

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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Academi	ic Unit				Department	School of Film Dance &	Theatre
Subject	FMP	Number	255	Title	Media Authorship		Units: 3
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	shared cour lescription:	rse?	(choose one	e) If so	, list all academic units	offering this course	
_	_	n: (Choose O osal is requir	ne) ed for each de	signati	on requested		
Eligibility							
					he university's review ar contact <u>Phyllis.Lucie@a</u>	id approval process. <u>su.edu</u> or <u>Lauren.Leo@asu.</u>	<u>edu</u> .
Submiss	ion deadlin	es dates are	as follow:				
Fo	r Fall 2015 I	Effective Date	e: October 9, 2	014	For Spi	ring 2016 Effective Date: M	arch 19, 2015
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Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA

HUMANITIES, ARTS AND DESIGN [HU] courses must meet *either* 1, 2 or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

	criteria	SUBSTANTIAL PORTION of the course content.	TRIL III (D
YES	NO		Identify Documentation Submitted
		 Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience. 	
		Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
		3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Course Module Design (i.e., syllabus, assignments), Textbook table of contents (TOC), Addendum to Application (AA
		4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
		a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
		b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Course Module Design, TOC, AA)
		c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Course Module Design, TOC, AA)
		d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, FINE ARTS AND DESIGN:	
		Courses devoted primarily to developing skill in the use of a language.	
		Courses devoted primarily to the acquisition of quantitative or experimental methods.	

ASU - [HU] CRITERIA

• Courses devoted primarily to teaching skills.

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Course Prefix	Number	Title	General Studies Designation
FMP	255	Media Authorship	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	A primary focus of Media Authorship is on the interpretation, analysis and engagement of the aesthetic practices related to aural, still, and video digital media. Students encounter the theories and aesthetic forms of traditional artistic practice and apply them to the creation of their own digital compositions.	Each unit outlined in the syllabus begins with a treatment of the specific aesthetic considerations involved with a given digital medium. In units 1-2 students identify a personal goal for a portfolio of digital work they will produce and are then exposed to an overview of the aesthetic choices they will have to make along the way. In unit 3 students begin their study of digital imagery considering the role light, color, and composition plays in our aesthetic appreciation of a given subject. In unit 4 students explore the way literal and non-literal sound structures and informs the aesthetic appreciation of narrative. Sound is understood as a time based medium and the course leads students to analyze the digital tools involved in sound manipulation as they dictate the way time is experienced in a digital recording. Units 5-6 build on the previous aesthetic considerations by looking at how motion informs digital media experiences. Frame rate, induced motion through figure/ground reversal, slow and accelerated motion, and diagetic and non-diagetic sound are all investigated as aesthetic choices that determine the overal aesthetic experience. Please see the unit outlines for each subject in the syllabus as well as Chapters 1, 2, 4, 5,12,13, &15 in Sight, Sound, Motion: Applied Media Aesthetics.
Emphasizes aesthetic experience and creative process in literature, arts, and design.	Besides the identification and analysis of digital media aesthetics, students are tasked with experiencing aesthetic considerations directly through the creation and authorship of their own digital media works.	In unit 3 students are asked to draw from their understanding of light, color, and composition to author a digital self portrait from a new or existing photograph of themselves. Working with digital image editing software, students examine how variations in contrast, hue, level, and cropping can elicit a mood, feeling, and relationship for an audience with their portrait. In unit 4 students build on their understanding of sound aesthetics to record and edit a podcast that incorporates recorded and synthesized sounds to

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	tell a story and create a full aesthetic experience. Using sound mixing software the students are able to directly monitor the way a change in tempo, rhythm, volume, and sound direction radically alters the emotional experience of the podcast. In units 5 students incorporate new aesthetic considerations by working with moving images and motion graphics. Working with video students explore how montage and compositing create different narrative effects and the way diegetic and non-diagetic sound alters the viewers perception of what is real and what is possible. Unit 6 the students work with the simplicity of text and animation to learn about the way an object moves on screen triggers powerful narrative associations. Please see the project descriptions in the syllabus for a complete description of the above activites.



Syllabus

Instructor

==

Boyd Branch

Herberger Institute of Design and the Arts Arizona State University

Contact Information

Office Hours By Appointment

Contact Form http://tinyurl.com/FMP294 Email Address fmp294@gmail.com

Technical Support for the Course Website https://herbergeronline.asu.edu/help

Communicating With the Instructors

This course uses a **"Four Before"** policy in regards to student-to-faculty communications. When questions arise during the course of this class, please remember to check these four sources for an answer before asking me to reply to your individual questions:

- 1. Course syllabus
- 2. Announcements in Herberger Online
- 3. The "Water Cooler" discussion board
- 4. Google

This policy will help you in potentially identifying answers before we can get back to you and it also helps your instructor from answering similar questions or concerns multiple times.

If you cannot find an answer to your question, please first post your question to the "Water Cooler" discussion board. Here your question can be answered to the benefit of all students by either your

fellow students who know the answer to your question or the instructor. You are encouraged to answer questions from other students in the discussion forum when you know the answer to a question in order to help provide timely assistance.

If you have questions of a personal nature such as relating a personal emergency, questioning a grade on an assignment, or something else that needs to be communicated privately, you are welcome to contact us via contact form or email. Our preference is that you will use the contact form first. We will usually respond to form and email messages from 8am to 5pm on weekdays, please allow 24 hours for us to respond.

Course Description

This is an introductory course surveying the manipulation, editing, compression, encoding, and search engine optimization of digital sound and video media.

Course Objectives

At the completion of this course students will be able to:

- 1. Identify, interpret, and use relevant terms and concepts related to digital media; including digital audio, video, and still images.
- 2. Navigate and utilize the current legal landscape governing digital media to author legally distributable content.
- 3. Evaluate and compare various formats and encoding schemes for digital audio, digital images, and video with an understanding of their underlying functions.
- 4. Build introductory competence in the use of basic software/tools for media creation and editing.
- 5. Author communicative/expressive media utilizing best practices for online development and distribution.
- 6. Explore self-directed and autonomous forms of learning by using e-learning methodologies.

Unit Objectives

Unit I: Self-Directed Learning

Describe self directed learning goals Identify how media authorship can advance personal career goals Critique relationship between media authorship goals and target audience

Unit II: Web-Based Portfolio

Describe purpose of web portfolio Organize content of web site to maximize impact for target audience

Unit III: Digital Images

Define and use appropriate technical language related to digital image optimization, creation, and editing

Demonstrate how to properly crop and compress image asset

Demonstrate how to properly color correct image asset

Demonstrate how to effectively edit images into into meaningful compositions

Demonstrate how to properly encode and wrap image files for web distribution

Unit IV: Digital Audio

Define and use appropriate technical language related to digital audio optimization, creation, and editing

Demonstrate how to properly compress audio file

Demonstrate how to properly equalize audio file

Demonstrate how to effectively edit audio into meaningful compositions

Demonstrate how to properly encode and wrap audio files for web distribution

Unit V: Digital Video

Define and use appropriate technical language related to digital video optimization, creation, and editing

Demonstrate how to properly compress video asset

Demonstrate how to properly color correct video asset

Demonstrate how to effectively edit video into meaningful compositions

Demonstrate how to properly encode and wrap video files for web distribution

Unit VI: Animation

Define and use appropriate technical language related to animation.

Demonstrate how to extrude text in three dimensions

Demonstrate how manipulate virtual cameras for fluid movement

Demonstrate how to manipulate quality of movement to convey meaning

Demonstrate how to properly encode and wrap animation files for further video editing

Unit VII: Integration

Demonstrate how to combine audio, video, and animation into a cohesive meaningful presentation

Course Requirements

Online Course

This is an online course and therefore there will not be any face-to-face class sessions. All assignments and course interactions will utilize Internet technologies.

This course uses Herberger Online for the facilitation of communications between faculty and students, submission of assignments, and posting of grades. Lectures and online tutorials of the various applications used in this class will also be presented on the course website. The Herberger Online Course Site can be accessed at https://herbergeronline2.asu.edu/mediaauthorship

Computer Requirements

This course requires that you have access to a computer that can access the Internet. You will need to have access to, and be able to use, the following software packages:

A web browser (Internet Explorer or Mozilla Firefox) – the most current version Adobe Acrobat Reader (free)
Adobe Flash Player (free)
Adobe Creative Cloud (19.99)
Microsoft Word
Photoshop or Gimp
Audacity
iMovie or Windows Media Maker or Premiere Pro
After Effects or Google SketchUp

You are responsible for having a reliable computer and Internet connection throughout the course. Computer failure and/or problems connecting to the Internet are not acceptable excuses for tardy assignments or missing exams. Do not ask for extensions or make-ups due to your unreliable computer or internet problems.

Email and Internet

You must have an active ASU e-mail account and access to the Internet. All instructor correspondence will be sent to your ASU e-mail account. Please plan on checking your ASU email account regularly for course related messages.

Campus Network or Herberger Online Outage

When access to Herberger Online is not available for an extended period of time (greater than one entire evening - 6pm till 11pm) you can reasonably expect that the due date for assignments will be changed to the next day (assignment still due by midnight).

Attendance/Participation

Preparation for class means reading the assigned readings & reviewing all information required for that week. Attendance in an online course means logging into the Herberger Online course on a regular basis and participating in the all of activities that are posted in the course.

Studying and Preparation Time

The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. Therefore expect to spend approximately 20 hours a week preparing for and actively participating in this course.

Late or Missed Projects/Assignments

All assignments must be finished and turned in to complete the course. Assignments will be lowered a letter grade for each day late if they are submitted after the posted deadline. All assignments turned in after 48 hours of the posted deadline will receive a 0.

In the case of a technical difficulty, each student may make ONE late submission request for a missed

exam or assignment. The request must be submitted within 24 hours of the due date.

Early Submission

Students may submit their assignments ahead of their due date, but they will not necessarily be graded prior to the assignment deadline.

Submitting Assignments

All assignments, unless otherwise announced by the instructor, MUST be submitted via Herberger Online. Each assignment will have a designated place to submit the assignment.

Exam/Quiz Policies

You are encouraged to use a reliable wired Internet connection to complete the assessments in this course. Using a wireless connection or mobile device to complete an Exam/Quiz is strongly discouraged.

Do not navigate away from an Exam/Quiz while you are taking it. Do not open any additional tabs/windows on your Internet browser. Do not reload/refresh the page while completing an Exam or Quiz. Do not log into or out of any other ASU page (myASU, etc.) while completing an Exam/Quiz. These behaviors can cause your exam session to become corrupt, which can make your submission of the Exam/Quiz unsuccessful. Unsuccessful submissions cannot be graded.

Exam/Quiz Resets

If you encounter technical difficulties with an Exam/Quiz, you can reset the Exam/Quiz in order to access it again. To do so, close out of the active Exam/Quiz and return to the course website. Once there, follow the directions to reset the Exam/Quiz and log out of the course website. Once you log back into the course website, you will be able to access the Exam/Quiz again.

If you are unsure of how to correct the problem that caused the technical difficulties with your first attempt, please contact Herberger Online Help Desk at https://herbergeronline.asu.edu/help with a detailed description of the problem.

Note: You are only allowed to reset an Exam/Quiz once, and you only have two resets available during the entire course.

Drop and Add Dates

If you feel it is necessary to withdraw from the course, please seehttp://students.asu.edu/drop-add for full details on the types of withdrawals that are available and their procedures.

Subject to Change Notice

All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.

Academic Integrity

ASU expects and requires all its students to act with honesty and integrity, and respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit http://provost.asu.edu/academicintegrity and the Student Conduct Statement below.

Submitting Your Video Projects

All the video projects in this class will be posted on Vimeo and submitted through Herberger Online. You will need to set up a Vimeo membership according to the following instructions:

- 1. Visit www.vimeo.com and create a new membership using your ASU email address.
- 2. Use the same full name that is on the roster for this class as the name on your profile.
- 3. Attach a recognizable picture of yourself to the profile.
- 4. Set the "Location" field on your profile to "ASU."
- 5. Find the group "FMP 294_Spring_A_2014 (shortcut: https://vimeo.com/groups/fmp2942014) and submit a request to join the group. One of the instructors will approve your membership
- 6. When you upload your projects, you must title the video as per the instructions in the project assignment sheet, upload them to Vimeo, and then add them to the FMP 294 group.
- 7. Post a link to your video in the appropriate section of the Projects area of the course website.
- 8. You and your classmates will then respond to each other's work on the course website.

Titling Your Projects

For every project use the following titling language:

LastName_TitleOfProject_Assignment.

Example: Branch BirdsOfTempe AudioPressureProject1, or

Branch_MyWebsiteLogo_LogoGraphicProject.

Required Materials

Textbook

Harrington, Richard and Weisner, Mark. Professional Web Video. Focal Press, 2010.

Software

Software for this course is available through Adobe.com under their student subscription service. The Adobe Creative Cloud subscription gives you access to the entire Adobe Creative suite. It is recommended that you download the free 30 day trial for Creative Cloud the first week of the course. After the 30 days you may subscribe for the Creative Cloud service for \$19.99 a month educational pricing. The educational pricing is conditional upon a one-year commitment, however if you are unable to subscribe for a full year, you may cancel your subscription within 30 days.

You may also use previous non-subscription versions of the Adobe Software below, however keep in mind the tutorials may feature functionality different from yours.

You may choose to use either a Windows-based or Mac OS X-based computer. Adobe software is available for either platform.

Adobe Creative Cloud Software

Adobe Photoshop Adobe Illustrator Adobe Audition (optional) Adobe Premiere Adobe After Effects

Adobe Alternatives

This course uses Adobe products because they offer the most reliability, technical support, and cross platform features. There are open source software alternatives however for those who would prefer not to subscribe. We will not be offering a full range of tutorials on this software, so it will be your responsibility to learn how to use the software to accomplish the assignments.

Cross-platform

GNU Image Manipulation Program (GIMP): http://www.gimp.org
Audacity (audio editing program): http://audacity.sourceforge.net

MPEG Stream Clip: http://www.squared5.com

Windows only

Windows Movie Maker

Mac OS X only

iMovie (non-linear editing program): available for download from the Apple App Store for \$14.99

Hardware

Required:

Personal computer

You are required to have access to a personal computer for completion of the online component of this course. This computer must have high-speed Internet access as well as be able to run all the cross-platform software above and one of the non-linear editing applications (either Windows MovieMaker on a Windows machine or iMovie on an Apple machine).

Headphones with 1/8" stereo connector

Highly recommended:

Video camera. In the absence of more expensive models, a Flip camera (www.theflip.com) or similar OR current generation iPhone or iPod will serve adequately.

Audio recorder or **USB Microphone**. We recommend the Zoom H2 portable recorder (\$129) or the Blue Snowball USB microphone (\$80). You can also use your iPod/iPhone or computer internal mic, but these will improve your quality immensely.

Computer Application Descriptions / Information

Adobe Photoshop (Ps)

PS is the industry standard premier raster graphics editing software on the market today. Initially created for optimization and manipulation of digital photographs and other rasters, this powerful software is also capable of creating animations, 3D graphics and textures, as well as a host of other features. Photoshop is used for webpage design, Power Point presentations, flyers, posters, animated GIF's, and of course making your photos look better.

Adobe Illustrator (Ai)

AI is one of the leading Vector-Based drawing programs on the market. Vectors are different from rasters in that vectors are digital images drawn by the computer based on coordinates passed to the graphics processor

(more on this later). AI is used to create logos, characters, and scenery for the web, animation, and print. AI is

an extremely versatile program that lets you create graphics that will scale to as big or small as you can print or project with zero loss to image quality.

Adobe Audition (Au)

Au is a digital audio workstation featuring both a multitrack, nondestructive mix/edit environment and a destructive-approach waveform editing view. With Au you can record and mix sounds of your own or gathered

from other sources to create simple or complex compositions. Au lets you sample various sounds, remove unwanted elements and even score your video.

Adobe Premiere Pro (Pr)

Pr is a powerful time-line based non-linear editing application used by both professionals and amateurs alike. Featuring high-resolution video editing, audio sample-level editing, and 5.1 surround sound mixing. It has a robust set of filters for color correction, keying, cropping, and many other effects.

Adobe Media Encoder (Me)

Me lets you create optimized video for any screen size and resolution with the codec and wrapper of your choosing. As you will learn in this course, different devices and programs require different kinds of compression

GNU Image Manipulation Program (GIMP)

GIMP is a free software raster graphics editor. It is primarily employed as an image retouching and editing tool and is freely available in versions tailored for most popular operating systems including Microsoft Windows, Apple Mac OS X, and GNU/Linux. In addition to detailed image retouching and freeform drawing, GIMP can accomplish essential image editing tasks such as resizing, editing, and cropping photos, photomontages combining multiple images, and converting between different image formats. GIMP can also be used to create basic animated images in the GIF format.

Audacity

Audacity is a free software, cross-platform digital audio editor and recording application. It is available for Windows, Mac OS X, Linux and BSD. Audacity can also be used for post-processing of all types of audio, including podcasts by adding effects such as normalization, trimming, and fading in and out. Audacity has also been used to record and mix entire albums.

iMovie

iMovie is a proprietary video editing software application which allows Mac, iPod Touch 4th generation, iPhone 4 and iPad 2 users to edit their own home movies. It was originally released byApple in 1999 as a Mac OS 8 application bundled with the first FireWire-enabled consumer Apple model – iMac DV. Since version 3, iMovie has been a Mac OS X only application bundled in the iLife suite of Macintosh applications.

Windows Movie Maker (WMM)

WMM is a free video editing software package that is provided as part of the Windows XP and Windows 7 operating systems. The most up-to-date version of WMM can be downloaded from Microsoft's website at http://explore.live.com/windows-live-movie-maker.

Google Sketchup

Sketchup is a free open source 3D graphics application from Google.

Projects and Assignments

Portfolio Purpose Project

For this project, you will identify the purpose and intended audience for your online portfolio. During this course you will be applying the skills you learn related to digital media authorship to create a media rich online portfolio. Your portfolio will live as a web page accessible to your future employers, clients, or other targeted audience. Each assignment will provide a template for the creation of various digital media assets that you will customize to suit your individual interests and goals. It is important that you decide upfront what the purpose of your portfolio site is, and who you would like to view it.

Competencies/concepts explored:

Critical thinking Constructive feedback Career planning

Google Site/Portfolio Assignment

For this project, students will create a simple portfolio page to showcase their coursework. For this assignment, students will use Google Sites, a free and easy tool for sharing content on the web.

Competencies/concepts explored:

Using templates when creating websites Navigation structures Personal presentation on the web.

Photo Optimization Assignment

Students will use some simple techniques to explore how to optimize a photo for distribution over the web.

Competencies/concepts explored:

issues of resolution

image value controls: brightness, contrast, levels

image encoding: compression, image modes, working with layers and channels including alphas, editing raster imagery.

Competencies/concepts explored:

raster vs. vector graphics

image encoding

compression, image modes, working with layers and channels including alphas, editing raster imagery.

Podcast Project

Create a 30-60 second podcast for your home page that introduces you to your audience, describes your unique interests, skills, experience, and/or perspective about your chosen subject, and demonstrates your audio optimization and editing skills.

Competencies/concepts explored: Understanding key concepts behind a time-based medium: narrative sensibilities, pacing, keeping a specific target audience interested; Technical skills: EQing and dynamics for voice and music, volume automation, making it easy to listen to. You will be delivering a 30-60 second podcast that is engaging and entertaining.

Competencies/concepts explored:

Digital sound encoding Equalization Filtering noise Multi-track editing Transitions/fades Audio web standards Audio compression

Video Introduction Project

Utilizing both existing video assets you have the rights to as well as original video assets captured for this assignment, edit video to accompany your podcast. Your video must have a consistent color palette and general aesthetic, smoothly transition between assets, and be optimized for uninterrupted playback at the designated video size.

Competencies/concepts explored:

Video codecs/wrappers video bit rate non-linear editing composition montage filtering and effects color correction

Animation Project

In this project, students you will use Adobe After Effects for a brief introduction to 3D animation. Students will create a 3D object, and adjust the object and environmental settings. You will then create animation by setting camera paths. Finally you will learn to export the animation as a movie file and add it into their final project. Competencies/concepts explored: keyframe animation concepts ("tweening"), compositing, layers and channels in animation.

Competencies/concepts explored:

3d environments Virtual camera manipulation Animation compression best practices Frame rate

Final Project

For the final project, you will be uniting all the skills acquired in previous units to create a video that presents or showcases one or more of your relevant skills. Each student will create a 2-3 minute composition in one of the following formats:

- 1. promotional video for event or organization
- 2. pitch video for business or entrepreneurial venture
- 3. music video or short creative film
- 4. Demo reel

Competencies/concepts explored:

Audio, video, still image integration

Comments on Forum

Viewing and responding to the work of your peers is a critical learning strategy for this class, as well as an important skill in and of itself. For the Portfolio Purpose Project, Photo Optimization Assignment, Header/Banner Project, Podcast Project, Video introduction Project, and the Animation Project, each student will need to comment on the work of at least two of their peers in the Project areas set up for each student's submission. These comments should be substantive and detailed. Non-substantive assessments like "I liked this" or "it was good" will NOT receive credit. Each statement must be backed up with your reasoning, preferably utilizing the vocabulary we share in the course content. A total of 24 comments will be made throughout the semester, make sure to complete them within 1 week of the submission deadline.

Resource Index (weekly assignment)

You are required to post links to a total of 5 outside resources you have found useful for each major course assignments. You must post at least one new resource by the end of the weeks designated below. The end of the week means Friday by midnight. You may post additional resources for a single week, but you are still required to post a new resource on the appropriate subject for subsequent weeks. In other words you cannot simply post 5 resources for one week and get full credit for the assignment.

Tutorial Quizzes

After most of the online video tutorial for the various applications utilized in this class, students will be asked to take a short quiz on the course website to evaluate their understanding/retention of the tutorial material. Competencies/concepts explored: understanding of interface/workflow of each application.

Grading

Item	Points	Date
Projects		
Portfolio Purpose	25	Week 1
Google Site/Portfolio	25	Week 1
Photo Optimization	50	Week 1
Header/Banner	75	Week 2
Podcast	75	Week 3
Video Introduction	100	Week 5
Animation	75	Week 6
Final Project	195	Week 7
Assignments		
Project Feedback	25 (12 @ 2 points each +1pt)	Weekly
Resource Index	25 (5 @ 5 points each)	Weekly
Exams		
Quizzes	80 (8 @ 10 points each)	
Midterm	100	
Final	150	

Grading Scale

Google Spreadsheet "What's my Grade" Template

View a tutorial video on how to calculate your grade

Points	Percentage	Letter Grade
980-1000	98-100	A+
920-979	92-98	Α
900-919	90-92	A-
880-899	88-90	B+
820-879	82-88	В
800-819	80-82	B-
780-799	78-80	C+

700-779	70-78	С
600-699	60-70	D
<599	<60	E

Plagiarism Policy

Though there are few opportunities for cheating in a class that is built to evaluate your ideas and skills, nevertheless the possibility for plagiarism exists. Plagiarism or intellectual property theft will result in an immediate loss of all points on the assignment. Plagiarism is defined in ASU's Student Academic Integrity Policy. Examples relating to this class:

- Appropriating or copying all or part of an existing work from online or other sources in a manner not explicitly permitted by the project descriptions.
- Collaboration or "splitting" of work with other students in a manner not explicitly permitted by the project description.

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: http://provost.asu.edu/academicintegrity

Special Accommodations

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/#; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to the course instructor(s) no later than the end of the first week of the semester so that your needs can be addressed effectively.

Honors Contract Option

There is an option in this course to do an Honors Contract. According to the Barrett Honors College, Honors Contract options provide an advanced curriculum for courses offered by colleges other than The Barrett Honors College. Students may receive honors credit in FMP 294 by receiving the approval of the instructor to complete an honors option, and by having an individual student-professor contract in place within the first 4 weeks of the semester. The extra work required to fulfill the contract will be negotiated with the instructors on a case-by-case basis related to the student's area(s) of interest.

Syllabus is subject to change, please keep updated through the Announcements area of the course website.

Please contact your instructors if you have any questions about this document.

FMP 255: Media Authorship in the Information Age Course Schedule

This schedule provides an outline for the pace of this course, as well as the order in which you should access the course material and complete the quizzes, exams, and projects. It is very important that you adhere to this order, as some tasks rely on the completion of previous tasks.

UNIT 1: Creating a digital presence and image optimization

Week 1:

- Introduction Survey (located on the Exams/Quizzes page)
- Lecture: Course Introduction
- Lecture 1: What Is a Web Media Author?
- Reading: "Work of Art in the Age of Digital Reproduction"
- Reading: Chapter 1 Sight, Sound, Motion
- Project: Portfolio Purpose Project
- Reading: How to Create a Vimeo Account
- Quiz: Vimeo Quiz
- Project: Google Site/Portfolio Assignment
- Tutorial: Downloading Creative Cloud
- Tutorial: Introducing Photoshop
- Tutorial: Photo Optimization in Photoshop 1-3
- Quiz: Image Editing Quiz 1
- Reading: Becoming a Digital Designer
- Links: Makeup Geek, Ed and Moe, The Fine Brothers, How Stuff Works
- Project: Photo Optimization Assignment

Week 2:

- Lecture 2: Working With Image Editors
- Lecture 3: Making Web Content
- Tutorial: Vectors 1Tutorial: Vectors 2
- Tutorial: Banner
- Reading: Chapters 3-4 Sight, Sound, Motion
 - 'The Nature of light' pg 19
 - How we perceive color' p54-59
- Quiz: Image Editing Quiz 2
- Tutorial: Making a banner with Photoshop and Illustrator
- **Project:** Website Banner/ Header

UNIT 2: Audio, Media Sources, and Copyright

Week 3:

- Lecture 1: Equipment and Terminology
- Tutorial: Introduction to Audacity
- Quiz: Audacity Quiz 1
- Lecture 2: Media Sources
- Reading: Reading: Chapter 15 Sight, Sound, Motion: 'Sound and Noise p 313'

- Reading: "Music, Money, Internet, Mobile Phone, Apps and New Media," Chapter 13 (pg 397 – 408) - Todd and Jeff Braebec
- Lecture 3: Audio Compression, Exporting, and Hosting
- Tutorial: Mix and Balance in Audacity
- Quiz: Audacity Quiz 2
- Lecture 4: Introduction to Digital Audio
- Project: Podcast Project

UNIT 3: Non-Linear Video Editing, Workflow, Codecs, and Compression

Week 4:

- Reading: Bound By Law
- Reading: Reading: Chapter 7 Sight, Sound, Motion: 'Magnetism of the Frame' p112
- Reading: Chapter 7 in Professional Web Video
- Watch: BBC's "The Essential Guide to Video Editing"
- Lecture 1: Video Editing and Tools
- Lecture 2: Workflow
- Tutorial: Encoding With MPEG Streamclip
- Tutorial: Introduction to iMovie
- Tutoiral: Introduction of Premiere Pro
- Tutorial: Introduction to Windows Live Movie Maker
- Quiz: Video Quiz 1Video Survey

Week 5:

- Midterm Exam
- Reading: Chapter 8 in Professional Web Video
- Lecture 3: Video EncodingLecture 4: Optical Media
- Tutorial: iMovie Advanced
- Quiz: Video Quiz 2
- Project: Video Introduction

UNIT 4: Animation and Web Video

Week 6:

- Lecture 1: Introduction to Animation
- Tutorial: Introduction to Adobe After Effects
 Lecture 2: Animation Terms and Software
- Quiz: Animation Quiz
- **Project:** Animation Project
- Watch: Procrastination

UNIT 5: Search Engine Optimization and Distribution

Week 7:

- Lecture 1: Search Engine Optimization and Web Marketing
- Reading: Chapter 11, Chapter 12, and Chapter 13 in Professional Web Video
- Project: Final Project
- Final Exam



The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991-1995)

Douglas Davis

Leonardo, Vol. 28, No. 5, Third Annual New York Digital Salon. (1995), pp. 381-386.

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The Work of Art in the Age of Digital Reproduction

(An Evolving Thesis:1991-1995)

Douglas Davis

THE AUTHOR ARGUES THAT THE WORK OF ART IN THE AGE OF DIGITAL

reproduction is physically and formally chameleon. There is no longer a clear conceptual distinction between original and reproduction in virtually any medium. These two states, one pure and original, the other imitative and impure, are now fictions. Images, sounds, and words are received, deconstructed, rearranged, and restored wherever they are seen, heard, and stored. What has happened to the aura surrounding the original work of art, so prized by generations of collectors and critics? Digitalization transfers this aura to the individuated copy. Artist and viewer perform together. The dead replica and the living, authentic original are merging, like lovers entwined in mutual ecstasy.

I am adding my finger to your sentence.

You can feel it as you type now, on your hand, can't you?

—The Queen of Touch [1]

There is a police that is brutally and rather "physically" repressive (but the police are never purely physical) and there are more sophisticated police that are more "cultural" or "spiritual," more noble. But every institution destined to enforce the law is a police.

-Jacques Derrida [2]

he work of art in the age of digital reproduction is physically and formally chameleon. There is no clear conceptual distinction now between original and reproduction in virtually any medium based in film, electronics, or telecommunications. As for the fine arts, the distinction is eroding, if not finally collapsed. The fictions of "master" and "copy" are now so entwined with each other that it is impossible to say where one begins and the other ends. In one sense, Walter Benjamin's proclamation of doom for the aura of originality, authored early in this century, is finally confirmed by these events [3]. In another sense, the aura, supple and elastic, has stretched far beyond the boundaries of Benjamin's prophecy into the rich realm of reproduction itself. Here in this realm, often mislabeled

"virtual" (it is actually a *realer* reality, or RR), both originality and traditional truth (symbolized by the unadorned photographic "fact") are being enhanced, not betrayed.

But the work of art is not only changing its form and means of delivery. By far its most provocative extension is into the intimate bowels of our body, mind, and spirit. Beside this, all changes, even the Internet, even our recent evolution into the World Wide Web, pale. No single element of the messaging now going on disturbs the guardians of traditional modernity more than this single fact. A few years ago, Frederick Jameson, the senior and singular Marxist art theorist of our day, finally accepted video as the real heat of contemporary art. But he complained, rightly, about its inability to foster communication of any kind.

Yet now we see communicative networks ribbing the globe. You and I, online, are strapped down—maybe—like Prometheus by a web of incisive personal signals. I have no doubt that Jameson and his colleagues will shortly proclaim that this new and highly intensive method of linking is improper material for high art. He won't be moved by "The Queen of Touch" (whose real name I don't know and don't need), who reached out to me one night when I was thinking about this piece. Art, in the traditional realm, is a commodity that must pretend to universality. It

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must reach out to touch many fingers, not just yours or mine.

Let us try to turn this objection back, and not only here, in this essay, which I invite you to amend, refute, or enhance, on paper or online. Let us act as well. When InterActions, a recent exhibition of mine, opened at the Lehman College Art Gallery in New York's embattled Bronx, I knew the WWW only from hearsay. As the weeks went on, I embraced it. I went to Geneva, where the Galerie St. Gervais allowed me to communicate with New Yorkers live over the Internet in a performance. Later, Lehman College Art Gallery imported the means not only to create a WWW home page but also to prompt direct responses from around the world. We hung both InterActions and a new Web-style exhibition out on the digital nerve system on December 8, 1994—they're still there [4]. And we decided to invite the world to compose its own sentence, perhaps the longest ever written (as well as the first that is truly multiple in authorship): thus its title, The World's First Collaborative Sentence. We opened the "sentence" to words, photographs, video, graphics, WWW links, and sound sent via the Internet, the World Wide Web, email, regular mail, and personal visits (children visiting the gallery in the Bronx, for example, are handed paper, pencils, video cameras).

As I write now, more than half a year later, the "sentence without a period" stretches at least a city block, if not more. At first we announced that when the sentence reached 3 miles in length—or February 15, 1995 (whichever came first)—we would stop it, temporarily, by typing in a period. When I followed through on our pledge in Warsaw, however, I knew it was wrong to stop the world—only God might take so final a step. On the next day, we unlocked the overnight conceptual gate. Now the "life sentence" will go on as long as the world continues to write and think.

You'll have to look hard in this collage of images, sounds, and words at any time, now or in the next century, to find a single *universality*. Each fragment, each image, each sound is unique, personal, quivering with the sense of self. My Queen of Touch—that is, the idea

she represents—is taking over the world mind and splitting it apart. This is precisely what the work of art in the age of digital reproduction is trying to tell us. Can we understand and follow?

Infinite Forms

A word about the difference between analog signals and what might be called digital messages. Analog signals may be compared to a wave breaking on a beach, breaking over and over but never precisely in the same form. That is why copying an audio signal or video signal in the past always involved a loss in clarity. But digital bits, compatible with the new generation of tools that see, hear, speak, and compute, march in precise, soldierly fashion, one figure after another. This means that any video, audio, or photographic work of art can be endlessly reproduced without degradation, always the same, always perfect. The same is true for handmade images or words that can be scannedthat is, converted to digital bits.

But more to the point, each of these bits can be endlessly varied. My photographic self-portrait can be turned upside down, my ear can be chopped off, the background can be changed from black to gold—and this manipulation, like Ted Turner's colorized black-and-white film classics, will reproduce in this manner forever, millions and millions of times. My virtual self (that is, a three-dimensional working model of the author) can be transmitted even now from New York to Lodz, Poland.

Needless to say, these modes of address and interaction are charged with powerful social and psychological implications. In the end, they will touch each of us, as artists, photographers, filmmakers, video-makers, writers, readers, viewers, voters, consumers, managers. In a valuable early essay based upon research and interviews with humanists and social scientists at Stanford in 1984, Peter Lyman concluded that the cybernetic premise upon which computer programs were based led inevitably to the centralization of control:

A computer is both an object, a machine, and a series of "congealed" social relations which have been embedded within the object: it is a tool which makes the work of writing more efficient; its software contains a cybernetic model of knowledge derived from technical culture which does not address the ethical and social issues which have been part of the project of qualitative social research; it is embedded within an everyday male culture of aggressive images of control which constitute a cultural barrier

for some users [5].

As prescient as Lyman was about one direction that digitalism or politics might still take-in league with Derrida-he overlooked an equally powerful reverse direction. So did Benjamin and George Orwell. It seems clear as the century unwinds that the prophets of technocratic control, frightened by Hitler, by Stalin, by 1984, overlooked the capacity of an educated elite (infused with the anarchic vitality of contemporary fine and popular cultures) to resist control naturally, without conscious intent. Our prophets further overlooked the sheer profit awaiting those inventors and entrepreneurs able to create sensitive, intuitive computer programs, among them HyperCard and QuickTime; videoconferencing software (just hitting the market as I write this) like Sun's ShowMe and the primitive but freewheeling CUSeeMe developed by Cornell University; and the complex of browers able to instantly access the World Wide Web (such as Mosaic and Netscape). Each of these programs in one way or another unlocks for the individual user a pluralist world of visual imagery, transmitted on demand and by personal choice.

These events empower imagination rather than reason, as new tools placed in the hands of people with open minds always have. No hard-headed determinist wuld have predicted, in the fifteenth century, the evolution of the printed word into concrete poetry or James Joyce's Ulysses. Marshall McLuhan himself did not detect the coming of CNN, C-Span, Ernie Kovacs, David Letterman, what we now call interactive video, or indeed the World Wide Web itself. But I do not doubt the potential for a ferocious backlash, already in evidence at this writing as the U.S. Congress considers whether and how to purge the

Internet of "indecent" messages. Derrida's warning must be heeded: the cultural police are with us again, refined down to subtle harmonies. Our task is to protect above all the higher, more complex realms of speech and action.

In this quest we ought to be aided by certain natural tendencies overlooked by Lyman and his colleagues. The instant access enjoyed by the Stanford researchers decades ago can be seen as a decentralizing movement, too. It leads some of us to argue that all information is potentially and morally free, that is, beyond government control or individual copyright. More than a decade after Lyman, libraries increasingly offer not stolid, imperious texts but fields of knowledge on a terminal with which the user can interact, revising and extending the central text. Potentially, the reader is now, as Lyman said in another context, the author [6].

The handmade arts of writing, drawing, and painting, normally presumed to be beyond digitization, are also affected, though in different ways. Now small personal computers able to respond to handwriting on a screen are available, at once reclaiming the hand and subjecting it to infinite replication. The moment a painting can be scanned, the original landscape, portrait, or color field can be altered or cloned in the manner of a vintage film. Already Ethan Allen, the furniture chain, markets paintings reproduced on canvas by laser-transfer technology acting on dutifully scanned bits.

Only the unwary mind would deny the further inevitability that a "neurasthenic" computer, programmed by humanoid codes (a fuzzy logic program, for example, such as those already used by the Japanese to run washing machines and park cars) will shortly create paintings from first stroke to last. Or that the rapid introduction of voice commands to a host of computerized functions, in cameras as well as word processsors, will open up an incalcuable range of sound structures, beginning with simple spoken commands. Urszula Dudziak's wonderful layered singing, using a digital tape recorder that allows every line of a song to invade the next line, pointed in this direction years ago. Virtual art is as certain a fixture of the Digital Age as the kind of virtual reality created by microprocessed programs that insert the user in a totally artificial universe through the medium of stereoscopic glasses and sensate digital gloves. Thus clad, we can walk, think, and feel the manmade world in virtually the same way we experience the "real" world.

Vision and Revision

Yet more is at issue here than simply reproducing or mimicking the art of the hand. The mind is at issue, too, most of all in the perceptions it will now inexorably bring to both art and life, to that sacred line between "original" and "fake." Often the forger—of Rembrandt, of Vermeer, of classical Greek and Roman art—argues that his work brings pleasure in the same measure as the copied master. A stylish gallery in New York called True Fakes, Ltd., openly indulges this thesis. On another level, all post-Dada vanguard art has seemed to defy the sanctity of the original. A truly provocative artist like Elaine Sturtevant, whose Warhols and Rauschenbergs often improve on the "originals," represents the other end of this pole, as does all critical theory that emphasizes mind rather than matter (or product).

The very act of deconstruction implies that the breaking apart and rearranging of the primal elements of art, or of the sentence, has its own singular value. Derrida's refiguring of the text is simply one obvious example. Another, the dominant mode in architecture of the past decade, is the collaging together of disparate orders taken from discordant centuries, as in Michael Graves's proposal to revise and enlarge the Whitney Museum. A third example is the digital rearrangement of photographic reality using a simple software program like Adobe Photoshop, now common coin for virtually every art student under 25. As William Mitchell points out in his recent book, The Reconfigured Eye: Digital Images and Photographic Truth, the early years of this decade marked the moment when the apparently truthful silver-based photographic emulsion gave way to the apparently deceptive computerprocessed image [7]. Larry Friedman's

Shakespeare Project at Stanford, which revises filmed or taped scenes, moving sounds and lines (as digital soldiers) from one pair of lips to another, is a consequence of this moment, as is the compact disc recently issued of Handel's Messiah, providing no less than nine "original" versions of the work, each track instantly available to the ear while a second track is playing.

By finding the means to transfer my early video works from analog to digital media, I can contemplate revisions on my computer that will allow me to change my mind, two decades later, about points where I erred long ago. This allows me to produce a "post-original original." Not long ago, using VideoFusion software, I revised the last few seconds of The Last Nine Minutes, the conclusion to the first artist's satellite broadcast, which I co-produced and performed with Joseph Beuys and Nam June Paik for the opening of documenta 6 in 1977. In the revision, I crash through the TV screen and land in your hands in a multiplicity of colors.

Digital video, the equivalent of digital audiotape or DAT, blurs the line between live and taped imagery. With a Sony 8-mm camera, it is impossible to see the difference between the live closeup of a face and a taped close-up, even after it has been transferred several times between camera and VCR. In New York, the Blue Man Group, an ensemble that has turned performance art into highly accessible theater, plays constantly on the ambiguity between "live" and "taped" through its use of a portable camera and a large, mural-sized screen poised on the lip of the stage. When members of the group disappear off-stage, the audience is never sure whether their antics behind the curtain, labeled "live" on the screen, are actually live or taped.

In QuickTime movies sent over computer networks and the phenomenon of video conferencing, we see yet further squeezing of now and then, here and there, real and artificial, original and manipulated. For example, the act of digitizing live long-distance video signals sent from Peking to Los Angeles allows us the luxury (or deceit) of distorting, toning, and stretching verbal and visual messages as they are filed and stored on the computer terminal [8]. The work of a primal filmmaker like Dziga Vertov could be received, deconstructed or rearranged, then archived; later, if we wished, the original signal could be represented in the state first intended.

Compressing the video signal before transmission currently allows an even purer and cleaner signal to be sent over a dedicated phone line than can be sent via satellite or analog relay. This digitized signal can be stored or directly viewed on large, high-definition video screens by entire classrooms or auditoriums, providing visual access far beyond the scale of the computer terminal itself. Not far from my studio in New York's Soho, at the Here Arts Center, I can "dial" my colleagues in Moscow via the PictureTel teleconferencing system; the signal passes through a studio at Brown University in Providence, Rhode Island, that is linked to a Sputnik satellite and is received in Moscow, at the Institute of Space Research. When my Moscow friends respond, the signal reverses course, landing at Here for a minimal sum. Here, as in many other cases, There is Here.

William Mitchell's description of the implications of digital photography apply to all media transformed in this way:

The distinction between the causal processes of the camera and the intentional process of the artist can no longer be drawn so confidently and categorically. . . . The traditional origin narrative by which automatically captured . . . images are made to seem casual things of nature . . . recited . . . by Bazin, Barthes and Berger, Sontag and Scruton—no longer has the power to convince us.

The referent has come unstuck [9].

Persistence of Aura

I am not predicting that our culture will entirely embrace the purely technocratic meaning of the digital world. The great mistake of theoreticians in the past, as we have seen, was to ignore resistance, contradiction, inspired madness, and primal human cussedness. Walter Benjamin saw accurately the logical implications of mechanical reproduction. He ignored antilogic. He erred in assum-

ing that the world would bow to logic, that the endless reproduction of a painting or a photograph would diminish what he called the "aura" of the original. As Sidney Tillim once pointed out in Artforum, nothing like this has happened [10]. We still bid wildly at auctions and employ armies of scholars to find the "original," the "authentic" masterpiece. Each fall, legions of artists, critics, and collectors flood hungrily into galleries and museums in pursuit of the new, or at least the illusion that something different is about to happen. As these legions increase, spawned by universal education, and as they turn to the computer terminal, where networked information allows contact with exhibitions and voices thousands of miles away, the search turns universal, eroding all lines between east and west, north and south.

In his quiet, quite incredible book The Cultural Politics of Everyday Life: Social Constructionism, Rhetoric, and Knowing of the Third Kind, John Shotter argues that identity, "a unique first-person 'I'," can only be defined in terms of social interaction [11]. At a moment when long-distance discourse, friendship, love, and lust are simpler than placing a telephone call was in my youth (I refer of course to the Internet "chat lines," public and private), the status of the first person rises in potential. My Queen of Touch could have reached me from New Zealand or New Guinea as easily as from Brooklyn. On the surface, Shotter seems to align himself with the Social Constructionists, engaged in framing an ideological position as rigid as Marxist determinism used to be or as supply-side economics was in the early 1980s. But the fact is that he sees this situation—of global discourse—as open-ended, verging on the third realm of knowing. None of us can say where these unprecedented links will end, or take us.

As I have worked to create a global classroom devoted to long-distance art, theater, and other media simultaneously connecting students in Poland, Russia, and the United States, all of those involved have tried to frame flexible goals. It is simply impossible to conceive of the papers, dialogues, and joint performances that will result from the bonding of these disparate societies,

particularly now, when the swift ease of email seems certain soon to include the capacity to deliver both hypertext and exact renditions of vintage manuscriptions [12]. Certainly we will end with metaphors of unprecedented richness, asymmetry, and contradiction. Yet it is only through such figures that we will begin to refute the entrenched conviction that the world mind is one mind.

Twenty-five years ago, in a prescient essay, A. Michael Noll, an engineer then conducting theoretical research for Bell Telephone Laboratories, sensed the contradictory implications of the digital computer: its very dexterity, he predicted, would free many of us to indulge in spiraling, multifaceted, even chaotic patterns, not simple order or reproduction [13]. Now there is clear evidence of this reversal, following hard upon the world's refutation of Benjamin. Perhaps every dominant mode, or style, is rejected in the end. Even now, in an age when copying is high art, when the simple physical availability of vintage masterpieces is dwindling, when postmodern theories of assemblage and collage inform our sensibility, the concept of aura (if not of its material realization) persists [14]. Surely it must now be further transformed, simply to survive the technical assault brought on by the digital age. But transformed into what? Dematerialized idea? Symbol? Presence?

Of course these questions are impossible to answer definitively at a moment when the digital era is dawning. They are nonetheless pressing enough to warrant the hazard of a guess, informed at once by the elite culture, by vulgar analogies in the popular culture, and by the demographics of the century now coming to a close. If the clutch of tendencies variously described as "poststructuralism," "postmodernism," "postavant-garde," and "appropriation" (together with a wide variety of post-painterly tendencies prefixed by "neo") have any single, unifying thread it is the discordant power of unique interpretation, or reinterpretation. When I deconstruct meaning, I recreate it within a subjective context that is inevitably unique, no matter how ordered or predestined. One night at the Astor Place Theater in New York, chancing upon the Blue Man Group's Tubes show for the third time, I found myself saluted by name on the electronic message screen flashing in the middle of the proscenium stage shortly after I sat down. Later I learned that I had been detected by a computer program through the use of my credit card.

Granted, this is individuation employed either as wit or whimsy. But surely at Astor Place we can detect a stubborn resistance to technology's supposedly fatal inhumanity. Not long afterwards, I participated in a virtual reality panel at the Jack Tilton Gallery in New York. At no point did I detect from any of the artists present ormore significantly—from the audience a single gram of insensitivity to the phenomenological danger posed by immersion in a created world. When I predicted in the question-and-answer session that we would shortly see a call in the art colleges for courses in "real reality" to counterbalance the dictates imposed by "virtual reality," the audience agreed vociferously, surprising me.

But I shouldn't have been surprised, nor should you. My wish, everyone's wish is to find ways to increase the power of our subjective presence in the other reality, precisely as the painter orders his or her field. Jenny Holzer speaks directly for this contrarian impulse: "I haven't quite figured out how my worlds will look," she writes about the potential of virtual reality. "One thing I do want to explore is what happens when you fly through a floor" [15].

It is not so much the signifiers in each of these cases that matters as it is the signified, or the punch line to the joke, which is widely shared by our new audience. This educated (yet democratized) elite, mixing all classes, creeds, and colors, is now immense in both East and West. Gorbachev's perestroika revolution rode on its back, an overwhelming social fact ignored by our media and political strategists. Without hesitation, artist, audience, and publisher in each of the incidents described above embraced the individuating mark, not the erasure of presence that accompanies replication (the "copy"). It seems

to me a reversal of Benjamin and Orwell to find digital technology so accomplished at providing that individuating mark. VideoFusion software allows me exquisite variations in video copying: now each issue of The Last Nine Minutes can subtly reorder pace, pitch, even the shades of red, blue, green, and white. And it is not only the reader-user envisioned by Peter Lyman who can alter books printed out on library computers. The proprietors of hand-held Newtons and Sharp Wizards will soon be able to call up entire videos and films as well as books on their hand-held screens. They will edit this information as they walk along and transmit the results, probably via a wireless Net, to friends and colleagues across the city, the nation, the world.

What begins to emerge in the first digital decade is a fine-grained sensitivity to the unique qualities of every copy, including the digitally processed photograph. Four years ago in Russia I found an old book in which the one-time owner had glued six copies of a photograph of a woman. Not one copy resembled the others, save in its sharing of a single, forgotten source. His work inspired me to continue copying in his book, in a myriad ways, images of Russian, Polish, and American women who had moved me, utilizing faxes, laser-jet printers, and Stylewriter II printers as copying modes. Similarly, for the past few years Lucio Pozzi has been reperforming his original performances in New York with the aid of the Dia Foundation, among other sources, never conceding the slightest indication to the audience that they are old or revised versions of an allegedly superior original. Each time he performs, the work is immanent for those in position to see it. The Roman numerals beside so many of our popular films (Back to the Future II) are vulgar signifiers of what I am trying to say: it is the repetitive copy that is dead, not the original. The one and the other are not separate.

My last example is harder to explain but central to my thesis. In 1971, not knowing entirely what I meant, I proclaimed in a manifesto for an early interactive television performance (in which viewers sang and shouted over telephone lines, creating participative "music" for our actions): Open a Channel to Every Mind . . . Let Every Mind Communicate with Every Other Mind [16]. In the few years that have passed since I first published the ideas in this essay you are now reading, we have witnessed a meteoric rise in the use of both Internet and World Wide Web. Though originally developed in the United States and Europe for scientific-military purposes, the Web has been joined by artists, writers, philosophers, inventors, salesmen, and lovers all over the world. What is already increasingly apparent—though totally unforeseen as recently as 1992is that the moment when finally "everyone talks to everyone" is the moment when the inner self is liberated rather than chained.

Liberated for what purpose? Again I argue that we cannot predict this. In a 1994 opinion piece published in the Rocky Mountain News, I pleaded with the U.S. Congress, in considering legislation to advance the building of the Internet, to leave us alone [17]. Let anarchy thrive. Let our voices be freed from control, so that in interaction with each other, new modes of thinking, art-making, and deep personal touching can occur. I cited another element of the message I received from the Queen of Touch on a chatline in the middle of the night: "You may be the King of Words, but I am the Queen of Touch. Here is my hand . . . tighten your fingers" [18].

No one could have imagined this fanciful personal exchange occuring over the authoritarian computer as recently as 1984, when I recall countless voices warning against the consolidation of police-state power in technocratic hands. Nor could they have predicted any lines as moving as those described by Jon Katz, media critic of Rolling Stone, in the New York Times. Katz and many others, have found a deepening of personal exchanges on the Internet. Separated from each other by space and time, people find themselves able to say what often cannot be said face to face. Death is surely among these hitherto unspeakable subjects, as Katz discovered one night in early 1994 when he and others on a chat line received the following message:

My daughter has cancer. As some of you know, she is 8. In all the world I never conceived of all the sorrow I would feel at learning this, all the horror at watching her suffer so stoically through test after test.

There is not a lot of hope just a lot of medicine. We are preparing ourselves for the worst.... I have decided to journal every day, those of you who can bear to read it. Feel free to answer, to offer sympathy, encouragement or whatever else you are feeling. Please feel free to check me if I am too sorry for myself or for her [19].

For these and various other reasons, the supposedly indomitable powers of mindless collectivization and reproduction, threatened throughout this century, do not seem at its end to be in the ascendant. Rather we respond to the reverse, which poses its own dilemmas. We reach through the electronic field of ease that cushions us, like amniotic fluid, through the field that allows us to order, reform, and transmit almost any sound, idea, or word, toward what lies beyond, toward the transient and ineffable—a breath, for example, a pause in conversation, even the twisted grain of a xeroxed photograph or videotape. Here is where the aura resides—not in the thing itself but in the originality of the moment when we see, hear, read, repeat, revise.

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Douglas Davis is an artist, educator, author, and performer known as a pioneer in many fields of long-distance art. He has taught advanced media at more than 25 universities and art colleges internationally and was awarded a Fulbright fellowship for the fall of 1995 at the Russian State University of the Humanities, to teach a global classroom under the auspices of the new Center for Long-Distance Art and Culture at Lehman College in the Bronx, New York. His videotapes, performances, films, prints, and drawings have been exhibited at the Guggenheim Museum, the Whitney Museum of American Art, and the Metropolitan Museum of Art, New York, and elsewhere around the world. His InterActions 1967-1981, sponsored by Lehman College Art Gallery, is on view on the World Wide Web, along with The World's First Collaborative Sentence.

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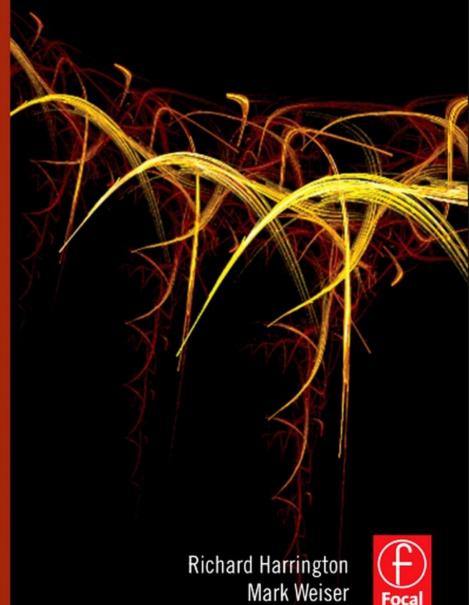
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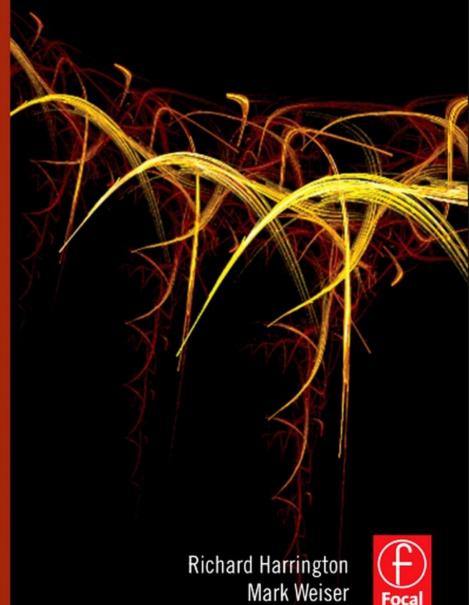
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Companion website: www.HyperSyndicate.com