

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2017/18**

Part I Course Overview

Course Title: Digital Media for Curating

Course Code: SM6331

Course Duration: 1 semester

Credit Units: 3 credits

Level: P6

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

This course aims to provide students with an overview of the digital media used by curators for exhibitions, its current technologies, as well as providing competent knowledge about the process of planning, design and production. Curators can use digital media to inform, narrate, educate and communicate with the visitors but different visitors or contents need different kind of technologies. Curators are using different kind of online and offline media to reach their aims of communication and education in the exhibition show. By understanding the advantages and disadvantages of the different types of analog and digital media, the students will learn which medium will support best the message of their exhibition show and how to combine classic analog with digital media to reach these aims. By the end of the semester students should be able to identify the pros and cons of the different digital media, plan a strategy which media are the best for their purposes and know how to calculate and produce digital media for curating. Attention will be distributed across analog and digital media, online and offline media, interactive narration but also educational purposes, visitor services, museum management and exhibition design.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Get an overview of online and offline digital media (media in museums, historical development, fields of application)		✓		
2.	Understand the pros and cons of analog and digital media for curating (technological tools and how to use it)		✓		
3.	Understand the needs of different group of visitors (user-oriented communication, the participative museum visitor)		✓	✓	
4.	Analyze and develop how a curator can use different kind of digital media for different purposes (dramaturgy and narration)			✓	
5.^	Learn how to 'manipulate' the visitors by using digital media (strategy and communication)			✓	✓
6.^	Learn how to plan, calculate and produce digital media (management skills)			✓	✓
		100%			

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures and readings	Lectures and readings about the history of media (esp. media in museums, interactive design, planning and visitor services)	✓	✓					3 hrs/wk for 2 weeks
Group Work, Excursions and visits	Excursions / visits to museums and galleries to understand how digital media can be used in museums and discussions with curators how they are using digital media (curatorial practice, media as part of scenographic and exhibition design)	✓	✓	✓	✓			3 hrs/wk for 4 weeks
Group Work, Lectures and readings	Lectures, readings and discussions about the pros and cons of digital media in museums (visitor needs)		✓	✓				3 hrs/wk for 2 weeks
Lectures and readings	Lectures and readings about planning, calculation and production of digital media (management)						✓	3 hrs/wk for 1 week
Group Work, Practical Homework	Practical homework: Students have to plan and calculate the use of digital media			✓	✓	✓	✓	3 hrs/wk for 1 week
Discussion	Extensive in-class discussion about the results of students homework and how to use digital media for different purposes of curating.		✓	✓	✓	✓	✓	3 hrs/wk for 1 week

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Summary of part of the readings	✓						10 %	
Protocol of the excursions / visits and the results of the discussions with the curators		✓					15 %	
Scenario: plan, calculation and schedule of the production of digital media			✓				40 %	
Presentation and discussion of the results				✓			15 %	
Article for the 'Handbook' Digital Media for Curating					✓		20 %	
Examination: 0% (duration: ---, if applicable)								
							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Scenario	Students should demonstrate ability to synthesize theory and practice in order to propose (and possibly implement) a scenario for the production of digital media for one exhibition.	<ul style="list-style-type: none"> - Exceptional originality and elegance of idea (theory, implementation and design) - Insightful integration and/or critique of key concepts, theories, assumptions of the field - An innovative proposal which is firmly built on thorough knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Reasonable originality and sophistication of idea - Insightful integration and/or critique of key concepts, theories, assumptions of the field - A well-designed proposal which is firmly built on competent knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Some originality and structure to idea - Reasonable integration and/or critique of key concepts, theories, assumptions of the field - A clear proposal which displays some knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Unoriginal, unclear idea - Minimal integration and/or critique of key concepts, theories, assumptions of the field - A weak proposal which only vaguely refers to existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - No or ill-defined idea - Sub-minimal resonance with key concepts, theories, assumptions of the field - Inept proposal which displays little knowledge of existing practices and theoretical frameworks
2. Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from	<ul style="list-style-type: none"> - Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter - Rigorous 	<ul style="list-style-type: none"> - Adequate content with firm grasp of the material that informs the audience on a subject matter - Reasonable organization, balanced structure and 	<ul style="list-style-type: none"> - Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter - Fair organization, 	<ul style="list-style-type: none"> - Weak content, loose grasp of the general ideas with some knowledge of the subject matter - Poor organization, structure and composition - Poor presentation skills: marginal pronunciation, 	<ul style="list-style-type: none"> - Inadequate content, fail to identify the general ideas with knowledge of the subject matter - No organization, structure or/and composition - Poor presentation skills: marginal pronunciation,

	readings and practice. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories and practical strategies.	<p>organization, coherent structure, and systematic exposition with a strong sense of narrative</p> <ul style="list-style-type: none"> - Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 	<p>composition</p> <ul style="list-style-type: none"> - Good verbal communication : comprehensible pronunciation, fluent expression and diction, fair time-management 	<p>weak structure and composition</p> <ul style="list-style-type: none"> - Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management 	<p>expression and diction, poor time-management</p>	<p>expression and diction, minimal time-management</p>
3. Article for the 'Handbook' Digital Media for Curating	Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned	<ul style="list-style-type: none"> - Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field - Rich content, exceptional ability to 	<ul style="list-style-type: none"> - Firm grasp of materials, ability to explain key concepts and assumptions - Adequate content, strong ability to integrate various resources into primary and secondary 	<ul style="list-style-type: none"> - Comprehensive grasp of materials, able to explain key concepts - Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand - Design and 	<ul style="list-style-type: none"> - Loose grasp of materials, cannot explain key concepts - Weak content, with primary and secondary levels - Design and conduct research which is appropriate for the research objective - Marginal judgments about existing research 	<ul style="list-style-type: none"> - Poor grasp of materials - Inadequate content, without primary and secondary levels - Fail to design and conduct research which is appropriate for the research objective - Fail to make reasonable judgments about

	authorship.	<p>integrate various resources into primary and secondary levels based on demand;</p> <ul style="list-style-type: none"> - Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks - Evaluative judgments about existing research and demonstrate application of strong critical thinking skills - Strong ability to approach a text or a theme using a variety of theories and analytical tools - Strong organization of research findings with effective organization and procedural clarity at the same time 	<p>levels based on demand;</p> <ul style="list-style-type: none"> - Design and conduct research which is built on thorough knowledge of existing theoretical frameworks - Appropriate judgments about existing research and demonstrate application of critical thinking skills - Ability to approach a text or a theme using a variety of theories and analytical tools 	<p>conduct research which is built on knowledge of theoretical frameworks</p> <ul style="list-style-type: none"> - Appropriate judgments about existing research - Weak ability to approach a text or a theme using a variety of theories and analytical tools 	<ul style="list-style-type: none"> - Poor ability to approach a text or a theme using a variety of theories and analytical tools 	<p>existing research</p> <ul style="list-style-type: none"> - Fail to approach a text or a theme using a variety of theories and analytical tools
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		<p>demonstrating the importance of the process</p> <ul style="list-style-type: none"> - Insightful suggestion of how the research findings may lead to future research - Creative extrapolation from theory into plausible praxis 				
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Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Media in museum, analogue and digital media, online and offline digital media, media technology, visitor services in museum, knowledge transfer, curatorial services: communication, education, information and narration in museums, planning, calculating and producing of digital media, interactive design

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	DIN, Herminia; Phyllis HECHT: The Digital Museum. A Think Guide, Washington DC: AAM, 2007.
2.	KRAEMER, Harald: Believe your eyes and get the picture: Artworks and museums in the age of electronic communication. In Aura: The Reality of the Art work between Autonomy, Reproduction and Context. Exhibition catalogue, Vienna: Wiener Secession, 1994, 93-101.
3.	KRAEMER, Harald: Museums are storytellers! New perspectives of education and hypermedia, in: Understanding the New Dynamic: Art, Technology, and the Mind, Readings, ed. by The New Media Consortium, CASE Western University & Cleveland Museum of Art, Cleveland, Ohio, 2006, 165-172.
4.	KRAEMER, Harald: "What is Less or More than a Touch?" Multimedia Classics and Hypermedia Hermeneutics. In: Curator. The Museum Journal, 2014, January, Vol. 57, No. 1, 119-136.
5.	MANOVICH, Lev: The Language of New Media, Cambridge MA: MIT Press, 2001.
6.	MURRAY, Janet H.: Hamlet on the Holodeck. The Future of Narrative in Cyberspace, Cambridge MA: MIT Press, 1997.
7.	SAMIS, Peter: The exploded museum. In: Digital Technologies and the Museum Experience: Handheld Guides and Other Media, Loic Tallon and Kevin Walker, eds., 3–17. Lanham, MD: AltaMira Press, 2008.
8.	SCHWEIBENZ, Werner: Know thy visitors: Personas for visitor- centered museums. The International Journal for the Inclusive Museum, 2008, 1(2): 103–109.
9.	FRIEDLAENDER, Larry: Keeping the virtual social. Museums and the Web 99. Archives and Museum Informatics, Proceedings on CD ROM, 1999. http://www.museumsandtheweb.com/mw99/papers/friedlander/friedlander.html
10.	KRAEMER, Harald: Simplicity, slowness and good old stories as strategic perspectives of design in hypermedia and media. ICHIM, Toronto CDN, Oct. 25, 2007, http://www.archimuse.com/ichim07/papers/kraemer/kraemer.html
11.	MARABLE, Bart: Experience, Learning, and Research: Coordinating the multiple roles of online exhibitions. In Museums and the Web, conference 2004, http://www.archimuse.com/mw2004/papers/marable/marable.html

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

12.	FALK, John H., and Lynn D. DIERKING: Learning from Museums: Visitor Experiences and the Making of Meaning. Walnut Creek, CA: AltaMira, 2000.
13.	GIESSEN, Hans W., and Werner SCHWEIBENZ: Kommunikation und Vermittlung im Museum. Überlegungen zur Museumskommunikation, kognitiven Lerntheorie und zum digitalen Storytelling. In: Vom Betrachter zum Gestalter. Neue Medien in Museen – Strategien. Beispiele und Perspektiven für die Bildung, Michael Mangold, Peter Weibel and Julie Woletz, (Eds.), Baden-Baden: Nomos Verlagsgesellschaft, 2007, 51–63.

14.	KHAZAELI, Cyrus D.: Systemisches Design. Intelligente Oberflächen für Information und Interaktion. Reinbek bei Hamburg: Rowohlt, 2005.
15.	SAMIS, Peter: The exploded museum. In: Digital Technologies and the Museum Experience: Handheld Guides and Other Media, Loïc Tallon and Kevin Walker, eds., 3–17. Lanham, MD: AltaMira Press, 2008.
16.	SEROTA, Nicholas: Experience or Interpretation: The Dilemma of Museums of Modern Art. London: Thames and Hudson, 2000.
17.	VELTMAN, Kim H.: Understanding New Media: Augmented Knowledge and Culture. Calgary: University of Calgary Press, 2006.
18.	GARRETT, Jesse James: The Elements of User Experience: User-Centered Design for the Web. New York: New Riders Publishing, 2003. http://www.jjg.net/elements/