



**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2090

Publics and Publishing in Transition

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Kath Albury	k.albury@unsw.edu.au	Wednesday 1.30 - 2.30pm Thursday 10.30 - 11.30pm	Webster 231F	Email preferred.

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines

webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Subject Area: Media, Culture and Technology Publishing practices are deeply involved in the constitution of social life, because of the kind of publics they help bring into being. This course examines the different formations of "publics" in relation to different publishing technologies and practices. Students will examine the history and theory of this relationship, and then explore the key influence of data in the contemporary transformation of this relationship. New uses of data make print, images and other media elements more dynamic, and more open to combination, across increasingly varied publishing platforms. This makes for a more complex and flexible series of publics—in concept and reality—from the global to the "hyperlocal", with possibilities of both enhanced control and participation. Topics examined will include: publishing theory, history and cultures; changing archives; the shifting commons; new forms of expression such as visualization; participation, distribution and aggregation via new platforms such as eReaders and social media.

Aims of the Course:

- * to allow students to explore the history and general theory of publishing across a wide range of media forms and processes, from the impact of the printing press to the contemporary publishing of the genetic information of entire countries.
- * to allow students to understand the cultural impact of publishing, including conflicts and controls surrounding events of publishing.
- * to allow students to engage with the impact of publishing on everyday life, from the bible, to magazines, to reality television, surveillance and the publishing of individual medical records.
- * to allow students to engage with the moves and mixes between mass media publishing, niche publishing and network publishing.
- * to allow students to engage with the contemporary expansion of publishing—for example, in Web 2.0 user generated material, from blogs to images (e.g. Flickr) to video (YouTube), the use of Content Management Systems.
- * to allow students to engage with the contemporary challenges for publishing, and posed by publishing, for example to both notions of privacy and to the constitution of a "public sphere", the contemporary "self".
- * to allow students to engage with issues such as open access, copyright, creative commons.
- * to allow students to engage with practical issues in publishing, in particular the importance of style guides, work flow processes, collaboration and above all deadlines as integral to all forms of publishing.
- * to allow students to engage with new uses of publishing that are transforming science, collaborative research, history, the law, political life.
- * to allow students to engage with the contemporary theory of publishing, as "publishing" expands to include the publishing of genetic material, images of the brain, detailed maps and images of individual streets, 3-dimensional objects, robotics and so on.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. You will gain a knowledge of the history, challenges and contemporary state of publishing
2. You will gain a deeper understanding of the cultural and individual impacts of publishing
3. You will understand more about the personal and professional aspects of publishing, both exploring your own approach to contemporary forms of publishing, and working with others in publishing processes.
4. Using publishing as a way to think about technosocial relations, you will understand key aspects of the transformations in the history of culture, and of contemporary society.

5. You will learn how to work collaboratively and how to organise your time
6. You will learn personal project management
7. You will develop problem solving skills
8. You will learn to research and find appropriate media solutions to the publishing tasks at hand
9. You will develop skills in independent research
10. You will develop your interpersonal skills so as to increase your individual ability to deal with both formal and informal groupwork

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. Demonstrate skills in scholarly enquiry.

2. Demonstrate a sound understanding of mass media, networked information and communication technologies and the convergence between the two.

3. Demonstrate skills required for collaborative and multidisciplinary work.

4. Demonstrate an appreciation of, and responsiveness to change, from a deep engagement with theories of technological innovation.

5. Demonstrate skills in effective communication.

Rationale for the inclusion of content and teaching approach

Publishing has always been a central concern within media and communications. Within the contemporary media landscape, publishing is being dramatically transformed as participatory media turns all media consumers into publishers and this in turn challenges traditional "professional" modes of publishing (e.g. print journalism, record publishing in music industries, broadcast media). Through practical exercises, engagement with key thinking in the area, and the exploration of the expanded terrain of contemporary publishing, this course is designed to allow students to build on their foundational concepts in gateway courses and introduces students to self-directed and independent learning in the contexts of media production, analysis and the distribution of media forms.

Teaching strategies

Rationale for the inclusion of content and teaching approach

Publishing has always been a central concern within media and communications. Within the contemporary media landscape, publishing is being dramatically transformed as participatory media turns all media consumers into publishers and this in turn challenges traditional "professional" modes of publishing (e.g. print journalism, record publishing in music industries, broadcast media). Through practical exercises, engagement with key thinking in the area, and the exploration of the expanded terrain of contemporary publishing, this course is designed to allow students to build on their foundational concepts in gateway courses and introduces students to self-directed and independent learning in the contexts of media production, analysis and the distribution of media forms.

Learning and Teaching strategies

At the beginning of the course, students will be inducted into a number of tools (e.g. blogs, social media sites, concept and mind mapping software), techniques and formations that will enable both individual research and collaborative work. These will include the critical use of online research and filtering tools, such as semantic tags and rss feeds, group work and collaborative research techniques, and the contemporary basics of research concerning published sources, academic and non-academic.

There will be lecture material, in the form of both live lectures and an engagement with various learning objects, such as short video lectures, interviews, examples, and organised materials for student investigations week by week. Contemporary examples of publishing will be examined—from newspapers on and off line, including “convergence journalism”, to the operations of metadata, to generative and automated forms of publishing, to personal forms of publishing from blogs to user-created video, to contemporary forms of publishing in public relations, political campaigning, advertising and activism and the extension of media and communication into new areas. We will also be examining the use of new forms of publishing in educational contexts, in a self reflective matter.

Students will engage in week by week activities, both giving and getting a lot of feedback, formal but mostly informal. The emphasis will be on in-course feedback, from tutors and fellow students in class, and from tutors on mid-course assignments. Please note that the final assignment, which is an ‘essay in lieu of exam’, will not receive feedback.

Assessment

Assessment Tasks in Sum (3)

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

You must attend at least 80% of the lectures and tutorials to be eligible to pass the subject.

The assessment tasks for this course involve some creative/different styles of work. You need to read the guidelines quite carefully in order both to enjoy them and to get the most out of them!

You should carefully read the “Readings and Other Preparation” on the Moodle site and begin to explore at least some of the tools/techniques mentioned as soon as possible.

ARTS2090—Specific Guidelines

We want to give you the opportunity to learn about publishing, through publishing, in this course. So ARTS2090 is not a course in which, if you “read the reader/assignment/course outline at the last minute”, you will survive. You need to prepare properly for classes. Neither is it a course in which all assignments are always submitted “in the usual way”. You need to think ahead, and read directions carefully. In addition, the unassessed tasks in tutorials are there to develop your work towards the assessments. So you need to keep up with what is a carefully planned course! Then, we hope, you will learn a great deal, and have a lot of fun along the way.

Throughout this course you will be required to publish materials in a variety of formats (text, image, moving image, sound). We do not require you to have professional level production skills. We do, however, require you to learn very basic skills needed to publish your work on what are usually well-known media sites (such as Flickr.com, YouTube.com, SoundCloud.com). In some cases, you will have to sign up to join these sites (if you have not already done so). In all cases your work should:

- * be thoughtful both in content and the way you have chosen to publish this content (again, this does not mean professional level production skills—it just means that you should have thought carefully about how to present your work in the context you are using, relative to your skills).
- * comply with the legal and other requirements of the sites involved. This includes:
 - * not being offensive, or using indecent material.
 - * complying with copyright requirements (we will direct you towards resources that you can use legally, but the easiest way to do this is to make your own material).
 - * you will be asked to take down work that does not comply with site requirements and will lose marks (and possibly fail) if this is the case.
- * comply with the rules of the School and University. **Again, please ensure that you read the “Essential Information” document** that is available on the The School of the Arts and Media web site. There are links above.

A note on the group presentation.

Groupwork, paradoxically, is good for individuals. It allows you to develop your social skills, learn to work collaboratively and temper/vary your own individual approaches to issues and methods of work so that they can gel with those of others. These are key things to learn in any workplace but absolutely key in the media

industries. If, for example, you ask me for a reference down the track, I can 100% assure you that your future employer will be VERY interested to hear my assessment of your teamwork skills.

I encourage you to form informal study and reading groups separate from the formal course activities. You will probably make new friends. You will almost certainly learn much more from the program overall.

1. Personal Course Archive and Reflection (Blog) (35%)

Length: 8 x 300-400 words (or equivalent, as listed below):

At least 30 seconds of video, uploaded to your blog, or your own section of YouTube.com or Vimeo.com and link to this from your blog.

* At least 3 relevant images, either that you have created, or that you have legally obtained from elsewhere (for example from the Commons section of the Flickr.com site). Note that you must also provide detailed captions of at least 50 words on each of these images, explaining what they mean to you in terms of your reflections on the course for that week.

* At least 60 seconds of audio, uploaded to a blog, or other site of your choosing (for example Soundcloud).

* a detailed “mindmap” of the concepts/issues involved, along with your thinking through of them.

* a drawing or sketch relevant to the readings/ideas for that week. You will have to scan this and upload.

* You can, if you wish, mix things up, and, for example, write some text for one week, a mindmap for a second week, and a video for a third week, and so on.

2. Essay in Lieu of Examination (50%)

Length:

1. Text based. Blog your response, in a 1800-2000 word length post (you may include up to 5 illustrative images). Publish through your usual Moodle blog.

2. Image Based. Produce a cohesive image series with accompanying captions. You should produce 20 images. Captions are to be between 20 and 50 words each—they should be more than a “label”; they should give us context for these images and your choices of them. Publish on Flickr.com.

3. Time-based Image (Video or Animation). Produce a video of 5 minutes (plus or minus 30 seconds). Or produce an animation of 90 to 180 seconds (not via a site such as xtranormal.com). Publish on YouTube.com or Vimeo.

4. Sound piece. Produce a sound piece in the form of a radio documentary. Publish as an audio podcast (in MP3), uploaded to soundcloud.com. Duration: 5 mins (plus or minus 30 seconds).

5. If there is another format in which you would like to publish your response, check this with your tutor, who will approve or not, and give your specific guidelines.

3. Visualisation Project (15%)

Time Limit (strict!): Five Minutes (we will be using a stopwatch! And you will be stopped).

Documentation: You also need to provide your tutor with the links, a copy of the powerpoint, and any notes relevant to your group's presentation by the end of the class (this is just for later reference if we need it).

Responses to Another Group's Presentation

All groups will be assigned another group to respond to before this class. In the second half of the tutorial, all groups will be given 15-20 minutes to prepare a 3 minute response to the other group presentation they have previously been assigned. Each group will then give their response (strictly limited to 3 minutes). Your response should be constructive, exploring the strengths and weaknesses of the visualisation of the other group, and of their analysis. You might see hidden advantages to the other group's work, or likely effects on "publics" they might not have thought about. Your response does not have to be a matter of what you think is "right and wrong" or "good and bad" about the other group's work. A more sophisticated response would engage with it on other levels, connect up with the work involved and take it somewhere new.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Personal Course Archive and Reflection (Blog) (35%)	8 x 300-400 words (or equivalent, as listed above):	35%	1,2,3,4,6,8,9	1,2,4,5	4 posts due Week 5 (ie weeks 2-5 inclusive), 8 posts due week 13 (weeks 2-12 inclusive)
Essay in Lieu of Examination (50%)	See above description.	50%	1,3,4,6,9,10	1,2,4,5	Friday November 6, 5pm
Visualisation Project (15%)	See above description.	15%	3,4,5,7,8,9	1,2,3,4,5	Week 10 (starting October 6)

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

1) Your blog should be completed in the Moodle blogging platform (with links to any external content). A word document containing text of your blog posts should also be submitted via Turnitin in Week 13.

2) Your visualisation group project will be submitted in class.

3) Your essay should be submitted as a word doc or pdf via Turnitin.

Non text-based essays may be submitted online, in which case a word doc or pdf consisting of a 500 word exegesis and a WORKING link to the appropriate online platform (ie Flickr.com for visual essays, YouTube.com or Vimeo.com for video or animation, Soundcloud.com for audio podcasts) should be submitted to Turnitin.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content
<p>Week 1: 27-31 July</p>	<p>Module 1. Introduction: History of Tools and Techniques</p>	<p>Lecture: Introduction to the Course: publishing, institutions and social contexts; a course about transformation and change; how the course works; examples from publishing.</p>	<p>No tutorial this week, but you MUST complete your first blog post before your Week Two tutorial.</p>
<p>Essential Readings:</p> <p>Required Readings/Explorations</p> <p>Get going on the readings for week 2, and remember to post your Week Two blog post BEFORE your first tutorial.</p>			
<p>Week 2: 3-7 August</p>	<p>History, Present and Future of Publics and Publishing</p>	<p>Publishing, Publics, Selves: history and social impacts</p>	<p>Tutorials: General Discussion of the history of publishing/The transformation of publishing by printing, and then by digital and networked media, and ereaders, including Apple's iPad.</p> <p><i>Please note, your first blog post should be posted BEFORE this tutorial. If it is posted AFTER the tutorial, you will receive a late penalty.</i></p> <p>Tutorial Activities:</p> <ol style="list-style-type: none"> 1. Introductions, questions about the course, etc. 2. Initial discussion of publishing history/publishing present/tools/the social, based on lectures and readings. Conceptual Speed Dating. 3. Mind-mapping: (if you don't know what mindmapping is, it's essentially mapping out the parts of an idea or issue or research topic, and drawing in the links. You can get software to do this,

some of it free, but you can just as easily do it with pen and paper). Some useful links if you're interested:

<http://www-public.jcu.edu.au/learningskills/resources/online/mindmapping/index.htm>

http://freemind.sourceforge.net/wiki/index.php/Main_Page

<http://www.mindmeister.com/28717702/everything-open-and-free>

<http://www.mindmeister.com/66229100/digital-media-pedagogy>

<http://www.mindmeister.com/68528891/social-history-of-new-media>

The tutorial as a whole will decide, on the basis of readings and research for this week, 6/7 key issues involved in the shift from paper to digital publishing. Your tutor will mindmap these on the board. You will then form 6/7 groups, with each group taking one of these issues. You will have half an hour, more or less, to discuss the issue, mindmap its parts and links, and plan further research for Week Three. Via the group's discussion and mindmapping of the key issue, each student will take a "sub-issue". You will then discuss the ways (that is, share research methods and approaches, and think of new ones you might like to try) in which individuals will be able to research the key issue for your group, from the perspective of the "sub-

issue". Next week, each student will give a two minute (unassessed) talk on their "sub-issue". Make sure you've done the readings and explored some of the links and come to class next week with opinions based on some solid research.

Essential Readings:

We need to do some general background reading on publishing, and on reading, to get us started, and for that we'll be looking at Wikipedia (which is itself a fascinating example of publishing, something you might consider as you read), and a few other sources.

Then you need to read up on the difference digital, networked media make to publishing. Many of these pieces are extremely short.

[online] 'Publishing', *Wikipedia*, (read it all)

[online] 'History of Printing', *Wikipedia*, (skim)

[in study kit] Eisenstein, Elizabeth (1979) 'Defining the initial shift: some features of print culture' in *The Printing Press as an Agent of Change Vol. 1*, Cambridge: Cambridge University Press: 43-163 (I have excerpted around 10-15 crucial pages from this key book for our course)

[in study kit] Brannon, Barbara A. (2007) 'The Laser Printer as an Agent of Change' in Baron, Sabrina et al., (eds.) *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein* Amherst: University of Massachusetts Press: 353-364

Self, Will (2014) 'The novel is dead (this time it's for real)', *The Guardian*, May 2,

[online] 'Mission Statement', Institute for the Future of the Book, (very short but it's worth checking out the site)

[online] McCormick, T. (2013) "From Monograph to Multigraph: the Distributed Book", LSE Impact of Social Sciences weblog post, 17 January,

[online] Shatzkin, Mike (2012) 'Some things that were true about publishing for decades aren't true anymore', *The Idea Logical Company*, January 12,

[online] Kamdar, Sachin (2012) 'Why Publishers are about to go Data Crazy', *Mediashift: Your Guide to the Digital Revolution*, January 17,

[online] Lehrer, Jonah (2010) 'The Future of Reading', *Wired*, September 8,

[online] Spritz (examine this new way of reading and think about how it would affect publishing if it were to take off. Anyone who uses the Chrome browser could use the Spreed extension for the same purpose [Thanks Tina Giannoulis!])

[online] Haile, Tony (2014) 'What you think you know about the web is wrong', *Time.com*, March 9,

[online] Kendall, Len (2014) 'Actually Reading', *Medium.com*, April 26,

[online] Anon. (2013) "Mindfulness improves reading ability, working memory, and task-focus",

ScienceDaily.com,

[online] Anon. (2013) '3D printing 'could herald new industrial revolution'', *The Sydney Morning Herald*, April 29,

[online] Schiller, Ben (2014) 'Move Over 3-D Printing, The Future Is Objects That Morph And Shift Shape', *Co-Exist.com*, June 10,

[online] Condliffe, Jamie (2013) 'This Is Why 4D Printing Is Cool', *Gizmodo.com*, November 29,

<p>Week 3: 10-14 August</p>	<p>Genres, Processes, Tools and Techniques of Publishing</p>	<p>Techniques and Machines: From Scrolls to the Codex to Ereaders and Contemporary Events. This lecture approaches publishing through its various techniques: some of which vary from mode to mode. Others are remarkably consistent</p>	<p>Tutorials: Today we're exploring the wide variety of publishing tools and techniques that are emerging (and changing again within months), and the changes this is bringing about in publishing and its social contexts (shifts in the nature of "publics"). Individual presentations on the shift to digital publishing, eg, in eReaders, including Apple's iPad. You need to research and prepare for this talk and should have begun this in the previous tutorial. Bear in mind that there weren't even iPads only three years ago. That's how fast things change in contemporary publishing, and this is not necessarily going to slow down.</p> <p>Tutorial Activities: Come to the tutorial prepared to talk for 2 minutes (only! Your tutor will time this and stop you at exactly two minutes). You should talk about your take (based on research) on the shift to digital publishing, and from print to a crazy, mixed up, multi-media environment. Take only one aspect of all this. You only have 2 minutes after all. Research it. What's happening? What's going to happen? How do we know? What are the implications? For</p>
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society? For media workers and industries? For you? The first half of the tutorial will be these individual presentations to the class of research into eReading and publishing. During the second half, via "conceptual speed dating" and possibly other activities, there will be discussion of readings and ideas and feedback from others on how your presentations went. What worked? What didn't? What does it all mean for you? Your interests? Your media passions? Your working life?. Please note that it's just as important for you to give constructive criticism to others as think about your own work. Constructive criticism means saying what did work and why, as well as what (you feel in any case) could be improved and how.

If you have time, at the end there will be a whole tutorial discussion of what research methods you used to explore this topic. How do you judge what is worthwhile information and discussion in the sources you use? What does this tell you about contemporary publishing and the shifts involved?

Required Readings/Explorations

First up—explore different modes of publishing, as below, and draw on last week's readings and links. You should already be doing some of your own explorations, drawing perhaps on the Diigo or

			<p>other links given throughout this course guide. Try not only to find something amusing or even “just something” to get through the tutorial. Ask yourself about the “provenance” (that is the source history) of the material you’re finding. Where is it coming from? What in the context? Who is the person writing it? Should you take them seriously? Is there better material around? How would you know? How would you find it?</p>
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Essential Readings:

In addition to your preparation for your talk, you need to do some general preparation for this tutorial. Go to the following URLs: and and read some of the details of submitting a proposal and getting a book published. This will tell you a lot about serious print publishing (in books at least).

As a contrast consider how you publish on Twitter, or how collaborative publishing works, e.g. (here you could also consider Wikipedia's own description of itself, listed in Week Two's Extra Resources list) or the inspiring .

Also required—reflections on the various genres, processes, tools and techniques of publishing. How do different tools, techniques, processes and genres set up different expectations, and different roles, for everyone involved?

[online] <https://www.diigo.com/user/andersand/paywalls> (this is required—skim through some of these links)

[online] Coscarelli, Joe (2012) ‘The New York Times Is Now Supported by Readers, Not Advertisers’, *NYmag.com*, June 26, .

[online] Doctor, Ken (2013) ‘The newsonomics of The New York Times’ Paywalls 2.0’, *Nieman Journalism Lab*, November 21, (NB: Journalism students: the Nieman Journalism Lab is a great site for analysis of contemporary journalism!)

[online] Busfield, Steve (2010) ‘Guardian editor hits back at paywalls’, *The Guardian*, January 25, (The Editor of The Guardian, against paywalls).

Week 4: 17-21 August	History of Tools and Techniques/Archive Fever, Provenance, Structuring Data	Assembling Publishing-Publics/Archive Fever	Tutorials: Now we’ve begun to grasp some of the key issues and events in the history of publishing and in contemporary publishing. So today we’ll be concluding
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our *general* consideration of the history and contemporary transformation of print publishing. We'll start to think about things a little more specifically. Along the way, we'll be working with *theories* and *methods* that will help us analyse the shifts in publishing, media and the social, *as they change*. Since they now change extremely rapidly, and no one really knows where they're heading next, this is crucial. We'll do all this via two ideas that suppose methods:

* the "assemblage" (a relational network of elements/actants in a flat ontology .. this is in fact a lot simpler that it sounds)

* "archive fever".

We'll start by looking at publishing, and publishing's relation to broader society, as a series of interwoven "assemblages" (a term from Gilles Deleuze, Félix Guattari and Manuel DeLanda). Simply put, an assemblage is what it suggests: an assembling of elements or relations (there's some debate about which of these comes first!). In coming together, an assemblage makes for something new (see the readings below). To give us a method to think about assemblages carefully, we shall be following the basics of French thinker Bruno Latour's Actor-Network Theory (or ANT). This involves what

DeLanda calls a “flat ontology”. Simply put, this means that when you analyse an assemblage you should treat all the elements and relations somewhat equally. So, for Latour, there are both human and non-human “actants” as part of the network (which is what he calls an assemblage). All the elements are brought into relations and all have somewhat equal “agency” (an agent is someone or something that can cause things to happen). Yes, this means that non-human actants, such as iPads, or door handles, or fonts, have agency! This is controversial but useful for our analysis of the complex assemblages of publishing and publics. There are of course assemblages within assemblages, assemblages made of other assemblages, and so on.

Latour’s method is deceptively simple, very useful, and we’ll be using it today. First you identify all the ‘actants’, human and non-human. You make as detailed a list as possible! Then you consider all the relations as these come into a network or assemblage. When the network or assemblage changes (or when it itself forms part of a larger network or assemblage), you look at how the elements or actants change, and how the relations involved change. You can approach anything this way (politics for example) but it’s been

particularly useful when consider the relations between technologies, humans and the social. It tells you a great deal, and also often tells you what you've been missing.

We'll discuss archive fever in depth next week, but here I also want you to include the different kinds of archives involved the publishing assemblages you're analysing. An archive is anything that stores "materials" for later retrieval (from our memory to a database to a filing cabinet to an address book).

Questions/discussion: What have been the publisher/author/technology/social relations in different "publishing assemblages" throughout history? What is the relationship between different publishing tools and techniques and the social?

Tutorial Activities: You might start with some conceptual speed dating around some of the ideas in the readings. Then you'll spend a largish block of time analysing and comparing publishing "assemblages". A brief guide:

In a small group, start with two examples of "publishing/publics assemblages" from different moments in history (these moments could be hundreds of years apart, or a few years apart). Spend some time listing all the elements,

human and non-human actants and relations involved within the assemblage (you should get bored doing this! Only then will it begin to get really interesting!). These will include technical elements and relations, techniques, social relations etc (nothing is excluded if it's part of the assemblage). A hint here, following the structure of the whole course is to consider the archives, the forms of content/expression, and the distribution involved (you don't have to, and indeed should not, restrict yourselves to these).

Follow this by considering what other, smaller or related assemblages are part of this larger assemblage. Make similar lists for these. Then consider what large assemblages your initial assemblages are part of. Make lists for these. You should end up with a lot of lists. Finally, look at any of these assemblages and consider which elements seem to have shifted over time. What difference has that made, to the assemblage itself, to the other assemblages with which it's involved?

Report back to the whole tutorial. Now you will be able to answer other questions, such as: how is the public (or other social assemblage) involved? Is there a form of authority brought together within this assemblage? If so, how does that authority become an authority? How is it

			<p>assembled? What other authorities and social formations are taken apart by this assemblage? What kinds of territory are involved? Who or what is “inside/outside” this territory? How much of your own thinking/feeling is immersed in these assemblages? What does that tell you about publishing?</p>
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Essential Readings:

[online] delukie (2009) 'Actor-Network Theory in Plain English', *Youtube.com*,

[online] Banks, David (2011) 'A Brief Summary of Actor-Network Theory', *Cyborgology*, November 2,

[online] 'Actor Network Theory', *Wikipedia*, (very short, very useful but more complex summary of Latour)

[online] Ryder, Martin (n.d.) 'What is Actor-Network Theory?',

Extra Readings for Those Interested

Latour is a prolific self-publisher, and one of the first leading academics to make his work “open access” online. He has a great site, that you are encourage to explore:

His latest project is AIME, an Inquiry into Modes of Existence. The site is here:

<p>Week 5: 24-28 August</p>	<p>Archives, Authority and Memory, Cultural and Individual/Theory and Practice</p>	<p>Guest Lecture: Buzzademia, like-powered theory & digital journalism</p> <p>Guest Lecturer: Chris Rodley, http://chrisrodley.com/about/</p> <p>Recent years have seen the emergence of a range of novel digital journalism platforms such as Vice, BuzzFeed, Vox, Mic, Medium and Australia's own Junkee. These new publishers are mounting a strong challenge to</p>	<p>Tutorial Activities:</p> <p>First up: Theories and practices: you will have noticed by now that there are a lot of theories about media. We will start with a general consideration of theory and practice. In large or small groups, or via whatever means your tutor uses, discuss the following questions: What is a theory? What is practice? What is a model? What are the relations between these? How do you think of them? What</p>
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	<p>traditional or 'legacy' news media with much longer histories, attracting diverse global readerships. This lecture will examine some of the key distinguishing characteristics of the publishing practices of these new platforms, including a strong emphasis on multimodality, especially visual communication; the embedding of social data such as tweets, Instagram photos and Tumblr posts; stylistic informality, both in structure and voice; the embrace of pop culture; and an emphasis on participation, both at the level of production and consumption. How do the novel forms of expression used on these platforms affect the content of what is being published? What role do these publishers play in social life and what type of digital publics are they constituting? And what challenges do they, and rival organisations, face in navigating a fast-moving and ever-changing social media ecosystem? These questions will be answered by focusing on several specific examples of successful digital journalism, tracing them from the point of construction via the content management system through to distribution and finally consumption.</p>	<p>are some of theories/practices/models you like? What are some of your more personal theories/practices/models? What is critique? Is it asking questions such as these? What role does publishing play in any or all of these, and what role does they all play in the "assemblage of the social" or publics? What are the relations?</p> <p>What theories/models emerge/work in different contexts (but not in others)? How do we choose what theories/models to use? What archives do they draw from or create? What is the relation between technical archives, publishing, ideas, the social and memory? How do sets of ideas, theories, models, practices become taken up? Where do they get their authority? How is this authority constituted?</p> <p>What are some specific examples that you can think through in the light of the above?</p> <p>How do we publish/visualise theory? Your blogpost for this week might follow Mark Marino's model of the 'Unpacking Video': https://medium.com/@markcmarino/unpacking-videos-6d86eb3b4ad0</p>
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Essential Readings:

Massing, M. (2015) "Digital Journalism: The Next Generation", *The New York Review of Books* (June 25, 2015). <http://www.nybooks.com/articles/archives/2015/jun/25/digital-journalism-next-generation/>

Excerpt from Lanham, R. (2006) *The Economics of Attention: Style and Substance in the Age of Information*. Chicago: University of Chicago Press. <http://www.press.uchicago.edu/Misc/Chicago/468828.html>

Links:

What Colors Are This Dress?

<http://www.buzzfeed.com/catesish/help-am-i-going-insane-its-definitely-blue#.ohd72Gb52>

25 Things All Basic White Girls Do During The Fall

<http://www.buzzfeed.com/laraparker/things-all-basic-white-girls-do-during-the-fall#.vgQB6xnp6>

13 Shocking Allegations From The Senate Inquiry Into Nauru

<http://www.buzzfeed.com/alexlee/13-shocking-allegations-from-nauru-inquiry#.gikXpW12p>

Greece's Debt Crisis As Explained Through "Grease" GIFs

<http://www.buzzfeed.com/hayesbrown/tell-me-more-tell-me-more-is-there-gonna-be-a-grexit#.qhQJv8mzv>

?Vox

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

Vice

http://www.vice.com/en_au

?Junkee?

<http://junkee.com/>

Extra reading on theories of the archive:

[online] Ogle, Matthew (2010) 'Archive Fever: A love letter to the post real-time web', *mattogle.com*, December 16,

[study kit] Parikka, Jussi (2013) 'Archival Media Theory: An Introduction to Wolfgang Ernst's Media Archaeology' in Ernst, Wolfgang *Digital Memory and the Archive* Minneapolis: University of Minnesota Press: 1-22 (this is perhaps a slightly high level reading but see how you go with it)

Finally, look at this interesting publishing platform, *Omeka*, developed by the Center for History and New Media at George Mason university in the U.S. This is a great example of the kind of differences different Content Management Systems (CMSs) make to publishing and its social impact. You should also visit several of the showcase sites, starting the with second link below.

[online] (watch the "What is Omeka" video on the front page of the site)

[online]

You might then consider other CMSs, such as WordPress, YouTube, BlackBoard, those of particular newspapers online, the library catalogue, etc. How do they archive? what do they make "inside" and "outside"? How do they organize publishing? Possible actions? Forms of access?

Week 6: 31 August - 4 September	The Commons: Collection and (re)Distribution/Assembling Attention	Lecture: The Commons: Collection and (re)Distribution/Assembling Attention. This lecture will look at <i>collectively produced archives and possibility for interaction</i> (sharing, market exchange, etc). It	Tutorials: This week we look at two different topics— <i>attention</i> and <i>the commons</i> —and where they come together (in the idea that the organisation of attention is where a lot of the action is when it comes to how we organise what
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considers some of the dynamics—both technological and social/affective—of the *digital commons*, along with the implications for publishing and knowledge production. How do standards and the need for interoperability impact on what is said and how it can said?

On a different but related note, what *kinds of attention* are assembled in different forms of publication, different notions of publics (for example, the commons)? What kinds of publics (and privates and relations between public and private) do these imply? What are the social consequences of media moulding different kinds of attention?

we have in common). There'll also be preparation for debates next week.

First task (30 minutes): Brief excursion around campus. In small groups of three, go for an excursion around campus for about 20 minutes (only!). Note all the assemblages of media, publishing, human and non-human elements you can find, and the relations involved. For this week, take careful note of two aspects:

1. What kinds of attention are involved? Look carefully at how people are paying attention (or not)? What are they attending to? What is influencing this? When can you see shifts in attention?

2. What kinds of social relations are formed in such moments? How many different kinds of social relations can see come together? When and how do these shift, come apart, reform? What roles do media/publishing play in these? What do people hold in common in such moments (or not?)?

Come back and report to the class.

Second task (15 minutes): Then we should quickly hear everyone's memorised texts. A brief discussion will follow: how easy or difficult did you find this? What difference did it make to your understanding of that text? How different is this to the

way we organise our attention today? What do we remember or not remember?

Third task (10 minutes): in large or small groups, or via whatever means your tutor uses, discuss the following questions. You should do this in the light of the readings below.

Attention: First, regarding attention: How do publishing, and assemblages involving publishing, affect/construct your attention, and what does this do to you? What are the implications? Personal, social, political? How are the senses assembled differently in the use of different archives, and different modes of publishing more generally? What difference does this make to our (literal and figurative) sense of the social?

The Commons: Who owns, gets to see, share, publish information or data, etc, from personal data to state and corporate data? What difference does this make? Should publishing be open access? What difference do different forms of publishing (eg filesharing or P2P, or Apple apps, or niche music “netlabels” or bandcamp) make to the bringing together of a social group? What are the implications? Personal, social, political? Should all academic or scientific publishing be open access? Should patents on pharmaceuticals be given?

How should the music industry operate? As it always did? Should governments have open data policies and practices? What kinds of community and sharing of information are implied/brought about by citizen and hyperlocal journalism?

Bonus points questions for this tutorial: What are the relationships between publishing, attention and social collectivity? How do these relationships work out differently in different situations?

Fourth Task (30 minutes): The last part of the tutorial will be setting things up for next week, when you will be (relatively formally) debating and discussing one of:

1. Edward Snowden, the NSA and issues around privacy, transparency and security. Was Edward Snowden right to leak the documents he did? Or was the secrecy of the NSA surveillance justified?

2. Whether Facebook should be experimenting with people's moods without their consent.

3. Whether Facebook, Google, Twitter, Apple and Amazon have too much power (or not).

4. Whether filesharing is only "piracy" or whether it holds the potential to change the world via a new form of sharing.

Make sure you have left

		about 30 minutes at the end of the tutorial for this. You need, as a class, to decide on a topic of debate in each of these three areas. Then you need to break up into 6 teams of 3 people. Each team will be assigned as either for or against a topic of debate. Your team should then spend 10 minutes dividing up your research so that individuals can come prepared for the three debates we will have next week. Begin by looking at the required preparations for next week. You should realise, if you've never been in a formal debate before, that you may end up having to argue for something you don't personally agree with. This is part of the fun!
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Essential Readings:

First up, you need to come to this class having memorised at least three lines of text. Choose something from a theory you like, or better, one you find difficult. Or, if you prefer, you can memorise three lines of poetry. This is a very old style of media engagement.

Then to the readings. All but one of these are pretty short (often one page), but there are quite a few of them (I think around 50 pages of reading in total). While reading these, pay attention to your attention. Where is it going? How long does it last? What distracts you? What enables you to focus? The readings this week are an exercise in paying attention (or not!) and also, as preparation for next week, several of the readings are in the spirit of debate:

[online] Walljasper, Jay (2010) 'The Commons Moment is Now', *Commondreams.org*,

[online] Meretz, Stefan (2010) 'Ten Theses about Global Commons Movement', P2P Foundation,

[in study kit] Crary, Jonathan (2013) 'Chapter Three' in *24/7—Late Capitalism and the Ends of Sleep* London: Verso: 61-89

[online] Michael H. Goldhaber (1997) 'Attention Shoppers!', *Wired*,

[online] Temple, James (2011) 'All those tweets, apps, updates may drain brain' San Francisco Chronicle, April 17,

[online] Rheingold, Howard (2009) 'Mindful Infotention: Dashboards, Radars, Filters', *SFGate*,

[online] Macready, J. Douglas (2010) excerpt from 'The New Revolution: Stiegler and Arendt on Psychopower, Education, and the Life of the Mind', posted as 'Psychopower', *The Cybercades Project*, December 29,

[online] Kinsley, Sam (2010) 'The Technics of Attention', *Paying Attention*

[online] Kinsley, Sam (2010) 'Tiziana Terranova—The Bios of Attention', *Paying Attention*

[online] Kinsley, Sam, (2010) 'Day 3 > Michel Bauwens' *Paying Attention*,

[online] Kinsley, Sam (2010) 'Bernard Stiegler: Pharmacology of Attention and Relational Ecology', *Paying Attention*,

[online] Monbiot, George (2010) 'Reclaim the Cyber-Commons', *Monbiot.com*,

[online] Erard, Michael (2009) 'A short manifesto on the future of attention', *Observatory*

[online] Yoffe, Emily (2009) 'Seeking: How the brain hard-wires us to love Google, Twitter, and texting. And why that's dangerous' *Slate*,

[online] NPR (2010) 'The Price of Putting Your Brain on Computers'

[online] O'Malley, Mike (2010) 'Attention and Information' *The Aoretic*,

[online] Jenkins, Henry (2010) 'Multitasking and Continuous Partial Attention: An Interview with Linda Stone (Part One)' *Confession of an ACA-Fan*,

[online] Heffernan, Virginia (2010) 'The Attention Span Myth', *New York Times*,

[online] Boyd, Stowe (2010) 'The False Question of Attention Economics', *Stowe Boyd*,

[online] Rheingold, Howard (2012) 'Attention', Prezi presentation, July 24,

[online] Rock, David (2010) 'New study shows humans are on auto pilot nearly half the time', *Psychology Today*,

[online] Hildyard, Nicholas, Lohmann, Larry, Sexton, Sarah and Fairlie, Simon (1995) 'Reclaiming the Commons' *The Corner House*,

[online] Robin Good and Michel Bauwens (2010) 'From Open Business Models to an Economy of the Commons', *Robin Good*,

<p>Week 7: 7-11 September</p>	<p>Making the Invisible Visible</p>	<p>Lecture: Making the Invisible Visible. The information society produces excessive amounts of information in the form of data—data about identity, habits, social trends, climate change, and so on. This lecture will look at design strategies that 'sharpen information resolution' (Tufte).</p>	<p>Tutorials: Archive Fever, Provenance, Structuring Data:</p> <p>Debates:</p> <ol style="list-style-type: none"> 1. Edward Snowden, the NSA and issues around privacy, transparency and security. Was Edward Snowden right to leak the documents he did? Or was the secrecy of the NSA surveillance justified? 2. Whether Facebook
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should be experimenting with people's moods without their consent.

3. Whether Facebook, Google, Twitter, Apple and Amazon have too much power (or not).

4. Whether filesharing is only "piracy" or whether it holds the potential to change the world via a new form of sharing.

Last week you should have formed groups ready to debate three contentious issues above.

You should have researched and prepared your arguments, via research on these issues, before coming to the tutorial. A good starting point might be some of my Diigo links, although all of these issues are easy enough to research online (see required preparation below).

Your tutor will control the debates. There will be three debates. In each debate the teams will alternate, one member at a time. Each person will have strictly 2 minutes to present their points and debate previous points. At the end of each debate, the class will vote on which team won.

For the second half of the tutorial, in small groups or by whatever means your tutor decides on, you will discuss the issues about data and information closure/openness that are raised and take them beyond Wikileaks and the

other issues, to discuss, for example, open governance, climate change, open and closed educational systems, whether news should be available for free, etc.

Essential Readings:

Required Preparation for Everyone

[online] Gillespie, Tarleton (2014) 'Facebook's algorithm — why our assumptions are wrong, and our concerns are right', *Culture Digitally*, July 4,

As above, you need to research before coming to the tutorial. Some places to start are:

Week 8: 14-18 September

Visualisation

Lecture: The Visual, Perception and Politics/VJing as real-time publication?

Tutorial Activities: Discussion of forms of expression/forms of content, visualization. What is the relation between information, forms of content/expression and the social? We're particularly interested in the role of the visual, sound and code and their combination in the transformation of publishing/publics. More specifically we're thinking about information, visualization and publics. How do changes in the

way what we see is organised change us? Individually? Collectively? Think about design, from graphic design to interaction design to experience design. How do these change publishing/publics? There are lots of examples but a good one might be the iPhone/iPad interface.

Bring to class one visualisation (published by someone else) in the form of a link or a picture on paper as a way of introducing yourself to your new group.

Also this week: form groups for collaboration over the next three weeks for the Visualisation assessment task (no more than 3 people per group). Explanation of process, including peer assessment. Planning for research in groups. Discussion of appropriate topics for weeks 8-10/11 in your group work for the assessment task, and approval by your tutor.

Essential Readings:

Required Readings/Explorations

Again some mostly short readings and other materials. No skimming this time. Engage! These include some classic moments in thinking about vision and optics that will have been referred to in the lecture in week seven, and will set up some concepts like transparency and spectacle that you might find useful in thinking about the complex contexts through which visualisation (and indeed the whole of publishing sometimes, as in “transparent data”) operates.

[online] Arnell, Timo (2006) 'the dashed line in use',

[online] Crucial: spend a bit of time on looking at the information graphics on and some VJing,

[online] This is a great example of very technically easy but effective information graphic.

[online] *Oilchange International*

[online] and just because it is wonderful: look at Edward's Tufte's poster on power point.

[online] Plato (n.d.) on 'art and illusion' in 'a snippet of a dialogue: Theodorus - Theaetetus - Socrates - an Eleatic stranger' from *Sophist*,

[study kit] Virilio, Paul (1997) 'Eye lust' in *Open Sky* London: Verso: 89-102

[online] Debord, Guy (n.d.) 'Unity and Division Within Appearances', *The Society of the Spectacle* [read parts 54-61]

[online] Editors and Friedberg, Anne (2007) 'The Virtual Window Interactive' *Vectors*, 2(2) [The evolving regimes of window vision—read 'Editor's introduction' and then view the project]

[online] Gates, Carrie (2009) '*Vague Terrain* 09: *Rise of the VJ*', (look through the entire issue if you have time - Lara Houston's 'VJing, Technology and Intelligibility: Exploring the Emergent Practices of VJing Through the Work of Gilbert Simondon' is particularly worth reading if you're adventurous)

[online] Celestial Mechanics:

It will be well worth your time to look through some of the links here:

[online] and

<p>Week 9: 21-25 September</p>	<p>The Visual, the Body and the Social Body</p>	<p>Lecture: The Visual, the Body and the Social Body</p>	<p>Tutorial Activities:</p> <p>First half of class: Intensive groupwork on Visualisation and towards the presentation in week ten. You should bring your research and ideas to class to work with your group.</p> <p>Before the next tutorial, you should have published your research in some form (see the assessment description in the Assessment section of this Course Outline).</p> <p>Second half of class: discussion of the politics of forms of expression/forms of content, visualisation. What relation do different visual modes of publishing have to politics?</p>
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Essential Readings:

Required Readings/Explorations

This week we'll be comparing three very different forms of visualization:

1. visualisation in scientific research
2. visualisation in the communication of science within the "public sphere" (these are very different from the first, but both come together in debates such as those about climate change)
3. the "real-time", interactive visualisation in VJing we discussed last week.

In preparation, you should visit the links or link sets below. In the case of the link sets, which can sometimes be extensive, choose one or two examples from each that you find interesting. Your task in each case is to ask the following questions. Where are images coming from? How do they relate to other modes of publishing, data, objects, processes or events? What's happening to these images in this context? What are the function and effects of their being published? What do these images assemble? In what are they assembled? How do they fold into both the general social body, and individual bodily interaction with media (more simply, ask how these visualizations affect things)? Finally, you might think generally about visual modes of publishing, and how these relate to the issues we are concerned with in ARTS2090 (many of the advances in publishing technologies in the readings for week two, for example, concern visual publishing).

Note: we hope that by now we are all better able to conduct our own research in a more self-directed and disciplined way, and that this is proving to be enjoyable for all! If you are unable to do this, you should be concerned and I am happy to talk with you about it in my consultation times.

Visualization and Science

[online] Anon. (2008) 'Struggling polar bears put on endangered list', Metro.co.uk, May 15,

[online] Perform a Google image search for "polar bears" + "climate change".

[online] Anon. (2009) 'The Global Warming Skeptics versus the Scientific Consensus', *Information is Beautiful*,

[online] **link sets:**

[online] search here for "visualization" or "graph"

[online] NASA *Scientific Visualization Studio*,

[online]

VJing and other new ways of working with Visual Media

[online] Schleser, Max (2012) 'Max Schleser', *Vague Terrain*, 22, (the rest of this issue is on 'mobile performance')

[online] Scott-Stevenson, Julia (2012) 'Mobile-mentaries across the ditch', SBS web site,

[online] AntiVJ,

[online] link set:

[online] See also the RSA animations, which are wonderful, at

Extra Resources

Longo, Simon and Schleser, Max (2012) 'Visual Rhythms', HZ, 17,

The *VJ Theory* site,

A quite different and wonderful place to go that discusses visual publication is Adrian Miles' vlog,

Week 10: 6-9 October	Visualisation Presentations/Living with/as Data	Lecture: Living with/as Data: Ubiquity and the Distributed Self.	
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Essential Readings:

Required Readings/Explorations

None for this week.

Extra Resources

A few leads to explore prior to the lecture and as you approach your final project.

Clay Shirky's site:
(Distributed Aesthetics Issue)

Commoncraft (2007) 'RSS in Plain English' *Commoncraft*,

Purdy, Kevin (n.d.) 'How to Filter and Manage Your Online Social Life', Lifehacker

Week 11: 12-16 October	Distribution, Aggregation and the Social	Lecture: Distribution, Aggregation and the Social; Open and Closed	<p>Tutorials: Distribution, Aggregation and the Social: Ethnography</p> <p>Tutorial Activities:</p> <p>First up: Field work: a simple excursion. In small groups of three or four, explore and document the university as an example of a complex publishing assemblage or mixed ecology. We are particularly interested in the distribution and aggregation (drawing together) of data of all kinds, and the way in different modes of this distribution and</p>
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aggregation co-exist in one setting (the university). What forms of publishing are important to the university? How do they co-exist? When do they affect each other, or even come together (e.g. books and the library catalogue)? How much of the life of the university is involved with forms of publishing, distribution and aggregation?

Second up: Come prepared to discuss your own construction (as a person, in the groups in which you live) in/through data, authority, metadata, inclusion, exclusion, private/public etc. How do you plan to engage in forms of publishing in the future (maintaining your or others' images, publishing as a journalist, or video artist, or writer or). What role do distribution and aggregation play in your life? How distributed or aggregated are you?

Essential Readings:

Required Readings/Explorations

[study kit] Gregg, Melissa (2011) 'Know your product: Online Branding and the Evacuation of Friendship' in *Work's Intimacy* Cambridge: Polity: :102-118

[online] Gauntlett, David (2010) *Making is Connecting* (watch the video)

[online] Guillaud, Hubert (2010) (on Danah Boyd) 'What is implied by living in a world of flow?', *Truthout*, January 6,

[online] Dodson, Wes (2009) 'Dawn of the Systems Age', *Page 3.14*

[study kit] Wark, McKenzie (2004) 'Abstraction' in *A Hacker Manifesto* Cambridge, MA; Harvard University Press: paragraphs 001-023 (8 pages)

Extra Resources

Week 12: 19-23 October	Culture and Data	Lecture: Culture and Data: Data Friction and Infrastructural Globalism	Tutorials: Distribution, Aggregation and the Social Tutorial Activities: "Show and tell". You should come to class prepared to present your favourite example of publishing, having researched it during the week before the tutorial. Discussion of the role of data in culture/society. Discussion of 'data friction' and 'infrastructural globalism' (see below).
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Essential Readings:

Required Readings/Explorations

You should have done your own research for this week, and, as well as this, there is some fairly regular reading (below). This reading is from a great book on the data infrastructure of climate change research. This week, however, we're not so much interested in climate change, as in you taking the ideas involved and bringing them to your own examples. We're particularly interested in the concept of 'data friction' and 'infrastructural globalism'. You need to have researched around your chosen example for the "show and tell" session. What is it's background? What are its impacts? What "data" does it publish? Where does this data come from? How is this placed within what Paul Edwards calls 'Infrastructural globalism'? What are the dynamics involved? How do you get from the local the global and back when it comes to the data, it's many forms of content and expression, the archives involved and the processes of distribution? What kinds of 'data friction' are involved? How open is all this to manipulation or variation (for example to redistribution, if in a slightly varied form)?

The readings:

[study kit] Edwards, Paul N. (2010) 'Introduction' in *A Vast Machine: Computer Models, Climate Data, and the Politics of Global Warming* Cambridge, MA: MIT Press: xiii-xvii

[online] Springett, Jay (2014) 'Colonising the Clouds—Infrastructure Territory and The Geopolitics of The Stacks', *Medium.com*, July 8, (difficult, provocative but entertaining)

Course evaluation and development

We have responded to feedback via CATEI by altering the balance of assessments, and increasing the opportunities for individuals to develop their own skills and interests. The entire course is in in constant

development. We value any further feedback during the course.