (Associate Dean, CLA)

Industry Involved Thus Far

• ABC studios (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit)
• Aspect Studios (e.g., a local film production studio at which Cal Poly students who have worked on ET Studio supported projects have interned)
• Disney Animation Studios (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit)
• Disney Imagineering (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit and the Disney Company has hired ET Studios students in a range of divisions)
• DTS (e.g., donated sound equipment, on-site visits and DTS has hired ET Studios students)
• Housing Authority of San Luis Obispo (e.g., Housing Opportunities through Modular Environment project (http://laes.calpoly.edu/content/projects)
• iWerks (e.g., worked with ET Studios to provide programming for ET Studio support SLO International Film Festival)
• Pageant of the Masters (e.g., ET Studios faculty and students created the a film of a Rube Goldberg machine)
• Raleigh Studios (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit)
• Ricoh (e.g., donated funds to ET Studios)
• SLO Future of Work Conferences (ET Studios faculty members presented at the 2012 conference)
• THX (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit, THX employees also came to Cal Poly for an on-site video, and THX has also hired ET Studios students)
• Warner Brothers (e.g., Cal Poly students and faculty went on ET Studios supported on-site visit and Warner Brothers has also hired ET Studios students)
• wevideo.com (e.g., wevideo.com came to Cal Poly for an on-site video and provided on-line accounts for editing services for use by ET Studios faculty and students)

Industry That Has Expressed Interest

• Apple
• Pixar
• Google
• LucasArts
• Industrial Light and Magic
• Weta Workshop
• EA Games
• Dreamworks
• Pratt & Whitney Rocketdyne, Media Division

Space

Currently, ET Studios integrates existing university resources. ET Studios uses the whole campus as its lab, as will the Center for Expressive Technologies. For instance, some projects might involve borrowing a camera from LAES or Cal Poly’s Media Distribution Services, theatre space from the Theatre and Design Department to film a clip for an app, that is then gone through usability analysis in a the Cal Poly Usability Lab and then distributed to students and faculty on ITS's internal network.

Currently, no additional office space is required to support the Center for Expressive Technologies Director who, for the first two years, will be an existing faculty member. In the future, should an external hire be made for the position of Director, the CLA Dean commits to providing him or her with an office and a computer work
station. Additionally, should the Center succeed in developing a visiting artist and visiting technologist program the CLA Dean commits to providing appropriate space in support.

Assessment

The overall goal of establishing the Center for Expressive Technologies committees is to provide a reporting structure and consistent form of assessment, development, and support that will be tied to the mission of the Center. The Expressive Technologies Project Committee will develop clear goals related to the educational aspects of the Center’s mission. The committee will consult with the leadership and industry committees to ensure that assessment of the Center’s activities result from clear processes and goals. The committee will produce a comprehensive assessment report for the Office of Research and Economic Development and the Office of the Provost in accordance with the schedule for program review applicable to the Center. The Center will undergo regular program review as required by the University and the CSU. The Director will assure that the program review process includes an outcomes and output based evaluation. This will include a report which addresses integration with learning objectives of supported programs, assessment of outcomes related to such programs, and participation results in the form of research and publication results, student, faculty, and industry participation in activities.