



## 2020 Initiatives Proposal Form

Thank you for your interest in submitting a proposal to the 2020 Initiatives process.

Please complete this form, save it to your hard drive, and then email a copy to: [2020@stockton.edu](mailto:2020@stockton.edu). Please copy your Dean/Director on the email. You will then be contacted by the appropriate 2020 Initiative Team representative/LEGS facilitators.

Proposals will be evaluated based on general criteria including the following:

- University-wide impact
- Clearly addressing one of the four LEGS themes from the 2020 strategic plan
- Specific budget details provided
- Realistic outcomes identified
- Assessment measures specified

**Please consider the following questions as helpful prompts:**

### University-wide Objective(s)

- Does your proposal clearly address an issue relevant to your selected “primary strategic (LEGS) theme”?
- What specifically do you wish to accomplish with your project?
- How will Stockton, as a whole, benefit?

### Expected Results

- How will you know if your project is a success?
- What are your anticipated outcomes and specific measurements for success?
- Does your proposal clearly indicate the person(s) or department(s) that will assume responsibility for the various work tasks?
- What is your project's "finishline"?

### General Application Information

Your Name	Prof. Aaron Moss, Jr. and Prof. Mark E. Mallett
Your Email	Aaron.Moss@stockton.edu and Mark.Mallett@stockton.edu
Title of Project	<i>Developing Global Perspectives Across Time through Text, Theatre and Film</i>
Project Leader	
LEGS Initiative Team Coach	Peter Baretta, Valerie Hayes
Project Partner(s)	
Duration / Time Frame of Project	2 years

### Proposal Category (choose one: one-time or ongoing)

One-Time Event or Activity		Ongoing Event or Activity	
<input type="checkbox"/>	(A) \$5,000 or less	<input type="checkbox"/>	(C) \$5,000 or less
<input type="checkbox"/>	(B) More than \$5,000	<input checked="" type="checkbox"/>	(D) More than \$5,000

Strategic Theme (choose one)	
<input type="checkbox"/>	Learning
<input type="checkbox"/>	Engagement
<input checked="" type="checkbox"/>	Global Perspectives
<input type="checkbox"/>	Sustainability

**Strategic Objectives: choose one primary (P) in main theme and up to three secondary (S) In any themes**

Learning			
-	Deliver high value-added learning experiences and promote scholarly activity (S1)	-	Reward scholarly applications (ER2)
-S	Promote liberal arts ideal to develop lifelong learners (S2)	-	Establish additional revenue sources (RS1-L)
-	Strengthen internal processes to support learning (IP1-L)	-	Reduce expenses (RS2-L)
-	Develop faculty and staff skills to support learning (ER1-L)	-	Align resources to support strategic plan (RS3-L)
Engagement			
-	Establish Stockton as an integral part of the identity of students, faculty, staff, alumni, and community members (S3)	-S	Foster an interactive environment among students, faculty, staff, and community (ER3)
-	Prepare students for active citizenship role (S4)	-S	Increase opportunities for interactions between internal and external communities (ER4)
-	Create mutually reinforcing intellectual and co-curricular experiences (S5)	-	Establish additional revenue sources (RS1-E)
-	Strengthen internal processes to support engagement (IP1-E)	-	Reduce expenses (RS2-E)
-	Develop faculty and staff skills to support engagement (ER1-E)	-	Align resources to support the strategic plan (RS3-E)
Global Perspectives			
-	Develop a globally diverse Stockton community (S6)	-	Strengthen opportunities for global interaction among members of the Stockton community (ER5)
-P	Enhance capacity to participate globally (S7)	-	Establish additional revenue sources (RS1-G)
-	Strengthen internal processes to support global education (IP1-G)	-	Reduce expenses (RS2-G)
-	Integrate global program efforts among multiple units of the university (IP2)	-	Align resources to support the strategic plan (RS3-G)
-	Develop faculty and staff skills to support global education (ER1-G)		
Sustainability			
-	Increase sustainable infrastructure (S8)	-	Develop and implement sustainability programs (IP5)
-	Enhance sustainability education and research (S9)	-	Develop faculty and staff skills to support sustainability (ER1-S)
-	Increase recognition as a model of sustainability (S10)	-	Reward sustainable practices (ER6)
-	Partner to promote global sustainability (S11)	-	Establish additional revenue sources (RS1-S)
-	Strengthen internal process to support sustainability (IP1-S)	-	Reduce expenses (RS2-S)
-	Prioritize sustainability in plan operations and residential life (IP3)	-	Align resources to support the strategic plan (RS3-S)
-	Promote sustainability across the curriculum (IP4)	-	Seek efficiencies through sustainable practices (RS4)

**The tables below allow for summaries of about 350 words. Additional information can be included as an attachment.**

**Narrative Summary of Project**

Over the course of the past decade, Stockton has made some impressive advances in its Globalization initiatives. The School of Arts and Humanities and the Studies in the Performing Arts Program have been at the forefront of many of these, including the initial articulation and exchange agreement between the Department of Theatre of the National and Kapodistrian University of Athens and the Studies in the Performing Arts Program to the Master's of American Studies exchange program with Aristotle University at Thessaloniki. The Performing Arts Program has, in addition, made a commitment to the University's stated mission of "providing students, faculty, and staff with exposure to diverse cultural perspectives" by creating and sustaining "global awareness and understanding necessary for . . . meaningful participation in the world as independent critical thinkers and informed and prepared global citizens". Stockton Theatre has consistently pursued a program of Global Perspective in its performance seasons and featured a number of original works based on new translations or staging/performance styles and working with internationally renowned artists. Previous productions mounted through similar international collaborations (*The Courtyard of Miracles*, *Ajax*, *Stones From God*) have involved between fifteen and sixty students and four to nine faculty/staff as direct beneficiaries, i.e., active participants in workshops/productions, and have reached indirect beneficiaries, i.e. audiences, locally and abroad numbering in the hundreds.

\*\*\* Narrative continued on attachment

**Assessment Plan: What are your anticipated outcomes and specific measurements for success?**

As part of the "Developing Global Perspectives Across Time through Text, Theatre and Film" project, and in preparation for the historical and cultural experiences abroad, as well as the objectives of the Translation/Script Development Workshop (Stage One), the students involved will participate in a special intensive Orientation led by the faculty involved. Designed to both foster an appreciation for Global Perspectives, this Orientation will also prepare students who may have little or no international experience through explorations of local customs and culture, history, and languages as well as issues of dramatic development, dramaturgy and production styles. Students will be expected to maintain and share individual journals and reflective writings, and to participate in faculty-led exercises and quizzes. In addition, students will make presentations based on their coursework, production and travel experiences to the campus community and supporters that provided funding support. Similar expectations and assessment measures will apply to students engaged in Stages Two and Three as those components come online.

\*\*\* Assessment Plan continued on attachment

Budget Summary – 2020 Requested Funding Only*					
Item	FY2019 July 1, 2018	FY2020 July 1, 2019	FY2021 July 1, 2020 – June 30, 2021	FY2022 July 1, 2021 – June 30,	Notes/Comments (stipends, supplies, hospitality, etc.)
1. Round-trip Air fares, PHL - ATH		\$11,200.00			2 prof + 6 students
2. Round-trip Air Fares, ATH - PHL			\$ 8,000.00		6 artists from Greece
3. Fees for Greek Artists			\$ 7,500.00		
4. Lodging for Greek Artists			\$ 4,400.00		
Total	\$ 0.00	\$ 11,200.00	\$ 19,900.0	\$ 0.00	Total request = \$31,100, reduced from original request of \$50,956

Professors Mallett and Moss have removed the following budget items from their original request:

- \$15,316: cameras, lighting kits, and film accessories
- \$2,840: film production costs
- \$1,700: promotion/publicity
- \$19,856

\* Please note: a proposal can only receive 2020 funding for two fiscal years.

Funding Questions	
Are you receiving any other University funding for this project?	It is anticipated that ARTP funds for Stockton Theatre productions will be applied over the next three years, and that ARHU will support the purchase and use of film equipment by ARTP, COMM and other programs.
What department or academic school will your budget for this project reside?	ARHU / ARTP
Who will be the Budget Unit Manager (BUM)?	Lisa Honaker
Who will be the budget processor?	Madeline Perez
If you are requesting 2020 funding to hire a TES or consultant, is that person a current Stockton employee?	Yes, Currently Paid as a/an: <input type="radio"/> Adjunct <input type="radio"/> Faculty <input type="radio"/> Staff <input type="radio"/> TES <input checked="" type="radio"/> No
Will you need 2020 funds for immediate use to begin your project?	<input type="radio"/> Yes, Date Needed: <input checked="" type="radio"/> No
Additional Support Questions	
Will your project require support from Information Technology Services?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If so, please provide details:	
Will your project require support from Plant/Facilities & Operations?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If so, please provide details:	
Supervisor Approval/Support^	
Have you discussed your 2020 proposal with your supervisor, director, and/or dean and received their support?	Yes

**Commented [BP1]:** Note: Professors Mallett and Moss have removed the budget requests regarding film equipment and supplies. -pb

P. Baratta will consult with Prof. Mallet & Moss regarding Undergraduate Research and/or Travel Funding in Fall 2019.

^ Please note: proposers who answer "no" to this question may be required to submit additional documentation in support of their 2020 application form.

CC: Dean/Director/Supervisor

*Developing Global Perspectives Across Time through Text, Theatre and Film*  
Supplement to 2020 Initiatives Proposal Form  
Prof. Aaron Moss, Jr. and Prof. Mark E. Mallett

Narrative Summary of Project, continued

*Developing Global Perspectives Across Time through Text, Theatre and Film* addresses the goals of Global Perspectives through Stockton students and faculty engaging in a three-stage collaborative process: 1) developing an original translation of a Classical Greek play text (*Orestes* by Euripides) into a performable theatrical script; 2) producing a fully-staged performance run of that text, engaging Stockton students and Greek guest artists; said production will be mounted within a regular Stockton Theatre season, and additional opportunities (such as Stockton Theatre's tours to Greece and Turkey, as well as invitations to international theatre festivals with previous similar productions of *Ajax* and *Stones From God*) will be actively sought; and 3) adapting that text into a screen play that will be filmed and distributed. Throughout the project, a record of its progress will be made, and the footage will be used in the creation of a documentary film, as well as being made available to the University for recruiting or other public relations applications.

This proposal is devised in three successive stages, with faculty leadership shared in accordance with individual expertises: Stage One, guided by both Professors Mallett and Moss, will include a week-long translation and script development in Athens and the environs. Workspace and accommodations in Athens have been offered by Greek collaborators at no cost. Stage One will continue after the return to Stockton and consume much of the first year; prior experience in developing new or original texts, including translations, is best done over time, as dialogue is tried out and adjusted by actors in a theatrical space. While individual students will have opportunities to earn credit for this work, through Stockton's Independent Study utility, this work is primarily the province of Stockton Theatre (the co-curricular producing arm of ARTP). Stage Two will be led by Professor Mallett and will focus on the development and mounting of a live theatrical run of the play developed in the workshop and after. A renowned director from the National Theatre of Greece and a small contingent of musicians will travel to Stockton for the production's preparation and performances. Through such a *mélange* of artistic and theatrical perspectives, Stockton students performing or working in backstage technical capacities will gain direct exposure to and experience of dramaturgical, performance and staging theories and practices of another cultural formation. While in residence, these visiting artists will be available to provide master classes, guest lectures and classroom discussions for all of Stockton's schools and Programs. As Stage Two gets solidly on track, Professor Moss will guide Stage Three as it follows a nearly parallel track aimed at realizing the film that has been informed by Stages One and Two as it emerges as a unique creative production. It must also be noted the opportunities to reach a much broader audience that the live theatre production afforded by film, as well as the sustainability of the medium's making it available for future viewers.

Several themes and objectives of the 2020 Initiative are manifest in this project. The most central is the Globalization pillar, as it will entail a group of students travelling abroad for the translation workshop [S7]. In its fulfillment, the project stresses that these students will not simply see another country, they will also work jointly local peers and artists [S6]. The collaboration of ICHS and Stockton's Theatre Program [S5], which have an established record of using drama as a means to forge connections abroad [IP2], was specifically cited by the external American Council on Education panel as one of the most

**Commented [BP2]:** The budgeted amount of \$11,200 for FY20 will cover airfare costs for two Stockton faculty (Mallett and Moss) and six Stockton students. This equals \$1,400 per person, max.

Professor Mallett expects to make these arrangements in late fall or early winter, with the actual trip taking place in May or June 2020. -pb

**Commented [BP3]:** The live production would be scheduled for Fall 2020. Typically, a Stockton Theatre production runs five consecutive performance days: Wed. through Sat. evenings and Sat. & Sun. matinees (6 performances total). There will also be a school-day matinee scheduled for area high school classes.

It is anticipated that six guest artists from Greece will travel to the U.S.: director, musical director, and choral accompanists. -pb

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innovative and compelling exchange ideas they had seen. This project also will provide substantial opportunities for student engagement, and it will highlight the interdisciplinary nature of Stockton [IP2]. Anyone who has seen a Stockton theatre production on campus knows that a considerable amount of student engagement has been required in the preparation, fabrication and performance of each and every play. In this case, the workshop students be especially engaged inasmuch as they will be performing on a different sort of stage in a mix of languages. The project has been designed with Stockton's interdisciplinary curriculum in mind and forged to deliver significant high-value-added learning experiences through an intense interaction between faculty and students [S1].

Using video equipment and software available through COMM, the Library and Media Services, we will create a documentary film of Phase I in Greece--capturing the unique process of translating a Greek Tragedy into English and then adapting this classical Greek drama into modern text for the stage in Greece, under the same air and on the same ground it was first performed over thousand years ago. This experience and work will later be used to transform the adaptation for stage into an adaptation for cinema, which requires a more visual/pictorial language over the loquaciousness of both classical and modern texts for the stage.

In the continued interest of globalization, the film will be intended for an international audience. These filmmaking tools requested are necessary for the creative processes of Phase I and III of the project. In addition, it provides students with creative tools that match the 21st century lessons we're providing through the project. Such a project, with its overarching interdisciplinarity between modern and classical languages and the performing arts, and its ability to capture a multi-focus within storytelling (in classical theatre, modern theatre, and modern filmmaking styles--spanning fiction narrative and non-fiction narrative) provides a significant level of distinction for a program of Stockton's size and cost (which rivals big budget R1 institutions, such as NYU, Rutgers, UCLA, and the like). Through the project's various presentations--in Athens, Galloway, and across the world in Film Festivals--this large, multi-year endeavor would publicly demonstrate Stockton's commitment to innovation and bold learning methodologies.

The figures displayed above represents a "best estimate" for a minimal inventory of filming, lighting, audio and editing equipment germane to the creation of the documentary and feature-release products of this grant. As mentioned on Page 4 (above) under the "Funding Questions" header, there is an expectation that said inventory will grow as applications and uses of these media emerge in ARTP and other ARHU Programs. There is also the point of program sustainability. The acquisition of modern filmmaking tools provides faculty the teaching and learning tools to offer a broader range of courses in

In closing, funding this proposal as requested will repay the University in many ways, not least of which will include:

**Commented [BP4]:** Currently-available resources will be used, thus removing the budget request for new film equipment and supplies.

Prof. Mallet & Moss are amenable to working collaboratively with their COMM colleagues & will continue conversations throughout Summer & Fall 2019.  
-pb

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- Providing students opportunities to “develop [as] engaged and effective citizens with a commitment to life-long learning and the capacity to adapt to change in a multi-cultural, interdependent world;
- Showcasing the University and its commitment to global learning nationally and internationally through the diversity of its arts offerings;
- Creating an original theatre work (a “world premiere”) that will be offered to local audiences, including a very active Hellenic community;
- Producing film works (a process-based documentary and a feature-film treatment of the translation) that can be shown both locally and afar;
- Extracting from the films footage to support recruitment and promotional needs;
- Media coverage, local/national/international, of the enterprise;
- Reinforcing established relations with articulated institutions through extant university exchange programs; and
- Strengthening, through its reliance on a broad spectrum of skill sets, knowledges and expertises to reach a successful conclusion, Stockton’s commitment to excellence in teaching, diversity and shared values.

An admittedly adventurous undertaking, *Developing Global Perspectives Across Time through Text, Theatre and Film* is an artistic and pedagogic challenge that many of the schools of Stockton’s size and enrollments would hesitate to take on. It is also a faithful manifestation of the liberal-arts-based interdisciplinarity that makes Stockton “distinctive”!

Narrative Summary of Assessment Plan, continued

Additionally, the following also comprise the Expected Outcomes and Assessment:

1. An original translation a play text from Classic Greek to contemporary English, to be subject to peer review for scholarly publication; experimental use of the text in preparation for a theatrical production;
2. Empirical interrogation based on an original theatrical production based on the script developed to a fully realized series of performance, from which critical
3. feedback will be harvested, as well as analysis and critiques by academic colleagues;
4. Creation of a film based on the process and product of the preceding, the medium of which affords opportunities for larger and more diverse critical review.

**Response to Questions/Requests for Clarification for 2020 Proposal:  
*Developing Global Perspectives Across Time Through Text, Theatre, and Film***

Proponents: Aaron Moss, Mark Mallett  
April 2019

The creation of a theatrical production, in its most ecumenical sense, is experimental. Whether at the inception, as a text/script is generated by a single artist (author/playwright) or at the conclusion of a public performance, a constant process of performance/evaluation/feedback/adjustment is in play: an author works through a series of drafts, a cast develops a performance through a series of rehearsals, and audiences and performers mutually shape the details of a given presentation even while the performance is in progress. As “theatre people,” Professors Mallett and Moss are familiar and well-practiced in the fundamental precepts of “Research Creation” even if not applying that label. As a member of the Creativity and Innovation ELO Study Team nearly a decade ago, Professor Mallett brought many of the insights now recognized as essential to the creative process under the new rubric to those discussions, as well.

As a production progresses through the phases of development, within the academic context of Stockton’s Performing Arts program and Stockton Theatre, numerous knowledges and skills are called upon: historical awareness, world languages and cultures, and artistic movements, as well as awareness of political, economic and social systems. Creating a theatrical production and mounting it for public performance affords the faculty involved regular opportunities to correlate the objectives of a given activity – whether a reading, a design conference, or a blocking rehearsal – to one or more of the Essential Learning Objectives. Among the more frequently invoked, and no doubt the most obvious, are Teamwork and Collaboration, Adapting to Change, Creativity and Innovation and Communication Skills. Global Awareness plays into the mix regularly, as well, given the preponderance of non-native texts comprising the dramatic literature corpus.

Stage One, which is primarily focused on the development of an original performance text/script, is planned to begin immediately following the end of the Spring 2020 semester, early May. Professors Mallett and Moss will oversee and administer all aspects of the script development workshop in Greece, as well as the lengthy process of preparing the text for performance. Starting from a classical Greek text, *Orestes* by Euripides, the workshop in Greece will focus on questions of translation, linguistics and investigations of themes, social and societal relevance of the drama – the “meaning” that provides the aesthetic justification for the work. Following the workshop and returning to Stockton, Professors Mallett and Moss will shift the focus to questions of the script’s “playability” – adjusting and adapting the language of the translated text to make it sound “natural”, choosing vocabulary that is recognizable and accessible to a contemporary audience, and appropriate-sounding in oral and kinetic delivery (i.e., produced by actors interacting physically through spoken dialogue in a theatrical space).



The proposal presumes that six student participants will be engaged in Stage One, and will be drawn, primarily, from the Performing Arts, Literature and Languages and Culture Studies programs. Student candidates will be identified by the faculty as the Fall 2019 semester draws to a close; from this pool, likely participants will be invited to “audition” through a series of exercises and interviews. One of the many criteria for final selections is class rank, as the multi-year scope of this proposal suggests utility in both maturity and seasoning (Juniors and Seniors) and in continuity through all three stages (Sophomores). The student participants, therefore, are not enrolled in any specific credit-bearing course. Rather, the workshop and script development goals of Stage One are designed to take advantage of diverse but related disciplines. Students may elect to earn credit for the experience through Independent Study/Directed Research opportunities.

Conversations with colleagues in the Interdisciplinary Center for Hellenic Studies have elicited significant interest and enthusiasm for this proposal, not only for its contributions to Greek scholarship but also, possibly especially for the opportunities for international experiences for students. The Performing Arts program, through Stockton Theatre, has collaborated with ICHS a number of times since the Center’s establishment; such collaborations have produced theatrical productions, some of which have been invited to perform abroad. Previous ICHS funding has been in the range of \$1,500 – \$3,000 range. The conversations have strongly suggested that such support will be forthcoming again, and that an application should be made at the start of the new fiscal year. Professors Mallett and Moss also anticipate applying Faculty travel funds and strive to reduce overhead wherever possible. Accommodations in Athens have been arranged at no cost, and all participants (students and faculty) are responsible for their own meals and incidental expenses.

Stage Two will begin concurrently with and parallel to the final phases of Stage One, as concerns of script development and questions of performativity and presentation give way to planning an actual production of the play. Stage Two will span the 2020-2021 academic year, with Fall semester dedicated to identifying and engaging designers (costume, lighting, scenery) and creating an appropriate *mise en scène*; the production will be mounted for public performances in the Spring. Professor Moss will take on the responsibilities of an Artistic Director, and assume administrative responsibilities; in this capacity, he will coordinate the theatre faculty and staff resources of the Performing Arts Program, as well as the six guest artists from Greece: the director, musical director, and choral accompanists.

With opportunities to be in the cast (*Orestes* calls for eleven named characters, plus a Chorus of up to ten choristers), or part of the backstage technical crews, there is a need for approximately thirty-five students. Qualified students in the Theatre program will also have opportunities to serve as costume, lighting or set designers, publicity directors and designers, and musicians. And, as in Stage One, students so engaged will be able to earn credit through Independent Studies/Directed Research modalities.

As part of the Stockton Theatre 2020-2021 season, *Orestes* will be budgeted at around \$7,000 within the Program’s annual allocation through ARHU. This is slightly higher than typically

budgeted for a Stockton Theatre mainstage production, in large part because of the planned outreach activities planned for the production. The local Hellenic community will naturally be targeted, and a most favorable response to the Greek artists is anticipated. There are, in addition, a number of possible outlets for similar community outreach that have been suggested by colleagues of ICHS, including Classics or Greek/Hellenic Studies programs at other regional colleges and universities. A matinee performance for area high school students is planned, as well.

The Greek artists are aware of Stockton's emphasis on Globalization/Global Awareness and are eager to contribute as they can: attending classes, conducting Master Classes, visiting local area schools. Opportunities will also be sought for the guest artists to participate in the Globalization, the Classical Humanities and the Hellenic Studies Lecture Series. Together with Stockton personalities, these international artists will provide a wealth of opportunities to engage and interact with local press and media, and to be featured in the University's public relations and promotion efforts.

Stage Three will also overlap its predecessor, as Stage Two overlapped Stage One. In fact, there will be evidence of Stage Three even in the early weeks of Stage One. It might be simplest to break Stage Three into two separate yet intertwined objectives: a documentary film based on the objectives of Stages One and Two; and a feature-length film of the play, *Orestes*.

The first objective necessarily requires filming during the translation workshop and script development, as well as through the production planning, fabrication, mounting and performance of the play. This will afford students with videography and editing skills openings for participation, while further broadening the interdisciplinary scope of the proposal. A separate corps of students will be needed as camera operators, audio engineers and editors, in addition to the student theatre actors, designers and technicians. Some early conversations with colleagues in the Communications program, especially those who teach video production, have produced signs of interest not only in the proposal, but also in the opportunities for their students to gain solid practical experience. Again, as in Stages One and Two, students might earn credit for these experiences through Independent Studies/Directed Research agreements.

The second objective, a feature-length film of *Orestes*, will have also begun while Stage Two is in progress, as the script for the theatrical production of the play may require substantial reworking to conform with the expectations of a film script. It is difficult to project too far into that future in which the film will be created, and such projection would be largely speculative. It can be said with some certainty, though, that the casting will closely match that of the stage production, and that there will be several new opportunities for technicians and non-performing functionaries. As in all of the other elements of this proposal, students will have opportunities to earn credit.

Unlike Stages One and Two, Stage Three is largely dependent on this proposal's being awarded the funding requested. Unlike the other two Stages, however, the films produced under Stage Three offer advantages to offset the lack of supplemental funding. Footage from both the

documentary and feature-length works will be available to the Offices of University Relations and Marketing, Admissions, Alumni Relations and other institutional organs. The feature-length film offers the additional benefit of revenue-generation through distribution and bookings nation-wide and beyond.