

a. THE CURRENT SITUATION

a.1 Institutional Description

The University of Louisiana at Lafayette is the largest of nine universities governed by the University of Louisiana System. The University is a Carnegie Research Intensive Institution with approximately 16,000 students and over 550 faculty. The University is made up of the graduate school and ten discipline-specific colleges. Within the College of the Arts is the School of Music, which offers both graduate and undergraduate music degrees, all of which are accredited by the National Association of Schools of Music. The School of Music offers a Bachelor of Music degree with concentrations in Music Media, Performance, Theory/Composition, Piano Pedagogy, and Jazz. The Bachelor of Music degree is a professional program with primary emphasis on development of the skills, concepts, and knowledge essential to the professional life of the musician. The Bachelor of Music Education is offered in conjunction with the College of Education. The School of Music has an enrollment of approximately 200 students in undergraduate and graduate programs. Over 20 full-time faculty serve the 7 baccalaureate and 5 masters degree emphases offered by the School of Music.

The Music Media concentration emphasizes the relationship between music technology skills and the performance, composition, and production of music with an emphasis on contemporary genres. The unique musical cultures represented by The University of Louisiana at Lafayette's student body combined with this exclusive degree offering, present an opportunity for the development, promotion, and preservation of these cultures.

The School of Music occupies four adjoining sections of Angelle Hall. The first is Angelle Hall Theater, an 800-seat hall with Control Room. The next is the main teaching wing, with classrooms, Resource Center, MIDI Lab, practice rooms, and offices. The third wing includes three large ensemble rehearsal rooms, and the last is the percussion wing with teaching and instrument storage facilities.

Most of the full time faculty teach individual instrument or voice lessons in addition to lecturing and leading ensemble groups. The student population is culturally diverse due, in part, to the sizable Cajun, Creole, and African-American populations found in Louisiana. Students in the school of music are active in the performance of a wide variety of music including classical, Cajun, Zydeco, jazz, and other popular styles.

a.2 Rationale for Project

The Music Media division seeks to educate our students in the music and music technology skills they need to make them highly successful artists and business people in the music industry. The technology facilities of the School of Music need to be developed in order to capitalize on a skilled and active Music Media faculty, a talented student body, and on the rich and diverse musical cultures of South Louisiana. The proposed plan will benefit the department in three main areas: the creation of a production facility; the development of a teaching facility; and greater involvement in the support of Louisiana's music business infrastructure.

A multimedia production facility will serve as a classroom for instruction of a number of Music Media courses, whose curriculum will be revised. It will advance the School of Music's position as a leader in music technology instruction in the state. Based on past growth in the number and interest of students, it is expected that new students will be attracted and retained not only in the Music Media concentration, but throughout the Bachelor of Music and Bachelor of Music Education programs as well.

The same facility will also allow students and faculty to make high quality audio and video recordings of individuals, small groups, and large ensembles. Examples of groups and ensembles include the university orchestra, choirs, jazz ensembles, wind ensemble, percussion ensemble, and marching band. Recordings will be used as feedback in instruction so that students and teachers can better evaluate how well material is learned and can gain a perspective on what an audience sees and hears in performance. Recordings can also be used to promote the department and recruit students. Well-produced recordings are also expected to increase student satisfaction and sense of accomplishment, thereby increasing retention and graduation rates. Faculty and students will have the opportunity to produce professional quality recordings in a wide variety of styles for public enjoyment, portfolios, applications, and professional development.

South Louisiana has a unique musical culture and abundance of live performance events. The Media Division works in collaboration with KRVS radio to record Cajun and Zydeco festivals and other jazz, blues, classical, and popular music concerts throughout the year. The proposed facility would be an ideal production studio in which to develop multimedia works to document and promote Louisiana music. Groups from the community will be interested in working in the studio, providing educational opportunities and professional contacts for the students.

a.3 Impact on Existing Resources

Resources currently available for the Music Media division include the School of Music Postproduction Studio (used for DVD production), the MIDI Electronic Music Lab (for synthesis and film scoring), Angelle Hall Auditorium Control Room (concert events), and Resource Center (teaching and study). The Postproduction Studio, MIDI Lab, Auditorium Control Room, and Resource Center have been recently constructed or upgraded and are in continual use for teaching and music production. An internal grant received this year from university sources will create a complimentary system in the small Postproduction Studio, whose utility will be leveraged on the resources of the proposed facility. In addition to mixing auditorium events it will be used to finish projects recorded in the proposed facility.

The entirely new digital facility provided by the current proposal will integrate with three other media teaching and production facilities in the School of Music. At the core will be an industry standard Digidesign Pro Tools TDM system, which will allow for the importing of projects by students from any of the other facilities. The addition of video recording equipment will allow for distribution of projects on DVD and other multimedia formats, for example, Internet videos. The new Multimedia Recording Studio will be the only facility in the School of Music with the space and controlled environment for students and faculty to make audio and video recordings. It will be situated in a control room adjacent to a large rehearsal room, which was once used to house analog recording equipment.

This facility will increase interaction between the School of Music and the on-campus National Public Radio station, KRVS. The station lacks a multitrack recording and mixing facility, and it is expected that students will become more involved in production work for broadcast or webcast. Studio creations and concert events from the School of Music will be increasingly aired on KRVS due to higher quality results.

Source recordings of Louisiana music will be archived at the Center for Cultural and Eco-Tourism, and finished projects added to the Cajun and Creole music collection of the University Library. Videos may be added to the collection of the Digital Media Stock Market, a new campus initiative to sell and trade digital media assets. It is hoped that the School of Music will take a leadership role in the development of high-tech productions of regional music for regular

display in the new Louisiana Immersive Technologies Enterprise, a state-of-the-art visualization center being constructed in Lafayette that will include the world's largest digital 3-D auditorium.

Louisiana's State Film Commission and State Government have a number of incentives for film production companies developing projects in the state, and Lafayette's South Louisiana Community College received two grants totaling more than one million dollars to train students to be part of the workforce using high definition digital video cameras and production facilities, including a Pro Tools TDM system. Dr. Robert Willey, one of the co-investigators for this grant, teaches audio classes at SLCC and plans to increase the interaction with students and resources in SOM projects.

b. THE ENHANCEMENT PLAN

b.1 Project Goals and Objectives

Goal and objective #1: Acquire, install, and train personnel to operate a new digital Multimedia Recording Facility.

Goal and objective #2: Revise the curricula of courses in the School of Music to take advantage of the new facility.

Goal and objective #3: Use the Multimedia Recording Facility to enhance student and faculty development in the School of Music.

Goal and objective #4: Develop techniques to integrate video with audio recording.

Goal and objective #5: Recruit superior graduate and undergraduate students

Goal and objective #6: Support Louisiana's music business infrastructure.

b.2 Work Plan of Proposed Project

Goal and objective #1: Acquire, install, and train personnel to operate a new digital Multimedia Recording Facility

Activity #1: Identify equipment needed to achieve desired functions (Willey, Alper).

Activity #2: Purchase equipment. Standard university procedures will be followed for the purchase, delivery, property control, and logging of inventory. Equipment will be put out for bid (Alper).

Activity #3: Install equipment. Turn-key installation will be included in the specifications of equipment sent out for bidding (Willey, Alper).

Activity #4: Train personnel. The graduate assistant will be oriented to the facility, and student engineers taught in classes (Loewy, Willey).

Goal and objective #2: Revise the curricula of courses in the School of Music to take advantage of the new facility

Activity #1: Drs. Alper and Willey will revise curricula of existing media courses to take advantage of the new studio:

MUS 376 & MUS 377, *Recording Techniques I & II*: The curricula of the Recording Techniques I & II courses will be the most impacted. Lectures and assignments will be designed to give students a thorough introduction to multimedia recording (Willey).

MUS 238, *The Music Industry*: Students will be able to observe and participate in the recording process. Class projects will include promoting student, faculty, and community work produced in the Recording Studio (Willey).

MUS 276 & 277, *Introduction to MIDI* and *Advanced Music Synthesis*: Electronic works realized in the MIDI Lab will have instrumental tracks added to them in the Recording Studio (Alper, Willey).

MUS 408 & 409, *Jazz and Commercial Arranging I & II*: Students' final projects will be performed by the School of Music's jazz ensembles and recorded in the new facility (Alper).

MUS 438 & 439, *Film Scoring I & II*: Ensembles will be able to record film scores while watching films, and record dialogue replacement and sound effects (Alper).

In addition, numerous other courses in the SOM will benefit from a high-quality recording facility:

AMUS 115/315 *Individual Instruction*: Students will make professional quality recordings of their private lessons raising their musical standards and skills.

AMUS 117/317 *Percussion Ensemble*; AMUS 140/340 *Chorus*; AMUS 145/345, *Chorale*; AMUS 153/353 *Concert Band*; AMUS 155/355 *Wind Ensemble*; AMUS 154/354 *Symphonic Band*; AMUS 170/370 *Jazz Ensemble*; AMUS 180/38 *Jazz Combos*; AMUS 190/390 *Orchestra*: Recordings of rehearsals and concerts can be integrated into ensemble classes. (More information on this topic can be found in section b.4). (Alper, Willey, George, Loewy).

Activity #2: Develop a new course, MUS 422: *Multimedia Production*: Students will make video and audio recordings of remote and studio events, and produce DVD projects (Willey).

Goal and objective #3: Use the Multimedia Recording Studio to enhance the development of students and faculty in the School of Music.

Activity #1: Make CD/DVD/Internet recordings of student and faculty compositions and performances, used for portfolios, applications to graduate school and summer music programs, instruction, conferences, and publication (Willey).

Activity #2: Incorporate recordings on SOM's website and release a DVD each year showcasing the School of Music to promote the department and recruit students (Willey).

Activity #3: Master classes and clinics given by outside artists will be recorded and archived for use by current and future students (Alper).

Activity #4: Record representative concerts from SOM ensembles for use in feedback for students, recruitment, and promotion (Alper).

Goal and objective #4: Develop techniques to integrate video with audio recording.

Activity #1: Develop templates for ensemble, camera, and microphone placement to achieve natural results when recordings are played back (Willey).

Activity #2: Do research in the software environment Max/MSP/Jitter to control video processing from audio information, and vice versa (Willey).

Activity #3: Create video podcasts of student and faculty work, and install on the School of Music's server (Willey).

Activity #4: Adapt facility for use in Internet recording projects, seeing and hearing collaborators at other locations (Willey).

Goal and objective #5: Recruit superior graduate and undergraduate students

Activity #1: Recruit graduate assistant for project. The candidate should be an experienced Pro Tools user, and interested in working in the new facility. The student will be supported in promoting original work. The Graduate Assistant will complete all entrance requirements of

the School of Music including an interview/audition and of the Graduate School including appropriate GPA and GRE scores and supporting transcripts and recommendations (Loewy).

Activity #2: Include description of new facility and production work underway in advertising materials (Alper).

Goal and objective #6: Support Louisiana's music business infrastructure

Activity #1: Provide DV/DVD/Internet recording services for community artists in a wide variety of genres, such as Cajun, Zydeco, jazz, classical, rock, gospel, and rhythm & blues. (Willey).

Activity #2: Seek publication outlets for recordings made in the SOM, on disk, the Internet, and broadcast (Loewy, George).

Schedule of Activities with Benchmarks

Summer 2006 – Specifications for studio made and equipment identified (Willey, Alper).

Spring 2007 - Equipment ordered, received, and documented (Alper and Willey). Installation performed by professional installer. Revision of Media curriculum completed (Alper and Willey). Graduate assistant recruited (Loewy).

Fall 2007- Graduate student begins assistantship (Loewy). Personnel trained (Willey). Classes begin to be taught in the facility (Willey). Recording of students and faculty begins (Willey, Alper, George). Regional musicians invited to participate (Willey).

Spring 2008 - Research in audio/video integration begins (Willey). Recruiting of Media graduate students intensified (Loewy). Recordings of student and faculty work released on CD/DVD/Internet (Willey, Alper, George, Loewy). Recordings made of regional musicians (Willey)

Fall 2008 - Revision of curricula of non-Media courses completed by respective faculty (Loewy). Promotion of recordings made of regional musicians (Willey).

Evaluation of Objectives

Goal and objective #1 (studio acquisition and training): Equipment specifications will be reviewed by KRVS engineering staff. Equipment received will be compared to what was requested, and suitability of substitutions verified. Full functionality of all features of the recording studio and engineer competence will constitute success.

Goal and objective #2 (curriculum revision) will be evaluated through the course-by-course examination of offerings of School of Music by the faculty. Students taking the affected courses will be asked to evaluate the revised courses through written evaluations.

Goal and objective #3 (enhancement of program) will be evaluated by specific questionnaires collected from the director and entire faculty of the School of Music.

Goal and objective #4 (development of techniques of integration of video and audio) will be evaluated in reviews of published productions and acceptance rate of articles and conference presentations.

Goal and objective #5 (student recruiting) will be evaluated by comparing the number of Media, Theory/Composition, and other music students before and after the construction of the facility.

Goal and objective #6 (support of Louisiana music business) will be evaluated by questionnaires to local arts and cultural agencies, statistics on the number of artists involved, number of recordings, and the success rate in placing them for distribution.

b.3 Evidence of Potential to Achieve Recognized Eminence at the Regional, National, or International Level Commensurate with Degree Offerings and/or Functions

The School of Music's Music Media division currently enjoys a high level of success regionally, nationally, and internationally. Former students have secured employment as sound and recording engineers, media production supervisors, touring musicians, teachers, commercial jingle composers, and marketing representatives locally, in nearby states, or abroad in Europe and Japan. Other students have earned major scholarships, and graduate and teaching assistantships at graduate schools such as the State University of New York, University of Northern Colorado, University of Colorado at Denver, University of North Texas, University of South Carolina, and University of New Orleans. The improvement of training, professional development, and curricular improvement that would result from this project will allow for this level of recognition to continue and grow in the future.

The notable accomplishments of the faculty will be enhanced through this grant as well. In the last few years, faculty have given concerts or conducted groups in Carnegie Hall and performing venues in Belgium, Mexico, Russia, Norway, Ghana, China and the Czech Republic. Others have presented papers at major international conferences in Quebec, Malaysia, and numerous other conferences in the United States. Other notable recognition includes a cover photo and article in *The Instrumentalist* and world premieres of original compositions performed by the US Marine Band in Washington, D.C. The professional quality recordings that will be produced in the facility will aid this highly motivated faculty in its pursuit of further national and international recognition. This will be one of the first integrated audio/video recording facilities in a university music school, and there should be numerous opportunities for presenting reports at conferences and for concert competition and grant applications that include recording stipulations. Articles about promotion of Louisiana's music business will be submitted to the Music and Entertainment Industry Educators Association.

The School of Music benefits from its associations with KRVS Radio (an NPR/CPB affiliate) and the Center for Cultural and Eco-Tourism, located nearby on the campus. Technology development within the School of Music will position it to piggyback on the University's Digital Media Stock Market, and Lafayette's Louisiana Immersive Technologies Enterprise, both of which will be developed over the next two years. National and international attention will be drawn to these two initiatives, opening a channel for recognition of the contributions of the School of Music.

b.4 Impact on Curriculum and Instruction

A recording facility will enhance the quality of the curricular offerings throughout the School of Music, where performance and listening are critical in all phases of instruction. Theory teachers will be able to include custom-made recordings with assignments, thereby helping students more quickly develop ear-training and aural recognition skills. Also, instead of trying to explain only with words, teachers will be able to give feedback from audio/video recordings of rehearsals, guiding the student in making improvements in instrumental or vocal performance and presentation.

Composition students have a special need to record and critically listen to new works as part of the learning process and will have the opportunity to show their achievements each semester through the use of the new facility. Knowing that their work will eventually be publicly displayed on disk and online will motivate students to do their best.

Music Education students would utilize the studio for hands-on projects and assignments incorporating diverse instrumental groupings. For example, the instrumental music education major would be able to hear how a given transcription assignment sounds, and then would make revisions. Conducting students can watch playback, while seeing how well the ensembles followed their direction, and how well the sections were balanced.

Graduate students in the Music Composition/Media emphasis will become leaders at the School of Music in terms of technology and recording techniques. With the faculty's guidance, they will serve as mentors to undergraduates in running the day-to-day operations of the studio and the handling of outside projects. (Specific information on how the curricula of Music Media and other music classes will be impacted can be found in Activities for goal and objective #2 in section b.2).

b.5 Impact on Quality of Student

With the creation of an up to date recording studio, the School of Music will produce and be able to sell or give complimentary copies of CD/DVDs highlighting the school's choirs, orchestra, concert band, marching band, wind ensemble, and jazz bands. These showcase recordings will be useful recruiting devices for prospective students at college recruiting events such as the All State Music Festival.

The School of Music will also invite local directors and ensembles to tour the facility and use its recording services. Current students who have developed a positive sense of responsibility and achievement from working in a professional facility will speak highly of the program, helping to recruit high level candidates to the program. Ambitious students seeking opportunities to prepare for media careers will be attracted to a program centered on a fully-integrated digital audio/video production system combined with creative curricular offerings. Higher-level students will be attracted and retained more easily due to the opportunity to learn and work in a professional facility.

Pictures of the recording studio and audio examples of the students' and faculty's work will be featured on the School of Music web pages, creating a positive impression of the department. The ability to promote the SOM using multimedia presentations developed in the facility will enhance recruitment in all areas. It will no longer be necessary for future artists and educators to leave the area to benefit from a top-notch multimedia recording studio/teaching facility.

b.6 Impact on Faculty Development

The capability to create high quality recordings of performances for the purpose of critical listening will give faculty performers at even the highest level of artistry a clearer perspective on aspects of their performances, which they may to improve. Through the recording of lessons and student performances, teachers will also be made more aware of the learning styles of students and how to address them. For example a visual or kinesthetic learner could be greatly helped in understanding and implementing recording technology instruction through hands-on experience at a multimedia production facility rather than through oral instruction alone. In addition, with a professional-caliber recording studio, faculty can create marketable recordings for commercial release or as supporting material for acquiring grants and applying to competitions, summer music festivals, and concert series. The School of Music has several classrooms where teachers can present multimedia presentations either through projectors or at workstations. In order to take full advantage of these classrooms and laboratories, teachers need a facility to create class materials, web supplements, or entire online courses. The Multimedia Recording Facility will

support the application of technology to new pedagogies, especially important in music, by combining sonic and visual elements.

Faculty ensembles traveling domestically and internationally to perform clinics and master classes would benefit from a State of the Art audio/video recording facility. Many aspects of a master class presentation could be enhanced through the use of specific recorded examples, follow up instruction, and performance with recorded ensembles. Also, a DVD-internet version of such classes could be created allowing for expanded international exposure.

b.7 Performance Measures

A written evaluation of student courses will be carried out with more detailed answers than required by the current school evaluation form. Questions concerning the use of the facility in courses such as applied music, theory, composition, recording techniques, and Music Media will be incorporated. Previous and newer composition and Music Media projects would also be sent out for review to instructors at other institutions in the state for comparative analysis. In addition, an expert in the field would be asked to visit and evaluate the success of the integration of recording techniques and projects in the curriculum. The School of Music is currently preparing for a National Association of School of Music evaluation and the material gleaned from the upcoming visit, self-study, and evaluation would be revealing as well. All of this information would be made available to the Board of Regents or any other entity that needs to evaluate the success of the project.

c. EQUIPMENT

c.1 Equipment Request

The equipment requested in this grant was chosen because it is best able to carry out the planned enhancement. Specific items were chosen for their potential as educational tools, their capacity to aid in student and faculty development, their role in creating more visibility for the university, and their ability to enhance and mesh with existing equipment. Choices were made that balanced these desires with the need for financial prudence.

Power Conditioning..... \$365

These two items will create stable, clean electrical power in the facility to protect equipment and eliminate signal noise. See items 1 & 2 in the Budget Narrative.

Microphones and Microphone stands.....\$22,464

A variety of microphones gives students the opportunity to find the best tone quality on each instrument for a variety of musical styles. The number will allow for the recording of large groups. Mid-priced professional models were chosen for a combination of excellent audio quality and durability. Stands were chosen for their ability to adjust to varied ensemble sizes and microphone placement needs. See items 3-23 in the Budget Narrative.

Preamps and Compressors.....\$16,750

Preamplifiers and compressors, combined with microphone characteristics, shape the sound being recorded. A variety allows students to learn how to get different tone qualities. The number of units makes possible simultaneous multitrack recordings of large ensembles. See items 24-31 in the Budget Narrative.

Patchbay..... \$1,358

The patchbay is used to connect different components in the control room.

See item 32 in the Budget Narrative.

Computer and Peripherals.....\$8,026

The particular Macintosh computer and video displays found in the budget are recommended by the Digidesign company to run the Pro Tools audio production system. It is also well suited to run all of the software instruments and software plug-ins that will be used. See items 33-38 in the Budget Narrative.

Pro Tools System..... \$34,881

The Pro Tools digital audio production system will be the major focal point of the new facility. This system features the audio quality and production flexibility needed to create an outstanding educational and recording facility. This system is the most widely used system in recording studios worldwide. Training our students on this system will make them highly employable. See items 39-45 in the Budget Narrative.

Monitors..... \$10,868

The speaker and headphone systems will allow musicians to listen to audio while recording. Moderately priced, high quality speakers and headphones will give musicians an accurate mix, resulting in more realistic results. See items 46-56 in the Budget Narrative.

Acoustical Treatments.....\$13,140

These treatments will substantially improve the acoustic characteristics in the control room and recording studio. This, in turn, will allow student engineers to produce more accurate and higher-quality recordings. See items 57 & 58 in the Budget Narrative.

Console..... \$2,369

The control surface and outboard equipment are mounted here for ease of user operation. See item 59 in the Budget Narrative.

Cables \$2,000

A variety of cables are needed to connect the hardware in the facility.

See item 60 in the Budget Narrative.

Portable Recorders..... \$2,615

CD recorders and flash recorder can be used to record rehearsals, small concerts, and lessons that don't require complex audio production. See items 61-64 in the Budget Narrative.

Instrument Amplifiers..... \$2,264

These studio-quality, moderately priced instrument amplifiers are used with electric guitar, bass, and keyboards. See items 65-67 in the Budget Narrative.

Drum Set and Cymbals..... \$1,947

This drum set is well-suited for both jazz and rock recordings. Classic cymbals are well suited for recording applications. See items 68-71 in the Budget Narrative.

Cameras and Tripods..... \$8,630

Three video cameras are needed to get a variety of simultaneous angles. Two heavier, high-resolution cameras will be used for fixed positions, with a lighter less expensive model used for hand held moving angles. See items 72-75 in the Budget Narrative.

c.2 Equipment on Hand for Project

The equipment listed below was identified through a thorough inventory of School of Music holdings. It will be used in conjunction with the new equipment in this grant:

6 microphone stands	6 microphone cables
6 microphones	Alesis power amplifier
Alesis HD24 hard disk recorder	19" equipment rack

The needs of the project have been determined based on the availability of this equipment, which will be used in the new project. Additionally, The School of Music's Angelle Hall Auditorium has audio equipment used for its productions. Multitrack masters from concerts there will be mixed in the new facility.

c.3 Equipment Housing and Maintenance

A large portion of the equipment will be permanently installed in a studio control room, which is located within room 158 in Angelle Hall. The control room's door has a high-security keypad lock, which will limit access to authorized users. An alarm system, monitored by University police, will be activated when the studio is not in use. The drum set will be used in a locking practice module. The remaining equipment (instrument amplifiers, drums, and microphone stands) will be stored in a locking equipment closet, also found in room 158. The microphones will be stored in a locking cabinet within the control room. A checkout system will be used to control access to the microphones.

Dr. Willey and Dr. Alper will carry out the maintenance of the equipment. Music Media students under the supervision of faculty will assist with these tasks. No Support Fund monies will be needed for maintenance.

d. FACULTY AND STAFF EXPERTISE

This project will be conducted and administered by the principal investigator (PI) Dr. Garth Alper and supporting faculty and staff. Dr. Alper will oversee the implementation of the project to its completion. He will also be responsible for many of the specific goals and objectives as noted in sections b.1 and b.2, for which he is highly qualified. Dr. Alper has earned the Ruth Stodghill Girard Professorship at the University of Louisiana at Lafayette, in large part, from his research in the Music Media and jazz fields. He has been the Coordinator of the Music Media division for nine years, during which time he has administered the purchasing of tens of thousands of dollars of music technology equipment. Dr. Alper has been continually revising the curriculum of the Music Media classes over the past nine years to reflect the quickly changing technological and artistic landscapes that are occurring in music. As the producer of two CDs of his own jazz compositions, he is knowledgeable in how technology and artistic achievement in the contemporary music world interact. Dr. Alper has had articles published on jazz, popular music, and postmodernism in music in *The College Music Symposium* and *Popular Music and*

Society. An entire special issue of *Popular Music and Society* devoted to jazz, which Dr. Alper guest edited, was published in July 2006.

The project director will be Music Media faculty member, Dr. Robert Willey. His thirty years of experience with audio recording, electronic music, DVD production, and Internet applications make him highly qualified to fulfill his responsibilities in this project. These tasks include the development of a new course, the production of numerous recordings as seen in goal and objective #3, and many of the hands-on activities that will take place within the Multimedia Recording Facility. He will be responsible for many of the activities related to the integration of video with audio recording, and will be aiding Dr. Alper in the curricular revisions.

Co-investigator Dr. Andrea Loewy serves as graduate coordinator for the School of Music. As such, she will be responsible for recruitment of the graduate assistant mentioned in goal and objective #5. This will require a national search with assistance from all music units accredited by NASM. She will also be seeking publication and broadcast outlets for recordings made in the new facility and will assist Drs. Alper and Willey in the overall implementation of the project. She recently released a CD through Centaur Records of contemporary flute music including several premiere recordings, titled *Apparitions and Whimsies*. This project was supported by the Louisiana Division of the Arts through an Artist Fellowship award and through a Summer Sabbatical award at the University of Louisiana at Lafayette. She is Chair of the Newly Published Music Committee of the National Flute Association.

Co-investigator Dr. Jeffrey George serves as the coordinator of guitar studies for the School of Music. His performance credentials include appearances with Billy Childs, Richard “Groove” Holmes, Joe Henderson, Ritchie Havens, Taj Mahal and David Baker. He has performed at jazz festivals in Indianapolis, Newport, Sedona, and New Orleans. Dr. George has over ten years experience in recording studios as a session musician in Indianapolis, IN and Phoenix, AZ working with Sunshine Promotions and September Recording as a staff guitarist. He has had articles published in *Just Jazz Guitar* and *Guitar Player* magazines. His performance edition of suites from the Italian Baroque guitarist, Angelo Michele Bartolotti was recently accepted for publication by Mel Bay, Inc., one of the largest publishers of guitar music in the United States. Prior to his appointment at the School of Music he directed the guitar program at Phoenix College in Arizona.

The training of the graduate assistant will be the responsibility of Dr. Willey. No funds are being requested for this duty.

e. ECONOMIC AND/OR CULTURAL DEVELOPMENT AND IMPACT

e.1 Relationship With Industrial/Institutional Sponsors

This project will strengthen ties with businesses and government agencies that have assisted the School of Music in the past and will allow for relationships with new sponsors. A major national manufacturer of recording equipment, Alesis, has recently donated a 24 channel field recorder, mixer, and amplifier system in support of the Media Division’s program. This grant will attract further attention from the corporation and should act as a catalyst to advance this relationship. Lafayette Music, an established musical instrument and electronic instrument retailer has established scholarships, lent instruments, and backed numerous School of Music projects. The implementation of this grant will demonstrate the unit’s commitment to furthering our students’ and faculty’s development, which will promote an even more positive relationship with this sponsor. This project will also help the School of Music nurture its relationship with

another area business, CA Guitars, which has been generous in supporting many of our media/guitar students.

With the implementation of this grant, opportunities will be enhanced with government supported grant agencies such as the Acadiana Arts Council, Friends of the Humanities, the Louisiana Division of the Arts, and the Louisiana Endowment for the Humanities. A number of our faculty have received grants from these organizations in the past and the recording activities enabled by this grant will strengthen future proposals.

e.2 Promotion of Economic Development and/or Cultural Resources

The proposed project will aid the economy of Louisiana by developing students with skills, personal contacts, and opportunities needed to succeed in the music industry. Students will obtain practical experience and have a head start on careers in the music industry. The interdisciplinary nature of the work that will take place in the studio will allow students to explore the relationships between music, other arts, and disciplines outside the arts. In addition, the creation of a multimedia studio will provide a facility where students can be trained for careers that will later help grow the state's music industry.

Louisiana has a rich and diverse musical culture recognized and appreciated around the world. Increasing the public's awareness of the special offerings in South Louisiana can help develop tourism in the state. The University of Louisiana at Lafayette has a unique combination of assets to showcase local culture including a National Public Radio affiliate, experts in Louisiana culture, publishing outlets, ties to cultural agencies, visual arts and communications departments, and involvement with the Lafayette Economic Development Authority and local government. There is an abundance of academic and musical talent that can be tapped to develop a wide range of projects. Many of these individuals and organizations would benefit from high quality audio and video recordings. A recording facility is a vital tool to preserve performances and share them with audiences, and such a facility will be a bridge between the School of Music and the rest of South Louisiana, including those displaced by hurricane Katrina. In addition, the rebuilding of the economy of the state of Louisiana through tourism would be boosted by the national and international exposure to the unique musical genres of our area.

The proposed facility would be the only one of its kind at a state institution, opening up new opportunities for distribution and collaboration. Dr. Willey produced a DVD last year of Zydeco music, which immediately drew requests from state groups for presentations, rounds of email from around the world from fans, and interest in licensing from Rounder Records. An instructional DVD of Louisiana Creole fiddle out of the School of Music will be published by Mel Bay, and other similar projects are in the planning stages, soon to be produced. There are also a number of classical music projects that would benefit from a recording facility, such as multimedia materials for a piano pedagogy class, which could achieve national prominence. The documentation of operation and artistic results of the facility will draw attention to the program via physical distribution of CDs, DVDs, and Internet channels.

f. ADDITIONAL FUNDING SOURCES

The University of Louisiana at Lafayette will make an institutional match of \$20,000 in cash, and \$4,180 in indirect costs, \$17,800 of which will be used to purchase new equipment. \$2,200 will be spent to make the control room a more effective production and teaching facility, by removing a small wall and floor riser, painting, and adding new carpeting and lighting. The

\$4,180 in indirect costs covered by the university will go towards a stipend for the Graduate Research Assistant.