COFA
UNSW

SCHOOL OF MEDIA ARTS

SOMA2606

Advanced Multimedia Authoring

Semester 2

CONTENTS

Course staff

Course Coordinator:	Dr. Petra Gemeinboeck
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Phone	
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Consultation times	Course Coordinator: Wednesday, 4-5pm

Course Information

Units of Credit:	6
Teaching times:	Tuesday, 12-3pm OR Thursday, 4-7pm
Contact hours per week:	3*

*Please note that the expectation of time in this course is more than the amount of contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching:

Course Aims:

- To build on the conceptual thinking and skills developed in Multimedia Authoring 1.
- To introduce an extended range of theories and interaction concepts.
- To introduce techniques & knowledge that support the advanced mapping and programming skills needed for realizing such interaction concepts.
- To develop relations and interdependencies between theory, conceptual thinking, practice, skills, and project development. This will include ideas of the prosthetic in connection to working with prosthetic (input) devices.
- To develop skills required for self-directed and reflective learning as a studio based class
- To develop self-motivated experimentation with media in order to drive ideas and expand knowledge
- To create original interactive works driven by student ideas

Student learning outcomes:

On completion of this course you should be able to

- Demonstrate an ability to critically reflect on interactive media concepts
- Experiment with established modes of interactive relationships and explore new conceptual/design/ or implementation approaches
- Demonstrate an advanced understanding of the production of interactive media.
- Conceive, plan and prototype simple and complex interactive projects.
- Use prosthetic input devices as the basis of original interactions.
- Demonstrate skills required for self-directed and reflective learning.

Graduate Attributes Developed In This Course

Graduate Attributes are the skills, qualities, understandings and attributes a university agrees a student will develop during their program of study. By participating in this course you will be able to develop:

- The ability to use new technologies to enhance communication in a range of ways by gaining an understanding of the nature of interactivity and applying this knowledge in your assignments.
- Competency in technologies appropriate to digital media practice.
- Skills required for self-directed and reflective learning, and the ability to conduct appropriate research.
- The ability to articulate the expressive demands of your practice in a creative manner.
- The ability to critically and constructively resolve problems and issues in your practice.
- A confidence in your discipline and an ability to be adaptive in a range of contexts.
- Openness to ideas and experiences, and a heightened understanding of your own creative potential, and ways of exploring and applying it.

Approach to Learning and Teaching

The aim of the elective is to provide students interested in developing an interactive media artwork the time and resources to do so. The structure of the elective will offer ample time for discussion, experiments and project development.

Mini lectures, readings, and class/group discussions aim to create a discursive platform to encourage students to engage with critical practical and theoretical issues of embodied interaction design and to question established ways of looking and doing. The aim of this his deep, participatory engagement is to inform the students' project development process by applying and experimenting with the questions raised in class.

Lab demonstrations will focus mainly on teaching students practical skills to allow students to complete the assignments. Students will be provided with relevant written material and resources to reinforce the demonstration material. The course places more emphasis on giving examples and supporting student driven ideas than on prescriptive teaching of an application, as it is assumed that students have basic knowledge in using the Processing Development Environment on which this course aims to expand.

Teaching Strategies

Students will work on one project throughout the entire course, and the aim is to give them the time to experiment and refine their concept through the production of an intermediate and final prototype. The teacher sees her role in guiding students and their ideas in order for them to produce an engaging, experimental interactive work.

Classes will take place in 3hr sessions, moving between a seminar space to foster the concept development, participation and discussion, and a lab environment to further the technical development of the student projects. In our seminars, we will explore ideas, concepts, theories, and project examples and have prototype experiments and

student presentations. In the lab, we will focus on programming related demonstrations and student directed project time.

Students will also have to keep a 'blog diary', where they will share their ideas and programming resources.

Assessment

One project will be set; for which the marks are divided through the process – research, concept, intermediate prototype and final presentation. Throughout the semester, you will be expected to participate in class during discussions and presentations as well as sharing your ideas and progress in the form of regular blog entries.

To qualify for a passing grade you must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, you may be given a fail grade. You must be punctual and participate in all class activities.

Each part of the project will be given to you in a separate briefing document. Make sure you read the document thoroughly and if you have any questions ask the teacher. A common cause of students failing or not achieving high marks is often that they have failed to carefully read the brief.

Detailed assessment criteria will be included in the briefing documents, but usually you will be assessed on the following criteria:

1. Originality of your idea and thoroughness of research and process.
2. Aesthetic experience: audio & visual execution (how it looks & sounds).
3. Interactive experience: to which degree it can engage the participants.
4. Technical competence – your programming, structure and delivery.
5. Overall presentation and copyright usage.

Breakdown of Marks

The course revolves around the development of an interactive work that is structured through a number of project stages. Assessment also includes a learning journal and participation in class. The breakdown of marks is as following:

Assessment Item	Week to hand in	Percentage
Research (presentation on one selected artist)	week 4 - 8	15%
Concept: preview (5%) + presentation (15%)	week 4 + week 6	5% + 15%
Intermediate Prototype Presentation + Testing	week 9	15%
Final Prototype Presentation + Process Slides	Week 12	30% + 5%
Participation + blog (process documentation)	week 1 - 12	15%

Backups

IT IS YOUR RESPONSIBILITY TO BACK UP ALL YOUR WORK! You will need to purchase some CD-Rs OR DVDs to store files generated during the semester. The machines in the labs no longer have Zip drives but now have CD-burners or DVD burners and

Toast software with which to burn CDs and DVDs. You are advised to purchase your own external Firewire drive if you intend to work extensively with digital media.

REMEMBER: A hard drive is not a backup – CDs, DVDs or tapes are the only safe option. You should make two copies and keep them in separate places. Diligently backup all work that is important to you at regular intervals. Try to develop a system where you back-up all your work, correctly labeled and week-by-week, or more often if you are producing a lot of work.

Extensions of time for assignments will not be granted if you lose work through software/ hardware /operator error or viruses on personal machines.

Participation

Participation includes, your willingness to interact and engage in learning, as well as the presentation of your work during class for Project Stages 1-4 on their respective due dates.

In order for large lab-based classes to function properly, it is imperative that the time available is used effectively. People arriving late, taking extra break time, surfing the web, sending/reading SMS messages and checking email once class has begun, talking while teaching is taking place, and working on projects from other classes or other non-course activity, will be graded down.

Also, as the use of interactive media varies significantly across various student practices in this course, your grading is affected by your development of an initial idea and your effort towards the progression of your skills and ideas, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters that you are already comfortable with.

Late Submission

Late work may not be accepted or assessed, or may be penalized: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the **due date**. There are two kinds of provisions made for students who have good reasons for late submission:

1. Extensions

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the **due date.** Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

2. Special Consideration

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see https://my.unsw.edu.au/student/atoz/SpecialConsideration.html).

Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – teaching staff will not accept applications. Applying for special consideration does not automatically mean that you will be

granted additional assessment or that you will be awarded an amended result. If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge.

Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Equity and Diversity

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or http://www.equity.unsw.edu.au/disabil.html). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

Academic honesty and plagiarism

As you will note in this Course Schedule, a wide range of art practices and techno-logy are introduced within this course, some within a single class. You will not pick up everything you need simply by attending classes, but will need to follow the strands (and instructions for them) that interest you outside of class time.

You should take notes on everything.

Your lecturer or tutor, when consulting on or assessing your work, may ask for separate elements of any combined group of multimedia, in order to ascertain the "degree of construction" you have undertaken in the work, particularly when sampled elements are involved. This is not about LEGAL ownership (if you wish to actually 'release' your work, you may deal with those concerns yourself), but is about the degree of 'creative ownership', which will be determined by the lecturer. Your lecturer or tutor may ask for this at any stage of the semester, however many times it is deemed necessary. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. So if you're using sampled elements, keep track of your work and make a collection of files that "trace" your work. Please also read the general COFA section in this document on 'Academic Honesty and Plagiarism'. Where those generic UNSW guidelines appear to clash with this paragraph, this paragraph will prevail, as the UNSW guidelines fail to address postmodern concerns.

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what plagiarism is and take steps to avoid plagiarism in your assignments.

Other software systems

Students working on projects predominantly outside the university, using software systems and platforms that are not compatible with those used at the university, are still required to provide work-in-progress sessions at the required times. The student is responsible for ensuring the work is ready for tutorials in the necessary format and works on the machines and for assessment.

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own. Examples include:*

-Direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;

-Paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;

-piecing together sections of the work of others into a new whole;

-presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and

-claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does not amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

http://www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in

Correct referencing practices.

Paraphrasing, summarising, essay writing, and time management;

Appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

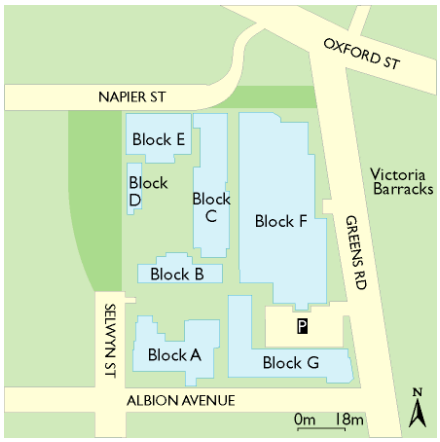
Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

** Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle*

† Adapted with kind permission from the University of Melbourne.

Computing Requirements

A portable hard-drive is recommended for students to store and transport their digital work. It is not uncommon for portable hard-drives to fail so it is important that you often back up all your work to DVD or CD. We will use Flash CS3 but may also use other applications.



Safety Information

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level and notify security on 9385-6666.

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

Students OHS responsibilities

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others.

First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

Workplace safety and hazardous substances

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

Public Liability

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video shoots, setting up installations off site and performances) become legally liable for any injury to any person or damage to property caused by your negligent act.

A Letter of Indemnity Template is available for download from:

http://www.eng.unsw.edu.au/it/itproced/pdf/Letter_of_Indemnity_pdf.pdf

The relevant Lecturer or Head of School should sign this.

Course Schedule

Building upon our first semester experience with Processing, we will be using Nintendo Wiimotes as prosthetic body extensions to develop motion-driven performance environments, musical instruments, games etc. The project brief will be handed out in class.

Week 1 INTRODUCTION

course structure, assignments, project theme, examples

Game time! Expert players will pair up with beginners to compete in Nintendo Wii Games

reading due next week:
Huhtamo, Erkki, "Seven Ways of Misunderstanding Interactive Art"

Week 2 MINI-LECTURE: projects and theories around the project brief (involving: "prosthetic extensions: body, space, and agency")

show + discuss: bring your favourite interactive work

lab demo: using the Wiimote in Processing

Week 3 3-hour LAB SESSION: capturing motion by using up to 4 wiimotes

reading due next week:
Haraway, Donna, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century"

Week 4 **Artist Presentations, group one** (assignment 1)

concept **preview pitch +** discussion **(5%)** – bring your ideas & sketches!

self-directed lab time

reading due next two weeks (should inform your concept presentation):
Rokeby, David, "The Construction of Experience: Interface as Content"

Week 5 3-hour LAB SESSION: tips, tricks, and mapping examples

Week 6 **Concept Presentation** (assignment 2)

reading due next week:
Huhtamo, Erkki, "From cybernation to interaction: a contribution to an archaeology of Interactivity"

Week 7 **Artist Presentations, group two** (assignment 1)

MINI-LECTURE + Discussion: positioning your concepts in the field

lab: student directed project time

Week 8 MINI-LECTURE: "Embodied Agents: Art and Robotics"

Artist Presentations, group three (assignment 1, 10%)

lab: student directed project time

Week 9 **Intermediate Prototype Presentation + Testing** (15%)

Week 10 3-hour lab session: student directed project time

Week 11 3-hour lab session: student directed project time

Week 12 **Final Project Presentation** (assignment 3, 30% + 5% presentation)

Readings and resources for this class

Essential Readings to support your concept & project development

Haraway, Donna, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century". In *Simians, Cyborgs and Women: The Reinvention of Nature*, New York; Routledge, 1991. Available online at: http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html

Huhtamo, Erkki, "Seven Ways of Misunderstanding Interactive Art". Available online at: sophia.smith.edu/course/csc106/readings/interaction.pdf

Huhtamo, Erkki, "From cybernation to interaction: a contribution to an archaeology of Interactivity". In Lunenfeld, P. (ed.), *The Digital dialectic. New essays on new media* Cambridge, MA: MIT Press, 1999. Available online at: classes.dma.ucla.edu/Fall08/10/CybernationToInteraction.pdf

Rokeby, David, "The Construction of Experience: Interface as Content". Available online at:http://homepage.mac.com/davidrokeby/experience.html

This article appears in the book: *Digital Illusion: Entertaining the Future with High Technology*, Clark Dodsworth, Jr. (ed.), ACM Press, 1998.

Other, Recommended Readings

Dourish, Paul, "Embodied Interaction: Exploring the Foundations of a New Approach to HCI". Available online at: www.dourish.com/embodied/embodied99.pdf

Galloway, Anne "INTIMATIONS OF EVERYDAY LIFE. Ubiquitous computing and the city". Available online at: www.purselipsquarejaw.org/papers/galloway_culturalstudies.pdf

Kac, Eduardo, "NEGOTIATING MEANING: THE DIALOGIC IMAGINATION IN ELECTRONIC ART". In Bostad, Finn and Craig Brandist, Lars Evensen Sigfred, Hege Charlotte Faber (editors). *Bakhtinian Perspectives on Language and Culture; Meaning in Language, Art and New Media*. New York: Palgrave Macmillan, 2004. Available online at: http://www.ekac.org/dialogicimag.html

Penny, Simon, "From A to D and back again: The emerging aesthetics of Interactive Art", first published in Leonardo Electronic Almanac, April 1996, and NextWave catalog, May 1996. Available online at: http://ace.uci.edu/penny/texts/atod.html

Tuer, Dot, "Disembodied States: Vision, the Body and the Virtual". Available online at: http://homepage.mac.com/davidrokeby/Tuer.html

Weiser, Mark, "The world is not a desktop", Perspectives article for ACM Interactions, 1997. Available online at: http://www.ubiq.com/hypertext/weiser/ACMInteractions2.html

Programming books

Schiffman, Daniel. (2008). Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction (Morgan Kaufmann Series in Computer Graphics)

Available for **online access** at the UNSW library: http://lrd.library.unsw.edu.au/F/D1ELS68F2HQ931RT3183ACQCEFIVUGCNDF25AUBDQ13CBDDTXI-63257?func=full-set-set&set_number=007738&set_entry=000001&format=999

If this link doesn't work, search for "Learning Processing" and select "Title beginning with" (field to search).

To download the first chapter from the book's website: http://www.learningprocessing.com/

More on this book and Daniel Schiffman's work:

http://www.shiffman.net/2008/07/31/book-release-learning-processing/

An alternative resource is this book, written by the creators of the Processing software. It is a great resource but easier to access if you already have basic knowledge of programming: Reas, Casey and Fry, Ben, *Processing: A Programming Handbook for Visual Designers and Artists.* http://processing.org/learning/books/

Processing website: http://www.processing.org

More recommended resources for students

These references cover a range of online and offline material. They are by no means exhaustive and are intended as a starting point for your own exploration and research.

Electronic resources

The COFA Library has a number of subject guides and you can find the Digital Media subject guide here:
http://info.library.unsw.edu.au/cofa/guides/digimed/digimedkey.html
Other COFA subject guides http://info.library.unsw.edu.au/cofa/guides/art.html

Electronic Journals / Blogs

Eye http://www.eyemagazine.com/

First Monday http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/

IDN Magazine http://www.idnworld.com/

Leonardo Electronic Almanac http://mitpress2.mit.edu/e-journals/LEA/

Neural http://www.neural.it/english/

Rhizome http://www.rhizome.org

Shift http://www.shift.jp/

We Make Money Not Art http://www.we-make-money-not-art.com/

Interactive Media Art / Institutions / Companies

Ars Electronica: http://www.aec.at

Art+Com http://artcom.de/

Blast Theory http://www.blasttheory.co.uk

Casey Reas http://reas.com/

David Rokeby: http://homepage.mac.com/davidrokeby/home.html

Fabrica http://www.fabrica.it/ (go to the Gallery or Downloads section!)

Future Farmers http://www.futurefarmers.com/

Futurelab (Ars Electronica) http://www.aec.at/futurelab_about_en.php

Golan Levin http://www.flong.com/

Han Hoogerbrugge http://www.hoogerbrugge.com/

Impossible Geographies (Petra Gemeinboeck) http://www.impossiblegeographies.net

Interface Culture (Graduate Program, Linz, AT)
http://www.interface.ufg.ac.at/interface/

John Maeda http://www.maedastudio.com/

Joshua Davis/Praystation http://www.joshuadavis.com/

Lecielestbleu http://www.lecielestbleu.com/

Linda Dement http://www.lindadement.com/

Lucy and Bart http://www.lucyandbart.com/

Mark Pesce http://www.playfulworld.com/

MIT Media Lab http://www.media.mit.edu/

Noodle Box http://www.noodlebox.com/

NoStatic http://www.nostatic.it/

Perry Hoberman http://www.perryhoberman.com/

Pitaru http://www.pitaru.com/

Processsing Gallery http://www.processing.org/exhibition/

Rafael Lozano-Hemmer: http://www.lozano-hemmer.com/

RCA Interaction Design http://www.interaction.rca.ac.uk/

Second Story Interactive Studios http://www.secondstory.com/

Simon Penny http://ace.uci.edu/penny/index.html

Soda Play http://www.sodaplay.com/

The Third Place http://www.hi-res.net

Tomato http://www.tomato.co.uk/

Turux http://www.turux.org/

United Visual Artists http://www.uva.co.uk/

Yugo Nakamura http://www.yugop.com/

Books on new media/interactive media (art/design)

Dewdney, A. and Ride, P., *The New Media Handbook*, New York: Routledge, 2006.

This book introduces a breadth of New Media issues in conversation with New Media practitioners.

Igoe, T. *Making Things Talk*, O'Reilly Media, 2007.

This book provides lots of ideas, examples and practical methods for connecting physical objects and making them 'talk'.

Lozano-Hemmer, R., *Some Things Happen More Often Than All of the Time*, Turner, 2007.

This book contains Rafael Lozano-Hemmer's works shown at the 52nd Venice Biennale and a selection of critical essays.

Munster, A., Materializing New Media. Embodiment in information aesthetics, Hanover, NH: Dartmouth College Press.

This book investigates the social and cultural impact of New Media and Digital Technologies. An essential read for every digital media artist.

Johnson, S., Interface Culture, San Francisco: Harper Edge, 1997
UNSW Library call numbers: CFA 303.4833/1 OR S 303.4833/82

This is a very interesting and enlightening account of the role of the interface and technology in culture. It is also quite an entertaining read.

Manovich, L., The Language of New Media, Cambridge, Mass.: MIT Press, 2001
UNSW Library call numbers: CFA 302.2/41 A OR CFA 302.2/41 OR S 302.2/175

An interesting and important read as it positions New Media in a wider cultural context, including older media, particularly cinema.

Norman, D., The Design of Everyday Things, New York: Basic Books, 1988
UNSW Library call numbers: P 620.82/109 M OR P 620.82/109 N OR CFA 745.20924/NOR/2 OR CFA 745.20924/NOR/2 A

A great book about human-world interaction; useful in terms of interactivity for its understanding of how humans look at and learn about the world.

Maeda, J., Maeda@Media, London: Thames & Hudson, 2000.
UNSW Library call number: CFA 700.285/61

Maeda, J., Design by Numbers, Cambridge Mass.: MIT Press, 1999.
UNSW Library call number: CFA 006.6/111

John Maeda is a very well-known artist and designer in interactive media. Also check out his website (see links previously).

Pesce, M., The playful world: how technology is transforming our imagination, New York: Ballantine Books, 2000.
UNSW Library call number: CFA 303.483/31

Smith, M. And Joanne Morra, The Prosthetic Impulse, Cambridge, MA: MIT Press, 2006.

This book investigates the discourse around technologies of the body in a series of critical essays.

Continual course improvement

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

Administrative Matters

For program advice and assistance, contact the School Assistant, Karen Ryan (phone 9385 0758). For assistance when other avenues have been unsatisfactory, contact the Head of the School of Media Art. For general inquiries, or to make appointments to see the Head of School contact the School Aministrative Officer, Karen Ryan (phone 9385 0758 or email: mediaarts@cofa.unsw.edu.au). For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684). For purchase of course readers contact Lu Wang in the Finance Unit – F118, First floor 'F' block (tel: 9385-0796).