



SCHOOL OF MEDIA ARTS

SOMA 3610

Digital Studio

SEMESTER 2

CONTENTS



UNSW

**COLLEGE OF FINE ARTS | SCHOOL OF MEDIA-ARTS
SOMA 3616 PROFESSIONAL PRACTICE MEDIA ARTS
Session 1 2006 – Course Outline General Information**

Course staff

Course Coordinator: Dr Phillip George **Room:** G101
Phone: 9385 0697 **Email:** P.George@unsw.edu.au

Lecture ROOM: EGO2 12(F106),12-14(F106),14-16(F106) **Day:** Tuesday, Wednesdays and Thursdays

Course Information

Units of Credit: 6

Contact hours per week: 3

Course Aims:

The Digital Studio course seeks to offer students the opportunity to develop a portfolio of work at an industry standard over 2 sessions the second session is titled Professional Portfolio. This course will encourage students to focus on the development of a discreet body of work that will assist them in realising their career and creative goals. Digital Studio is the first in a two-step program at the first stage students are to develop the groundwork for a folio. This groundwork can take many forms depending on the creative area of practice. The portfolio could be of a specific nature i.e. reflective of the student's own disciplinary strengths and interests or a very focused one yearlong project.

Digital Studio also aims to assist in creative experimentation with a view to developing a polished body of work in the Professional Portfolio component of the degree. Digital Studio aims to extend and build upon all past Digital Media courses and asks students to now creatively put into practice their acquired knowledge.

COURSE CONTENT:

- to ensure that students have acquired a high level of knowledge, application and critical awareness of industry needs and standards.
- to develop a critical understanding of the specific industry requirements as they relate to a final professional portfolio of work.
- to produce a resolved high quality body of work that demonstrates a critical understanding of the relationships of content, context and presentation.
- to develop confidence in self-directed research.
- to focus on the development of a major project which demonstrates a professional approach to and appropriate use of media and materials as related to their chosen discipline area within the media/arts and entertainment industries.
- to demonstrate an understanding through their portfolio project, current and contemporary theory and practice within media and related fields to imaging processes.

- to skillfully operate and apply appropriate industry/market standard and innovative solutions to the containment, production and dissemination of their work as appropriate to concept and field.
- to make informed judgments, based on theoretical and practical considerations, relating to the selection of appropriate media, materials and techniques to achieve professional presentation and enhanced concept delivery.
- to evidence a dialogue and collaboration with their peers, lecturers.

COURSE OBJECTIVES:

The student is expected to demonstrate a professional commitment to developing and refining their industry and professional awareness and concerns related to the conceptual appropriateness and final presentation and realisation of their creative project. They should evidence a dialogue and collaboration with their peers, lecturers and research within industry and markets current technologies and industry products and content delivery modes in relation to realising at the conclusion of the course:

- Develop a solid structure to build upon in the realization of their project.
- Develop an understanding of production, production planning.
- Develop an appreciation of experimentation and the importance of a timeline.
- Develop a 2 session production timeline – that is realistic and achievable.
- To produce excellence and innovation in creative content.
- To apply innovative solutions in relation to content development.
- To apply knowledge gained in the past two years of the BDM.

In this course the student will concentrate on the development of a project which demonstrates: a professional innovative approach, a critical understanding and refinement of the concepts, standards, procedures, methodologies and contexts central to their area or creative industry specialisation.

DIGITAL STUDIO tutorial groups – is a course designed to promote and develop independent research practice and studio based production. DIGITAL STUDIO tutorial groups will usually be divided into two groups: Group A and Group B, each group will meet with their tutor on alternating weeks.

ASSESSMENT:

To qualify for a passing grade all students must complete all submissions by due date and time. Where absences in excess of two (2) classes occur, students may be given a fail grade. Students must be punctual and participate in all course activities. The student should be expected to show evidence of the achievement of the course's objectives.

AssessmentCriteria

The course will be assessed as follows:

Usually you will be assessed on the following:

- **The creative innovative** nature of your project.

Level of commitment and motivation The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism where applicable.

Recognition of individual responsibility The ability to be self-directed in determining objectives and appropriateness of resources, research and completion of projects.

Evidence of critical process The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives.

Technical skill appropriate to the work undertaken The appropriate choice and use of your chosen media.

Organisation – The ability to be organised -the clarity of your production timeline and your ability to maintain a production timetable will be assessed.

ASSESSMENT

To qualify for a passing grade all students must complete all submissions by due date and time. Where absences in excess of two (2) classes occur, students may be given a fail grade. Students must be punctual and participate in all course activities. The student should be expected to show evidence of the achievement of the course's objectives. One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed if an unsatisfactory level has recorded by course lecturers.

The course will be assessed as follows:

ASSESSMENT ITEMS

The four Submissions comprises:

1.Mind map -Creative content-production timeline 25% mid session
2.Portfolio Creative Content 45% end of session
3.Production Quality Assessment (QA) 15% end of session
4.Log Book 15% end of session

Note the delivery time of your assessment submissions will/could change depending on your tutorial group.

MID-SESSION ASSESSMENT

1. Mind map -Creative content-production schedule -25% (mid session)

Your presentation will include:

1. Your personal mind map
2. Ideas for your proposed project
3. Your production schedule

Your personal mind map -“The Mind Map is a method of recording information or ideas in a dynamic way that mirrors the brain's processes” The Mind Map is a simple creative and powerful tool a Nonlinear way of organising information and IDEAS. Allowing natural flow of IDEAS The Mind Map is a Flexible CREATIVE tool Allows an overall view of a complex project The Mind Map has four essential characteristics: The main topic of the Mind Map is summarised as a central image, word or phrase. The main themes of the subject radiate from the central image as branches. Branches comprise of a key word, image or topic presented on an associated line -they divide out into further higher-level sub branches. The branches and sub-branches form a connected structure.

There will be a lecture that profiles the Mind Map method. (Also see the Mind Map power point in class drop box).

2. Portfolio Creative Content 45% (end of session)

The creative content of your work is seen as critical and is reflected with a 45% loading. The creative content at this stage of your portfolio is in the developmental stage. So the ideas under development should be made apparent via your class presentation and individual consultations with your lecturer. This component of the course can take many forms, at this stage; it could be in the form of a script for a short film or animation. (# *Note* SOMA2610 – *Writing for Digital Media* is an important class running in parallel to Digital Studio and is a course specifically designed to help students develop their scripts.)

If your folio is audio based the audio structure should be critically developed during the session. The audio tradition should be articulated and then developed. If your work is imaging based a consistent area of imaging practice should be highlighted and then developed.

If the work is interactive based, the game / interactive environment should be clearly described. Above all the creative content of your project should be *achievable* within two academic sessions. The first session Digital Studio should lay the creative groundwork to your folio work and then the second session Professional Portfolio is seen as the session to then polish and complete your folio. What is *achievable* should become apparent during the session. The quantity of the work you are attempting to produce is something that needs to be discussed with your lecturer – the issue of quantity is different for each individual student goals

The creative development of your folio can change during the session, this is the nature of creativity, changing your approach and your ideas are not seen a failure. But as a natural process of development and experimentation -Digital Studio is the place to experiment and the place to make a commitment to a sustained body of creative work. It is expected that your creative ideas will shift or change during the session given that you will expose your ideas to critical development with your colleges and lecturer.

3.Production Quality 15% (end of session)

As the name suggests a loading of 15% is given to the quality of production, the skill / creative craft is acknowledged.

4.Log Book 15% (end of session)

The Log book in Digital Studio is the same as the log book in all the other BDM subjects. The keeping of a logbook is to demonstrate the progress of your creative working process and that it is YOUR work. The logbook should contain the research work you do that contributes to your project development.

Academic honesty and plagiarism

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. 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 work, or knowingly permitting it to be copied. This includes 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.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism. The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism. Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms. The Learning Centre website is the central University online resource for staff and student information on plagiarism and academic honesty. It can be located at: 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

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

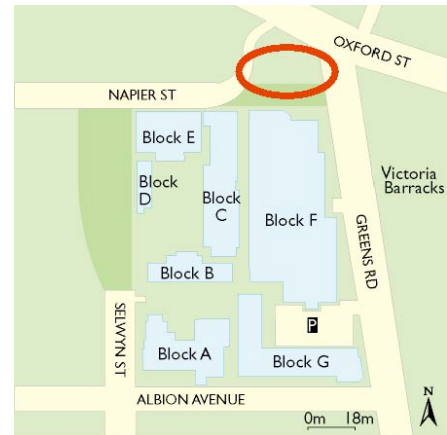
Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others.

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.



SCHOOL OF MEDIA ARTS POLICY STATEMENT

You must check and ONLY use your UNSW student email often enough so that you do not miss urgent messages. Typically every other day would be a minimum, unless you are away from the university. If you use an email account somewhere else, for example in your school or outside the University, you *must* arrange to forward your email from your official address to the email account you use. If you use web-based email such as Hotmail, you must also regularly delete old messages to ensure you will have space to receive any new messages from the University. This is your responsibility!

If you know your UNIPASS, you can set this up yourself via the web. Go to the “do-it-yourself” page at www.diy.unsw.edu.au. If you don’t know your UNIPASS (you should!), or you need help, contact DIS>Connect, who can arrange to provide your UNIPASS or set up the forwarding for you. The DIS>Connect desk is at the back of the Library and their phone number is 9385 1777. Either way, it takes five minutes.

Students are also required to check the Digital Media and Fine Arts Phorum regularly, typically every other day. Information regarding enrolment, course requirements, technical issues, job opportunities and other relevant information will be regularly posted on the phorum, which can be found at:
<http://phorum.cofa.unsw.edu.au/list.php?f=5>. <http://phorum.cofa.unsw.edu.au/list.php?f=18>

HEALTH AND SAFETY

Advice and instructions to students regarding 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 Sheet. This form must be signed by the lecturer and lodged with the relevant Technical Officer.

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.

RESOURCES REFERENCES & BIBLIOGRAPHY

CTHEORY

<http://www.ctheory.net> CTHEORY is an international journal of theory, technology, and culture, publishing articles, interviews, event-scenes and reviews of key books. Editors: Arthur and Marilouise Kroker Articles, interviews, and key book reviews in contemporary discourse are published weekly.

The Australian Film Commission

<http://www.afc.gov.au/> The Australian Film Commission provides screen cultural and industry support.

Visual Arts Trends <http://www.visualartstrends.com/Gi/Gi10.html> VISUAL ARTS TRENDS is a quarterly "state of the industry" report for the creative professional. With offices in New York, USA, and London, UK, Visual Arts Trends is an international publication focusing on graphic design, advertising art direction, photography and illustration. Each quarterly report offers a brief, business-oriented, definitive and timely overview of industry developments that affect aesthetics, pricing, salaries, working conditions and client relations.

Digital Media Research Center – Animation and Video Markets

<http://www.digitalmedianet.com> Digital Media Online, a leading developer of web-based vertical communities for the digital media market, today announced the results its first Market Spotlights at the Digital Media Net Research Center, covering 3D animation, video editing and video software.

Digital Media Online

<http://www.digitalmedianet.com> Leading developer of web-based vertical communities for the digital media market.

DIGITAL MEDIA ASSOCIATION

<http://www.digmedia.org/industrynews.cfm>

Online Audio and Video Association

Digital Media Wire

http://www.digitalmediawire.com/dmw_event1.html Digital Media Wire's panel discussions and networking events bring together professionals from the digital media and entertainment communities to explore emerging industry topics

AJR NewsLink's Digital Feed

http://newslink.org/main_menu American Journalism Review's weekly articles by new-media experts and original content of special interest to online news providers.

The Alertbox: Current Issues in Web Usability

<http://www.useit.com/alertbox/> Bi-monthly column by Jakob Nielsen, SunSoft Distinguished Engineer

Atlantic Unbound: Digital Culture

<http://www.theatlantic.com/digicult/dcindex.htm> Articles by Ralph Lombreglia and others in the online version of that old classic, Atlantic Monthly.

Behind the Wave: Consequences of the Digital Age

<http://spyglass.sjmercury.com/digitalage/> A special series of articles in the San Jose Mercury News

Brillo Magazine

<http://www.brillomag.net/> "Extra Abrasive" An excellent collection of articles under the heading "Armed and Dangerous."

CNet Online

Technology updates.

<http://www.cnet.com/>

Digital Media Magazines -Ecoloa Newsstand

<http://www.newsdirectory.com/> Links to over 20 commercial magazines, like Adobe, CD-ROM Professional, IEEE Multimedia, Interactive Week, New Media, etc.

Current Cites

<http://sunsite.berkeley.edu/CurrentCites/> An annotated monthly bibliography of selected articles, books, and electronic documents on information technology edited by Teri Andrews Rinne.

Cybersociology

<http://www.socio.demon.co.uk/magazine/> "A non-profit multi-disciplinary webzine dedicated to the critical discussion of the internet, cyberspace, cyberculture and life online."

HotWired

<http://hotwired.lycos.com/> Not just an online version of its parent, Wired magazine, HotWired has its own staff and flavor. Many topical sections, almost always provocative content.

IHT Technology Index

<http://www.iht.com/IHT/TECH/index.html> Top technology stories from the pages of the International Herald Tribune. (UK)

Journal of Electronic Publishing

<http://www.press.umich.edu/jep/04-03/index.html> A quarterly electronic-only publication from the University of Michigan Press that covers all aspects -both scholarly and experiential --of the growing field of online publishing.

NewsHub

<http://www.newshub.com/tech/> Short news items from this list of publications: Yahoo's Tech, Nando InfoTech, Tech Wire, Media Daily, GINA I-Wire, InfoWorld, PC Week, InterActive Week, ZDNET, Computerworld, News.com, Wired, IT Informer, NYTSYN, Online Insider, BrowserWatch, Upside Mag., New Win95, Motley Fool, Inet Stocks, InfoSeek

NewsLinx: Daily Web News

<http://www.newslinx.com/> Features links to stories culled from the mainstream press, with updates posted throughout the day.

Nicholas Negroponte's Wired Columns

<http://web.media.mit.edu/~nicholas/> "Nicholas Negroponte is a founder and the director of the Massachusetts Institute of Technology's uniquely innovative Media Laboratory" and author of the book *Being Digital*. This is an archive of his regular articles published in *Wired Magazine*.

Salonst 21

<http://www.salon.com/tech/index.html> Salon's new weekly digital culture department "Our goal is simple: to bring you the Web's best-written, most insightful and liveliest coverage of the issues, people and ideas at the bustling intersection where digital technology meets world culture."

Web Toolz Magazine

<http://www.webdeveloper.com/> The resource for webmasters: newz, articlez, toolz, reviewz, linkz.

PUBLICATIONS

Gerbert, Philipp, *Digital Storm: Fresh Business Strategies from the Electronic Marketplace* .

Ruggles, Philip K., *Printing Estimating: Digital and Traditional Costing* by

Yoffie, David B (ed), 1997, *Competing in the Age of Digital Convergence*

Bringhurst, Robert. 1996. "The Elements of Typographical Style" (Second Edition). Hartley & Marks.

Future Image Inc, (Author) *Funding Trends in the Digital Imaging Industry*.

Horton, William. "The Almost Universal Language: Graphics for International Documents". In *Technical Communication*, 4: 682-693.

Meggs, Phillip B. 1992. "Type and Image", New York. Van Nostrand Reinhold.

Hunt, Kevin. 1996. "Establishing a Presence on the World Wide Web: A Rhetorical Approach". *Technical Communication*. 4 376 – 387.

- Nettleton, Gavin. 1992. "Commissions and Professional Practice". Brighton Poly. Media Services.