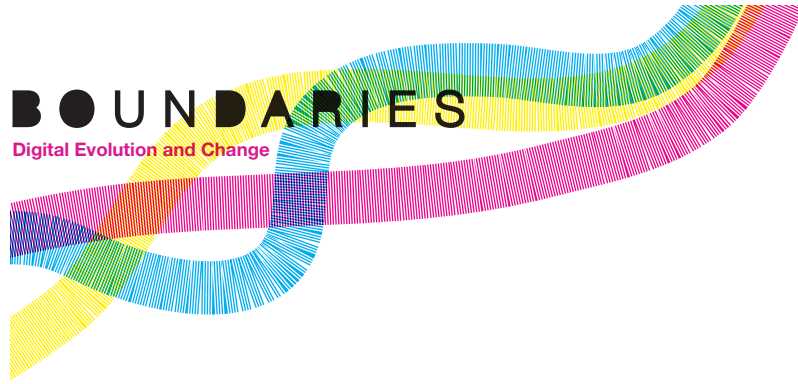


November 8-10, 2007

# BEYOND BOUNDARIES

Digital Evolution and Change



## WELCOME

Welcome to the 5th Annual International Digital Media & Arts Association's Conference and Welcome to Old City, Philadelphia.

[We're glad you're here!](#)

There are 23 conference sessions and with more than 20 sponsors the conference brings together a mixed group of professionals and academics to share and explore our experience and research. Developments in the field are pushing the edge of emerging media, practice and education beyond the boundaries of recent practice.

Two galleries, [F.U.E.L.](#) and [Painted Bride](#), are hosting three exhibitions of digital artwork and media projects. Our annual awards banquet will be held on the La Salle University campus and will honor excellence in the field. On Saturday morning two international guests, K. Hariharan from India, and Lars Qvortrup of Denmark will speak. The conference will close with an invitation and tickets to visit the Constitution Center to experience the interactive installations and exhibitions.

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## SCHEDULE / Thursday, November 8, 2007

12:30PM CONFERENCE OPENING

12:45PM ONE GROUP

BETSY ROSS ROOM

Peter Rivera / AOL

A creative veteran with more than 15 years of design experience (10 of those focusing exclusively online), he currently serves as Senior Vice President, Interactive Design and Development for AOL Programming, overseeing the design of all content, as well as standards and guidelines for much of the service. Rivera manages a team of over 150 brilliant and dedicated web professionals who support the vast needs of the AOL network and has helped drive a new and unified experience as AOL adopts a strategy of expanding outside the subscription service traditionally associated with the brand. Top recent projects include aol.com, Live 8, video.aol.com, AOL music, and Moviefone, among many others.

Prior to joining AOL in 2003, Rivera spent six years at Modem Media ([www.modemmedia.com](http://www.modemmedia.com)), and served as vice president, managing director and executive creative director of the company's San Francisco office. There he supervised all creative output of this office, including online advertising, website design, new business development, analytics, and client services. Along the way, he did work for blue-chip companies such as Sprint PCS, WeightWatchers, General Electric, AT&T, Intel, UBS, and Citibank.

Rivera is an advocate for the value of strategic design, and is a key driver in defining the creative vision for AOL's next generation of user experiences. His philosophy is that aesthetics and user-centered function have a strong place in making new markets and that AOL is just now asserting its place among companies that invest in design as a strong differentiator, especially as it relates to the unique media and programming offerings of AOL. Rivera has received a number of industry awards. Highlights include a Cannes Gold Cyberlion, an Emmy for LIVE8, a Gold ad:tech Award, and a Gold DMA Echo Award.

1:45PM BREAK

2:00PM TWO GROUPS

BETSY ROSS I / PRESENTATION 1 / ART IN A VIRTUAL WORLD: A REVIEW OF SECOND LIFE

Artists from around the world will present from inside a multiple user virtual environment (MUVE). The virtual panelists in this session will address their artworks which they create using the cutting edge medium of 4D in virtual reality environments. Experience the newest art genre through the eyes of the panel moderator Pastiche Oh, an avatar in Second Life. If you have your own Second Life avatar please feel free to join the virtual audience in the MUVE at the Singapore Harbour Convention Center in Singapore Harbour (238, 194, 29).

Sandy Camomile / LaSalle University (& virtual guests)

BETSY ROSS II / PRESENTATION 2 / POSITIVE POWER OF MOBILE MEDIA

Personal Media: Public Good — The AIDS PPSA Project

This panel will discuss the AIDS Personal Public Service Announcement Project, in which mobile video was used to create videos to be delivered to cell phones encouraging young people to be tested for HIV.

Scott Schamp / University of Georgia

Karla Berry / University of South Carolina

3:00PM BREAK

3:15PM THREE GROUPS

PENN / PANEL 1 / DESIGN AS A TOOL FOR SOCIAL ACTIVISM

The practice of Design is by its very nature a social action through the mass communication of various imperatives: corporate, cultural and educational. What happens when designers use their communication skills to actually "say something" beyond the client message?

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**Randall Hoyt** / Moderator, University of Connecticut

**Carlos Rosas** / Penn State University

**Frank Baseman** / Philadelphia University

**Peyton Rowe** / Virginia Commonwealth University

## BETSY ROSS I / PANEL 2 / INNOVATIVE FORMS/GAMES

**Mike Moshell** / University of Central Florida, Moderator and Presenter

### The Management of Interactive Performance and Storytelling in Learning-Oriented Online Games

How can role-playing games be structured so as to become effective complements to classroom learning? Techniques and media tools for guiding the activities of students who are using online role-playing games for learning.

**Deborah Schneiger** / National University

### Lit Fuse? Creating a Video Game to support teaching literacy for 14 – 25 year olds

How to connect what we know about teaching literacy and how to translate this into improving comprehension through video game play. The goal of this presentation is to discuss the research and process for create a video game that through immersive play in real-life simulations, students can learn reading skills and improve comprehension, vocabulary and fluency.

**Mirella Shannon, Jim Rohn** / Columbia College, Chicago

### Unreal Tournament to High Rise Evacuation: Using Game Engines as a Serious Game Development Tool

Columbia College's School of Media Art recently concluded work on a grant from the U.S. Department of Defense in response to a need for new models of disaster-preparedness training for the general public. The grant allowed us to use the Epic Games, Inc. "Unreal 2" game engine to create the video game The High Rise Evacuation Learning Platform (HELP) to realistically simulate the experience of evacuating a high rise on fire. This application of technology bridges the gap between games as entertainment and games as effective and important learning tools.

**Jennifer Abraczinskas** / LaSalle University

### Digital Storytelling: Archiving the Learning Experience

Giving students a voice through digital media, case studies from the Digital Center for Urban Experience.

**Sarah Hatton** / Arizona State University

### Creating Student-Authored Games in Hybrid Media Environments: Realizing Embodiment and Aesthetic

This case study articulates how students realize embodiment and game aesthetic while learning game design within an open-ended, mixed-reality learning environment, the Situated Multimedia Arts Learning Lab, or SMALLab.

## BETSY ROSS II / PANEL 3 / DIGITAL MEDIA IN THE MID-ATLANTIC

Institutional representatives from programs throughout the Mid-Atlantic will explain the nature of their programs and provide handouts related to the scope of their program's curriculum, dominant pedagogy, or assessment/outcomes, both of which will provide the basis for a rich and productive discussion of what defines the study of Digital Media/Arts. Can standard curricular requirements or outcomes exist and, if so, what are they? How are other institutions garnering support for their programs? What research questions and areas of inquiry will further our field? In what research or creative areas are Digital Media/Arts faculty engaging?

**Jeff Ritchie** / Lebanon Valley College / Moderator

**Erick Lauber** / Indiana University of Pennsylvania

**Shawn Kildea** / Rider University

**Eric Ruggiero** / Wilkes University

**Jonathan Thurston** / Albright University

**Selila Honig** / Corcoran College of Art and Design

**Heather Tillberg-Webb** / Elizabethtown University

4:30-5:00PM DREXEL UNIVERSITY PRESENTATION

BETSY ROSS ROOM / One View of the Field / The Drexel Team

5:20 PM ADJOURN TO F.U.E.L. COLLECTION ART GALLERY

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## 5:30-7PM ● OPENING AT F.U.E.L. (UNTIL 9PM)

### REFRESHMENTS

5:30-7:00 PM

Opening of iDEAs: Beyond Boundaries and the first IDMAA Program Showcase (by invitation for reception)

<http://www.idmaa.org/idmaa2007/showcase/>

## 7:00PM ● OPENING AT PAINTED BRIDE ART CENTER (UNTIL 9PM)

### DESSERT

Painted Bride opening / A Special Gallery Event for IDMAA

## 7:30 PM PERFORMANCE

David Bithell / University of North Texas

The President Has His Photograph Taken (14min)

## SCHEDULE / Friday, November 9, 2007

### 8:30AM ● ONE GROUP

#### BETSY ROSS ROOM / PLACE & TIME: AN EXPANDED VIEW OF DIGITAL MEDIA

Dale Heristadt / Schematic

#### Introduction

Dave Ferguson / Center for Digital Media, Ball State University

### 9:30AM BREAK

### 9:45AM TWO GROUPS

#### BETSY ROSS I / PRESENTATION 3 / THE INDUSTRY TALKS BACK

Dave Ferguson / Center for Digital Media, Ball State University

Kurt Kratchman / Schematic

Dale Heristadt / Schematic

#### BETSY ROSS II / PRESENTATION 4 / DIGITAL JOURNALISM: WHAT'S IT DOING/WHERE'S IT GOING?

John Beatty / Moderator, LaSalle University

Lauren Eshkenazi / Senior Web Producer, baltimoresun.com

Jennifer Musser-Metz / Web developer, philly.com (Philadelphia Newspapers LLC)

Huntly Collins / Communication Department, La Salle University

Deborah Gump / Print/Online Director, Committee of Concerned Journalists (concernedjournalists.org)

### 10:45 BREAK

### 11:00AM THREE GROUPS

#### BETSY ROSS I / PANEL 4 / CHASING THE TECHNOLOGY DRAGON

As educators we are facing a difficult challenge and an even more difficult dilemma. In a world where software evolves at an incredible pace, software that is key to our teaching, how do we keep up? The difficulty of this challenge forces the next question, should we? "Chasing the Technology Dragon" will look at the issues involved from both a practical and pedagogical perspectives of who should be teaching "tech", what does it mean for us as educators and can a position be found that serves our students and their education.

Michael Neiderman / Moderator, Columbia College

Gail Rubini / Florida State University

Rafael Fajardo / University of Denver

Sharon Ross / Columbia College

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## BETSY ROSS II / PANEL 5 / CROSSING A VIRTUAL BOUNDARY: PRINT JOURNALISM ON THE WEB

**John Beatty** / Moderator, LaSalle University

**Lauren Eshkenaz** / Senior Web Producer, baltimoresun.com

**Jennifer Musser-Metz** / Web developer, philly.com (Philadelphia Newspapers LLC)

**Huntly Collins** / Communication Department, La Salle University

**Deborah Gump** / Print/Online Director, Committee of Concerned Journalists (concernedjournalists.org)

## PENN ROOM / PANEL 6 / DIGITAL ART AND MUSIC: THE HAPPY ACCIDENT

**Susan McDonald** / Moderator, LaSalle University

**Jay Batzner** / University of Central Florida

### Unsafe Podcasting: Forced Inspiration and the Electroacoustic Composer

In early 2007, I found myself in the position of many faculty artists. Teaching and other job duties often sapped my creative juices and I barely had time and energy to devote to my passion (and one of the major factors in acquiring tenure!). I decided that the solution was to compose a new piece every week, no matter what else might be happening. These pieces have become not only excellent etudes in my compositional craft but are also telling barometers of my mood and thought process at that particular time. "Happy accidents" in my life are the cornerstone of my podcast inspiration.

**Brian Evans** / University of Alabama

### The Serendipitous Synchronous

Artists are order-making creatures. Sometimes we want to simply understand what order is. What establishes order? What defines pattern? Digital artists have number as their medium. Like homogeneous neural data (electrical impulses), all digital representations of signals are in the same format--binary numbers. If we use numbers to create aural experience we make a sonic map. For a visual experience numbers map into colors, creating an image. It follows that we can also construct a sonic map from the numbers comprising an image and so hear the image. Of course the reverse is also true.

**Leon Johnson** / Maine College of Art Graduate Program

### Irreparable Futures: Interzone / Intercut

An ongoing interest, and a deepening concern via my work in film, video + sonic phenomena, has been the psychogeographical mapping of the present, the supposedly vanished layers of place + what might be called the "held" past of cities. There appears to be a creative opportunity, and a tension, between the screening and the telling of stories of urban memory + desire. I suspect that in midst of this crisis of material + memorial "value" is a tantalizing investigative interzone for the cutting and shuffling of the cinematic spaces of the city. Here we might identify strategies for remaking histories + repairing futures through new video + sonic technologies.

**Jonathan Lukens** / Georgia State University

### My work involves making accidents happen...

Some consider accidents properties of events that are foreign to their nature. When we make something, is intent really there? Volition? Is our sense of agency just an illusion our multiplex consciousness creates to impart our lives with a sense of continuity? Are all of our creations the result of a series of accidents we romanticize? Is creation just a series of iterations within predefined limits? Are we just a mechanism that parasitic ideas use to reproduce? What we think of as accidents are beautiful because they present us with these questions and force us to reconsider our own agency.

**David Bithnell** / University of North Texas

David Bithell

### The President Has His Photograph Taken

His genre-bending performances and compositions use video, sets and lights, live processing of audio, design and construction of new acoustic instruments, and improvisation to create abstract narratives that balance between the tragic and comic. Recently, his composition "The President Has His Photograph Taken" for solo trumpet, electronics, and video projection was premiered at the IS ARTI Festival in Kaunas, Lithuania.

**Elizabeth Robinson** / University of Central Florida

### Mobicapping: Mobile Image Capture in the New Century

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Today, we record temporal moments with cell phones and other small mobile devices which exist now and which are incessantly soon to be invented. Our images and moments quickly move between emails, websites and podcasts. But, where is all the art in this instantly local, regional, national, and international sharing? And, what do we call it?

## 12:30 LUNCH

### HANCOCK SHERMAN ROOM

#### Teaching Design in Film, Games, and Visualization - The Road Ahead

**Evan Wailoo** / Strategic Account Manager / AutoDesk

Since 1982, Autodesk has ushered in state-of-the-art 2D and 3D technologies that let customers visualize, simulate, and analyze the real-world performance of their ideas early in the design process.

## 1:30PM TWO GROUPS

### BETSY ROSS I / PRESENTATION 5 / THE STATE OF OUR FIELD: THE SLIPPERY SLOPE

#### The State of Our Field Survey Report: Slippery Slope

**Ray Steele** / Ball State University

#### Innovative Forms: Transforming the Traditional University

How can the traditional siloed university be transformed into a flexible and dynamic interdisciplinary organization with digital media as its centerpiece?

**Glenn Platt** / Miami University

**Peg Faimon** / Miami University

### BETSY ROSS II / PRESENTATION 6 / DESIGN INNOVATION FOR A COMPETITIVE ADVANTAGE

**Alan Jacobs** / Senior Manager, University Programs, Autodesk

## 2:45 BREAK

## 3:00PM THREE GROUPS

### BETSY ROSS I / PANEL 7 / APPLE COMPUTER: PODCASTING

**Mike Wolk** / Apple Computer

### BETSY ROSS II / PANEL 8 / MEDIA WORKS, NEW MEDIA ART

**Carolyn Kane** / New York University

#### Color Balance for Excess & Extremes: The Synthetic Aesthetics of Color in New Media Art

In this article I will begin by mapping out two extremes and argue that both positions ultimately reproduce the same excess, merely in antagonistic directions. I conclude the first half of the essay by arguing for a third approach to color, which successfully negotiates between the cognitive, and the chaotic that constitute these first two extremes. The second part of the essay transposes this latter sensibility into the domain of electronic media art.

**Bill Davis** / West Michigan University

#### Data as Art: Text and Color as Message

Much digital art, like photography, is virtual. A stand-in for reality, which leads many to confuse art with a picture of art. This is a tolerated form of deceit. This report has significantly directed the results of my recent creative work, titled, "The Data Series." In this series, I am alphabetically or alpha-numerically sorting text and image file meta-data.

**Kirsten Johnson** / San Francisco University

#### Lost Cause — an Interactive Film Project

This paper describes how a carefully constructed database narrative structure and a complementary interface design are combined in the interactive film Lost Cause. The paper draws parallels between this process and Balcom's analysis of the use of montage in Altman's complex work Short Cuts. The interactive film also draws inspiration from Kurosawa's Rashomon in its privileging of character perspective and alternative multiple interpretations of shared events.

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**Brigid Maher** / American University

## Origins and Present Implications of the Visual Dialectic

The foundations of early Soviet cinema reside in an investigation of the origins of Marx's interpretation of the philosophical dialectic. In these origins, an attempt was made to create a new universal visual language demonstrated through the work of Kuleshov, Eisenstein and Vertov. This paper will examine the historical roots the visual dialectic through a survey of the philosophy of Kant, Hegel, Fuerbach and Marx. And trace how current forms of the visual dialectic echo the past in contemporary uses of spatial montage in new media, hard, and soft cinema.

## PENN ROOM / PANEL 9 / DESIGN & DIGITAL MEDIA

**Sang-Duck Seo** / University of Nevada, Las Vegas

## Computation of 3 Dimensional Space "X, Y, and Z" in Kinetic Typography

Kinetic typography has been not too long in its history but many designers and educators have shown great new approaches and experiments in case studies and showcases. As digital media and motion graphics grow so fast with computer technology, kinetic typography has been outstanding and created an interesting atmosphere in graphic art and design education. The main purpose of this study is to introduce new methods showing how kinetic typography can be distinctive and effectively created in digital media in a 3 dimensional (3D) space, and how tone of voice and sound can transform into visual movement.

**Sooyun Im** / University of Wisconsin- Eau Claire

## The framework for kinetic text messages on mobile phones

Text messaging on the mobile phone has become a hugely popular feature of youth oriented technology. Young people often use emoticons or small animated icons to convey expressive details such the speaker's tone of voice or intensity of emotion. These icons, however, are quite limited in their expressive potential. Kinetic typography has the potential to go far beyond the emoticon. Using kinetic text messages, therefore could produce more enjoyable communication experiences for young users. This study explores both the appeal of kinetic text messaging, and the small screen as a design format.

4:15 END OF SESSIONS

4:45 LOAD BUSES FOR LASALLE UNIVERSITY FROM THE HOLIDAY

5:45 LASALLE UNIVERSITY MUSEUM VISIT

6:15 MEMBERS MEETING: BALLROOM - ALL ARE WELCOME

6:45 OPENING REMARKS & DINNER

Welcome, **Rich Nigro** / Provost / La Salle University

Digital Futures from a Minnesota Lake, **Scott Olsen** / Vice President & Provost / Minnesota State University

8:00 AWARDS

9:00 RETURN TO HOLIDAY INN

10:00 Take down F.U.E.L. exhibitions.

## SCHEDULE / Saturday, November 10, 2007

8:30-AM ONE GROUP

BETSY ROSS ROOM / INTERNATIONAL PRESENTATION

Our Digital World...from Copenhagen to Chennai

**Lars Qvortrup**

Digital Art, Hypercomplexity and Creative Knowledge

**K. Hariharan**

The Digital Challenge for Media Artists

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9:30AM BREAK

9:45AM THREE GROUPS

## BETSY ROSS I / PANEL 10 / CURRICULUM CHALLENGES: SCIENCE

**Rose Marshak** / Illinois State University

**Jennifer Burg** / Wake Forest University

### Multimedia Programming for Students of Digital Media and Arts

This session will compare multimedia programming languages and their appropriateness for students of digital media as taught in different disciplines, especially art-related. The language features will be compared, example programs will illustrate the language differences, and creative programming assignments will be discussed.

**Anson Call** / Iowa State University

### Teaching Scientific Visualization: Developing an Effective Curriculum

There are many decisions to be made and challenges to overcome in developing a scientific visualization curriculum. The following analysis outlines the development of such a course devoted to effective instruction through the medium of digital 3D animation, digital audio and video. The primary assertion is that providing the visualizer, who has a strong background in the traditional arts, access to an abundance of technical digital instruction along with project leadership provided by scientists, combines to form an extremely effective curriculum. Such outcomes can be determined in a number of ways including the visual and audio quality of work, its efficiency at communicating the intended scientific concepts, to the scientist's ability to use the visualizations as effective teaching tools in the classroom or in their own research.

**Peg McCoe**y / LaSalle University

**R. Kirsch** / LaSalle University

### Developing a portfolio assessment for an inter-disciplinary program

Portfolios have long been a standard way of assessing student progress, especially in project based disciplines. Students create a portfolio that exhibits the best work from their studies. In addition to providing course or program specific evaluation, the portfolio also serves the dual purpose of showcasing student accomplishments for use at interviews upon graduation. The Digital Arts and Multimedia Design (DArt) program at La Salle University is an inter-disciplinary program which augments traditional studies from studio art, communication, computer science, marketing, English, psychology and marketing. The DArt curriculum refocuses discipline-specific studies as a sequence of courses designed to provide an overlap between creative design and technology. The DArt program developed a model for student assessment using portfolios. This model has been used to assess student learning since the program began. In this presentation we will discuss the evolution of the DArt portfolio review process that led to its current realization as a one-credit course requiring student explanation of the pieces. Suggestions for continuing refinement will also be offered for consideration.

## BETSY ROSS II / PANEL 11 / CURRICULUM CHALLENGES: ART

**Selila Honig** / Corcoran College of Art +Design

**Heather Tillberg-Webb** / Elizabethtown College

### Facilitating Collaborative Digital Photography Critique Online

This presentation examines a collaborative exchange between two digital media classes from different institutions in September to mid-October 2007. We discuss the rationale for this collaboration, the logistics of how we facilitated the exchanged, difficulties encountered and measures taken to resolve them. The classes teamed up to engage in digital image critique online using flickr. We considered several factors in crafting this model. First, fellow classmates know the assignment and the learner, and are more likely to critique from an insulated point of view. By critiquing the work of others online, the work must stand on its own separate from the creator, which gives students a valuable opportunity to receive feedback that may be less dependent on social relationships.

**Blaise Tobia** / Drexel University

### (re)shaping still-image foundations for digital media

To what extent, and in what ways, will digital media's underlying singular-media practices continue to evolve? Digital Media is a meta field, incorporating many singular media practices, among them photography (or still imaging). Why is photography important for digital media practitioners? How should it be taught in digital media programs? The experience of the Drexel program over the past ten years is investigated as a model.

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**Peyton Rowe** / Virginia Commonwealth University

## **Getting Non-digital Creative Students an Online Presence**

My paper discusses and assesses various approaches to getting students in creative fields that are non-digital appropriate and effective online presences for future professional success. During the past year, I have rewritten the content of two existing courses in my School of Mass Communications – Media Graphics (required by all Mass Comm majors except Broadcast Journalism) and Website Design -- to try to effectively address this issue. Having the opportunity to share these ideas and hear other approaches would offer not only the chance to improve Mass Communication curricula and courses but perhaps encourage more cross-disciplinary solutions.

**James Wroneki** / East Tennessee State University

## **A Tri-Course Design Unit for a Digital Media Visualization Concentration**

A design for a tri-course unit or curriculum that goes beyond boundaries by connecting disciplines and a set of three courses in a digital media, visualization concentration. The curriculum effectively prepares students for entry-level careers in character and product design, and architectural and interior visualization. Students imagine ideas in visual thinking, visualize their potential in principles of visualization, and professionally realize them in 3D model design.

### **PENN ROOM / PANEL 12 / CREATIVE PRACTICE**

**Michael Caplan** / Columbia University

## **Creating Movies with Comic Life**

How can we use photo-based software to enhance and expand the storyboard process for film, video and gaming?

**Kevin Muise** / Simon Fraser University

## **A Touching Harmony: Adapting MIDAS for Artistic Practices**

What new methodologies are uncovered when adapting design-oriented software to artistic practices? A description of the adaptation of MIDAS, a designer's prototyping toolkit for developing physical interaction and augmented reality systems, for the purposes of creating interactive new media installations. The authors provide an example of using the toolkit to create a screen-based interactive installation that allows the participant to control both the visual and audio output based upon the user's hand gestures.

**Marty Fitzgerald** / East Tennessee State University

## **Digital Techniques for Video Production**

This paper will explore some digital techniques for production using commonly available software and how they can be integrated into a classroom. It's primary focus is using digital post production to achieve shots that typically require expensive gear, rather than a tool for adding digital effects. It will emphasize techniques that don't require years of experience in digital graphics, such as complex 3D modeling or animation, but rather techniques at the skill level of a graphics hobbyist or enthusiast.

**Jorge Dorribo-Cambra** / Texas A&M University

**Donivan Potter** / East Tennessee State University

## **A Collaborative Approach to Concept Design for 3D Character Modeling**

A collaborative concept and modeling approach in a computer/traditional art class. The approach intends to produce creative work for students while obtaining necessary skills to be able to create original character designs, work with others, and model characters not designed by them. By using this method we are attempting to show how the process allows broadening students' imagination and skills, while promoting participation and involvement in the classroom.

### **11:15AM ONE GROUP**

#### **BETSY ROSS ROOM / Finding our Future...The New Leaders View Finale, a Socratic Panel**

Closing Plenary Session

**J. Rutenbeck** / Dean Champlain College

**P. Weishar** / Dean Savannah College of Art & Design

**Julie Harrison** / Director Art & Technology, Stevens Institute of Technology

**K. Berry** / Past President UFVA, University of South Carolina

et al

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## 12:20PM ONE GROUP

### BETSY ROSS ROOM / CONFERENCE WRAP UP

Conrad Gleber / La Salle University, iDMAa President and Conference Chair

## 12:30 PM SPECIAL EVENT

### CONSTITUTION CENTER VISIT (tickets provided)

The National Constitution Center in Historic Philadelphia is America's most interactive history museum. Located just two blocks from the Liberty Bell and Independence Hall, it is the only museum devoted to the U.S. Constitution and the story of we, the people. First came the revolution. Then came a revolutionary document. See what's revolutionary on the other side of the Independence Mall in Philadelphia's historic district.

