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**SUBJECT DESCRIPTION****57093 Installation & Exhibition for Sound and New Media**

<b>Course Name:</b>	Bachelor of Arts in Communication (Media Arts and Production)
<b>Level:</b>	400
<b>Number of Credit points:</b>	8
<b>Prerequisites:</b>	57096 Introducing Audio Production or 50154 Creative Audio Techniques or 50157 New Media Fundamentals or 50158 Net Cultures and Practices
<b>Semester offered:</b>	Spring
<b>Grading:</b>	Pass/Fail

**HANDBOOK DESCRIPTION**

This unit develops installation and exhibition concepts and skills for sound and new media students. It explores the aesthetics and techniques for a range of venues including art galleries, museums, public spaces and other cultural settings. Students will work in teams, combining sound and new media students' expertise.

**CONTRIBUTION TO GRADUATE PROFILE**

Students who successfully complete this subject will:

- Develop skills in sound design using standard industry software
- Have had the opportunity for further specialisation in the areas of soundtrack for film and video, radio features, music production and sound culture and theory, and in related areas in multimedia and film and video production
- Have some knowledge of aesthetic and industry issues in relation to the production of sound works
- Be aware of industry protocols in sound design and sound production.
- Have had the opportunity to develop their conceptual skills and critical thinking in relation to various areas of media production.
- Be able to develop and critically revise their own work.
- Have had the opportunity to develop and complete a sound project for exhibition.
- Have had the opportunity, as practitioners in a particular media industry, to apply existing skills to a new or related media.

**OBJECTIVES**

- a) Develop the ability to take up industrial and artisan roles in the media arts and production industries of the convergent media industry; independent media and audio arts; online environments and services, education and community sectors and the entertainment industries
- b) Develop specialist professional production skills to an advanced creative and technical level
- c) Develop skills of self reliance and problem solving to a professional level
- d) Develop skills in collaboration, communication and teamwork necessary for the collaborative nature of media production work in the areas of installation and exhibition.

**TEACHING AND LEARNING ACTIVITIES**

- Practical workshops and activities held in class
- Working in production teams: researching, organising, managing, producing, and exhibiting an installation.
- Production and dissemination of promotional material.
- Analysis of installations and exhibitions

**CONTENT**

- Work in teams to research, plan and produce an installation, including assigning specific roles to various team members, meeting regularly in smaller and full work groups
- Produce material for installation and exhibition.
- Learn advanced production techniques relevant to installation and exhibition
- Work in liaison with an exhibition space to plan and produce an installation.
- Conceptualisation, preparation, and planning for installation
- Learn proposal and funding processes for installation and exhibition.
- Assess projects and activities

## ASSESSMENT

### Assessment item 1: Installation/Exhibition Spaces Familiarisation.

**Objectives:** a, c,

**Value:** 20%

**Due:** Week 4

**Task:** Installation/Exhibition Spaces Familiarisation, such as: Each student will write a one-page report that evaluates and compares two local exhibition spaces in terms of location, facilities, staffing, lighting and acoustics.

#### Assessment Criteria:

In-class presentation of report. Must adequately address each point in the task.

### Assessment item 2: Project preparation

**Objectives:** a, c,

**Value:** 20%

**Due:** Week 6

**Task:** Project preparation such as proposal/synopsis, in which Each student will write a one-page project proposal for an installation. Consideration must be given to the concept, audience, technical requirements and crew roles. The proposal will be considered for production in Assessment item 4.

#### Assessment Criteria:

In-class presentation of proposal. Must adequately address each point in the task.

### Assessment item 3: The Proposal process: Writing proposals, artist statements and publicity materials.

**Objectives:** a, c,

**Value:** 20%

**Due:** Week 8

**Task:** Students will write a funding application for the project proposed in Assessment item 2, for an Australian funding organization, including all relevant supporting documentation.

#### Assessment Criteria:

In-class presentation of proposal. Must adequately address each point in the task.

### Assessment item 4: Group projects.

**Objectives:** a, b, c, d.

**Value:** 40%

**Due:** Week 14

**Task:** Students work in groups of 3 or 4, selecting a project proposal from Assessment item 2, to create a draft or prototype of an installation, which may be developed further in MAP Project. Technology requirements must be negotiated, as resources are limited.

#### Assessment Criteria:

- Completion of exercise plus:
- Technical Proficiency and Craft skill
- Professional practice: organisation, communication, problem-solving skills, team work
- Evidence of critical process: appropriateness of choices, aesthetics, working creatively within technical boundaries

## MINIMUM REQUIREMENTS

Attendance is particularly important in this subject because it is based on a collaborative approach which involves essential workshoping of student work and interchange of ideas. Students who attend fewer than ten classes are advised that their final work will not be assessed and that they are likely to fail the subject.

In order to pass, each student must satisfactorily complete the tasks set out above.

## TEXTS AND REFERENCES

Stanley R Alten, *Audio In Media*, Belmont CA: Wadsworth, 1981.

Michel Chion, *Audio-Vision: Sound on Screen*, New York: Columbia University Press, 1994.

Tom Finkelpearl & Vito Acconci, *Dialogues In Public Art*, MIT Press, 2000.

David Miles Huber, *Modern Recording Techniques (5<sup>th</sup> Edition)*, London, Butterworth-Heinenann, 2001.

Douglas Kahn, *Noise/Water/Meat : A History of Voice, Sound and Aurality in The Arts*, MIT Press, 1999.

Julie H. Reiss, *From Margin to Center : The Spaces of Installation Art*, MIT Press, 2000.

R. Murray Schafer, *The Tuning of the World*, Philadelphia: University of Penn. Press, 1977.

Erika Sudaberg (Ed.), *Space, Site, Intervention: Situating Installation Art*, University of Minnesota Press, 2000.

Bill Viola, *Reasons for Knocking at an Empty House: Writings 1973-1994*, Thames & Hudson, London, 1995.

Essays in Sound, Volumes 1-4, Sydney.