The University of North Carolina

OFFICE OF THE PRESIDENT

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Appalachian State University

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University of North Carolina at Greensboro

University of North Carolina at Pembroke

University of North Carolina at Wilmington

Western Carolina University

Winston-Salem State University

Date: March 19, 2004

To: Joint Legislative Education Oversight Committee

From: Gretchen M. Bataille, Senior Vice President for Academic Affairs

RE: Film Industry Feasibility Study

Legislation:

SECTION 9.5. The Board of Governors of The University of North Carolina shall conduct a feasibility study to assess the strategic opportunities in the arts and entertainment industry in Forsyth County and its environs in the creation of programs, facilities, job opportunities, and tourism demand related to the film industry. The study shall include, but not be limited to: (i) the development of a program in digital media, and (ii) the development of a tourist destination film industry studio backlot.

The Board of Governors shall consult with the faculty and staff of the North Carolina School of the Arts and other experts in the arts and entertainment fields in conducting the feasibility study. The Board of Governors shall report the results of the study and any recommendations the Board makes related to the study to the 2003 Regular Session of the General Assembly by April 1, 2004.

Background:

In preparation for conducting the required study, the Office of the President secured a copy of *Northwest North Carolina Comprehensive Economic Development Strategy: Forsyth County Economic Development Strategy* prepared by AngelouEcononics and published in December of 2003. This study was sponsored by the Economic Development Administration, the Northwest Piedmont Council of Governments, and the Mt. Airy Chamber of Commerce. Based on interviews, focus groups, and surveys, this study lists six county priorities. Among those priorities is one particularly relevant to this study: *Expand the School of Arts with Computer Animation and Digital Arts and Entertainment Design.* AngelouEconomics estimated the cost of a feasibility study at $150,000 and provided recommendations for potential sources of funds. Further developing this priority, AngelouEconomics recommended a number of related actions, among them

- *Create a national design institute/Innovation center at PTRP (Piedmont Triad Research Park*
- *Create a Virtual Arts Market*
- *Improve upon tourism efforts related to Arts, Culture, and Entertainment*

- *Become nationally known as a center for fine craft and design*
- *Recognize local artists and artistic ventures as economic development*

The overarching focus of the AngelouEconomics report is the concept of design, particularly digital design. Recently, the Alliance in Winston-Salem has engaged AngelouEconomics to provide further information about the potential for the actions/strategies listed above.

Dr. Gretchen Bataille coordinated this effort, and invited faculty and staff representatives from the North Carolina School of the Arts, Winston Salem State University, North Carolina A&T State University, the University of North Carolina at Greensboro, and the University of North Carolina at Chapel Hill to provide guidance and information. (The participants are listed at the end of the report in **Attachment A**.) All of the representatives have expertise in film and/or digitization. Dr. Alan Mabe, Vice President for Academic Planning, and Ms. Laura Foxx, Director of Advancement—both in the Office of the President—also participated in discussions. Dr. Mabe had earlier conducted a statewide study on Engineering, and he brought to the discussion information on the needs in computer engineering and computer science, areas closely aligned with the recommendations. Dr. Mabe had also conducted a recent survey of all the campuses to determine the number of course and programs in digitization offered on the UNC campuses (**Attachment C**). Ms. Laura Foxx has been working with the campuses to expand fundraising capabilities consistent with their missions.

Summary of Findings—the development of a program in digital media:
Forsyth County—along with many other areas in the State of North Carolina—has experienced dramatic economic and, subsequently, social change. For many years the county relied on tobacco, furniture manufacturing, and textiles to sustain the economy. Now the county is facing high unemployment, failed businesses, and a need to retrain workers who have lost their jobs. The area needs economic revitalization. Certainly one means of effecting change is to embrace the growing biotechnology sector, and Forsyth County is doing so. The presence of a community college and three universities, one of them with a focus on the performing arts, makes a focus on design, entertainment, film, and tourism another potential opportunity for development. The proximity of UNCG and NCA&TSU provide additional advantages for collaborations. AngelouEconomics recognized this in its study.

What is the concept of design? Design in a modern sense embraces computer animation, digital art, 3-D visualization, digital effects, video game design, entertainment design (the design of lights and sets), fine and visual arts, and the expansion of digitization to medicine, biotechnology, and industry. Digitalization has revolutionized design, and it is the intersection of technology and design that is attractive for the development of curriculum at the North Carolina School of the Arts. The development of grid technology in North Carolina provides additional opportunities for sharing films and for both teaching and research.

Discussion has already started among the educational entities in Winston-Salem. The North Carolina School of the Arts could provide the upper division courses for transfers from Forsyth County Community College as well as from Wake Forest University and Winston Salem State University. FCCC has the capabilities of training students in two-year programs or certificates to support this emerging industry. The PTRP can serve as a laboratory as well as a "home" for the development of new businesses utilizing digital media.

Attachment B is a response from Dean Dale Pollock of the School of Filmmaking at NCSA outlining the plans for an appropriate curriculum to respond to this emerging area of enquiry.

Summary of Findings—the development of a tourist destination film industry studio back lot:

The legislation also required an examination of the potential relationship between the film industry, economic development, and tourism. It is true that the NCSA has three soundstages and a back lot for the film program. These facilities are in almost constant use by students. In addition, the Umstead Act may prevent NCSA from renting out these facilities to filmmakers who might be interested in using the facilities when they might be available. The faculty and staff who discussed this topic were unanimous in their view that NCSA and, indeed, the region would not be competitive with the likes of Universal Studios or Disney, the models for the film industry as a tourist destination. Although pursuing a "tourist attraction" may not be consistent with the current situation, future opportunities might include public-private partnerships, particularly as the PTRP develops.

Other additional possibilities for tourism exist. There are several film festivals in North Carolina, sponsored by NCSA, UNCG, UNCW, the City of Asheville, and, in Durham, the Full Frame Documentary Film Festival. All of these festivals provide exposure for North Carolina to national and international filmmakers. At the same time, North Carolina students have the opportunity to meet filmmakers, directors, producers, actors, and others in the industry. Participants in the discussion agreed that there needed to be coordination among them to ensure the full benefits of these events for both students and the communities. A further opportunity for NCSA would be the expansion of the current film archive to provide a resource for scholars and others interested in the study of film history and development.

What is necessary for economic development of the film industry in Forsyth County as well as elsewhere in North Carolina is the development of incentives to bring filmmakers to the State. Whereas North Carolina once was a popular site for filmmaking, incentives in other states such as Louisiana and lower costs in countries such as Canada and Romania have cut into the film industry here. With the number of courses offered at UNC institutions and community colleges, both filmmakers and the associated industries would find a talented workforce here. In addition, a film industry presence here would keep students in the State after graduation rather than leaving for Los Angeles and New York.

The potential for the development of the film industry in North Carolina was dramatically increased by the mention of the NCSA at the Academy Awards ceremony this year. Producers Andrew J. Sacks and Aaron Schneider credited the School of Filmmaking at NCSA with help in making the film *Two Soldiers*. Within twenty-four hours, the NCSA website had 5000 visits, and filmmakers began calling about filming in the Triad. (See **Attachment D** for newspaper coverage of the film industry in North Carolina.)

There needs to be an "industry" developed in North Carolina. If filmmakers know there are editors and digital media artists in the State and are provided the incentives to come here, the result will be expansion of the kind of design center that AngelouEconomics envisions. Industry will bring additional talent, individuals with industry experience who can serve as adjunct faculty, further enhancing the academic programs. Venture capital is needed to make these ideas a reality, but, in the end, a symbiotic relationship between the academic mission and the economic development of the region can happen.

Recommendations:

1. NCSA should develop digital media courses/programs and establish partnerships with other higher education entities in the region to produce a workforce with the skills necessary for the new digital technologies.

2. WSSU should work with NCSA to develop opportunities in the PTRP for technology transfer related to digital media.

3. Both UNC campuses should continue to partner with Wake Forest University and Forsyth County Community College to avoid overlapping curriculum and to take advantage of opportunities for students to gain skills at various degree levels.

4. The Legislature should commission a study to determine what incentives will bring filmmakers and associated industries to North Carolina.

5. The Office of the President should review the next study produced by AngelouEconomics to determine what, if any, additional actions should be taken to support education and economic development in Forsyth County.

6. The Legislature should provide funds to NCSA to transfer the State Film Collection from the Department of Cultural Resources to NCSA where the collection can be appropriately documented, maintained, and available to scholars.

7. The Office of the President should facilitate the sharing of resources in film and digital media study among the UNC campuses. This includes using grid technology for statewide dissemination of courses, films, and digital media.

Committee Members:

Bruce Clark, NCA&TSU
Laura Foxx, UNC OP
John Lee Jellicorse, UNCG
Alan Mabe, UNC OP
Forrest McFeeters, WSSU
Dale Pollock, NCSA
David Sontag, UNC-CH

Attachment B

Memo from Dale Pollock, Dean of the School of Filmmaking, NCSA

NORTH CAROLINA
SCHOOL OF THE ARTS

Memorandum

Date: March 8, 2004

To: Gretchen Bataille

From: Dean Dale Pollock

Subject: New Digital Design Program

CC: Lucinda Lavelli, Joe Tilford

As I mentioned in our committee meeting, it is premature at this point in time for the North Carolina School of the Arts to advance a detailed curriculum for our Digital Design Arts program. We are just beginning our in-depth research into similar or competing programs within the University of North Carolina system, the Southeast, and the country as a whole. We have visits planned to several campuses over March and April, and Provost Lavelli has already visited the University of California at San Diego.

We do know we want to concentrate on six basic areas: 3-D visualization and modeling; computer and digital animation; computer and digital visual effects; video game design; entertainment design (stagecraft, lighting, sound design, etc.); and digital fine and visual art. What we feel the North Carolina School of the Arts brings to these subjects that few institutions can match is our emphasis on artistic expression and aesthetics, and our well-developed skills in preparing students for professional careers.

The program we envision would be a joint collaboration between the School of Filmmaking and the School of Design and Production, and would most likely constitute the second two years of a four-year undergraduate program, and three years of a Master of Fine Arts graduate program. The concept is that NCSA, Winston-Salem State University, Wake Forest University and Forsyth Technical Community College would all "feed" students into the third year of the undergraduate program. The MFA program would be a separate, stand-alone graduate program, using some of the same faculty as the undergraduate program.

We envision the program being headquartered in the Piedmont Triad Research Park in downtown Winston-Salem, with fiber optic connections to both the School of Filmmaking and the School of Design & Production at NCSA, along with to the high-speed computer labs of WSSU, WFU and FTCC.

Attachment C

The University of North Carolina
Courses in Digital Media and Animation

Compiled January 2004

APPALACHIAN STATE UNIVERSITY

- The Thomas W. Reese Graphic Arts and Imaging Technology program has elements of digital arts.
- The Industrial Drafting and Design program, in the College of Fine &Applied Arts, has limited elements of computer animation.
- The Art Department too would have limited elements in each.

NORTH CAROLINA SCHOOL OF THE ARTS

School of Filmmaking (courses offered)
Overview of New Media

This is a course on new media and technology, from digital and computer animation, to Internet and Web-based filmmaking techniques.

Interactive Storytelling

Focus is on New Media techniques and technologies for interactive storytelling. Class lectures, discussions, and demonstrations will present concepts and applications. Labs will focus on production aspects of producing a digital interactive story.

3D Modeling

This course should give a student a clear understanding of the general principals of 3D computer graphics as well as provide the student with various working methods, tips, techniques, and advice the student will need to become a successful 3D artist. As a class, students will work together to replicate a CGI studio in production.

Special Effects

Introduction to special effects cinematography. Students learn the basic tools of the visual effects cinematographer, the history of special effects techniques, present day applications and demonstrations of the "In Camera Effects."

Introduction to Visual Computing

This course will introduce students to the fundamental concepts of computer image manipulation as used in the motion picture and television industry. Particular emphasis will be given to understanding the theory behind how computers "see" and manipulate images and the practical hands-on aspects of using Adobe Photoshop, Image Ready and After Effects software for creating digital visual effects.

School of Design and Production (courses offered)

Introduction to CAD (Computer-Assisted Drafting)

An introduction to computer-assisted drafting (CAD) and its use in theatre. The student's basic CAD skills are developed as a foundation for intermediate and advanced study in their area of concentration. The course will focus on one of several software applications for CAD.

Intermediate CAD

An intermediate level course in computer-assisted drafting (CAD) for the theatre. The student will continue to build upon basic skills by producing more complex projects and will begin to focus on specific applications. The course will focus on one of several software applications.

Advanced CAD

An advanced level course in computer-assisted drafting (CAD) for the theatre. The student will continue to build upon intermediate skills and focus on advanced applications such as three-dimensional drawing and programming. The course will focus on one of several software applications.

Computer Graphics

How to capture and manipulate graphics for use on stage, using digital photographs, scanners and clip art.

UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE

UNCA established one of the first BA degree programs in the U.S. in Multimedia Arts and Sciences in 1999. As we were planning our program only MIT and Duquesne University had full degree programs in multimedia. UNCA's Multimedia program had 33 graduates in 2002-03 and enrollments are constrained by the availability of expensive lab space/equipment and software resources. The mission of the program is as follows:

> Multimedia Arts and Sciences is an interdisciplinary program working in close collaboration with our colleagues in a variety of Arts and Sciences programs. Based on their choice of emphasis area, students develop a solid foundation in two- and three-dimensional animation, audio recording, video production, interactive design and Web design. Through a balance of courses in theory, criticism, and practice, students develop an understanding of design principles as applied to digital media. Upon graduating with a Bachelor of Arts degree, students will have the technical experience, theoretical background and problem-solving skills necessary for careers in multimedia or for graduate studies.

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

We have one faculty person (in Communication Studies and Art) who teaches digital art, and one (in Communication Studies) who teaches animation. Their courses don't add up to a program, but are offerings within broader ones.

UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

We have courses in at least three areas that cover the digital arts and computer animation: Computer Science, Architecture, and Art. The courses are listed below:

1. Computer Science:

Undergraduate Courses
ITCS 3120 Introduction to Computer Graphics
ITCS 3134 Digital Image Processing
ITCS 4130 Computer Graphics
ITCS 4152 Computer Vision

Graduate Courses
ITCS 5152 Computer Vision
ITCS 6120 Computer Graphics
ITCS 6130 Advanced Computer Graphics
ITCS 6134 Digital Image Processing
ITCS 6140 Data Visualization
ITCS 8125 Virtual Environments

2. Architecture
ARCH 2101/6111 Architecture studio (includes digital visualization)
ARCH 2102/6112 Architecture studio (includes digital arts)
ARCH 4050/6050 Digital Tools
ARCH 4050/6050 Advanced Visualization

3. Art:
ARTM 2105 Electronic Media
ARTM 3105 Topics in Multi-media
ARTM 3103 Animation and Interactivity
ARTM 3105 Video Art
ARTM 3205 Applied Electronic Media
ARTM 3405 Internship in Electronic Media
ARTT 3190 Digital Photography

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

College of Arts and Sciences (Department of Art, Department of Broadcasting and Cinema)and School of Health and Human Performance (Department of Dance).

The Department of Art offers the following courses as part of the B.F.A Design Concentration and the M.F.A. Studio Art program:

Art 241, Design II With a Computer (digital arts)
Art 340, Design III (digital arts)
Art 341, Letters, Signs and Symbols (digital arts)
Art 344, The Electronic Darkroom (digital arts)
Art 345, Three-Dimensional Design (digital arts)
Art 440, Books and Images (digital arts)
Art 442, Image Sequencing, Sequential Imaging (computer animation and digital arts)
Art 446, Graphic Design (digital arts)
Art 540, Digital Visualization and Methods (computer animation and digital arts)
Art 545, Interactive Web Design (computer animation and digital arts)
Art 385, Photography II (traditional photography and digital photography)

The Department of Broadcasting & Cinema teaches digital technology and computer animation in a variety of courses at both the graduate and undergraduate levels, including:

BCN 203 Applied Aesthetics for Film and Video
BCN 305 The Development of Digital Media
BCN 271 Introduction to Image and Sound Acquisition
BCN 272 Introduction to Image and Sound Postproduction
BCN 413 Media Sound Production
BCN 441 Electronic Journalism
BCN 471 Editing
BCN 528 Media Genres: Animation
BCN 587 Animation Production
BCN 611 Image and Sound Acquisition for Film and Video
BCN 612 Advanced Cinevideo Editing
BCN 614 Advanced Cinevideo Sound Production

A small amount of course work in the **Dance Dept.** is offered in "digital arts or computer animation," though there is no specific degree program. Most of our work involves creating archival videos of live dance performance. The video is assembled and edited using various software applications, and output to digital videotape and DVD, as well as VHS tape. There are only a couple of regular courses, but a student could probably accomplish "significant course work" by adding some independent studies.

We have had instances where a dance artist will create a work specifically intended for video. (One of our grad students is presently at work on a dance piece shot underwater!) We have also had folks create "video backdrops" for dance works: compilations of still and moving images which are projected onto a backdrop during a dance. In addition, if a dance sound score is more than a simple dub of music from a CD, the mixing/editing is done on the desktop.

UNIVERSITY OF NORTH CAROLINA AT PEMBROKE

Please note the following response to your query about digital arts courses at UNC Pembroke. This is one of the most active and innovative of the new program areas at UNCP. In Fall 2003, we initiated a new organizational unit, the "Digital Academy," to organize student, faculty, and staff interest around this area of teaching and practice.

First, the entire UNC Pembroke **Art Department** computer-based program is now termed "Digital Arts." This change was approved in the spring of 2003 and +went into place in the Fall of 2003. Here are the courses.

Art 230/ Digital Arts 1 -- Digital Arts Introduction: Basic study in the Apple-based digital studio. Hardware and software overview and a design focused curriculum. Students produce original creative work.

Art 300/ Digital Arts 2 -- Photography & Videography: Introductory to intermediate work in digital still and sequenced imaging using camera-based technologies. The history of these areas and the development and status quo of the professional field is investigated. Students produce original creative work in these areas.

Art 330/ Digital Arts 3 -- Scanning and Printing: Introductory work in flatbed scanning and software image acquisition and the possibilities offered by medium format digital print output. The history of these areas and the development and status quo of the professional field is investigated.

Students produce original creative work in these areas.

Art 430/ Digital Arts 4 -- Advanced Digital Art: This course emphasizes student-focused individual projects and portfolio development. Students produce original creative work in a variety of digital and mixed media areas and also focus on exhibition opportunities.

We also offer the following courses within the Digital Arts program .

Art 250/ Communication Design: Basic work in the tools of graphic design and advertising art.

Art 251/ Data & Information Design: Study in the qualitative display of quantitative data. This course is focused on the work and graphic design principles of Edward Tufte.

Art 256/ Web Design: This course is focused in the principles and practice of the design of web sites and web-based information displays.

Art 202/ Introduction to the Digital Arts: This is a general education elective. This course focuses on the history and practice of the computer in the fine arts.

Additionally, we have the Media Integration courses co-offered and co-taught by the Departments of Art, Mass Communications and Music.

MI 380-01/ Media Integration Introduction: Introduction and basic work in multimedia. In this course each subject within MI is taught by a subject-area specialist in his/her home studio. Students rotate through these studios producing work in each while working toward a final multimedia product that has elements of graphical, audio and sequenced work.

MI 380-90/Media Integration Honors. In this course each subject within MI is taught by a subject-area specialist in his/her home studio. Students rotate through these studios producing work in each while working toward a final multimedia product that has elements of graphical, audio and sequenced work. Additionally, students are challenged to respond to written and online sources focused on digital literacy and advanced topics in the digital arts.

MI 458/ Media Integration Production. In this course students work individually and in teams, under the direction of media specialists, to respond to and produce multimedia products to professional standards.

MI 480/ Advanced Media Integration. This course emphasizes student-focused individual projects and portfolio development. Students produce original creative work in a variety of digital media areas and also focus on exhibition opportunities.

BRD-402. Computer Animation and Graphics
Introduction to character generator, digital paint and 3D animation. Theory of animation and graphics applicable to television and multimedia systems. Each student produces a video containing animation and graphics using various digital content creation tools.

MCM 380. Media Integration (ART 380, MUS 380)
Media Integration is a cooperative, cross-listed course taught by faculty from the Art, Music, and Mass Communications Departments. The purpose of this course is to offer an interdisciplinary, team-taught curriculum that integrates digital video, audio, animation, and graphics in a student-centered studio environment.

MCM 458. Media Integration Production (ART 458, MUS 458)
This course is an opportunity for further interdisciplinary study in MI. Projects and assignments emphasize the production of digital content for multimedia projects. Products will be from the areas of still digital image-making, digital photography, computer-based printing, digital audio recording and editing, MIDI (Musical Instument Digital Interface), digital animation, and digital videography and editing. Students will have intensive hands-on experience in each area, resulting in an understanding of the techniques and concepts involved in the design and implementation of multimedia projects. Both individual and group assignments can be expected.

MCM 480. Projects in Media Integration (ART 480, MUS 480)
This course is an opportunity for advanced interdisciplinary study in MI. Assignments emphasize the design and integration of digital content for multimedia projects. Students will propose and prototype a project and participate in the team development of a final project. Students will also be assigned roles in the creative decision-making and work involved in proposals under development and/or consideration in the UNCP Media Integration Project. Students' products will be expected to relate to the three essential aspects of the University mission - teaching, research, and service - and have the potential to serve as professional examples for student portfolios.

UNIVERSITY OF NORTH CAROLINA AT WILMINGTON

UNCW does not have a program specifically in digital arts and computer animation, but our film studies department offers a number of courses in support these topics. They are as follows:

FST 201 Introduction to Film Production (3)
This course is intended for majors and pre-majors in Film Studies. An introduction to applied cinematic language and narrative filmmaking, including pre-production, production, and post-production procedures and techniques such as basic digital editing. Three lecture hours and three laboratory hours each week.

FST 220 (ART/CSC 220) Computer Graphics Tools and Literacy (3)
Project-based approach to learning fundamental principles of 3D computer graphics using high-level software tools. Modeling of objects, geometrical transformations, surface algorithms, lighting and shading, alternative rendering techniques, and providing background skills necessary to create animated movies.

FST 320 (ART/CSC 320) Computer Animation (3)
Basic principles of animation using 3-D computer-generated animation and basic processes for animating synthetic objects through structured exercises. Principles of designing and producing 3-D computer-generated animation through the creation of advanced motion studies. Projects focus on developing higher-level skills in model building, animation, and color and lighting.

FST 395 Intermediate Seminar in Film Production (3)
Instruction in the techniques and technologies of digital filmmaking, including camerawork, lighting and grip, sound, and editing.

FST 398 Practicum in Film Production (1-3)
Selected topics in film production. Examples include lighting; still photography, sound, and production design. May be repeated under different subtitles.

FST 495 Senior Seminar in Film Production (3)
Working in small, collaborative "crew" teams, students pre-produce and shoot a short narrative or documentary motion picture. May be repeated under different subtitles.

FST 497 Advanced Editing (3)
Use of advanced digital editing technology and techniques, including sound editing and mixing, to edit motion pictures.

WESTERN CAROLINA UNIVERSITY

Western Carolina University has both digital arts and computer animation as part of our Graphic Design concentration within the BFA degree. Students have access to a design lab with computer stations for typography, illustration, animation, and graphics. An internship or co-op experience is required.

Western Carolina's new MFA program has digital arts and computer animation as part of the Integrated Media studio concentration (which includes video, film, photography, book arts, and experimental media).

Both programs will be housed in Western's spectacular new Fine and Performing Arts Building, which will be open summer 2004.

WINSTON-SALEM STATE UNIVERSITY

The Fine Arts Department offers within the Art Program a course of study in Computer Graphics and Animation. Students graduate from the program with a B.A. Degree in Art with a Concentration in Computer Graphics and Animation. In addition to 40 hours of core courses, 36 hours of traditional art courses (studio courses and art history courses) and one business course, students are required to take 36 hours in the Computer Graphics and Animation Concentration. The courses in the concentration are listed below:

Intro to Computer Art & Design (overview of several major design applications)
Electronic Imaging (Photoshop)
Desktop Virtual Reality (Bryce modeling)
Immersive Virtual Reality (Bryce animation)
Desktop Publishing I (PageMaker)
Desktop Publishing II (Quark & In Design)
3-D Computer Modeling (3D Studio Max-Beginner)
Computer Animation I (3D Studio Max-Intermediate)
Computer Animation II (3D Studio Max-Advanced)
Multimedia Editing (Premiere)
Interactive Media Design (Director)
Designing for the Web (Dreamweaver)

Department of Computer Science

The BS in Computer Science offers students the opportunity to complete an option in Computer Graphics. This 6-12 semester hour option allows the student to complete two three semester hour courses in computer graphics (CSC 3342 and CSC 4384), both of which include animation programming components. Additionally, students may elect to complete up to six semester hours in computer animation via the computer graphic art program.

The strength of the computer science computer graphics program is that it prepares students to write computer code to support animation as well as become proficient in using some of the more popular computer animation software tools.

Attachment D

Newspaper Articles about North Carolina Film Industry

) In The News

Sharing the Limelight
2004-03-02

Piedmont Triad Film Commission, NCSA bask in glow of Oscar win by Two Soldiers

By Mark Burger

When the short film Two Soldiers received an Academy Award Sunday, a lot of viewers probably weren't paying close attention to the producers' acceptance speeches. But officials involved with the Triad's film industry were. And they liked what they heard.

Producers Andrew J. Sacks and Aaron Schneider thanked Rebecca Clark, the Piedmont Triad Film Commission's director, and the North Carolina School of the Arts for their help in making the film.

n't recall another instance of a film school being specifically thanked at the Academy Awards. So it was a big t for us," said Dale Pollock, the dean of the School of Filmmaking at the School of the Arts. He and Clark are looking for ways to leverage that exposure into more films and more work.

Two Soldiers was shot in 2001 entirely on location in Forsyth, Surry, Yadkin and Davie counties. Perhaps the most familiar location to Winston-Salem audiences would be the downtown Millennium Center.

"I couldn't be happier for Aaron and Andy," said Pollock. "And it's a real indication of what our students are capable of. It shows the level of work they do, and it's a great boost for them."

Forty-eight NCSA students - some of them now alumni - performed a variety of tasks on Two Soldiers, from film loading to assistant directing. Ryan Hunter was a grip. Ashley Hawkins was a production assistant to actor Ron Perlman. Matthew Goldberg was the extras coordinator.

Among the school's faculty members who worked on the film were Burton Rencher (art director) and Betsy Pollock, who is now at the American Film Institute (co-producer and no relation to Dale Pollock). Kate Miller, an assistant to Dale Pollock, was also a co-producer on the project and was instrumental in securing the services of the School of Filmmaking students, who earned internship credit for their work. Pollock estimated that at least half of the production crew was made up of School of Filmmaking students.

Clark says she hopes that having an Oscar-winning film made here will have a ripple effect in the filmmaking community. She met Schneider and Sacks in Los Angeles at a trade show, corresponded with them, sent them photographs of the area and ultimately convinced them that the Piedmont had the right look for the project and that there was plenty of local talent available.

In 2002-2003, the film commission was floundering. The $35,000 in their budget was left over from past years, Clark said, and contributors were withdrawing support. But in 2003-2004, the University of North Carolina at Greensboro stepped up to the plate, and now Winston-Salem, Greensboro and High Point all contribute to the ent budget of $125,000.

.nis is better, because we have more strength as a region," Clark said.

Although Two Soldiers is a short, low-budget film - it runs 40 minutes and cost less than $500,000 to make - Clark says that its reputation is likely to bring in bigger budget films.

)they spent money in the community, Clark said. They paid crew and extras. They paid rent on the ...ennium Center. They bought lumber to build sets. They stayed in hotels and ate in restaurants.

She says she hopes that having an Oscar-winning movie made in the Triad will convince film people that there are sufficient resources and talent here to support a film industry.

"We now have the leverage to compete with other regions and other states," Clark said. "We can say an Oscar-winning short was filmed here."

In an interview last month, Sacks described the nomination as "pretty surreal" and the production as "very satisfying."

"The Piedmont Triad Film Commission is fantastic," he said. "And the spirit of the community could not have been nicer. Everyone deserves recognition."

Clark is banking on that good will to bring more films here.

Two Soldiers is an adaptation of William Faulkner's short story, originally published in 1942. The story focuses on the relationship between two brothers (Jonathan Furr and Ben Allison) on the eve of the elder brother's departure for the Army after Pearl Harbor.

"We had a lot of people in the area who helped us with time, labor and their support," Schneider said.

Two Soldiers will be screened at this year's RiverRun International Film Festival, which is scheduled for April 22-25 in Winston-Salem.

Posted by Michelle Lambeth Williams on 2004-03-02.

Last modified: April 5, 2002
URL: http://www.northcarolina.edu/content.php/apps/newsclips/index.php?pageid=4762

⟩ **In The News**

NR NEWS-RECORD.COM

Oscar speech sparks Triad film industry
2004-03-02

By By Jeri Rowe and Sandy Mazza, Staff Writers

It really shows what a few words can do.

In his acceptance speech at the Academy Awards on Sunday, filmmaker Aaron Schneider thanked the film school at the N.C. School of the Arts — and a handful of other local filmmaking folks — for helping him win an Oscar for "Two Soldiers," a

42-minute film based on a short story by William Faulkner.

⟩film got him the award for best live action short film, and in his quick speech in front of millions of TV ⟩ers, he managed to squeeze in mentions of Kate Miller, Betsy Pollock, Rebecca Clark and the NCSA film school.

By Monday, NCSA felt the impact. In less than 24 hours, the school's Web site got 5,000 visits from people interested in finding out more about the

10-year-old film school in Winston-Salem. Meanwhile, at the Piedmont Triad Film Commission, Clark juggled phone calls from filmmakers interested in shooting somewhere in the Triad.

She was busy. But it was a good busy. A little over a year ago, the Piedmont Triad Film Commission was shut down because it didn't have enough money. But in the past six months, business leaders and city officials from Greensboro, High Point and Winston-Salem have contributed $126,000 to keep the one-person office going.

Schneider's Oscar win Sunday night validates the need for a film office and could draw more business and more film students to the region, Clark and others say.

"The film industry is something we can really grow in tremendously," says Clark. "We have the infrastructure, the crew base, crew people. The more productions we attract, the more crew people come. They are young, creative professionals — what all these economic research groups have told us we need so desperately."

In December 2001, about 50 students, faculty, staff and alumni worked on the film. NCSA's Kate Miller and Betsy Pollock, a former NCSA film instructor, helped produce the film, and Clark helped Schneider find places to shoot his film.

Miller works as the assistant to Dale Pollock, the film school's dean. But on Sunday night, she was in the balcony at the Kodak Theatre in Los Angeles with NCSA alumni when she heard Schneider and Andy Sacks, the film's producer, had won.

⟩ all started crying, gasping, cheering, (and) I was gasping for breath," Miller said during a cell phone ⟩nversation Monday from Los Angeles.

"There's so many people up there you have to be quiet, but we were all shaking and crying. We'd hoped and hoped, and it actually happened."

ck, a Hollywood veteran, said he's never heard of another film school ever being named during an Oscar
emony. Now, he says he hopes the Triad can capitalize on the Oscar buzz by attracting more cutting-edge
independent filmmakers.

He says such filmmaking activity could help revitalize the area's job market and economy. He points out that a
film with a $1 million budget brings between $3 million to $5 million to the local economy.

"This shows how closely our school is connected to economic growth in North Carolina," says Pollock. "We can
make up for textile and furniture production lost to Canada and overseas. It shows the level of professionalism
we can produce here in North Carolina."

Posted by Michelle Lambeth Williams on 2004-03-02.

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Film industry brings income to area
By Shana Baldwin

"Show me the money" is said in the film industry more than one would think.

In the past the film industry has brought an economic boom to the Wilmington community. Recently films have gone elsewhere due to tax incentives that make filming cheaper for production companies.

From 1993-1995, the film revenue to the Wilmington area was over $720 million. For over 800 local crew members and 100 actors in the area more jobs were available during this time. When production is low, a number of these individuals go on unemployment or do some sort of side work.

Screen Gems president Frank Capra Jr. said, "Over the years quite a strong infrastructure has been built up of people, of equipment, of companies that are dependent on film and television production for a living. It is very important to us as a community and as a studio to encourage production as much as possible here in Wilmington."

The money ingested into the community is a major benefit from these productions. Pat Sweeney, stage manager of "One Tree Hill," a fresh new WB series, said "Anything we use has to be paid for: housing, restaurants, rental cars. While not working we go to restaurants and other establishments," he said.

roximately $1 million is spent in the local community for each "One Tree Hill" episode. Multiplied by 22 episodes, a lot of money is going toward local businesses.

Capra recently went to California with Wilmington Film Commissioner Johnny Griffin to recruit productions to the Wilmington area.
Capra said, "We do that probably two or three times a year. We usually see anywhere between 15 to 20 individuals or core groups."

A production company's decision on where to film is often based on incentive programs.

Capra said, "We've been told by so many producers in Los Angeles and New York that if we had an incentive program they would not go to Canada, they would come to North Carolina and more specifically Wilmington."

"In Louisiana you get 15 percent of your money spent there back as a tax credit, and then the tax credit is transferable. You end up with about 10 percent savings," Capra said.

"Johnny and I and a number of people in our industry here are pushing to get a state tax incentive in North Carolina which may be equivalent to about a 10 percent savings. The legislature goes back into session in May. They will want to hear what the public has to say about this. So, I think that every letter and telephone call and so forth, on behalf of the incentive program, would be very useful."

FILM INCENTIVES: Snow prevented the two speakers of the House from
hearing a presentation in Wilmington on a new kind of tax incentive for
the film industry, but organizers say they will reschedule a meeting
with the lawmakers. The cancellation of Tuesday's meeting of the N.C.
Film Commission means more time will pass before film industry backers
can pitch their plan for a new tax incentive they believe will revive
North Carolina's ailing movie and TV industry. It also gives the
council
more time to sharpen its proposal, which board members say involves
asking the legislature to create a system in which corporate income tax
credits would be used to attract feature film productions. Tuesday's
meeting would have given Speakers Jim Black and Richard Morgan a look
at
the making of TV's One Tree Hill and a presentation on how and why the
film business is down in this state and up in other states and abroad,
Screen Gems studio head Frank Capra said. The movement of productions
to
Canada and states such as Louisiana began after authorities created
wide-ranging tax credits and rebates in those places, he said.
Louisiana's incentives led to a surge of business there, Capra said,
despite its relative lack of studio space and resident film crews. The
film commission is working on a proposal for lawmakers that would be a
"substantial tax credit and rebate" for TV and film productions, said
Bob Seligson, CEO of the N.C. Medical Society and chairman of the N.C.
Film Commission. Several members of the board said the proposal is
meant
to answer the new set of film incentives created by Louisiana lawmakers
in 2002. Based on how much is invested, Louisiana awards 10 percent
corporate income tax credits for investments in movies by Louisiana
companies. The credit grows to 15 percent if the investment is $8
million or more. That state also gives income or corporate franchise
tax
credits of 10 percent of a production's payroll that is paid to state
residents, a rare kind of incentive in the United States. That credit
rises to 20 percent if the local payroll tops $1 million. Since film
and
TV productions rarely are required to pay North Carolina corporate
taxes, the developing proposal envisions a "consortium of North
Carolina
banks" that would administer the credit for the production companies.
Such a plan would be a departure from the state's previous efforts to
provide incentives to the film industry. For now, the state waives
location fees for shooting films on government property and caps sales
taxes paid on North Carolina goods bought by production companies. The
legislature created a film development fund that would give production
companies cash rebates of 15 percent of their North Carolina spending
up
to $200,000, but there is no money in the fund. (Mark Schreiner,
WILMINGTON MORNING STAR, 02/18/04).

FILM INCENTIVES: When the N.C. Film Council discusses ways to lure the movie industry back to the state, it will meet just hours before a special screening of "Cold Mountain" -- a book set in North Carolina, written by a North Carolinian and filmed in Romania. The 25-member council is to meet at 1 p.m. Thursday in Charlotte; the special screening of "Cold Mountain," written by Charles Frazier, begins at 7 p.m. The council's incentives committee will recommend ways to bring filmmakers back to North Carolina, where film production spending has dropped precipitously in the past 10 years. Film Council chairman Bob Seligson and Craig Fincannon, head of the casting agency Fincannon and Associates in Wilmington and head of the incentives committee, declined to discuss the specific recommendations early this week. The council reports to the governor, and lawmakers must approve any incentives. The council hopes to have its proposals ready for the General Assembly to consider when it convenes in May. Other states are offering incentives that far outdo anything North Carolina offers, both men said. In 2000, the Legislature approved a cash grant to movie production companies of up to 15 percent of the money they spend in state, up to $200,000 per production. The production companies had to spend at least $1 million in

North Carolina to qualify. But lawmakers funded the program with just $500,000, all of which ended up going to lure the WB television series, "One Tree Hill," which is filmed in Wilmington. The city of Wilmington and New Hanover County also contributed $125,000 each to the cause. Other states such as Louisiana and New Mexico offer much larger incentives, as does Canada. North Carolina has some benefits that other states don't, including scenery that ranges from beaches to mountains and trained crew members, said Seligson, executive vice president and CEO of the N.C. Medical Society in Raleigh. Those attributes could help the state win productions even if it doesn't match other states' incentives dollar for dollar, he said. But Johnny Griffin, director of the Wilmington Regional Film Commission, said that if a filmmaker is producing a $35 million movie for which another state will provide $3.5 million in incentives, then North Carolina must come close. "Our business has no loyalty," he said. "Producers and studios want to make it for the cheapest buck they can." (Martha Waggoner, THE ASSOCIATED PRESS, 12/10/03).

FILM INCENTIVES: The N.C. Film Council voted to recommend wage-based and investment tax-credit incentives to lure the film industry back to North Carolina. The council, which reports to Gov. Mike Easley, met Thursday in Charlotte. Lawmakers would have to approve any incentives. Dale Pollock, dean of the filmmaking school at the N.C. School of the Arts and a council member, told the council that incentives could be an important way to encourage independent filmmakers
to come to North Carolina. For example, of the 2,000 independent films submitted to the Sundance Film Festival in Utah each year, 1,800 of them
are made in the United States. "There's a specialized market we can tap into," Pollock said. "Incentives sometimes make the difference between (an independent) film getting made and not getting made." Sen. Steve Metcalf, D-Buncombe, said that having incentives might mean the difference between a production company shooting a film in North Carolina. If the state continues to lose out to other states -- or countries -- it could endanger North Carolina's film-industry infrastructure, Metcalf said. (THE ASSOCIATED PRESS, 12/12/03).