



ARTS2090 S2 2014  
*Publics and Publishing in Transition*  
School of the Arts and Media



**Farrington Automatic Address Reading Machine**

**Description:** A postal employee shows off the Department's new automatic address reading machine. The "Farrington Automatic" machine was developed by Intelligent Machines Research Corporation. Postmaster General Arthur Summerfield tested and purchased a variety of machines to help speed up mail processing in large city post offices in the early 1950s.

**Creator/Photographer:** Unidentified photographer

**Medium:** Black and white photographic print

**Culture:** American

**Geography:** USA

**Date:** 1953

**Collection:** Machinery Collection

**Persistent URL:** <http://photography.si.edu/SearchImage.aspx?i=5&id=3400&q=A,2008-36>

**Repository:** National Postal Museum

**Accession number:** A.2008-36

Smithsonian Institution, via Flickr <http://www.flickr.com/photos/smithsonian/2550431145/>



**Artis struisvogel leest krant van oppasser / Ostrich reads newspaper of caretaker**

**Nationaal Archief**

**Beschrijving:** Artis struisvogel leest krant van oppasser

**Datum:** 17 februari 1951

**Bestandsdeelnummer:** 904-4385

**Verspreiding:** Anello / Nieuwe, J.D.

**URL:** [beeldbank.nationaalarchief.nl/na/col/1/bed/29792](http://beeldbank.nationaalarchief.nl/na/col/1/bed/29792)

Voor meer informatie over het Nationaal Archief: [www.nationaalarchief.nl](http://www.nationaalarchief.nl)

Netherlands National Archive, via Flickr  
<http://www.flickr.com/photos/nationaalarchief/3236806056/>

# ARTS2090 2014

## *Publics and Publishing in Transition*

Session 2, 2014  
6 units of credit  
Full Course Outline

‘There is so much excitement in our industry today because we actually feel the transformation of publishing taking place.’

(IDEAlliance, [http://www.idealliance.org/about\\_us/news\\_releases/news\\_archive/idealliance\\_announces\\_xml\\_2010\\_call\\_for\\_papers](http://www.idealliance.org/about_us/news_releases/news_archive/idealliance_announces_xml_2010_call_for_papers))

‘A most important consequence of the printing press ... was that it did create a new kind of public for *idées forces*’

(Elizabeth Eisenstein, *The Printing Press as an Agent of Change* Cambridge:Cambridge University Press, p149)

‘The paradoxical implications of making private thoughts public were not fully realized until authors began to address an audience composed of silent and solitary readers’

(Elizabeth Eisenstein, *The Printing Press as an Agent of Change* Cambridge:Cambridge University Press, p230)

‘the combination produced by desktop video with the network ... allows for the rise of a genuinely videographic discourse.’

(Adrian Miles, ‘Softvideography: Digital Video as Postliterate Practice’, <http://vogmae.net.au/research/thinking/Softvideography-Digital-Video-as-Postliterate-Practice/>)

‘It makes increasingly less sense even to talk about a publishing industry, because the core problem publishing solves—the incredible difficulty, complexity, and expense of making something available to the public—has stopped being a problem.’

(Clay Shirky, ‘Newspapers and Thinking the Unthinkable’, <http://www.shirky.com/weblog/2009/03/newspapers-and-thinking-the-unthinkable/>)

‘But what's happening today – the mass ability to communicate with each other, without having to go through a traditional intermediary – is truly transformative.’

(Alan Rusbridger, Editor of *The Guardian* newspaper, ‘The splintering of the fourth estate’, <http://www.guardian.co.uk/commentisfree/2010/nov/19/open-collaborative-future-journalism/print> .. via [http://www.fglaysher.com/Post\\_Gutenberg\\_Publishing.html](http://www.fglaysher.com/Post_Gutenberg_Publishing.html))

‘The term *communication* can be defined in a wide sense and in a strict sense. The wide sense is: a process by which a system is changed by another system’ ... ‘as in medicine, there should be, in the theory of communication, no neat distinction between theory and praxis’

(Vilém Flusser, *writings* Minneapolis:University of Minnesota Press: pp.8 & 20)

‘Changing Changes.’

(Brian Massumi, *Parables for the Virtual* Durham:Duke University Press, 2002, p10)

# Contents

You need to have a good look at some of this course outline. Before classes begin, you need to read the everything up to the beginning of the Week-by-Week guide (about the first ten pages). As we go, you should read at least two weeks ahead in the week by week guide (so, at the beginning, you should read weeks 1 and 2).

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## Course Location

**Lectures:** Keith Burrows Theatre (K-J14-G5), Thursdays, 15.30-17.00; Law Theatre G04 (K-F8-G04), Fridays 13.00-14.30: Weeks 1-12 (NB: the lectures are the same. You only need to attend one).

**Tutorials:** Various locations, Weeks 2-13.

## Course Convenor and Lecturer

Associate Professor Andrew Murphie

<a.murphie@unsw.edu.au>

Twitter: follow <andrewknetwork>

Sir Robert Webster Building, Level 3, room 311H

Consultation times: contact me via email, or by appointment.

## Course Tutors

Adam Hulbert <a.hulbert@unsw.edu.au>

David Ottina <d.ottina@unsw.edu.au>

Michael Richardson <michael.richardson@unsw.edu.au>

Andrew McNicol <a.mcnicol@unsw.edu.au>

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Luke Sharp <l.sharp@unsw.edu.au>

## School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

## Course Resources

You will need to buy the ARTS2090 Study Kit from the UNSW bookshop. There are also many readings online, with links to these from the ARTS2090 Moodle site.

## Using Moodle

Advice about whom to contact with problems is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:

IT Service Centre Email: itservicecentre@unsw.edu.au

Internal: x51333

External: (02) 9385-1333

International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please

contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support  
 Email: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au)  
 Internal: 53331  
 External: (02) 9385 3331  
 International: +61 2 9385 3331

## Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification 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 a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Attendance at tutorials will be recorded each week. It is your responsibility to ensure your name has been marked off at each class. Attendance at lectures may be on occasionally. Attendance at 80% of lectures is compulsory. Material dealt with in lectures will be needed for tutorials and for your satisfactory completion of the course. Attendance at lectures will often be necessary in order to complete Assignment One, worth 35% of the overall course mark. Lectures will be recorded via the Echo360 system, and Andrew will often record mp3s that you can download and listen to along with the lecture slides and videos for that lecture. This is for your review, not as a substitute for attendance.

## 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

### Course Summary

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.

## The Central Questions in this course:

- \* What is publishing?
- \* What is the relationship between publishing and publics, or between forms and platforms of media expression, collective and individual life?
- \* What is the history of this relationship?
- \* What are some important ideas about this relationship?
- \* What is the contemporary state of this relationship? Is the current transformation of publishing as radical, or even more dramatic than, the invention of the printing press?
- \* What difference do networks make? Or the ability to self-publish? The move beyond print into video, electronic text, music, blogs, vlogs and pods, Facebook and Twitter, YouTube, Delicious and Flickr?
- \* What differences do new platforms and technologies such as iPads and eReaders make?
- \* What differences do data, metadata, and feeds make? Or data visualization?
- \* How does this all relate to established institutions such as news organizations, governments, or universities (or more informal social forms)? Or established social practices, such as governing, education or medicine? Or prominent cultural formations, such as a sense of self or belonging?
- \* What new forms of social organization are made possible by contemporary and future publishing?
- \* How is publishing extending into new areas in new ways (the sciences and visualization for example, or the "internet of things")?

## Readings and Other Preparation for the Course

Some of the readings for the course are contained in the ARTS2090 Study Kit, which is available for purchase at the UNSW Bookshop (or should be early in week one). However, many of the readings are available online, via links provided in this course outline. Sometimes these readings are a collection of links that you need to spend some time exploring. There are also summary descriptions—of the issues and methods of approaching issues—provided in this course outline week by week. It is important that you complete these, the online readings/explorations and the readings from the study kit for the tutorials. You will also gain a great deal by actively exploring some of the extra materials this outline directs your towards: on the web and in the library.

All this means you might have to spend 10 minutes each week getting organised, or better, take some time at the beginning of the course to access all the readings you need (downloading those online for example).

## Hunting and Gathering, Exploring

When it first became possible, many of us thought that students would take to electronic readings like ducks to water. This is increasingly the case, but electronic readings and explorations sometimes require a little more discipline. In this course you need to be an enthusiastic gatherer, reader and explorer of online material. We will show you some ways to do this, but you will have to self-organize in the light of the guidance we give you. This is not only for your own good, although it is that. It's also because the issues we're dealing with are constantly shifting, and often discussed in all kinds of formats and forums. This means there's a great wealth of material online, just waiting for you! Of course, it's also the

case that online publishing, in a variety of formats, is very much at the heart of what we discuss in this course (and the key to shifts in the media and communications industries).

We will be adding links to the course web presence during the course. Hopefully by tagging items of interest that you find “ARTS2090” (see below), you will be adding to the pool of knowledge as well.

## “Reading”

“Reading” in this course often means reading, in the old fashioned sense, but there are also videos, audio and sometimes link sets to be explored. In fact, to be media literate today means you are required to have a high level of literacy across a range of different modes of expression (written, visual, aural, coded, data materials and engagements, etc ... see <<http://www.andrewmurphie.org/blog/?p=384>>). So you need to read, carefully, and you need to engage with other materials (eg video, music, visualizations, data feeds).

This courses has some readings in the Course Study Kit, but it draws heavily from readings and other online materials. I’ve “curated” or collected these as the most recent (and often simplest and clearest) materials I can find for the topics for each week. Some of these are still “academic” but others aren’t. Sometimes we even use Wikipedia which I regard as the best single reference source in human history. However, in your own research don’t stop at Wikipedia. It’s a good beginning for many topics but you need to go a lot further to really get somewhere in your research and thinking.

Note also that although there are often quite a few required readings for a tutorial, these are often very short (often page or two). It’s rare that the total number of pages exceeds 40, although some weeks you might be asked to read 50-60 pages.

You will have to get used to the idea of clicking through to lots of readings and other materials though. This is essential for your engagement with the course. All the live links are available on the Moodle course site, arranged week by week, to make this easier.

## How to use the web for research for this course

Here are some of the tools/approaches you will find useful not only for this course, but for other courses, and indeed your working life. I will outline the use of at least a couple of these in the first lecture or two (most likely Twitter, Diigo and possibly Feedly). I’ll also put some guidelines up on Moodle. Remember that the tools/approaches below are powerful, new **publishing** tools. In using them, our advice is to:

1. Separate your professional (including student) life and publishing, from your private life (although we can discuss in classes how possible it is to do this now, eg, on Facebook). For example, it is useful to create a separate Twitter identity for ARTS2090 (or at least for your courses at UNSW).

2. Absolutely and always avoid: *slander of any kind (do not insult anyone, ever), obscenity, or copyright violation*. If in doubt, hesitate, and ask me, or your tutor, about the way forward.

If you’re looking for material you can legally re-use, try Tama Leaver’s Sources of Legally Reusable Media at:

<<http://tamaleaver.pbworks.com/w/page/19139799/Sources-of-Legally-Reusable-Media>>.

UNSW has provided some very good guidelines for your use of Social Media here:

<https://student.unsw.edu.au/social-media-guidelines>

Guided by the above, however, we encourage you to engage with the many new tools in publishing now available. It can be very empowering. These tools are of course at the heart of media and communications.

Personally, I use Diigo (<http://www.diigo.com>) to gather and tag links to sites. You can find me on Diigo at <<http://www.diigo.com.user/andersand/>>. You'll find very many useful links for the course here. In my case, some useful Diigolinks might be:

ARTS2090 (try it now—<http://www.diigo.com/user/andersand/arts2090>); 20902014, 209030912014, publishing; ereaders; iPad; digitaljournalism; journalism; writing; epubublishing; ARTS3091; digitalhumanities; education; journals; openaccesspublishing; advertising; marketing; culturaltheory; innovation; socialinnovation; commons; facebook; google; wikileaks; facebook; vjing

A quick list of places to go/tools to use:

- Twitter
- Diigo
- Feedly
- YouTube
- Zotero
- Evernote
- Vimeo
- Flickr
- Wordpress.com (and .org)
- Tumblr
- Blogger

There are also many online, open access journals in the area. I edit the *FibreCulture Journal* at <<http://fibrejournal.org>>. A large list, provided by Medea in Sweden, of interesting journals, is here <<http://medea.mah.se/2011/01/new-media-open-access-academic-journals/>>.

Finally, the library now has an excellent ELISE PLUS tutorial online to help you with advanced library use. Highly recommended! You can find it here:

<<http://subjectguides.library.unsw.edu.au/eliseplus>>

A note in passing: we are provided a very large number of links to the web here, which is not only a diverse but a constantly changing environment. We certainly do not mean to link through to anything you might find offensive. In fact, we actively avoid it, but occasionally it occurs anyway. We hope in these cases you will just move on, as we cannot take responsibility for such a large opening out of possibilities. Of course, we hope that your experience via these links and feeds will be one of enrichment.

## A Note on tutorials

Tutorials work on your participation; your tutors, while diligent and caring, can only create the conditions for the experience the learning. The rest is up to you! You will therefore have to take responsibility for the quality of the classes. Students need to work—and to bring lots of energy to the class that will bring it alive. The tutorials are spaces for brainstorming, for play and serious reflective discussion. They are places of dialogue where you should feel free to express opinions and ask questions. But crucially tutorials are the place where you ‘get your hands dirty’, using the course materials ... where you get to test your understanding and your ideas in a supportive collegial environment.

I hope you enjoy the course.

## Course schedule

### Week by Week

#### Modules

The course is organised in four modules around four topics (of about three weeks each). These modules together explore most of the key themes and processes involved in publishing.

**Module 1. History of Tools and Techniques.**

**Module 2. Archive Fever, Provenance (the source and organisation of material for publishing), Structuring of Data.**

**Module 3. Forms of Content/Forms of Expression/Visualisation.**

**Module 4. Distribution, Aggregation and the Social.**

Please note that lectures start in week 1, but tutorials start in week 2. Throughout the course, the content of lectures will usually be covered in the following week's tutorial.

### Week One (week beginning July 28)

#### Module 1. History of Tools and Techniques

**Lecture: Introduction to the Course:** publishing, institutions and social contexts; a course about transformation and change; how the course works; examples from publishing.

#### Required Readings/Explorations

Get going on the readings for week 2. See the ‘Readings and Other Preparations for the Course’ section.

No tutorials this week.

## Week Two (week beginning August 4)

### Module 1. History of Tools and Techniques

#### Lecture: Publishing, Publics, Selves: history and social impacts

**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.

#### Tutorial Activities:

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/lonline/mindmapping/index.htm>

[http://freemind.sourceforge.net/wiki/index.php/Main\\_Page](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.

#### Required Readings/Explorations

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*, <<http://en.wikipedia.org/wiki/Publishing>> (read it all)

[online] 'History of Printing', *Wikipedia*, <[http://en.wikipedia.org/wiki/History\\_of\\_printing](http://en.wikipedia.org/wiki/History_of_printing)> (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, <<http://www.theguardian.com/books/2014/may/02/will-self-novel-dead-literary-fiction>>

[online] 'Mission Statement', Institute for the Future of the Book, <<http://www.futureofthebook.org/mission.html>> (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, <<http://blogs.lse.ac.uk/impactofsocialsciences/2013/01/17/from-monograph-to-multigraph-the-distributed-book/>>

[online] Shatzkin, Mike (2012) 'Some things that were true about publishing for decades aren't true anymore', *The Idea Logical Company*, January 12, <<http://www.idealog.com/blog/some-things-that-were-trueaboutpublishing-for-decades-arent-true-anymore>>

[online] Kamdar, Sachin (2012) 'Why Publishers are about to go Data Crazy', *Mediashift: Your Guide to the Digital Revolution*, January 17, <<http://www.pbs.org/mediashift/2012/01/why-publishers-are-about-to-go-data-crazy017.html>>

[online] Lehrer, Jonah (2010) 'The Future of Reading', *Wired*, September 8, <<http://www.wired.com/wiredscience/2010/09/the-future-of-reading-2>>

[online] Spritz <<http://www.spritzinc.com/>> (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 Spread 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, <<http://time.com/12933/what-you-think-you-know-about-the-web-is-wrong/>>

[online] Kendall, Len (2014) 'Actually Reading', *Medium.com*, April 26, <<https://medium.com/best-thing-i-found-online-today/actually-reading-7333481c0b1a>>

[online] Anon. (2013) "Mindfulness improves reading ability, working memory, and task-focus", *ScienceDaily.com*, <<http://www.sciencedaily.com/releases/2013/03/130326133339.htm>>

[online] Anon. (2013) '3D printing 'could herald new industrial revolution'', *The Sydney Morning Herald*, April 29, <<http://www.smh.com.au/technology/technology-news/3d-printing-could-herald-new-industrial-revolution-20130428-2ingp.html>>

[online] Schiller, Ben (2014) 'Move Over 3-D Printing, The Future Is Objects That Morph And Shift Shape', *Co-Exist.com*, June 10, <<http://www.fastcoexist.com/3030757/heres-an-idea/move-over-3-d-printing-the-future-is-objects-that-morph-and-shift-shape>>

[online] Condliffe, Jamie (2013) 'This Is Why 4D Printing Is Cool', *Gizmodo.com*, November 29, <<http://gizmodo.com/this-is-why-4d-printing-is-cool-1473482371>>

### Extra Resources

<<http://www.diigo.com/user/andersand/publishing>>  
 <<https://www.diigo.com/user/andersand/epublishing>>  
 <<http://www.diigo.com/user/andersand/openaccesspublishing>>  
 <<http://www.diigo.com/user/andersand/3dprinting>>  
 <<http://www.diigo.com/user/andersand/4dprinting>>

'History of Writing', Wikipedia, <[http://en.wikipedia.org/wiki/History\\_of\\_writing](http://en.wikipedia.org/wiki/History_of_writing)>

'Printing', <<http://en.wikipedia.org/wiki/Printing>>

'Time-Table: Chronological', <<http://www.xs4all.nl/~knops/timetab.html>> (Table giving an extensive history of publishing technologies and events).

'History of the book', *Wikipedia*, <[http://en.wikipedia.org/wiki/History\\_of\\_the\\_book](http://en.wikipedia.org/wiki/History_of_the_book)>

'Wikipedia', *Wikipedia*, <<http://en.wikipedia.org/wiki/Wikipedia>> (very interesting .. Wikipedia documents itself, including criticisms)

McLuhan, Marshall (1962) *The Gutenberg galaxy:the making of typographic man*, London: Routledge and Kegan Paul

Ong, Walter J. (1982) *Orality and literacy: the technologizing of the word*, London and New York: Methuen

## Week Three (week beginning August 11)

### Module 1. History of Tools and Techniques

**Lecture: 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.

**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.

**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 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 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?

In addition to your preparation for your talk, you need to do some general preparation for this tutorial. Go to the following URLs: <<http://mitpress.mit.edu/services/authors>> and <[http://www.panmacmillan.com.au/submission\\_guidelines.asp](http://www.panmacmillan.com.au/submission_guidelines.asp)> 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. <<http://en.wikipedia.org/>> (here you could also consider Wikipedia's own description of itself, listed in Week Two's Extra Resources list) or the inspiring <<http://www.learningtoloveyoumore.com/hello/index.php>>.

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] Brooker, Charlie (2010) 'How to report the news', *YouTube*, <<https://www.youtube.com/watch?v=aHun58mz3vl>> (think about YouTube as a publishing platform and it's relation to other publishing platforms and processes).

[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, <<http://nymag.com/daily/intelligencer/2012/07/new-york-times-supported-by-readers-not-advertisers.html>>.

[online] Doctor, Ken (2013) 'The newsonomics of The New York Times' Paywalls 2.0', *Nieman Journalism Lab*, November 21, <<http://www.niemanlab.org/2013/11/the-newsonomics-of-the-new-york-times-paywalls-2-0/>> (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, <<http://www.guardian.co.uk/media/2010/jan/25/guardian-editor-paywalls>> (The Editor of The Guardian, against paywalls).

### Extra Resources

Dan Gillmor (2011) 'The New York Times paywall: the faint smell of success', *The Guardian*, August 3, <<http://www.guardian.co.uk/commentisfree/cifamerica/2011/aug/03/new-york-times-paywall>> (on *The New York Times* decision to implement a pay wall in 2011). [note: For what it's worth I think *The New York Times* and *The Guardian* are perhaps the two of the most interesting newspapers to engage with networked publishing]

## Week Four (week beginning August 18)

**Modules 1 (tutorial) and 2 (lecture): History of Tools and Techniques/Archive Fever, Provenance, Structuring Data**

### Lecture: 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 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 follow 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 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?

## Required Readings/Explorations

Before class, you will need to begin to think through some moments in the history of publishing. There's actually not a lot of reading (although you should have read the previous weeks' readings carefully). The following short readings will help you with the methods involved:

[online] delukie (2009) 'Actor-Network Theory in Plain English', *Youtube.com*, < <https://www.youtube.com/watch?v=X2YYxS6D-ml>>

[online] Banks, David (2011) 'A Brief Summary of Actor-Network Theory', *Cyborgology*, November 2, <<http://thesocietypages.org/cyborgology/2011/12/02/a-brief-summary-of-actor-network-theory/>>

[online] 'Actor Network Theory', *Wikipedia*, <[http://en.wikipedia.org/wiki/Actor-network\\_theory](http://en.wikipedia.org/wiki/Actor-network_theory)> (very short, very useful but more complex summary of Latour)

[online] Ryder, Martin (n.d.) 'What is Actor-Network Theory?', < [http://carbon.ucdenver.edu/~mryder/itc/ant\\_dff.html](http://carbon.ucdenver.edu/~mryder/itc/ant_dff.html)>

### 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:

<<http://www.bruno-latour.fr/>>

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

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

There are also interviews and videos all over the web, for example, this on 'The Anthropocene and the Destruction of the Image of the Globe' at < <https://www.youtube.com/watch?v=4-l6FQN4P1c>>.

Shaviro, Steven (2007) 'DeLanda: A New Philosophy of Society', *The Pinocchio Theory*, January 15, <<http://www.shaviro.com/Blog/?p=541>> (on another assemblage theorist, Manuel DeLanda gets complex but the more adventurous among you might like to give it a go in any case. It's a great theory blog, and this entry is wonderful on the assemblage, as well as relations).

## Week Five (week beginning August 25)

### Module 2. Archive Fever, Provenance, Structuring Data

#### Lecture: Archives, Authority and Memory, Cultural and Individual/Theory and Practice

**Tutorials:** Theory and Practice/Archive Fever, Provenance, Structuring Data: This week we move to the question of archives. Along the way we consider the relation between theories (such as media theories) and practices.

### Read and think through the following

An archive is any way of storing and arranging information or data so we can access it later (a library or a book, a computer hard drive or USB thumb drive, an address book, a set of laws or government regulations, scientific or academic journals, Facebook, mail, whether electronic email or “snailmail”, YouTube, clay tablets, etc).

Jacques Derrida, the philosopher and author of *Archive Fever* (1997, Chicago: University of Chicago Press), suggests that all media construct archives, and also destroy other archives, differently. This is largely what drives our engagement with publishing. Derrida begins by discussing Sigmund Freud and the founders of psychoanalysis, (who in the first half of the twentieth century wrote a lot of letters to each other while building psychoanalysis or psychotherapy applied to the unconscious mind). Derrida suggests that if Freud and the other early psychoanalysts worked with email instead of old fashioned “snail” mail, this would have led to a very different psychoanalysis (not just to a different way of recording what happened .. it would have changed what psychoanalysis would become, fundamentally). We would have a very different set of therapies today (and indeed, “online therapy” does seem to be a different therapy to offline).

In general, for Derrida archives are always important because they become the basis for what counts within both society and even perhaps our sense of ourselves. Archives constitute the most fundamental level of social and individual institutions and practices (think of religious texts or law texts or Facebook). In short, archives lay the basis for authority (think of Wikileaks). Archives decide what is “inside” or “outside” of culture (in short what is recorded, preserved, destroyed, can or can’t be accessed). Archives also lay an often shaky and conflicted foundation for the future—what society and culture can be (a simple example is the now complex development of a mass of “categories” and “tags” to categorise blog entries or YouTube videos, etc, or “likes” and ratings online that others will use in the future). Any channels or form of organization thus gives a certain arrangement of both authority drawn from the records of the past and future possibilities or potentials.

Considering different forms of publishing from the point of view of their engagement with what Derrida calls “archive fever” means thinking about how different ways of publishing constitute institutions, modes of living, our sense of who we are, individually and collectively. Archives, which make up a large part of any way of publishing, also constitute the range of possibilities of what we can do, either in big picture terms, or from moment to moment in our everyday lives. Laws, concepts, practices, even individual habits, arise from the way that archives arrange the possibilities of experience and action. Think of the different ways legal documents, books, mobile phones, address books, different web sites, magazines, newspapers, government or institutional records (eg university academic records) and procedures, iPods and iPads, various software packages from Word to iTunes, to Google, Facebook, etc, all structure data and the modes of access to that data differently.

Think of how all this structures experience differently—and perhaps think about the extent to which institutions and even individuals *are their archives*. Think about your photo collections, your bookshelves, supermarket shelves, different kinds of queues in immigration, your academic record. If publishing is about the structuring of information/ media elements for preservation, distribution and access, then Derrida's questions are to do with how different forms of publishing do this differently, and what the consequences are. Considering that there are now very many archives coming and going, in competition with each other (as the current activity around eReaders shows), is it any wonder that we are all struck with “archive fever”, the constant desire to play with archives. Is this why we

are so deeply immersed in mediated cultures and so quick to experiment with different modes of publishing?

### Activities:

**First up: Theories and practices:** you will have noticed by now that there are a lot of theories about media, including Derrida's "archive fever", discussed above. 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 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?

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?

What are some specific examples that you can think through in the light of the above?

**Second up: Archive fever.** This is a theory or philosophy, but also a number of practices. From another perspective, archive theory is a theory about how which we come to found the practices and ideas we have.

Consider the following readings, which are all interesting reflections Derrida's book, *Archive Fever*. Consider them both for their direct content, and for what their forms of publishing tell you about the archive fever surrounding Derrida's writing itself (for all those who take Derrida to be an "authority"). What kind of archive is building around Derrida's work? What kind of archives are coming into question? Often the author's reflect quite directly on these questions themselves.

[online] Enszer, Julie R. (2008) *Julie R. Enszer* (personal blog), 'Archive Fever: A Freudian Impression by Jacques Derrida', *November 16*, <<http://julierenzser.blogspot.com/2008/11/archive-fever-freudian-impression-by.html>>

[online via the UNSW library—this is a journal article you need to download via the library catalogue] Derrida, Jacques (1995) 'Archive Fever—A Freudian Impression', *Diacritics*, 25(2), pp9-63. (NB: this is long and, although you can read it all, you're only required to about three pages: p9 from "Let us not begin" to "it forgets it"; p10 "It goes without saying ..." to p11 "Order is not longer assumed"; p17 "in what way has the whole of this field ..." to p18 "... publishing and reproduction rights"; p27 "In an enigmatic sense" to p28 "... experience of the promise". This work is not simple but fundamental, famous and I hope rewarding in terms of understanding the full significance of the archive).

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

[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)

Then, consider <http://www.myschool.edu.au/> ... a very recent example of "archive fever" and publishing intervening in the public. We'll be talking about Facebook and Google and so on as "archives" in the next few weeks (so maybe leave it out of the discussion for this week).

What is this archive instituting? Destroying? What new "inside" and "outside" does it constitute?

Consider this very different project:

the Apartheid Archive, at <http://www.apartheidarchive.org/site/> (read the "about" page).

Or this:

'Beating the Odds: How can disadvantaged communities protect at-risk children from social exclusion and physical harm' (for which UNSW Media Alumni Ed Giles recently won a United Nations Media Peace Prize and a Walkley award), <<http://www.abc.net.au/news/specials/beating-the-odds/>>.

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] <<http://omeka.org/>> (watch the "What is Omeka" video on the front page of the site)

[online] <<http://hurricanearchive.org/>> <<http://omeka.org/showcase/>>

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?

### Extra Resources

Gallacher, Lyn (2010) 'Archive Fever', *Hindsight*, Radio National, ABC, <<http://www.abc.net.au/radionational/programs/hindsight/archive-fever/4953602>> (podcasts)

Mansfield, Nick (2010) 'Coalition: The Politics of Decision' *M/C: A Journal of Media and Culture*, 6(10), <<http://journal.media-culture.org.au/index.php/mcjournal/article/viewArticle/319>> (a complex article on the politics of assemblage when thinking through community and coalition).

Mauss, Marcel (1992) 'Techniques of the Body' in Crary, Jonathan and Kwinter, Sanford (eds.) *Incorporations*, New York: Zone: 454-477 (on the body, and its habits, as a kind of cultural/natural archive)

Sutton, John (2002) 'Porous Memories and the Cognitive Life of Things' in Tofts, D. et al (eds.A) *Prefiguring Cyberculture* Cambridge, MA: MIT Press (on memory and media in history)

Stiegler, Bernard (2003) 'Our Ailing Educational Institutions', *Culture Machine*, 5, <<http://www.culturemachine.net/index.php/cm/article/viewArticle/258/243>> (perhaps difficult but interesting article on the relation of education to the kinds of issues discussed in ARTS2090)

Bartlett, Thomas (2007) 'Archive Fever', *The Chronicle of Higher Education*, July 20, Vol. 53, Iss. 46; pg. A.8 (access electronically, via the UNSW library catalogue. If you don't know how to do this, go to the catalogue, search for "Chronicle of Higher Education", making sure you click on "journals only". The electronic version should come up. Click on this, log in, and then search the site via the article title or author name.) this is a fascinating, if sad, account, of the battle over the "Derrida archive" after Derrida's death.

Anon. (n.d.) 'Derrida: Text Citations', The *Derrida the Movie* web site, <<http://www.derridathemovie.com/readings.html>> (what kind of archive is this site?)

## **Week Six (week beginning September 1)**

### **Module 2. Archive Fever, Provenance, Structuring Data**

**Lecture: The Commons: Collection and (re)Distribution/Assembling Attention.** This lecture will look at *collectively produced archives and possibility for interaction* (sharing, market exchange, etc). It 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?

**Tutorials:** This week we look at two different topics—*attention* and *the commons*—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 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 <<http://bandcamp.com/>>) 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!

### Required Readings/Preparation

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*, <<http://www.commondreams.org/view/2011/01/24-0>>

[online] Meretz, Stefan (2010) 'Ten Theses about Global Commons Movement', P2P Foundation, <<http://blog.p2pfoundation.net/ten-theses-about-global-commons-movement/2011/01/05>>

[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*, <[http://www.wired.com/wired/archive/5.12/es\\_attention.html](http://www.wired.com/wired/archive/5.12/es_attention.html)>

[online] Temple, James (2011) 'All those tweets, apps, updates may drain brain' San Francisco Chronicle, April 17, <<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2011/04/16/BUTO1J0S2P.DTL>>

[online] Rheingold, Howard (2009) 'Mindful Infotention: Dashboards, Radars, Filters', *SFGate*, <[http://www.sfgate.com/cgi-bin/blogs/rheingold/detail?entry\\_id=46677](http://www.sfgate.com/cgi-bin/blogs/rheingold/detail?entry_id=46677)>

[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, <<http://thecybercadesproject.blogspot.com.au/2010/12/on-psychopower.html>>

[online] Kinsley, Sam (2010) 'The Technics of Attention', *Paying Attention* <<http://payingattention.org/2010/10/12/the-technics-of-attention/>>

[online] Kinsley, Sam (2010) 'Tiziana Terranova—The Bios of Attention', *Paying Attention* <<http://payingattention.org/2010/09/07/tiziana-terranova-the-bios-of-attention/>>

[online] Kinsley, Sam, (2010) 'Day 3 > Michel Bauwens' *Paying Attention*, <<http://payingattention.org/2010/09/09/day-3-michel-bauwens/>>

[online] Kinsley, Sam (2010) 'Bernard Stiegler: Pharmacology of Attention and Relational Ecology', *Paying Attention*, <<http://payingattention.org/2010/09/08/bernard-stiegler-pharmacology-of-attention-and-relational-ecology/>>

[online] Monbiot, George (2010) 'Reclaim the Cyber-Commons', *Monbiot.com*, <<http://www.monbiot.com/archives/2010/12/13/reclaim-the-cyber-commons>>

[online] Erard, Michael (2009) 'A short manifesto on the future of attention', *Observatory* <<http://observatory.designobserver.com/entry.html?entry=10297>>

[online] Yoffe, Emily (2009) 'Seeking: How the brain hard-wires us to love Google, Twitter, and texting. And why that's dangerous' *Slate*, <[http://www.slate.com/articles/health\\_and\\_science/science/2009/08/seeking.html](http://www.slate.com/articles/health_and_science/science/2009/08/seeking.html)>

[online] NPR (2010) 'The Price of Putting Your Brain on Computers' <<http://www.npr.org/2010/12/29/132369113/the-price-of-having-your-brain-on-computers>>

[online] O'Malley, Mike (2010) 'Attention and Information' *The Aporetic*, <<http://theaporetic.com/?p=228>>

[online] Jenkins, Henry (2010) 'Multitasking and Continuous Partial Attention: An Interview with Linda Stone (Part One)' *Confession of an ACA-Fan*, <[http://henryjenkins.org/2010/11/multitasking\\_and\\_continuous\\_pa.html](http://henryjenkins.org/2010/11/multitasking_and_continuous_pa.html)>

[online] Heffernan, Virginia (2010) 'The Attention Span Myth', *New York Times*, <<http://www.nytimes.com/2010/11/21/magazine/21FOB-medium-t.html>>

[online] Boyd, Stowe (2010) 'The False Question of Attention Economics', *Stowe Boyd*, <<http://www.stoweboyd.com/post/764818419/the-false-question-of-attention-economics>>

[online] Rheingold, Howard (2012) 'Attention', Prezi presentation, July 24, <<http://prezi.com/dwbns6kt3fza/attention/>>

[online] Rock, David (2010) 'New study shows humans are on auto pilot nearly half the time', *Psychology Today*, <<http://www.psychologytoday.com/blog/your-brain-work/201011/new-study-shows-humans-are-auto-pilot-nearly-half-the-time>>

[online] Hildyard, Nicholas, Lohmann, Larry, Sexton, Sarah and Fairlie, Simon (1995) 'Reclaiming the Commons' *The Corner House*, <<http://www.thecornerhouse.org.uk/resource/reclaiming-commons>>

[online] Robin Good and Michel Bauwens (2010) 'From Open Business Models to an Economy of the Commons', *Robin Good*, <<http://www.masternewmedia.org/from-open-business-models-to-an-economy-of-the-commons/>>

## Extra Resources

You might be interested in Douglas Rushkoff's series *Digital Nation*, the first episode of which is titled 'Distracted by Everything' <<http://www.pbs.org/wgbh/pages/frontline/>>

digitalnation/view/>. On the commons, it might also be worth exploring the P2P Foundation site <[http://p2pfoundation.net/The\\_Foundation\\_for\\_P2P\\_Alternatives](http://p2pfoundation.net/The_Foundation_for_P2P_Alternatives)>.

There are also more resources here <<http://www.diigo.com/user/andersand/attention>>.

## **Week Seven (week beginning September 8)**

### **Modules 2/3. Archive Fever, Provenance, Structuring Data | Forms of Expression/Forms of Content—Visualization**

**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).

**Tutorials:** Archive Fever, Provenance, Structuring Data:

#### **Debates:**

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.

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.

#### **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, <<http://culturedigitally.org/2014/07/facebook-s-algorithm-why-our-assumptions-are-wrong-and-our-concerns-are-right/>>

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

<<http://www.diigo.com/user/andersand/NSA>>  
 <<http://www.diigo.com/user/andersand/privacy>>  
 <<http://www.diigo.com/user/andersand/facebook>>  
 <<http://www.diigo.com/user/andersand/google>>  
 <<http://www.diigo.com/user/andersand/twitter>>  
 <<http://www.diigo.com/user/andersand/amazon>>  
 <<http://www.diigo.com/user/andersand/amazon>>  
 <<http://www.diigo.com/user/andersand/filessharing>>  
 <<http://www.diigo.com/user/andersand/p2p>>  
 <<http://www.diigo.com/user/andersand/censorship>>

## **Week Eight (week beginning September 15)**

### **Module 3. Forms of Expression/Forms of Content—Visualization**

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

**Tutorials:** Forms of Expression/Forms of Content—Visualization

**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 Visualization 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.

### **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', <<http://www.nearfield.org/2006/09/the-dashed-line-in-use>>

[online] Crucial: spend a bit of time on looking at the information graphics on <<http://infosthetics.com/>> and some VJing, <<http://www.diigo.com/user/andersand/vjing>>

[online] This is a great example of very technically easy but effective information graphic. <[http://infosthetics.com/archives/2007/01/how\\_does\\_200\\_calories\\_look\\_like.html](http://infosthetics.com/archives/2007/01/how_does_200_calories_look_like.html)>

[online] *Oilchange International* <<http://dirtyenergymoney.com/>>

[online] and just because it is wonderful: look at Edward's Tufte's poster on power point. <<http://www.edwardtufte.com/tufte/powerpoint>>

[online] Plato (n.d.) on 'art and illusion' in 'a snippet of a dialogue: Theodorus - Theaetetus - Socrates - an Eleatic stranger' from *Sophist*, <<http://www.ellopos.net/elpenor/greek-texts/ancient-greece/plato/plato-sophist.asp?pg=34>>

[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* <<http://www.bopsecrets.org/SI/debord/3.htm>> [read parts 54-61]

[online] Editors and Friedberg, Anne (2007) 'The Virtual Window Interactive' *Vectors*, 2(2) <<http://www.vectorsjournal.org/index.php?page=7&projectId=79>> [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*', <<http://vagueterrain.net/journal09>> (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: <<http://users.design.ucla.edu/~akoblin/work/faa/index.html>>

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

[online] <<http://www.diigo.com/user/andersand/visualization>> and <<http://www.diigo.com/user/andersand/vjing>>

## Extra Resources

Contextualisation of some of Virilian concepts and their place in social theory: Armitage, John (2000) 'Beyond Postmodernism?: Paul Virilio's Hypermodern Cultural Theory' *Ctheory*, a090, <<http://www.ctheory.net/articles.aspx?id=133>>

## Week Nine (week beginning September 22)

## Module 3. Forms of Expression/Forms of Content—Visualization

**Lecture:** The Visual, the Body and the Social Body

### Tutorial Activities:

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.

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).

Second half of class: discussion of the politics of forms of expression/forms of content, visualization. What relation do different visual modes of publishing have to politics?

### Required Readings/Explorations

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

1. visualization in scientific research
2. visualization in the communication of science within the "public sphere" (this are very different from the first, but both come together in debates such as those about climate change)
3. the "real-time", interactive visualization 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, <<http://www.metro.co.uk/news/147937-struggling-polar-bears-put-on-endangered-list>>

[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*, <<http://www.informationisbeautiful.net/visualizations/climate-change-deniers-vs-the-consensus/>>

[online] **link sets:**

<<http://www.diigo.com/user/andersand/visualization%20climatechange>>

<<http://www.diigo.com/user/andersand/visualization>>

<<http://www.diigo.com/user/andersand/visualization%20science>>

[online] search here <<http://www.realclimate.org/>> for "visualization" or "graph"

[online] NASA *Scientific Visualization Studio*, <<http://svs.gsfc.nasa.gov/>>

[online] <http://www.wired.com/2013/12/best-scientific-figures-2013/>

### ***VJing and other new ways of working with Visual Media***

[online] Schleser, Max (2012) 'Max Schleser', *Vague Terrain*, 22, <<http://vagueterrain.net/journal22/schleser/01>> (the rest of this issue is on 'mobile performance')

[online] Scott-Stevenson, Julia (2012) 'Mobile-mentaries across the ditch', SBS web site, <<http://www.sbs.com.au/documentary/blogs/view/id/127025/t/Mobile-mentaries-across-the-ditch>>

[online] AntiVJ, <<http://www.antivj.com/>>

[online] link set: <<http://www.diigo.com/user/andersand/vjing>>

[online] See also the RSA animations, which are wonderful, at <<http://comment.rsablogs.org.uk/videos/>>

### **Extra Resources**

Longo, Simon and Schleser, Max (2012) 'Visual Rhythms', *HZ*, 17, <<http://www.hz-journal.org/n17/schleser.html>>

The *VJ Theory* site, <<http://www.vjtheory.net/>>

A quite different and wonderful place to go that discusses visual publication is Adrian Miles' vlog, <<http://vogmae.net.au/vlog/>>

## **MID SESSION BREAK September 27—October 6**

**Week Ten (week beginning Tuesday October 7—NB: Monday October 6 is a Public Holiday)**

**Module 3/4: Forms of Expression/Forms of Content—Visualization | Distribution, Aggregation and the Social**

**Please note that as the Monday of this week is a Public Holiday there are no tutorials on Monday. These tutorials will have the group presentations next week, in Week Eleven. All other tutorials have group presentation this week.**

**Lecture:** Living with/as Data: Ubiquity and the Distributed Self.

**Tutorial Activities: Tuesday, Wednesday, Thursday and Friday groups: (Assessment Task Two):** Group presentations on research on visualization. Peer Assessment. Discussion of forms of expression/forms of content, visualization in relation to the body, other senses. How do different forms of publishing affect different senses? And how do these, together, constitute and affect social life?

**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: <<http://www.shirky.com/#p2p>>  
 <<http://seven.fibreculturejournal.org/>> ( Distributed Aesthetics Issue)  
 <<http://www.diigo.com/user/andersand/distribution>>  
 <<http://www.diigo.com/user/andersand/arts2090>>  
 <<http://www.diigo.com/user/andersand/metadata>>  
 <<http://www.diigo.com/user/andersand/data>>  
 <<http://www.diigo.com/user/andersand/bigdata>>

Commoncraft (2007) 'RSS in Plain English' *Commoncraft*, <[http://www.commoncraft.com/rss\\_plain\\_english](http://www.commoncraft.com/rss_plain_english)>

Purdy, Kevin (n.d.) 'How to Filter and Manage Your Online Social Life', Lifehacker <<http://lifehacker.com/5234590/how-to-filter-and-manage-your-online-social-life>>

**Week Eleven (week beginning October 13)**  
**Module 4. Distribution, Aggregation and the Social**

**Lecture:** Distribution, Aggregation and the Social; Open and Closed

**Tutorials: Monday Groups Only: (Assessment Task Two):** Group presentations on research on visualization. Peer Assessment. Discussion of forms of expression/forms of content, visualization in relation to the body, other senses. How do different forms of publishing affect different senses? And how do these, together, constitute and affect social life?

**Tutorials: Tuesday, Wednesday, Thursday and Friday groups:** Distribution, Aggregation and the Social: Ethnography

**Tutorial Activities Tuesday, Wednesday, Thursday and Friday groups:**

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 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?

### 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) <<http://www.makingisconnecting.org/>>

[online] Guillaud, Hubert (2010) (on Danah Boyd) 'What is implied by living in a world of flow?', *Truthout*, January 6, <<http://www.truthout.org/what-implied-living-a-world-flow56203>>

[online] Dodson, Wes (2009) 'Dawn of the Systems Age', *Page 3.14* <[http://scienceblogs.com/seed/2009/12/dawn\\_of\\_the\\_systems\\_age.php#more](http://scienceblogs.com/seed/2009/12/dawn_of_the_systems_age.php#more)>

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

### Extra Resources

<<http://www.diigo.com/user/andersand/distribution>>  
 <<http://www.diigo.com/user/andersand/metadata>>  
 <<http://www.diigo.com/user/andersand/socialmedia>>  
 <<http://www.diigo.com/user/andersand/socialnetworks>>  
 <<http://www.diigo.com/user/andersand/data>>  
 <<http://www.diigo.com/user/andersand/aggregation>>

## Week Twelve (week beginning October 20)

### Module 4. Distribution, Aggregation and the Social

**Lecture (AM):** 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).

## 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 its 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, its 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, <<https://medium.com/@thejaymo/colonising-the-clouds-4405d2d590b5>> (difficult, provocative but entertaining)

## Week Thirteen (week beginning October 27) Troubleshooting/Final Discussion

No Lecture

**Tutorials:** Final discussion, troubleshooting, discussion of issues.

## Required Readings/Explorations

No readings required for this week, but you should come prepared to discuss your final assessment task as this will be workshoped in class.

## Assessment

### Introductory Note

You need to read the below carefully. It is a little detailed. However, it is detailed for three reasons:

1. The course has a variety of assessment tasks, which we hope will give you a better learning experience. However, these require more instructions if you are to know what to do.
2. The instructions are also a response to many students in the past asking for more specific guidelines. They also arise from a long history in which some students have ended up in trouble with regard to assessment for all kinds of reasons (not just when it comes to finishing them but submitting them, etc).

3. The requirements of staff with regard to assessment are themselves much more complex than they have been in the past. Often this is part of the university's attempt to provide a better educational experience.

## **A Reminder: Essential Information for Students in the School of the Arts and Media**

Please again note that it is vital that you also read the "Essential Information" document you will find at <<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>>. It covers such things as late work, extensions, special consideration, plagiarism and academic misconduct.

### **Submission of Assessment Tasks**

All assessment tasks should be submitted as described in the individual assessment descriptions. Students have failed assessment tasks in the past when they have not done this. Please also note that UNSW makes use of the similarity detection tool Turnitin. For this course we may run an electronic version of your written assignments through Turnitin, so they may be reviewed for plagiarism using this procedure.

### **Submission to Turnitin**

The final (third) assignment is to be submitted to Turnitin on the course Moodle site.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any problems submitting via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle.

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:

IT Service Centre Email: [itservicecentre@unsw.edu.au](mailto:itservicecentre@unsw.edu.au)  
Internal: x51333  
External: (02) 9385-1333  
International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support  
Email: [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au)  
Internal: 53331  
External: (02) 9385 3331  
International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: <https://student.unsw.edu.au/conduct>

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- \* provide a copy to another staff member of the University
- \* communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

## 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 FASS assessment protocols at

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

## Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- 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.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Work or family commitments, religious holidays, or assignments due in other courses are not acceptable reasons for extensions since the possibility of such events are supposed to be taken into account when managing your time. Short illnesses suffered within a week of the due date are

also not typically acceptable grounds for an extension since the assignment is assumed to be almost finished by that point. Evidence of significant progress in the assessment task will have to be demonstrated when asking for extension due to an emergency or illness close to the submission date.

## 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

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.
- **Duplication:** 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 \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf- https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](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.

### Assessment Tasks in Sum (3)

Assessment	Due Date	Aligned Learning Outcome	Feedback	Time on Task
Personal Course Archive and Reflections  (35%)	Throughout the course	1, 2, 3, 4, 6, 8, 9	A marking sheet with written comments and a mark that is “indicative only” will be provided after the first deadline in week five. This should help you develop your work. Your work will then be assessed again after the deadline in week thirteen. There will be no feedback at this point as you will have already received formative feedback individually, and, informally, in class.	28 hours
Visualisation Project  (15%)	In tutorials week 10	3, 4, 5, 7, 8, 9	A marking sheet with written comments that assesses the work of the group will be provided the week after the presentation.	Groups to divide up the work and each individual should spend around 10 hours on preparation
Essay in lieu of exam  (50%)	Due Week 14, Friday November 7, 2014, 5pm.	1, 2, 3, 4, 6, 8, 9	You will have received informal feedback in classes (during discussions) on many of the issues on which you are working for this assignment and week 13 is devoted to “troubleshooting”. At the same time, this is an essay in the place of an exam. As a consequence individual feedback is not provided to students.	40 hours

**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” section above 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, blogger.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.

- \* 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. I might add personally that, time and time again during nearly 35 years in universities, I have noticed that many of the students who gain the most from courses, and sometimes who receive the highest marks individually, are those who are good at groupwork. Indeed, I very much 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.

## **Task 1: Personal Course Archive and Reflections (Personal Course Blog/Vlog/Log) (Individual) (35%)**

**Learning outcomes assessed** 1, 2, 3, 4, 6, 8, 9

**Graduate attributes assessed** 1, 2, 4, 5

### **Due Dates (Summary):**

- \* **Each week you choose to write a post it must be available to your tutor before the tutorial for which you write it. This assignment is meant to stimulate your personal reflection on the course topics, and your preparation, via this reflection, for classes.**
- \* **You must complete at least four (4) posts before the beginning of your tutorial in Week Five, when your tutor will first assess your work. Your tutor will simply go to your blog on that day to see what’s there. Students missing the required number of entries will, sadly, be penalised. Each blog entry you are missing on the due dates will result in the loss of 3% of your final mark for the course (12% of the**

assessment task mark). You will receive feedback along with a tentative grade indicative of your progress so far.

- \* You must complete eight posts overall by the beginning of your tutorial in Week Thirteen, when your tutor will assess your work for this assessment task for the last time. If you do not finish 8 entries this will be regarded as not completing the assessment task and could result in failing the course. All 8 need to be completed by the beginning of your last tutorial, obviously, and later entries will not be taken into account in your final assignment mark without an extension or Special Consideration (that is, you will still have to complete them but will lose marks for those not completed on time).
- \* Your tutor may check your blog at any time to see if you are keeping up with your work. You may be penalised if not. Many students in past courses have lost many marks because they have not kept up with the blog posts week by week. To count as a post you must have made a real attempt at writing a post—that is, a “holding post” (for example, a title and a little bit of low level writing, that you intend to come back and rewrite later), will not count as a post.
- \* Please also note that you cannot write blog entries for weeks 1 or 13 (as neither of these weeks have much preparation to write about.
- \* So you will need to write a post for each week, weeks 2-5. Then you will choose four weeks from weeks 6-12 on which to write blog posts.

Simply put, we are asking you to set up a blog or alternative (see below), and use this to post your reflections based on your preparation for the course each week. It is best to dedicate this blog to your university work, not to combine it with your personal life.

Your blog posts should each reflect upon the required preparations for that week. This *might* include the lecture given the week before *when appropriate* (sometimes the lectures will align with tutorials for the next week but sometimes they will align with tutorials for the same week, so whether you include lecture material is up to you). However, the primary emphasis is on the “Required Readings/Explorations” as detailed in the Course Outline.

You will need to explore, think through and write about your own pathways through the issues and ideas. Those of you who find this difficult could perhaps talk to your tutor or myself about it and we will be happy to help. Obviously, it’s great to be able to think for yourself. More than this, however, be able to create an ongoing media publication that is relevant and interesting is a key skill for the media industries.

You should briefly publish your reflections in writing, in images, in video form, audio, and collections of links, feeds and so on (you do not have to use all of these! If you want, you can choose one and stick to it. It’s up to you). You have a choice of formats for reflection and publishing, and you can mix up these formats as you go. Your blog can of course link out to other sites (on, for example, Flickr or YouTube) on which you may have published your reflections in other media forms than writing. It can also include feeds and links you are collecting, and so on (see the section above on “Readings and Other Preparations”). If you do not know how to do some of these things, bring this up in class earlier rather than later!

### **Submission Format/Length/Due Dates:**

**You do not have to submit this assignment via the SAMS school office or Turnitin (although we do occasionally run blogs through Turnitin and your sending your tutor the link to your blog is an acknowledgement that any assessor of your work**

may communicate a copy of this assessment item to a plagiarism checking service [such as Turnitin] which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking).

1. You should start your own course blog. It must be at either WordPress.com, Blogger.com, or Tumblr.com (please note that the correct web address for individual Tumblr blogs is not the same as the one for your Dashboard). You can then begin to post your entries there, or links to your entries (which may be at different sites such as YouTube.com).
2. You need to send your tutor, via email, the URL (web address) of a blog (or alternative) you have set up for the course, as soon as possible after your first tutorial in week two. You tutor must have your URL by the beginning of the tutorial in week three (if not, you may be penalised for lateness). **Remember to find out your tutor's name in your first tutorial.** Tutors emails are in the Course Tutors section toward the beginning of this Course Outline. In the email, please include your name, student number, your tutorial day and time, and of course, the URL. Please make sure you get this URL right!
3. You are welcome to control the level of privacy for this blog (you need to choose a site that will allow more privacy, if you want that). However, **if you choose to restrict access to the blog you need to give your tutor the username/password!** And remember, if you go public, you are publishing, and subject to all the pleasures and constraints of publishing. If in doubt, ask me.

**What do you need to put into your blog post? Good question! The first answer is—you must have done the required readings/explorations for the tutorial, attended the lectures, and be responding to them (primarily the readings/explorations). The second answer is— at least one of the following.**

- \* Around 300-400 words of text. Again, if you wish to keep the contents of your blog private you can, but you need to email your tutor the password by the beginning of the tutorial in week two.
- \* 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.

**Please note again that in completing your blog posts, you need to follow the normal rules for publishing as well as UNSW/SAMS academic guidelines (this includes proper referencing of all source materials).** We repeat this so often because, sadly, so many students suffer by not following these.

### **Criteria for this Assessment Task**

1. Your demonstrated engagement with the materials/readings/preparatory explorations for that week of the course
2. Your critical thinking through of the issues involved and careful response to them. Note here that “critical thinking” is not just (or even) saying “what’s wrong” with something. “Critical” is much misunderstood as a term. In this course, “critical thinking” means that you need to explore what actually works or what’s valuable in the ideas you’re engaged with, as well as what doesn’t work. You need to ask where the ideas could go further, where their limits are (the point at which such ideas cease to be useful), or how they could be modified to be more useful, etc.
3. Your synthesis (bringing together) of the ideas, practices and issues you’re dealing with in that week into a satisfactory form of expression you can publish.

I know there are a lot of guidelines above for this assessment task, but this is really meant to give you some room to move, while knowing what you have to do. Very simply, we want to get you “publishing about publishing”, that is, learning about publishing via practice. We also want you to use this assignment to think in creative ways, at a higher level, about the key issues on the course (which also happen to be many of the key issues of our times!).

### **Task 2: Visualisation Project—Making Something Invisible Visible (Group) (15%)**

**Learning outcomes assessed** 3, 4, 5, 7, 8, 9.

**Graduate attributes assessed** 1, 2, 3, 4, 5.

Simply put, this is, first up, a group-based, short tutorial presentation. Second, your group must respond, in class, to a designated presentation by another group. The presentations will be on visualisation. Visualisation is both a different form of contemporary publication, and usually an intervention in the formation of a certain set of “publics”. It will involve two/three weeks work in classes and a little preparation outside of them, probably in your group.

**Due: In tutorials, Week Ten (Week Eleven for those in Monday tutorials)**

Submission for this task occurs in class. You do not have to submit via Turnitin.

In the first half of this class, having prepared an original visualisation of some data, ready for publication, every group must give a tight, thoughtful and clear five minute presentation on making something invisible visible. Questions you might ask yourself:

\* What is the invisible event/entity/pattern we are going to make visible?

\* To what extent does it pre-exist our making it visible? To what extent are we 'creating' it via making it visible? Or both?

\* What difference does it make to publish such a visualisation?

\* In which publics does such a visualisation intervene?

In the second half of this class, each group must respond to a previously designated group's presentation.

### **Group Presentations**

**Group Size:** Best size is three, absolute maximum is four. (But really the best size is three.)

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

**Presentation Aids:** Powerpoint (Max 10 slides) or video. Upload your Powerpoint to your own blog, or if you have made a video upload it to YouTube **and, in either case** bring your presentation aids in on a USB drive (always have a plan b!) so we can access your material in class.

**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).

You will be working in groups for this assignment (during weeks eight to ten) and your tutor will provide you with more detailed guidelines. S/he will also guide you through the activities involved.

*Your first task will be to research, as a group, the nature of contemporary visualisation. A good place to start might be Andrew's Diigo links at <<http://www.diigo.com/user/andersand/visualisation>>. There will also of course be several lectures on visualisation, and we will be looking at the issue of visualisation in tutorials. Please note that you really need to think hard about visualisation, and to look at lots of examples, in order to "get" it!*

**Your main task is to make something invisible visible.** Your group needs to choose and research some data of interest, and research and then choose techniques of visualisation.

Then you need to produce a visualisation of a set of data. This visualisation should simply and effectively communicate 'a story' or 'explain' the phenomenon that you have researched. You should demonstrate a good understanding of the relationship between visualisation and the information. If you want to, you can use conventional forms of visualization (e.g. bar graphs and pie charts) but you need to use these in an interesting way that fulfills the requirements just mentioned.

You should also understand the way in which such a visualisation, published, would make a difference to both publishing itself (what is the difference between publishing a visualization and, for example, some written commentary by a journalist), and to the publics to which the visualisation is addressed.

In your presentation, you both present your visualisation, and comment on both it and the issues involved.

### **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.

Your work will be assessed, by your tutor, in class, via a marking sheet, and comments. The grade will be based around 75% on your own presentation, and 25% on your response to others. You will receive feedback within two weeks.

### **Criteria for this Assessment Task**

1. Demonstrated understanding of the processes and impacts (upon both publishing and publics) of visualisation.
2. Specific research of both a data set and a/some visualisation technique(s)
3. Creative use of the technique in relation to the data set.
4. Ability to discuss the issues involved, and evaluate the strengths and limits of the work the group has done.
5. Ability to respond creatively and imaginatively, as a group, to another group's work. Your group give a constructive and detailed response (that is, not "we liked it, thought it was interesting, enjoyed it", "it was fresh/lame" "we didn't like it, etc" ).

### **Task Three: "Essay-in-lieu-of-examination" (Individual) (50%)**

**Learning outcomes assessed** 1, 2, 3, 4, 6, 8, 9.

**Graduate attributes assessed** 1, 2, 4, 5.

Simply put, this is an individual research "essay-in-lieu-of-exam", largely although loosely based on the discussion of distribution in the final few weeks of the course (you can draw from the whole course, and beyond, for your assignment). This is an "essay" that can, if you wish, take a different form to written text (images, video, audio, etc). You will have to publish this essay, much in the way that you will have been publishing your Course Reflections week by week.

Here we should note that "essay" has a complex meaning. In fact, I wonder how many people really think about the meaning of the practice of essay writing these days, even if they write lots of them! Wikipedia is very good on this topic, so I suggest you look at this entry:

<<http://en.wikipedia.org/wiki/Essay>>

including the section at the end, on non-text essays.

<[http://en.wikipedia.org/wiki/Essay#Non-literary\\_types](http://en.wikipedia.org/wiki/Essay#Non-literary_types)>

**Due: Week 14, Friday November 7, 2014, 5pm**

**Submission:** Please note that ***you need to submit this assignment in 2 ways. The assignment will not be regarded as submitted until both forms of submission have been completed.***

1. You need to post/publish your actual “essay” online, on your blog, or via a link from your blog, to another site (see below), such as YouTube.com. This is your actual assignment.

2. Via Turnitin: Whether you choose to submit this as written text, video, images or audio, you **also** need to submit 2 pages via Turnitin on the ARTS2090 Moodle site. The first page should have the URL (Web address) for your assignment on one sheet. The second page should be a print out of the first “page” of the site. You need to submit these in the usual way through Turnitin, by the due date. This is both so your tutor can find your assignment, and so they know the assignment was submitted on time.

Submission only by email, without Turnitin submission, as above, does not count as submission.

## The Assignment

Pick one question/comment from the below. Produce and publish a work [see below what “a work” means] that responds to it. You don't, of course, have to agree with the statements involved. Rather you should critically evaluate, explore, counter or perhaps even sometimes extend the details of the arguments and assumptions involved. You should explore examples as part of your response.

1. ‘It makes increasingly less sense even to talk about a publishing industry, because the core problem publishing solves—the incredible difficulty, complexity, and expense of making something available to the public—has stopped being a problem.’ (Clay Shirky, ‘Newspapers and Thinking the Unthinkable’, <http://www.shirky.com/weblog/2009/03/newspapers-and-thinking-the-unthinkable/>). Are digital and networked media dismantling the “publishing industry”? Is it being replaced? If so, what is replacing it? If not, what is the publishing industry becoming, and how is it doing so? Are there new difficulties and complexities or expenses involved?

2. ‘But what's happening today – the mass ability to communicate with each other, without having to go through a traditional intermediary – is truly transformative.’ (Alan Rusbridger, Editor of *The Guardian* newspaper, ‘The splintering of the fourth estate’, <http://www.guardian.co.uk/commentisfree/2010/nov/19/open-collaborative-future-journalism/print> .. via [http://www.fglaysheer.com/Post\\_Gutenberg\\_Publishing.html](http://www.fglaysheer.com/Post_Gutenberg_Publishing.html)). How is the diminution of traditional, and often hierarchical, “authoritative” intermediaries changing the role of publishing in social life? You should choose one broad area of publishing, such as, for example, journalism or music publishing.

3. 'The term *communication* can be defined in a wide sense and in a strict sense. The wide sense is: a process by which a system is changed by another system' (Vilém Flusser, *writings* Minneapolis:University of Minnesota Press: p.8). Distribution has arguably always been about communication systems that bring other systems into contact. Which systems are today being brought into contact? Which systems are changing other systems? What has changed, in comparison to the past?

4. When publishing changes, so does society. Investigate and compare the impact of two publication technologies, one pre-1900 and one post-2000, on a specific aspect of society (e.g. education, politics, creative industries, science, entertainment, social relationships).

5. "[C]ivilization has been dominated at different stages by various media of communication such as clay, papyrus, parchment, and paper produced first from rags and then from wood. Each medium has its significance for the type of monopoly of knowledge which will be built and which will destroy the conditions suited to creative thought and be displaced by a new medium with its peculiar type of monopoly of knowledge." (Innis, Harold, *The Press: A neglected factor in the economic history of the twentieth century*. London: Oxford University Press 1949, p. 5). What differences do different archives make? What is the relationship between particular archives and the ways of living they allow/make possible? What kinds of authority do particular archives assist or challenge?

You can respond to these questions in any one of the following formats, all of which need to be published online (please also note again that online, EVERYTHING must be tagged <ARTS2090>).

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

**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.

### Criteria for this Assignment

1. Your demonstrated engagement with the materials/readings/explorations for the course.
2. Your research into the topic.
3. Your critical thinking through of the issues involved and careful response to them. Note here that “critical thinking” is not just (or even) saying “what’s wrong” with something. “Critical” is much misunderstood as a term. In this course, “critical thinking” means that you

need to explore what actually works or what's valuable in the ideas you're engaged with, as well as what doesn't work. You need to ask where the ideas could go further, where their limits are (the point at which such ideas cease to be useful), or how they could be modified to be more useful, etc.

4. Your synthesis (bringing together) of the ideas, practices and issues you're dealing with in that week into a satisfactory form of expression you can publish.

5. The suitability of your published expression to the ideas and issues at hand.

6. There is no "right" number of references. You should have done appropriate research, demonstrate your work from the course as a whole, and, just as importantly, have done some careful critical thinking, as above.

7. You have avoided slander or insult, copyright infringement and obscenity.

**FEEDBACK ON FINAL ASSESSMENT TASK:** There will be no feedback on this final assessment task.

## Course Rules/Emails to Staff/Changing or Missing Classes

### Some Rules

I apologise in advance that there are so many rules. However, you should know that we do follow the rules for consultation, changing/missing classes, preparation and assessments strictly in this course. It is the only way to ensure equity for all students (and indeed for staff). I also hope that these rules and guidelines will answer some of your questions. You may not receive a reply or the advice you need if you don't follow these guidelines. Of course, you are always welcome to come and see Andrew in his consultation times, or to ask your tutor questions during the tutorials if you need clarification.

### Consulting, the Convenor and Course Tutors

Your tutor will tell you how best to contact them. Your relationship with your tutor (or the lecturer) should be relaxed and honest. We are here to help you learn. You should feel free to visit Andrew in his consultation times (see above) and ask for points of clarification on the readings, concepts, clarification on assessment procedures (once you have read this course outline and attended the lectures) and to discuss research project ideas.

Most of the tutors on this course are employed casually. This means they are employed for specific hours and only for the duration of the course. So emails to tutors concerning the running of tutorials that require just a quick answer are ok. Emails that ask a tutor to 'explain X' are not. Those questions should be asked in tutorials, so everyone can engage in the dialogue (and obviously you should be doing the readings, your own research, etc, first). The tutors are there to facilitate your learning, not do it for you. There is also no point emailing tutors well after the course has finished. In such cases, contact Andrew.

If you need to discuss other issues in depth, please come to see Andrew during his regular consultation hours (see above). Or email Andrew.

**Staff Personal Web Sites:** many of the staff have personal web sites and/or a presence in various online fora. Please note that the views on personal sites and fora (Twitter, Diigo etc) are held in a private capacity, not as UNSW staff members.

### Emails to staff

To save everyone time, please note:

- \* Always put “ARTS 2090” in <Subject> line of the email. We get many emails and teach hundreds of students and we also have very efficient spam filters for emails that are not correctly labelled.
- \* Please give us the information we need to help you. We always need your full name and class details (including tutor name and day/time). We also need your student number.
- \* We’re afraid we can’t answer emails, or answer questions, that ask for information that is already in this course outline or on Moodle. It is important that you read this outline carefully as it is designed to help you. (We also probably won’t answer rude emails, or grammatically indecipherable emails, for obvious reasons :-).
- \* We can’t repeat information given in the lectures, if this is because you were not at the lectures. This includes questions about course administration. Attendance at lectures is a compulsory component of the course (and the audio is recorded for your review). Andrew is of course very happy to discuss issues that arise from the lecture material with those who have attended.
- \* No staff of ARTS2090 read or answer student email outside of office hours, so do not expect staff to reply to emails on the weekends or during the evenings.
- \* Do not email work to staff for ‘a look’. This is essentially a request for a ‘premark’. It is unnecessary and unfair (if we ‘premark’ one assignment we should premark all) and counter to the principles of self directed learning in this course. There is no premarking in this course. If you are genuinely concerned about the quality of your work, you should visit Andrew in his consult hour, or discuss things with your tutor during a break in the class. You may bring along your draft and discuss it, but staff won’t read the document itself.
- \* Finally, I’m afraid that we cannot allow you to miss classes, “because of work”.

## Changing/Misses Tutorials/Lectures

**Changing Classes:** The only way to change classes if your present class is inconvenient is to do so through the system, subject to the availability of alternatives.

**"I'm working":** You should note that neither work nor internships count—under any circumstances—as reasons for missing or changing classes. I'm afraid you will receive no reply to questions regarding this. We are aware that many students work. At the same time, the university’s courses are generally designed in the expectation that you will spend around 150 hours on each 6 UOC course over the 16 weeks you are likely to be taking each course (this course has been designed for around 130 hours). The demands on the course timetable simply become too complex if we take everyone’s work into account. We try to accommodate everyone as well as we can. If we can’t, it’s because we are genuinely at the limit of the system.

**Missing All Lectures/Clashes:** It is not possible to miss more than 20% of the lectures. The lectures are a compulsory and important part of the course. Just as importantly, it may be that the lectures each week contain material that will be directly necessary for you to negotiate the assessment tasks (so you could easily fail the course if you don't attend, and I'm afraid students have in the past). Please note, however, that listening online is normally regarded as an "extra" and is not a substitute for attending lectures.

**Missing Some Lectures/Tutorials:** If your question is about missing lectures/tutorials for some other reason, you should note the rule is simply that, if you have not attended 80% of classes, you can fail the course. Some students have failed for this reason in the recent past.

**Special Consideration:** If you are having some kind of genuine personal difficulties and/or if you have a series of missed classes because of illness or misadventure, it may be useful for you to apply for Special Consideration. For your own sake, please do this sooner rather than later. See <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/> and <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>.

## 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

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 their 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

1. Skills involved in scholarly enquiry.
2. A sound understanding of mass media, networked information and communication technologies and the convergence between the two.
3. The skills required for collaborative and multidisciplinary work.
4. An appreciation of, and responsiveness to, change from a deep engagement with theories of technological innovation.
5. The skills of 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.

## 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.

*Teaching Philosophy:* I am not a cognitivist (that is, I don’t follow some mainstream educational theory in which we are all like computers, processing inputs and producing outputs, in alignment with various aims, objectives and defined outcomes). I am rather a believer in the experimental humanities, open-ended exploration, and learning based on engagement and experience (note that this experience includes preparation for classes—it doesn’t mean just turning up and drawing on what you already know, which usually means saying very little interesting about mobile phones or Facebook!). In terms of this course, this means that you will receive a great deal of guidance, engagement and feedback, along with tools and approaches to learning, but you will often have to be self-motivated in taking these up. You will also need to develop and exercise your own judgement concerning what might be the best thing to do in a situation. In short, although there are learning outcomes for this course (in fact, I have to put them here), and they are in a sense quite accurate, I am not a believer that a rigid attachment to these is always in the interest of learning. If anyone is anxious about this, I am very happy to chat to them during my consultation hours. On the other hand, I’ve seen many students complete the program now and watched many careers develop. I’ve noted that those who best succeed have always developed a strong capacity for independent judgement and initiative (in many cases this was obvious from these students’ arrival in first year, but it’s something that you can always develop, if you decide to). This is particularly the case in the media and communications industries. Everyone can develop their own initiative. It’s easier than you think, and it’s often not only the way into a more satisfying career, but also into a more rewarding experience at university. According to my philosophy, the “system” (whether education or media industry) will indeed always be happy to tell you what to do next. However, those who have more successful and rewarding careers have learnt to sidestep all this when needed, which is often.

## 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 constant development. We value any further feedback during the course.

## Other information

Information on **relevant Occupational Health and Safety** policies and expectations as outlined at: [http://www.ohs.unsw.edu.au/ohs\\_policies/index.html](http://www.ohs.unsw.edu.au/ohs_policies/index.html)

**Student equity and diversity issues** can be discussed via the Student Equity Officers in the Student Equity and Diversity Unit (9385 4734). Further information for students with disabilities is available at <http://www.studentequity.unsw.edu.au/>.