Collaborative Arts Research Initiative (CARI)

Rebecca Salzer
Interim Director

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Galapagos II by Rebecca Rutstein (2016)
What is CARI?

an initiative to raise the profile and impact of arts research on the UA campus

a re-imagining of Creative Campus centered around faculty research
<table>
<thead>
<tr>
<th>Expand</th>
<th>Expand the research methods of investigators in diverse fields by supporting inter- and trans-disciplinary collaborative relationships.</th>
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<td>Raise</td>
<td>Raise the profile of the University of Alabama through dissemination of arts research output locally, nationally, and internationally.</td>
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<td>Enhance</td>
<td>Enhance outside funding potential by generating research involving multiple disciplines.</td>
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<td>Provide</td>
<td>Provide seed funding, creative lab space, technology, and equipment to support research development and to facilitate faculty interaction.</td>
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<td>Strengthen</td>
<td>Strengthen recruitment and retention of faculty and graduate students through opportunities for interdisciplinary engagement.</td>
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“Arts research includes humanities, social sciences, and natural sciences-driven research about and through the arts.”

(A2RU Insights)
Some examples of arts research . . .
"Resonant Nest" is a human-scaled native bumblebee nest sculpture that emanates human voice interpretations of bee communication. The 6-part score is composed by Venice-based sound designer Robert Hoeber and performed by the Bob Cole Conservatory of Music 40 person Chamber Choir at California State University, Long Beach's (CSULB), one of the most prestigious choral departments of the West Coast. Bee sounds are inspired by research from the Leonard Bee Lab, University of Nevada, Reno and recordings by Dr. Stephen Buchmann, University of Arizona, Tuscon. An internal plug mold, made in collaboration with Ian Schneller of Specimen Products, Chicago, was used to create the nest’s 19 modular units, each embedded with speakers whose score shifts with sensory inputs based on current weather, time, and gallery viewer closeness to the nest. The resonance of the nest ebbs and flows with feeds from the National Weather Service report on local conditions and Arduino Uno inputs from the proximity sensors in the nest. MAX composing program translates this information to shift and layer emitting scores—languid wander, afternoon forage, quiet sleep, cold huddle, too close and single voice pollinators—from the nest. Data illustration by artist Vivian Shing displays these shifts and names score changes through the day.
The Trans-Historical Poetry Project: A Quantitative Approach to the Formal History of English Poetry

The goal of the Trans-Historical Poetry Project is to trace the variation of poetic form over a large corpus of English-language poetry, combining the insights of prosodic and metrical analysis with the methods of phonetics, natural language processing, and statistics. While using computational techniques for handling large corpora, we remain faithful to the aims and questions of traditional prosody: what kind of refinement, for instance, can we add to current theories of meter by being able to examine long historical series of poems? Can algorithms reliably recognize complex metrical schemes – and what patterns will emerge from the histories of those schemes? Our work on variation in line and poem length between 1500 and 1900 has already yielded results, and is now moving towards a more comprehensive analysis of poetic form that includes features such as stress, rhyme, and metrical form.

Participants: Mark Algee-Hewitt, Ryan Heuser, J.D. Porter, Jonathan Sensenbaugh, Justin Tackett
Introduction to Synchronous Objects

From dance to data to objects, Synchronous Objects investigates the interlocking systems of organization in the choreography of William Forsythe’s One Flat Thing, reproduced [2000]. Those systems were quantified through the collection of data and transformed into a series of objects—synchronous objects—that work in harmony to explore those choreographic structures, reveal their patterns, and reimagine what else they might look like. Our goal in creating these objects is to engage a broad public, explore cross-disciplinary research, and spur creative discovery for specialists and nonspecialists alike.

The three Introductory essays the Dance, the Data, the Objects explain each of the Project’s core elements in more detail. The Choreographic Objects essay provides William Forsythe perspectives and context for this kind of work. And for ongoing updates and information about our interdisciplinary creative processes subscribe to the Synchronous Objects blog. Finally, we want to know what you think. Comment on the blog or email us, with your questions, ideas, and input.

Creative Directors
William Forsythe
Maria Palazzi
Norah Zuniga Shaw

Contact:
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Performing arts attendance: an economic approach

Francesca Bolognese

Pages 1871-1885 | Published online: 02 Feb 2007

Abstract

This paper examines to what extent art education, prices and standard socio-economic characteristics influence attendance at professional performing arts events (theatre, classical music, opera, ballet and dance). It distinguishes the influence such variables have on whether a person participates or not, from the effect that they have on the number of times a person decides to attend. The introduction of art education and price variables is likely to reduce the omitted variable bias present in previous empirical studies and improve estimations. Art education is highly correlated with participation, while it is not equally associated with frequency of attendance. Prices and geographical concentration are generally not correlated with participation, however there are large differences among art forms and economic resources appear to be relevant in the case of classical music. Policy makers can use information on what results can be expected from policies aimed at reducing prices or increase art education in the population in their attempt to improve attendance and increase access to the performing arts.
ARTIST AT SEA 2015
GALAPAGOS TO SAN DIEGO

Sponsored by Ocean Exploration Trust, Rutstein was an Artist in Residence on board the Nautilus science exploration vessel, as it sailed from the Galapagos Islands to Southern California in July 2015. During the three-week expedition, she set up a studio in the wet lab of the ship, while also serving as a science communication fellow responsible for communicating with museum groups through telepresence about the scientific exploration taking place. Rutstein collaborated with scientists who were mapping the ocean floor using multi beam sonar technology, and incorporated the live feed of data into her paintings. Using these data sets, Rutstein has created larger scale works back in her Philadelphia studio.

Galapagos Seamounts, 10x30", acrylic on canvas, 2015. Created at sea on board the Nautilus
What is a CARI Faculty Fellowship?

a 2-year (renewable) commitment to being an active member of a collaborative research community
Who is Eligible to Apply for a CARI Fellowship?

Any faculty member, tenure track, RC, or FTTI, interested in interdisciplinary arts research

- Researcher who applies as an individual, open to possibilities
- Researcher with collaborative project(s) in mind
- Researcher(s) already working in collaborative teams, and/or with projects underway

CARI is intended to support faculty from a range of disciplines and with a range of experience and interest in arts research
Benefits of being a CARI Fellow

- Up to $3000 in research funding per year (for materials and travel)
- Possible additional travel funding
- Priority access to Maxwell Hall’s space and equipment
- The opportunity to guide CARI’s acquisition of additional equipment and software
- Support in seeking external funding opportunities
- Opportunities to bring guest artists and collaborators in areas of interest
CARI Fellowship Terms

- 2-years, renewable depending on research needs
- Longer fellowships, rather than per project or per semester, are conducive to development of:
  - sustainable research agendas
  - fully-realized collaborative relationships
  - multiple outcomes per project (i.e., a performance, an installation, a paper)
Responsibilities of CARI Fellows

- Attendance and participation at regular meetings
- Participation in collaborative research teams
- Collegial and committed engagement with cohort, including offering feedback
- Presence at CARI events and workshops
- Submission of grants for external funding
- Timely and complete reporting on research progress
Benefits of CARI for Campus & Community

- Faculty Fellows may pull in colleagues outside CARI cohort for supported collaborations.
- Workshops and training on new software and equipment open to all faculty.
- Guest artists and collaborators offering presentations and performances to the community.
- Closer ties between individual faculty, departments, and colleges.
- Heightened visibility of faculty arts research through conference presentations and through performances and exhibitions open to the campus and local communities.
- Opportunities for undergraduate and graduate involvement in interdisciplinary research.
Application Roll Out!

Applications for our inaugural class of CARI Faculty Fellows will be open February 4-March 6

http://www.cari.ua.edu
Learn about CARI and the application process, network with other UA faculty, and meet:

**R. Benjamin Knapp**, the Director of the Institute for Creativity, Arts, and Technology (ICAT) at Virginia Tech

Monday, January 28\(^{th}\)
4PM
Maxwell Hall

Tuesday, January 29\(^{th}\)
12PM
Maxwell Hall
Norah Zuniga Shaw, Director for Dance and Technology at The Ohio State University and Professor at the Advanced Computing Center for the Arts and Design (ACCAD)

Wednesday, February 13
10AM
Maxwell Hall

Wednesday, February 13
3PM
Maxwell Hall
CARI would like to hear about and support existing interdisciplinary arts research on campus!

Who should we be connecting with? Please let us know!
Organization & Contact Info:

CARI is supported by Office of Academic Affairs

Housed in College of Arts & Sciences - but serves ALL colleges!

- Overseen by Tricia McElroy
  - Associate Dean for Humanities & Fine Arts
  - tmcelroy@ua.edu
- Interim Director, Rebecca Salzer
  - Assistant Professor, Department of Theatre and Dance
  - rsalzer@ua.edu
- Assistant Director, Michelle Bordner
  - mm bordner@ua.edu