



SCHOOL OF MEDIA ARTS
Digital Composite 2
SOMA 2608
SESSION 1, 2009

Course staff

Course Coordinator: Phillip George
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Consultation times 11am –1pm and 2- 4pm Wednesday

Course Information

Units of Credit: 6 UOC

Contact hours per week:* 3 hours

*Please note that the expectation of time in this course is more than 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 time tabled hours.

Aims:

Gain an overview of technology currently used in digital imaging. Understand and use in context imaging terminology. Understand and appreciate the nature of colour and human colour perception in the Digital Imaging, context. Appreciate the constraints of computer hardware upon image processing and storage. The student will be expected to achieve a proficiency in basic digital imaging techniques. In conjunction with the above, it is expected that the student will continue to develop a keen critical awareness of contemporary visual imaging practice and issues, central to the production of their work.

Teaching Strategies

Will include lectures, tutorials and studio teaching. Practical class and individual projects will be used to assist in the educational process during the course.

Computing Requirements

COFA computer labs have all computing and software needs for the course. It is helpful to have your own computer equipment at home but not necessary. You will need to acquire removable cartridges to store files generated during the semester. Diligently backup all work (that is important to you) at regular intervals.

IT IS YOUR RESPONSIBILITY TO BACK UP ALL YOUR WORK!

Extensions of time for assignments will not be granted to students who lose work through software/ hardware/ operator error.

Safety Information

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 Center. Health and safety issues across both analogue and digital environments are addressed and

applied as appropriate to the course work activities at this level. 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 techno 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.

Philosophy of teaching overview Digital Composite 2 SOMA 2608

Digital Composite 2 is designed to build upon principles, techniques and applications of digital imaging technology introduced in Soma 1608. As a studio based course students will move through 4 projects that are designed to 1. Build knowledge within specific stages of the image making process. 2. Develop studio based skills 3. Develop Research ability within your research area. 4 Start the development of a Digital imaging based portfolio. Projects 1 and 2 will be imaging work carried out in class designed to develop practical skills in image enhancement and image reconstruction. Project 3 "Illusion", will call upon students creativity, imagination, research skills and test the knowledge gained from the course to date.- Project 4 ask the student to develop a portfolio of digital images that demonstrate students creative and technical abilities. Digital Composite 2 lecture and tutorial schedule will build understanding and ability in practices of digital imaging and the appreciation of the nature of color and human color perception within the Digital Imaging context. The lecture program will profile image-makers from the field as exemplars of practice. Digital Composite 2 begins with regulated projects that aim at developing problem solving, technical and studio based skills. The middle and latter components of the subject asks the student to work independently, strategically and creatively.

Relationship to other courses

Digital Composite is at its core a class about image making - By the end of this course, you will be able to: make a compelling image, understand lighting, software manipulation, resolution, and appreciate the complexity of colour space. Digital Composite has a direct relational links to 2D Animation, Video – Motion Graphics - 3D Interactive Media – Web Design. Skills acquired in Digital Composite 1 & 2 will be valuable contributions to assisting the student understand and appreciate motion graphics, interactive media and 3D disciplines.

Course schedule

Week 1 Date 11 March

Lecturer Subject outline /Assessment Policy Projects outlined. OH&S

Tutorial Digital capture day light - Digital capture day light reflectors flash – raw files

Week 2 Date 18 March

Lecturer *Image making* – the production process lights camera action

Tutorial 'Getting Ink done' -Combining Masking with Channels Liquefy & Layer masking

Week 3 Date 25 March

Lecturer Image processing Image retouching (old or damaged images) and the Image enhancement (the image make over)

Tutorial Image make over looking at image repair and retouching – image evaluation - tool sets and strategies. Practice session.

Week 4 Date 1 April

Lecturer John Hartfeild- *the power of the image- composite history-mind map –creative concept development.*

Tutorial Basics enhancement project (the image make over) week 4 we will make this work in class **DUE week 4** completed in class this is work that would be typically used as a cover for fashion magazines

Week 5 Date 8 April

Lecturer “Molzianiă Aardvark Project” profiling project ideas and development

Tutorial The basics, in retouching project **DUE week5** we will make this work in class, Image retouching (old or damaged images) and image processing.

MID SESSION 13 to 17 April no classes

Week 6 Date 22 April

Lecturer ‘The Iconic Image’ – History Memory Media & the Doco.

Tutorial Looking at Project 1 and 2 feed back-session.

Week 7 Date 29 April

Lecturer “Image making” - case study

Tutorial - Molzianiă Aardvark Project- concept development delivered

Week 8 Date 6 May

Lecturer Layout text “P- O -A” image and text design

Tutorial Digital painting working with illustrator Layout and PDF using In-Design
Molzianiă Aardvark Project work.

Week 9 Date 13 May

Lecturer Portfolio works of the BDM and you.

Tutorial – review - [Molzianiă Aardvark Project work delivered](#)

Week 10 Date 20 May

Lecturer Image Composite people and profiles.

Tutorial – **Portfolio work** review

Week 11 Date 26 May

Lecturer Book making folio - RGB to CMYK reality check –PDF and Book making

Tutorial RGB to CMYK conversion implementation and output working with CMYK images - Digital Portfolio proof of concept sketches

Week 12 Date 3 June

Tutorial [Digital Portfolio students project work reviewed and delivered](#)

PROJECT WORK IMPORTANT DATES

PROJECT 1 - will be made in class DUE Week 4 - 10%

PROJECT 2 - will be made in class DUE Week 5 - 10%

PROJECT 3 -“ Molzianiă Aardvark Project ” Week 9 –25%

PROJECT 4 -“Digital Portfolio” Week 12 45%

LOG BOOK- Only your research for project 3 & 4 Research DUE Week 12 10%

Assessment criteria

Project 1 - *Digital Make over*

Project 2 - *Digital Reconstruction*

Projects 1 & 2 are designed to expose students to some commercial based time constraints and to provide some insight into how to value your time. Both projects are to be carried out in class with a 2 hours time line. These project will give a guide to what can be achieved within a given time line and then how to value that time.

Delivered into the SOMA 2608 class drop box

Projects 1 and 2 are simply designed to technically cater to industry needs. **Project 1** students will in 2 hours complete a ***digital make over*** of a model. The assessment will take into account the subtle quality of the retouching carried out. The most important aspect of image enhancement is that the work applied to the image in not discernable. The final image should look *as if* it is a natural photographic image.

Project 2 - students will in 2 hours complete a ***digital reconstruction*** of a damaged image. This project requires the rebuilding of an old and damaged image. The final image should

appear to be an old image in good condition, with no evidence of image manipulation that distracts from the content of the image.

Project 3- Molzianiă Aardvark Project - One Print only + MEDIA RELEASE

Projects 3 & 4 are designed to move from the prescriptive first two projects that explore skill sets, towards creative problem solving and independent research.

The **Molzianiă Aardvark Project** is designed to have the student demonstrate their creative practice, originality of approach, experimental nature, ability to develop self directed projects, communicate ideas, develop research skills and technical expertise. The project seeks to fire the imagination – the project will be outline in class with a lecture, but a *simple* answer will not be provided it is up to you to listen, interpret, contemplate and then develop a response to the proposition outlined. The project asks the student to develop the project that will develop excitement in the media using a digital image and the a small press release. Project planning is important you need to start planning early. The **Molzianiă Aardvark Project** and **Digital Portfolio** are to be printed and be a high quality color correct image. Apart form the criteria outlined these two project should demonstrate understanding of color correct work made at a resolution equivalent to 300DPI A4 21 x 29 cm.

DO NOT USE PRINTS MADE ON A COLOUR PHOTOCOPYER - you will have marks deducted!

Molzianiă Aardvark Project – one A4 print and one A4 Media Release. The **Molzianiă Aardvark Project** asks the student to invent a visual for the **Molzianiă Aardvark Project** a unique engaging image. For the purposes of this project we could think of the **Molzianiă Aardvark Project** in many ways one could be:

Digital Surrealism. Digital Surrealism-manifests itself most commonly today via the advertising industry. Surrealist philosophy connects with the theories of psychiatrist Sigmund Freud in that Freud asserted that unconscious thoughts (the thoughts of which one is not aware) motivate human behavior, and he advocated free association and dream analysis to reveal unconscious thoughts. It is through the practice of automatism, dream interpretation, and numerous other surrealist methods that surrealists believe the wellspring of imagination and creativity can be accessed. Surrealists look to so-called "primitive art" as an example of expression that is not self-censored. The radical aim of surrealism is to revolutionize human experience, including its personal, cultural, social, and political aspects, by freeing people from what is seen as false rationality, and restrictive customs and structures.

Or it may not! **Molzianiă Aardvark Project** has not been determined this is up to you. You need to think creatively research what “**Molzianiă**” may be, is it a place, a new band, is it infectious, then consider how an **Aardvark** fits into this project what is it in relation to **Molzianiă**?

The **Molzianiă Aardvark Project** will be marked on creative practice, originality of approach, experimental nature of the work, the digital skills of the student and audience engagement. Audience engagement – how enticing is this **Molzianiă Aardvark Project** – would an audience want to see more, would there be interest from the public? – The project will be explored in the WEEK 5 lecture.

The project requires you to ONE make an image for the **Molzianiă Aardvark** an A4 print and TWO a one page A4 Media Release see the attachment on the last page of this class outline. The project will take the form of a Media Release with attached image for the Media. You will need to

write a few 100 words letting the media know what they may expect to see when they arrive at the Media presentation.

Project 4 - Digital Portfolio

Minimum three prints – and minimum marks

The fourth project demands students develop a creative portfolio of their choosing, this can be any range of creative graphic work, digital painting, character development, inter-face design digital imaging, cartooning, or any combination of graphic based imaging. The Digital Portfolio project asks the student to think independently and creatively but also importantly strategically. The portfolio can be used to begin a creative Digital Portfolio strategically aimed at an area of industry that is of interest.

Digital Portfolio

The Digital portfolio project will attempt to develop the students, personal creative image making potential. The assessment criteria:

- * Demonstrated application of skills acquired during the subject
- * Originality and imaginative nature of works
- * Creative and Communicative nature of works
- * Innovative and well researched works
- * Mature studio based skill level
- * Consistency of approach
- * Experimental or critical nature of the works

The images will be A4 Photographic quality (IE A4 and 300 DPI) prints using any digital device you chose NOTE it can be bigger if you choose. The work needs to be of a quality that can be published in a high quality publication.

Log Book

Molzianiă Aardvark Project and Digital Portfolio

Log book to be delivered as a **PDF** as per InDesign, Illustrator or Photoshop PDF build. Plagiarism is the presentation of the thoughts or work of another as one's own. The keeping of a logbook is to demonstrate the progress of your creative working process and that it is YOUR work. The logbook should have the research work you do that contributes to your project work in this case **only** the “**Virtual World Project**” and “**Digital Portfolio**” project work needs to be archived into a logbook PDF.

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.

Computer usage and ergonomics

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to setup your workstation correctly can be found at:

<http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

Audio safety

When using **headphones**, students must **ALWAYS** play a short segment of sound **BEFORE** putting headphones on in order to avoid **hearing damage**. **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, 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.riskman.unsw.edu.au/insurance/indemnity.shtml>

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

Portable Lighting Safety

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

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.

SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS 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 that involves.

EQUITY AND DIVERSITY

Those 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).

ASSESSMENT

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade. Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

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 WORK

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

LATE SUBMISSION

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, for 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 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.

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.

Assessment rationale for this course is based on; creative problem solving, technical expertise, inventiveness, originality and students progress during the session, ability to develop self directed projects. The latter two projects in particular are aimed at developing skills of critical enquiry and independent learning.

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

Resources for students

- AGFA, An Introduction to Digital Colour Prepress, CA: Miles Inc., 1993.
- AGFA, An Introduction to Digital Photo Imaging, CA: Miles Inc. and Agfa-Gevaert N. V., 1994.
- AGFA, Digital Colour Prepress volume two, CA: Miles Inc., 1992.
- AGFA, Digital Colour Prepress volume two: A Guide to Colour Separation, CA: Miles Inc. and Agfa-Gevaert N. V., 1995.
- AGFA, Digital Colour Prepress volume three: Working With Prepress and Printing Suppliers, CA: Miles Inc., 1994.
- AGFA, Digital Colour Prepress volume four: An Introduction to Digital Scanning, Belgium: Agfa-Gevaert N. V., 1994.
- Colin Wheildon, Type & Layout How typography and design can get your message across -or get in the way, Strathmore Press 1995
- Colin Wheildon, Communicating or just making pretty shapes, newspaper advertising bureau of Australia Ltd
- Making Digital Negatives for contact printing by Dan Burkholder published Balded Iris Press ISBN # 0-9649638-3-3 1997
- Venit.S, Mastering Pagemaker 6, Sybex, ISBN 0-7821-1-1832-1
- White.J.V, Graphic Design for the Electronic Age, Watson Guptill, ISBN 0-8230-2122
- Grotta S.W and Grotta .D, Digital Imaging for Visual Artists, Windcret/McGraw Hill, ISBN 0-8306-442-3
- Ihrig .S and .E, Preparing Digital Images for Print, Osborne, ISBN 0-07-882146-0
- Farace .J, The Photographer's Digital Studio, Peachpit Press, ISBN 0-201-88400-3, 1996
- Gavanaugh .S, Digital Type Design Guide, Hayden Books, ISBN 1-56830-190-1,1995
- Power prospects, Allen and unwin ISBN 1-86448-112-9
- Sparkman .D, Selling Graphic Design, Allwork Press, ISBN 9-781880-559291, 1995
- Currie .L, and Quay .D, Letterwork Creative Letterforms in Graphic Design, Phaidon, ISBN 0-7148-2909
- 30th Publication Design Annual SPD, Rockport, ISBN 1-56496-165-6, 1995
- Barr .V, Promotion Strategies for Design and Construction Firms, ISBN 0-442-01439-2, 1995
- Poyner .R, Typograph Now the Next Wane, ISBN 0-904-866-904
- The Annual 1995 type Directors Club, Watson Guptill, ISBN 0275-6870
- Moye .S, Fontographer Type by Design, Mis Press, ISBN 1-55828-997-8
- Swann.A, Layout Source Book, Well Fleet Press, ISBN 1-55521-530-0, 1989
- Brier .D, Type and Lettering, North Light Books, Isbn 0-89134-440-3, 1992
- Oldach .M, Creativity for Graphic Designers, The North Light Books, ISBN 0-89134-583-3, 1995
- Tschichold .J, The New Typography, Uni of California Press, Isbn 0-520-07146-8,1987
- Book .A.C, and Schick .C.D, The Fundamentals of Copy and Layout, 2nd Edition NTC Biss Books
- Tokyo Type Type direction in Japan Vol 6, P.I.E. Books, ISBN 4-938586-83-5, C3070 P17000E, 1994
- Type cos-mic Digital Type Collection Institute of Typography engineering research, Evergreen, ISBN 3-8228-9238-6, Vol 1&2, 1991
- Letters of credit A View Type, godine , ISBN 0-87923-636-1, 1986

Some background information Web sites these have useful information regarding digital imaging.

<http://www.adobe.com/products/photoshop/newfeatures.html>
<http://www.teamphotoshop.com/>
<http://www.gigapxl.org/>
<http://www.ctheory.net/>
<http://www.vivienneto.com/>
<http://www.lynda.com>
<http://www.bcmag.ca/guidelines.asp?id=1307>
<http://www.ashesandsnow.org/en/index.php>
<http://www.ashesandsnow.org/en/index.php>
<http://www.photoshoptoday.com/>
<http://www.writedesigonline.com/resources/design/rules/color.html>
<http://www.adscape.com/eyedesign/photoshop/>
<http://www.dpreview.com/reviews/adobephotoshopcs/>
<http://www.dpreview.com/reviews/adobephotoshopcs/>
<http://www.photoshouser.com/photoshopcs.html>
<http://digitaldog.imagingrevue.com/>
<http://www.dpreview.com/>
<http://www.eyewire.com/tips/photoshop/>
<http://www.wacom.com>
<http://www.webdeveloper.com/>
<http://www.photoshouser.com/?DigitalElement>
<http://www.russellbrown.com/body.html>

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.

Contact

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 Secretary, Duncan Fellows (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 – 1st floor 'F' block (9385-0796).

Administrative Matters

SCHOOL OF MEDIA ARTS -BACHELOR OF DIGITAL MEDIA POLICY STATEMENT

You must check 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>.

COFA Graduate

Attributes (see http://www.cofa.unsw.edu.au/export/sites/cofa/staff/cofa_staff_downloads/COFAattributes23_10_02B.pdf)

Select the level of FOCUS

0= NONE

1=MINIMAL

2=MINOR

3=MAJOR

Activities /Assessment Disciplinary knowledge

3 Projects 1,2,3&4

Communication skills

3 Projects 3&4

Technical skills 3

Projects 1,2,3&4

Critical thinking 3

Projects 3&4

Group skills tutorials

Social awareness

1-2 Projects 2,3&4

Ethical understanding

1-2 Projects 1,2,3&4

Information Literacy

3 Projects 1,2,3&4

Entrepreneurial skills

1-2 Projects 3&4

MEDIA RELEASE PHOTO OPPORTUNITY

Two line statement the hook!

XX
XX

100/150 word statement detailing background of Molzianiă Aardvark Project
what it is - what you will see. The creative team have pleasure in inviting you to...

XX
XX
XX
XX
XX
XX

WHEN	Date of media event
WHERE	The event will take place
VISION	What the press will seen.. Colourful, vivid unique etc...etc...

About Molzianiă Aardvark Project (MAP)

20 or so words

The MAP uniquely will show XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

MEDIA CREDITS

Details of people involved XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

FOR FURTHER INFORMATION OR INTERVIEW

Your contact details web site etc...

Insert press photograph here



