COMM2183 - Concept Development.
Bachelor of Music Industry Studies, Semester 1, 2011

1. Course Information.

Course: COMM 2183 - Concept development
Class Times: Option 1 Monday 4-7pm Class Location: BLDG 94 Level 6 Room 27-28
Or Option 2 Tuesday 9am -12pm
Class Location: BLDG 94 Level 6 Room 27
Course Lecturers: Sean Healy, Ed Montano
Email Course Coordinator : ed.montano@rmit.edu.au
Please contact us if you have any queries/problems regarding course content or assessment. Constructive feedback on teaching and course materials is welcomed and actively encouraged.

2. Course Description.

Concept Development is a workshop that facilitates creative strategies in the research, development and production of creative projects. The ability to take an idea from inspiration to fruition is one of the key components of a successful music industry career. Today, musicians, fans of musicians and potential fans have access to an ever-growing array of media resources and new technologies. While this sheer breadth and depth can be daunting, if approached from a creative perspective, online tools can be harnessed in powerful ways for research, collaboration and production.

This subject will help identify and reach the creative goals you want to achieve, develop effective research strategies, and improve communication about your projects to peers and audiences. Extending from the previous Design Studio subject, Concept Development will introduce HTML & web design skills, enhance project management skills, emphasise engagement with networks (before, during and after the production process), and broaden critical analysis of new technologies, media and networks.

Course Outcomes.

- Students will gain a broad understanding of and skills in a range of multimedia and online content authoring and creation including HTML skills for simple site building, general online competency, facilitating discussion with web professionals
- An understanding of networks & social media: ethics, implications, creative capacities
- An understanding of strategies for approaching and harnessing new technology
- An understanding of research skills and critical approaches to the web, communication, creativity and professional development
- An understanding of context and community: where do you fit into the creative landscape?
- An understanding of the connection between virtual elements and real space: identifying and seizing opportunities to take your online projects into the 'real world'
- Broadening creative skills and lateral approaches using the three Cs: conversation, creation, collaboration

3. Lecture Workshop Schedule.

Week 1: Course Introduction
Group introductions, course and assessment explanations / setting up networks / exploring accounts / research tools. (e.g. delicious, twitter, flickr, soundcloud, vimeo etc.) Participatory Culture / learning (networks) by playing / brainstorming.

Reading: Benkler, Yochai, 2006: *Part 1 The Networked Information Economy*, The Wealth of Networks: How Social Production Transforms Markets and Freedom, , viewed Feb 2010 <http://www.congo-education.net/wealth-of-networks/part-1.htm>

Week 2: HTML Part 1 - Writing for the Web
The basics of HTML - structure and principles, tags, links, URLS.

Reading: Chiocci, Francesca Music in Hypertexts: Toward a Real Media Integration, viewed Feb 2010: <http://www.cyberartsweb.org/cpace/ht/music1.html>

Reading: Young, Sherman and Collins, Steve (2010) *A View from the Trenches of Music 2.0*, Popular Music and Society, 33: 3, 339-355 (access via e-journal search at RMIT Library: http://www.rmit.edu.au/library)

Week 3: Exploring Networks Part 1
(Because of the Labour Day public holiday, this week's Monday class will catch up by reading the blog.)

Case Studies that demonstrate interesting research, production and collaborative possibilities.

Reading: Aguiton, Christophe @ Cardon, Dominque, 2007: *The Strength of Weak Cooperation: an Attempt to Understand the Meaning of Web 2.0,* Accessed Feb 2011: <http://www.idate.fr/fic/revue_telech/696/CS65_AGUITON_CARDON.pdf>

Week 4: Research + Creativity in Networks
Academic writing and research skills. Creativity exercises. Project Management. Critical Analysis of Networks.

Reading: Ganaele Langlois (2011) *Meaning, Semiotechnologies and Participatory Media*, Culture Machine, 12, 1-27 Accessed Feb 2011: <http://www.culturemachine.net/index.php/cm/article/view/437/467>

Week 5: HTML part 2 - Formatting and Design principles
Formatting for the web - coding for the use of fonts, images and lay-out. Exploring ideas and principles around graphics, colour, photography and composition.

Reading: Gunkel, David J. (2008) *Rethinking the Digital Remix: Mash-ups and the Metaphysics of Sound Recording*, Popular Music and Society, 31: 4, 489-510 (access via e-journal search at RMIT Library: http://www.rmit.edu.au/library)

Week 6: Presentations (Assessed)
Feedback for work in progress.

Reading: Group authors, wiki edited: Accessed Feb 2010, *Storage in Collaborative Networked Art*, <http://freeman.networkedbook.org/storage-in-collaborative-networked-art/>

Week 7: The Manifesto
How might the art, music, technology and media movements of the 20th century inspire our use of today's technology and tomorrow's?

Reading: McLeod, Kembrew (2005) *Confessions of an Intellectual (Property): Danger Mouse, Mickey Mouse, Sonny Bono, and My Long and Winding Path as a Copyright Activist-Academic*, Popular Music and Society, 28: 1, 79-93 (access via e-journal search at RMIT Library: http://www.rmit.edu.au/library)

Reading: McLeod, Kembrew (2009) *Crashing the Spectacle: A Forgotten History of Digital Sampling, Infringement, Copyright Liberation and the End of Recorded Music*, Culture Machine, 10, 114-130 (access via e-journal search at RMIT Library: http://www.rmit.edu.au/library)

Week 8: Copyright, Intellectual Property and the Remix
Case studies that explore recent controversies. Overview of resources available.

Reading: Group authors, wiki edited: *Remix and the Rouelles of Media Production*, Accessed Feb 2010: <http://wiki.networkedbook.org/index.php/Remix_and_the_Rouelles_of_Media_Production>

Week 9: HTML Part 3 - Embedding media
Using HTML and quicktime to custom embed audio and video. Case studies of audiovisual works online.

Reading: Kathleen Fitzpatrick (2011) *The Digital Future of Authorship: Rethinking Originality*, Culture Machine, 12, 1-26
Accessed Feb 2011: <http://www.culturemachine.net/index.php/cm/article/view/433/466>

Week 10: Exploring Networks Part 2
Case studies focussed around podcasting and subscription based audio services.

Reading: Panday, Prachi Parashar (2009) *Simplifying Podcasting*, Accessed Feb 2011: <http://www.isetl.org/ijtlhe/pdf/IJTLHE271.pdf>

Week 11: Critical Analysis of Social Networks
Applying a theoretical lens to privacy, ownership, online identity, modes of consumption.

Reading: Serazio, Michael (2008) *The Apolitical Irony of Generation Mash-Up: A Cultural Case Study in Popular Music*, Popular Music and Society, 31: 1, 79-94

Week 12: Work on Final Project
Final project refining and individual feedback.

4. Assessment Tasks
Assessment consists of the following three items:
a - Work in progress presentation. [10 %] Due Week 6.
b - Participation (within class and on blog posts, links, comments, documented research). [30 %]
c - Creative Project [30%] Due Week 13
d - Essay [30%] Week 9

a. Work in Progress
This will be presented in class on week 6 - and will include at minimum: a brief pitch that explains succinctly what the project is, why it is interesting a basic HTML page for the project a production timeline for the rest of semester (including further research, engagement with networks)

b. Participation
Given that much of this subject revolves around peer based collaboration and participatory culture, assessment features a strong participation component. Participation will be assessed for in-class group discussion, exercises and peer feedback, responses to set readings, as well as online participation such as ongoing documentation of research, ongoing course relevant blog posts, and ongoing comment feedback and links to peers.

c. Creative Project / Final assignment:
During the semester you will explore to research, plan and develop a creative project with a significant online presence. The project must include:

· self produced audio, including one Melbourne based soundscape recording
- a time lapse video of at least one minute
· multiple HTML pages hosted at RMIT
· a layered and contextual use of text, photos, audio and video
· links to blog posts illustrating the process behind the end result
· connections / engagements with several different sites and networks
· documentation of work in progress
· support material / background (similar to extra content on DVDs)

The project should not include any copyrighted media without permission - only self-produced, creative commons or public domain media.

d. Essay (2000 words)
"Most often, when people are asked to describe the current media landscape, they respond by making an inventory of tools and technologies. Our focus should be not on emerging technologies but on emerging cultural practices. Rather than listing tools, we need to understand the underlying logic shaping our current moment of media in transition."
Jenkins, Henry 2006, *Eight Traits of the New Media Landscape*, Confessions of an ACA Fan, viewed Feb 2010,
<http://henryjenkins.org/2006/11/eight_traits_of_the_new_media.html>.

Discuss this quote in relation to current practices of music consumption and production in the contemporary online media environment. Your essay should draw on issues, concepts and theories discussed in class during the semester, as well as on your own research. Consideration should be given to arguments concerning copyright, law, economics and social practices. Your essay should be written in a formal academic style, making use of quotes and references to support your arguments.

Submit by 5PM Wednesday May 4 2011 by publishing online and emailing the full, correct URL to your tutor. (Publishing instructions will be given in week 5.)

Assessment Criteria
Specific assessment criteria relevant to B.A Music Industry students submitting assignments for COMM 2183 are as follows:
Pass (PA) 50-59%: The written paper and presentation evidences relevant topic content and collaborative strategies used to realise stated goals
Credit (CR) 60-69%: In addition to satisfying the conditions for a pass, the submitted written work and presentation work displays contemporary insights in the topic area and excellent presentation skills.
Distinction (DI) 70-79%: In addition to satisfying the conditions for a credit the completed written assignment and presentation demonstrates exemplary strategies for identifying presentation goals and maximisation of technology used to support the presentation.
High Distinction (HD) 80 - 100%: In addition to satisfying the conditions for a distinction, the completed work demonstrates original conceptual content and the use of a variety of technologies and creative processes used to support the presentation.

Copyright
When considering the use of artistic works on a website that is open to the public, you must ensure that you are not exercising the exclusive right of communication on behalf of the copyright owner.
(from 'COPYRIGHT QUICK GUIDE: USING ARTISTIC WORKS ON WEBSITES', http://mams.rmit.edu.au/ydr9lk7gela5z.pdf)
See also: 'COPYRIGHT QUICK GUIDE: STUDENTS AND COPYRIGHT', http://mams.rmit.edu.au/1iwqcg31o0fu1.pdf)
Please read both of the above documents. More - http://www.rmit.edu.au/copyright

University Plagiarism Statement
Plagiarism: the presentation of the work, idea or creation of another person as though it is your own. It is a form of cheating and is a very serious academic offence that may lead to expulsion from the University. Plagiarised material can be drawn from, and presented in, written, graphic and visual form, including electronic data, and oral presentations. Plagiarism occurs when the origin of the material used is not appropriately cited.

Examples of plagiarism include:
· Copying sentences or paragraphs word-for-word from one or more limited to books, journals, reports, theses, websites, conference papers, course notes, etc. without proper citation;
· Closely paraphrasing sentences, paragraphs, ideas or themes without proper citation;
· Piecing together text from one or more sources and adding only linking sentences;
· Copying or submitting whole or parts of computer files without acknowledging their source;
· Copying designs or works of art and submitting them as your original work;
· Copying a whole or any part of another student's work; and
· Submitting work as your own that someone else has done for you.
Enabling Plagiarism: the act of assisting or allowing another person to plagiarise or to copy your own work
What do I do if I need help with deadlines or have become ill?
Assignment must be submitted on or before the due date. If you are unable to complete works and submit it by the due date, you must contact the lecturer before the due date and seek an extension. Extensions for illness must be supported by a medical certificate. The normal extension period is one week.

Applying For Extensions
Students are required to complete submittable assessment tasks by the due dates. However, circumstances may arise which prevent students from completing an assessment task on time. In certain circumstances a student may be entitled to apply for an extension to the due date. The granting of an extension is not automatic. Applications are assessed by the school that offers the course. This procedure applies to TAFE and Higher Education programs, but does not apply to Postgraduate

Research programs. Further information on this procedure is available on the RMIT web site.

Eligibility Criteria
A student may apply for an extension of time to submit assessable work where they have been prevented from doing so by unexpected or extenuating circumstances. Examples of the types of circumstances which may be considered include:

a) Serious illness or psychological condition – e.g. hospital admission, serious injury, severe asthma, severe anxiety or depression. Does not include minor symptoms such as those associated with a cold, period pain or hay fever.
b) Loss or bereavement – e.g. death of a close family member, family/relationship breakdown.
c) Hardship/trauma – e.g. victim of crime, sudden loss of income or employment, severe disruption to domestic arrangements.

Original documentary evidence should be provided to substantiate the grounds of the application.

Effect of approval
Where an application for an extension of time to submit assessable work has been approved no deduction of marks for late submission will occur if the student submits all required work within the new approved time frame.

Extension Application process
Extensions of seven calendar days or less
Students seeking an extension of seven calendar days or less (from the original due date) must complete this Application for Extension of Time for Submittable Work form and lodge it with their school. The lodgement arrangements can vary according to individual school procedures. It is the responsibility of the applicant to check whether the form should be lodged with a school administrative officer or the Course Coordinator (Higher Education) or Program Coordinator (TAFE). Except in exceptional circumstances, the application must be lodged no later than one working day before the official due date. Students should be notified whether their extension has been granted within no more than two working days of the date of
application.

Extensions of greater than seven calendar days
Students seeking an extension of more than seven calendar days (from the original due date) must lodge an Application for Special Consideration form under the provisions of the Special Consideration policy, preferably prior to, but no later than two working days after the official due date.