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ARTS 443: Moving Image 2

Course Description:

Following Moving Image 1, this class will serve as a further exploration of time-based media, with an emphasis on video and sound. Through practice, discussion, research and technical instruction, students will acquire new skills and increase their familiarity with those learned previously.

In Moving Image 1, assignments and discussions often emphasized formal concerns - this class will delve deeper into the context of these media, explore the implications of various formal strategies on specific content, and pursue advanced technical knowledge of non-linear digital video editing.

Course Content:

TECHNICAL:	FORMAL	CONTEXTUAL
Final Cut Pro	Sound-Image relationships	Theories of Time and Cinema
DVD Studio Pro	Installation + Sculpture	Database Cinema
file compression	Sited Sound + Image	Surveillance + Power
streaming video	live sound + image	sound art, radio art
audio blogs, p*dcasting	Remote video or audio	copyright law
Quicktime Pro	Alternative a/v recording	intellectual property
compositing/green-screen	Deadtech	radio activism
	Appropriation + found footage	bandwidth distribution
	Multiple Screens	Ambient television
	alternative venues	documentary practices
	distribution methods	
	documentation and narrative	

Methodology:

Working alone and in pairs, students will construct around four polished projects, based on assignments. These projects will be evaluated through group critiques while in process, and when completed.

Assignments will be complemented by readings, discussions, technical instruction sessions, and presentations by students, faculty and visitors. Content of projects will be largely student-initiated, while conforming to expectations of individual assignments.

Expectations:

You are responsible for bringing your own content to assigned projects, and are encouraged to seek the advice of instructors about how to integrate the assignments with your other artwork.

Students are expected to conduct their work using the technical platforms introduced by the instructors - using other software (i.e. Adobe Premiere) instead of the ones assigned detracts from an environment of shared learning and problem-solving.

Completed projects will be evaluated based on:

- attention to project parameters, including intermediary and final deadlines
- depth of exploration of form, content and context
- demonstration of fluency in required technical languages

Students will be informed of their progress at mid-term - if you desire more frequent updates, inquire anytime. Final grade will be based on:

- 75% projects
- 25% participation in class discussions, critiques, exercises.

Students will be expected to attend class, even on "work days." Poor attendance will reflect on the final grade - missing more than three classes FOR ANY REASON will result in a full drop of your final letter grade.

PROJECTS:

Place Portrait:

In a piece that's 3 minutes or less, use multiple windows to depict everything that's happening in a particular space - you can define space as a room, a building, a landscape, a road - any limit. You just need to establish the bounds for us, without use of text or maps. You don't need to include multiple windows the whole time - in fact it may not be desirable.

Pay attention to how sound is used to direct attention around the screen - and try multiple configurations of windows in the same sequence.**OPTIONAL: One thing that might be interesting would be to create your work in a way that loops - ie., if it kept going, we could understand it as a landscape painting.

DVD Distribution:

Alone or with a partner, you are to create a DVD "archive" of a collection of video and sound clips, accessible in multiple ways. The DVD (and packaging) should be designed for, and distributed to, a group of at least 3 specific individuals.

Unlike conventional film or even videotape, the DVD is an inherently non-linear format, leading to the possibility of providing the user/viewer with multiple interfaces or arrangements of the same material. Think of it like this: with conventional video or film, the artist lines up audio/video clips like train cars, and sends them past the viewer in sequence. With a DVD, CD-ROM, or other digital media, the artist selects the cars, sets up a few rules for their arrangement, and lets the dvd-player or computer line up the cars for the viewer.

We'll use Final Cut Pro to capture and edit our source material, and then use DVD Studio Pro to author the DVD's. Here's the order of operations:

1. In Final Cut Pro, produce at least five audio clips and five video clips, each of the same duration, and no longer than 30 seconds each. These can be as edited and manipulated as little or as much as you like, but should function together as a unified collection.
2. Export the clips from Final Cut Pro, according to the parameters we specify.
3. In DVD Studio Pro, author your DVD to create an experience that features at least some departure from a single, straightforward sequence of audio and video.
4. Create packaging for your DVD, and distribute it to its intended recipients.

For your DVD, you may utilize any or all of the following DVD Studio Pro capabilities, which we will demonstrate:

- multiple menus (or none at all)
- several "sequences" from the same source material
- alternate video tracks using the "angle" button on the remote
- alternate audio tracks using the "audio" button on the remote
- subtitles

Your DVD should demonstrate the dynamic relationship of sound to image in the production of meaning, as per our discussions and readings. The easiest way to do this is to allow the viewer to see the same clip more than once, paired with different audio each time. There are other ways, as well.

Your intended audience should be very specific individuals - with some explanation, we should be able to understand the relationship of your project to the intended audience. These individuals may be known to you or not, strangers or family, real or fictional, but your project should hold up when viewed from the outside as a whole exercise. You may choose whether or not to let the recipients know of one another.

Podcast:

Create a series of at least five audio files that can be released as a podcast over some regular period. Decide if your series will issue once a day, once a week, once a year, etc. Compose the title, description, and hyperlink reference for the podcast in such a way to create a provocative, resonant and interesting relationship between a potential subscriber's expectations and what is delivered.

Consider how the podcast changes over time, if at all, and consider how each file functions as a unit in a collection.