



SCHOOL OF MEDIA ARTS

## **SOMA 1641**

13:00 (CG07); 14:00 (CG07); 15:00 (CG07)  
Monday 1pm to 4pm

## **VIDEO ART**

SESSION 2 2009

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## **Course staff**

Course Coordinator: John Gillies

Room CG10

Phone 93850707

Email [john.gillies@unsw.edu.au](mailto:john.gillies@unsw.edu.au)

Lecturers:

Weeks 1-13, Denis Beaubois: [denis.beaubois@gmail.com](mailto:denis.beaubois@gmail.com)

## **Course Information**

Units of Credit: 6

Hours per week: 3

Course Aims: Provide students with a thorough introduction to digital video production including use of camcorders, video projectors, video editing software (Final Cut Pro) and simple DVD authoring.

Provide students with the technical and conceptual understanding to produce resolved video artworks that can be presented in a gallery context.

Give students an understanding of the genre of video art within contemporary fine art practice.

Teaching Strategies: Screening and seminars, discussion, set exercises, technical instruction in classroom and computer laboratory situations. Project based learning through the completion of video art works.

## Assessment

### Loop Project

Due Week 6

50%

Assessed by:: Denis Beaubois

#### **The Loop: Seamlessly repeating, merging beginning and end in cyclical continuity.**

This project aims to develop students understanding of formal and conceptual circularity in the practice of video art.

Students are to create a short single channel video work that explores the structure and concept of *The Loop*. There are a number of things to consider in this project. **(Points of consideration)**

1. Formal and structural qualities of the loop.

ie. The loop can be described as a sequence of shots or a single shot that can be viewed from any point within it's duration and at it's end return to it's starting point in seamless repetition. There is no beginning or end.

2. Conceptual approaches to the idea of *The Loop*

There are many complex themes resonant with (and inherent to) the form of the loop, some of these may include; time, the natural environment, history, social systems, human behaviour.

3. NOTE: Post Graduate students will have to display and articulate well researched ideas that inform the work produced for assessment.

Loops must be delivered as a Quicktime PAL DV 720x576 file, placed in the class folder.

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### Installation Project

Due Week 13

50%

**(Note: Aim to have ideas / proposal for this work at week 10)**

Assessed by: Denis Beaubois

*Space, context, video, sound.*

Each student will produce a video art work viewed /experienced as an installation. Alternatively, the work may also be presented as a live event, eg performance.

Students should consider: **(Points of consideration)**

- Context and use of location.
- The viewer/s in relation to the media (recorded or live) in space.
- Sound and/or silence.
- Live and/or pre-recorded elements.
- Concerns, issues and content articulated through the work.

**NOTE:** Post Graduate students will have to display and articulate well researched ideas that inform the work produced for assessment.

*Cross-disciplinary, experimental and hybrid forms are encouraged. All work must be within the genre of fine art practice. **Informational, commercial, graphic design, advertising and music clips may not be presented.***

*It is strongly suggested that students are aware of the **spatial** and **equipment** restrictions that are inevitable in assessment week. It will be the students responsibility to ensure that the necessary equipment and space for their installation is reserved for Assessment (Book early). It is also advised that the student rehearse the installation in the planned location at least once prior to assessment. If you are experiencing problems obtaining equipment or securing a location for your project, inform your lecturer at least 2 weeks prior to assessment.*

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#### **General criteria for assessment of projects include:**

1. Concept (content, originality, vision, resonances, poetics, cultural value etc)
2. Realisation (presentation, resolution, depth of inquiry, appropriateness and handling of craft/technique, level of commitment and motivation, evidence of critical process, risk taking, satisfaction or requirements, professional attitude)
3. Progress (shows development of artistic practice and willingness to instigate and carry out research).
4. It is important to note that you are being marked on the ASSIGNMENT and not on the creation of an artwork of your choice. Hence your works should attempt to address the **“points of consideration”** listed for the relevant project.

## 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](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.

## Course schedule

### Week 1 Date 20/7/2009

Lecturer Denis Beaubois

Introduction

Obtaining camera proficiency (SONY HC9)

Basic Lighting workshop

Video exercise using green screen in video studio.

#### Screening and Discussion:

The camera as the eye of power

Panopticism and surveillance.

In the event of Amnesia the city will recall.

**Task for Home:** View: Video the New Wave (part 1 to 6)

<http://www.youtube.com/user/GustaveTHEHUMAN#play/user/D2076CA72CCC38F5>

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### Week 2 Date 27/7/2009

Final Cut Pro session 1:

Introduction to network issues, resources, data management and data storage.

- System basics, System and hardware requirements
- Linear/non linear editing, non destructive editing, Online/Offline editing
- File management/ hierarchy
- Screen layout, basic edits
- Importing media files
- Editing tips: keyboard commands for shortcuts, navigation, viewing and moving clips.
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**EXERCISE:** Import footage, edit file into proper order, export as Quiciktime self contained movie. Set to loop.

Introduction to Loop project

#### Screening and discussion.

What the camera sees, feels and experiences.

“This is an emergency” / Notfall , Kain Karrawahn.

The terminal vision project.

**Task for Home:** Shoot footage for next weeks digitising class

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### Week 3 Date 3/8/2009.

Final Cut Pro session2:

- codecs, PAL DV
- Timecode.
- Log and capture window
- Logging, batch capture, capture now, clip capture

**EXERCISE:** Digitise footage.

Attempt capture now, Clip Capture, Batch Capture. Work on loop project.

Screening and discussion: *Paul Pfeiffer*

Granular Synthesis: Sweetheart

Constant

Daniel Von Sturmer

**Week 4      Date 10/8/2009**

Final Cut Pro session 3:

- Working with transitions
- Converting audio using itunes
- Importing and exporting audio
- Working with audio
- Creating titles
- Reconnecting media
- Using the Media manager

Screening and discussion:

Bill Viola

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**Week 5      Date 17/8/2009**

Final Cut Pro session 4:

- Effects interface options and application (Chroma keying)
- Colour correction
- Modifying speed: time mapping
- Freeze frames
- Rendering

Screening and discussion:

Tony Oursler

Peter Campus

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**Week 6      Date 24/8/2009 Assessment of Loop Project**

Present your loop project in class.

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**Week 7 Date 31/8/2009**

**RESEARCH WEEK (NO CLASS)**

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**RECESS**

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**Week 8      Date 14/9/2009**

Lecturer Denis Beaubois

Final Cut Pro session 5:

- Animation Setting and deleting key frames
- Creating a motion path
- Working with layered photoshop documents
- Exporting files for various methods ie DVD

Screening and discussion:

Shelly Silver, "what I'm looking for."

Yael Bartana

Sam Taylor Wood

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**Task For Next Week:** Bring 3 small programs (preferably under one min) to encode for next week class.

They can include your loop project

Bring 2 Blank DVD-R discs for burning.

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**Week 9      21/9/2009**

**Introduction to DVD authoring using DVD Studio Pro**

- Preparing media for DVD SP using **compressor**..
- PAL or NTSC, CBR vs VBR encoding, Aiff & Ac3 for audio
- Encoding using DVD studio pro
- Creating a stand alone or looping DVD
- Previewing & Burning disc.

Screening and discussion: Between genre, between space

Dan Graham

*The interview, Jeanne Faust*

*The Holy Artwork*

**PROPOSAL for Installation project due next week.**

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**Week 10      Date 28/9/2009**

Lecturer: Denis Beaubois

**Working with menus in DVD SP**

- Designing interactive menus.
- Dual layer DVD's (Time permitting)

Individual Consultations

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**Week 11      Date 5/10/2009 (PUBLIC HOLIDAY)**

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**Week 12      Date 12/10/2009**

**Finalise equipment and space for installation assessment.**

Individual consultations

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**Week 13      Date 19/10/2009**

**Assessment of Final Project (part 1)**

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**Week 14      Date 26/10/2009**

**Assessment of final project (part 2)**



## Resources for students

### Reading List

Chris Meigh-Andrews,, " *A History of Video Art* (Oxford: Berg, 2006)

Ahtila, Eija-Liisa (et al.). *Cinema Cinema: Contemporary Art and the Cinematic Experience*, Netherlands, Stedelijk Van Abbemuseum Eindhoven. 1999

Brenneis, Lisa, *Final Cut Pro 5 for Mac OS X*, Peachpit Press, Berkeley,2005

Elwes, Catherine. *Video Art: A Guided Tour*, I.B. Tauris, 2005.

Hall, Doug and Fifer, Sally Jo (eds.) *Illuminating Video: An Essential Guide to Video Art*, Aperture in association with the Bay Area Video Coalition, New York 1988.

Knight, Julia (ed). *Diverse Practices: A Critical Reader on British Video Art*, Arts Council of Great Britain & University of Luton Press, Luton 1996.

Levin, Thomas (et al.). *Ctrl Space: Rhetorics of Surveillance from Benthan to Big Brother*, MIT Press, Cambridge, 2002.

Mignot, Dorine (ed.). *Het Lumineuze Beeld/The Luminous Image*, Stedelijk Museum, Amsterdam 1984.

Rush, Michael. *Video Art*, Thames and Hudson, London 2003.

Time Based Art Reader, College of Fine Arts 2005 (available from the Cashier from week 3)

### Selected Links

Video art etc:

<http://the-artists.org/tours/video-art.cfm>

<http://www.artonfilm.co.uk/artists.html>

<http://www.luxonline.org.uk/index.html>

<http://www.medienkunstnetz.de/mediaartnet/>

<http://www.newmedia-art.org/>

<http://www.sescsp.org.br/sesc/videobrasil/vbonline/indices/indices.asp>

Sound Art etc:

<http://www.kunstradio.at/>

<http://www.liquidarchitecture.org.au/articles.html>

<http://www.sounddesign.unimelb.edu.au/site/index1.html>

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

Tech jargon etc:

<http://www.jonstorm.com/glossary/>

Excellent 'how to' and technical articles/tutorials on FCP, DVD Studio Pro and other Mac A/V software etc:

<http://www.atomiclearning.com/macintosh>

[http://www.kenstone.net/fcp\\_homepage/fcp\\_homepage\\_index.html](http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html)

<http://www.lafcpug.org/>

setting up an installation at COFA:

[http://www.cofa.unsw.edu.au/units/resource/equipment\\_guide/installations.shtml](http://www.cofa.unsw.edu.au/units/resource/equipment_guide/installations.shtml)

UNSW library search page:

<http://149.171.40.132:8991/F/>

### **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**

#### **Contacts**

For general inquiries, to contact the School's Grievance Officer, or to make appointments to see the Head of School contact the School Secretary, Karen Ryan (phone 9385 0758).

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 – 1<sup>st</sup> floor 'F' block (9385-0796).

### **Course Requirements**

### Attendance

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### Participation

You are required to prepare for, and actively participate in class activities.

### Completion Of Set Work

You must complete all set work. You may fail the subject if you do not submit all set work.

## **Notes on Assessment**

Please keep a copy of written assignments on disc or hardcopy.

### **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 a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <http://www.student.unsw.edu.au/atoz/atoz-Special.shtml> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

### **3. Review of results**

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

### **The Learning Centre**

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

### **Student Counsellor**

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

## **Fees**

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involved.

### **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 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) 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.riskman.unsw.edu.au/insurance/indemnity.shtml>

This should be signed by the relevant Lecturer or Head of School.

### **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 [www.equity.unsw.edu.au/disabil.html](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.

### **Portable Lighting Safety**

(to borrow portable lighting from the Resource Centre you must pass the Lighting Safety test – see Resource Centre)

### *Setting Up Lights - Caution*

Electrical power is measured in watts. Watts is equal to the voltage multiplied by the current. A standard domestic power outlet is 240 volts and 10 amps (amperes measure current). Therefore the amount of power available is:  $240 \times 10 = 2,400$  watts. For example, three 800 watt lights are the absolute maximum on one 240 volt 10 amp. power point. If you exceed 2,400 watts on one 240 volt 10 amp outlet you will trip circuit breakers, blow fuses, or worse, start fires inside walls.

Note also that in older houses multiple power points are often on the same circuit so the limit of 2,400 watts applies. 2 outlets but one circuit. 2,400 watts maximum allowed.

Long extension cables should not be used coiled up. The power cables can generate enough heat to melt their insulation, causing wires to touch each other resulting in short circuits, damage to lights, damage to other equipment plugged into the mains, fire hazards and possible electrocution.

- Do not leave a power cable where people will walk. If you must run the cable across a walk way, gaffer-tape it to the floor, leaving no part of the cable exposed where people will walk.
- Be careful to not have the cords from some models of lamps touching or draped over the lamp head. Power cords should hang entirely beneath the lamp.
- Elevate the light stands starting with the widest post at the bottom. When this has been fully extended, you can move up to the next widest post. If required, elevate the thinnest post last.
- All lights must be adequately supported or mounted to prevent tipping or falling. Spread the light stands as broadly as possible. Secure larger lights with sandbags or something similar.
- A free-fall area should be made with restricted access – an area where if a light should fall over, nobody will be hit by the falling light.
- Suspended lights shall have a separate safety chain .
- Check all plugs and cables before you switch lights on. If there is any evidence of damage – exposed wires – bent pins on plugs etc do not use the light and return it to technical staff as soon as possible.

### Operating The Lights – Warning

- All lights must have a wire mesh or safety glass in place while they are in operation. (Protection against shrapnel from an exploding lamp.)
- Never switch on a light while it is pointed at anybody or look at a light while switching it on.
- These lamps produce very high radiation. Extended direct exposure to the lamp may lead to ultra-violet irritation of skin and eyes. For average light skinned people 4 hours exposure to 200 foot candles gives noticeable skin reddening. Increased foot candles shorten the time proportionately. For example an 800 watt lamp gives 200 foot candles at a distance of 2 metres.

- If you work for long periods under hot lights you may suffer from Heat Stress. Early symptoms may include dizziness, fainting, headache, sweating, Take regular breaks, resting somewhere cool, drink plenty of non-alcoholic fluids, remove heavy clothing & turn the film/video lights off when not in use.
- Never have a light switched on when the barn doors are shut.
- Never use plastic pegs on barn doors.
- Do not move a light while it is switched on. Let it cool a bit. The bulb filament becomes very delicate when hot and may break if it is subjected to vibration.
- Never operate lights outside when its raining.
- Do not pack the lights away until they have cooled down.
- Lighting equipment must never be operated by anyone under the influence of alcohol/drugs.

#### Replacing Lamps – Danger

- Lights must be **switched off** and **unplugged** before changing lamps.
- Hot! Let the bulb cool before removing.
- Never touch the replacement lamp with your bare fingers - oil from the skin can overheat on the lamp when it is on causing the lamp to blow. If touched clean with alcohol.
- Do not use cracked or scratched bulbs.