

University of
Salford
MANCHESTER

School of Art & Design

**MA/PgDip Creative Technology
Student Handbook**

2011-2012

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Section 01 PROGRAMME INTRODUCTION

“Welcome to the University of Salford, School of Art and Design and to the Postgraduate programme in CREATIVE TECHNOLOGY. We hope you find this handbook useful and wish you every success in your postgraduate study at the University.”

Prof. Paul Sermon and the programme team

The course is affiliated with the Creative Technology & Communications Research Centre headed by Charlotte Gould. This centre is involved in a wide array of related art, design and technology research
<http://www.artdes.salford.ac.uk/research/ctcrc.html>

The Creative Technology & Communications Research Centre

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Rationale:

The core emphasis of this programme centres on redefining and developing digital and electronic technologies and concepts for creative arts, applications and solutions that will enhance our human interaction and cultural engagement. Ranging from interactive media arts and performance to virtual environments and artificial life experiments, this programme locates itself at the forefront of its specific fields. Student projects and research activities in the areas of telematics, telepresence, interactive arts, new media narratives, digital performance and sonic arts have been disseminated through participation in international exhibitions, symposiums, theatre productions and publications.

Successful graduates are expected to play a leading role in the implementation and production of creative products in the following industries; entertainment, multimedia, electronic publishing, advertising and broadcast media, visual arts, computer animation, virtual reality, leisure and tourism, communication technologies, design and creative solutions for the retail sector, design of consumer goods and computer aided design.

Postgraduate and Masters degree Students share a common taught programme during semester 1 and 2. By the end of the Postgraduate Diploma stage all students will:

- Have a great depth of knowledge in a complex and specialized area and/or across specialized areas.
- S/he may be working at the current limits of theoretical and /or research understanding.
- Deal with complexity, lacunae and /or contradictions in the knowledge base and make confident selection of tools for the job.

- Autonomously synthesize information/ideas and create responses to problems that expand or redefine existing knowledge and/or to develop new approaches in new situations.
- Independently evaluate/argue alternative approaches and accurately assess/report on own/others work with justification
- Have an advanced understanding of the role and function of creative technology and its implementation.
- Information gathering, communication, project management, researches methods and creative techniques.

The aims of the course are:

- To provide a post-graduate programme which facilitates and develops analytical and creative thinking.
- To introduce and develop the students understanding and knowledge of the role of the user in generating and testing creative design concepts.
- To introduce and develop the skills and knowledge necessary to enable students to undertake research, and to prepare students for the opportunity to undertake a further research degree.
- To develop and enhance the students ability to generate, test and evaluate proposed concepts and ideas.
- To develop the students skills and knowledge necessary to undertake and contribute to team based activities and enhance their ability to develop projects briefs and manage projects.
- To develop students who can contribute to creative practice, research and education.

By the end of the Masters Degree Students will:

- Have developed an advanced level of understanding of research methods and their applications stimulated by an enquiring, analytical and creative approach.
- Have conducted an original individual research programme supported by a rigorous and analytical research methodology reflecting the academic, theoretical and practical nature of the course. .
- Have produced either a substantial project or dissertation communicating the study and its findings through the construction of a sustained coherent argument

Course Philosophy

The MA/PgDip Creative Technology is a practice-based course focusing on the creative employment of technology. The courses innovative feature is to explore the dissolving boundaries between industry, design, visual arts, and computer and communication technology as a result of digital technology. The course aims to bring together a broad range of graduates from a variety of different backgrounds. The philosophy of this course in Creative Technology is expressed through the following features:

- Understanding the various approaches, methods, and issues related to digital technology and industrial and creative practice.
- Gaining specific skills in a number of areas including creative thinking, research methods, computer systems, visualization, multi-media, interactivity, and telematics.
- Developing the ability to think dynamically and creatively.
- Gaining the expertise to focus on a specific avenue of interest, carry out enquiries and experiment, and produce pioneering projects or realize innovative working prototypes and solutions.

Section 02 PROGRAMME DIAGRAM

Semester 1	Semester 2	Semester 3
Media & Cultural Theory 15 credits	Contemporary Media Arts Practice 30 credits	Self Directed Study 60 credits
Art & Social Networking 15 credits		
Digital Avant-gardes 15 credits	Virtual Worlds 15 credits	
Creative Research Methods 15 credits	Major Project Proposal 15 credits	

NOTE: This programme diagram represents the proposed modular content but may be subject to minor amendments if circumstances require.

Core:

Creative Research Methods	Half-Module	15 credits
Digital Avant-gardes	Half-Module	15 credits
Media & Cultural Theory	Half-Module	15 credits
Art & Social Networking	Half Module	15 credits
Contemporary Media Arts Practice	Full Module	30 credits
Virtual Worlds	Half Module	15 credits
Major Project Proposal	Half Module	15 credits
	Total	120 credits
Self Directed Study (Masters Module)	Double Module	60 credits
	MA/PgDip Total	180 credits

Section 03

PROGRAMME DESCRIPTION

Programme Structure: The MA/PgDip course in Creative Technology is a modular programme, consistent with the University's Postgraduate Modular Scheme, run within the School of Art & Design.

The following information indicates some of the key features of each of the three semesters; for more detailed information see module descriptions.

Semester 1: Semester 1 invites the students to interrogate technology and its effects through theoretical and practical means and to explore notions of creativity and practice by studying and employing various research techniques and methods. Realization is carried out through a series of short projects built around mainly individual based activities and some team projects. Emphasis is placed on developing: (1) the ability to manage, develop and present ideas; (2) the ability to integrate research findings and issues within a practice based project; (3) the ability to analyse projects and project outcomes.

Semester 2: The focus of semester 2 is on developing the ability to propose, manage and develop a project grounded in thorough research techniques which combines a theoretical enquiry within a practical outcome. The emphasis is placed on students managing and co-ordinating their own learning and encouraging the students to experience and explore technology at first hand, by developing appropriate skills, which enable the student to construct and realize concepts. They are also encouraged to make contact with practitioners and/or industry in order to gain support and experience of professional practice.

Semester 3: Semester 3 is purely self-directed. Each student will undertake a practical project, which will require the student to initiate and self manage their studio, workshop and research time. Students will interact with each other at regular work-in-progress reviews & will also be supported by a regular series of personal tutorials from their project supervisor & module co-ordinator.

Module Rating: The Diploma programme is comprised of six taught half modules (credit rating 15), plus a project-based class equivalent to one full module (credit rating 30). The Masters programme comprises the taught Diploma plus a subsequent project equivalent to two full modules (credit rating 60).

Creative Technology Staff: The staff on the course include not only the full time staff from within the School of Art and Design but also a range of lecturers from other faculties and the art and design community who bring their own perspective on technology to the course. In addition, there is a rich and wide ranging programme of visiting practitioners who provide particular emphases, specialist knowledge or experience in specific areas of practice. We believe this provides a rich and varied educational experience. The course is built around the team of module co-ordinators and members of module teaching teams. There have also been a number of new appointments since the course was developed and there will be other new staff appointed during your time on course.

Staff involved in the delivery of Creative Technology:

Paul Sermon, Professor of Creative Technology
Charlotte Gould, Senior Lecturer in Digital Media and Graphic Design
Mathias Fuchs, Senior Lecturer in Creative Technology
Mick Lockwood, Lecturer in Digital Media
Gary Peplow, Lecturer in Interaction and Motion Graphics
David Hancock, Graduate Teaching Assistant
Theresa Wilkie, Senior Lecturer in Critical Studies

Support Staff: Chris Warwick

MODULE DESCRIPTIONS

Module Title: Creative Research Methods

Co-ordinator: Prof. Paul Sermon

Degree Scheme: MA/PgDip Creative Technology

Level: 7

Semester: 1

Credit Value: 15

Rationale: Research methods per se are a component of most taught programmes at masters level. Because of the plurality of research traditions within art and design and because of the nature of practice there is an analogous but necessarily different requirement for this course. On the one hand, a better understanding of the nature of research and an enhanced appreciation of its value has led to the increased use of a range of practice based research method by artists and designers. On the other, there is a methodology and body of knowledge about creative problem solving and developed by disciplines concerned with management and innovation that can assist in information sharing, idea generation and concept communication.

Aims:

- To introduce research concepts and the principles of creative problem solving.
- To develop the skills and knowledge needed to use specific practice based research methods and creativity techniques.

Objectives: On completion of this module the student should be able to:

- Describe and evaluate a number of specific methods for carrying out quantitative and qualitative research and for enhancing creativity.
- Use a selected method of each kind in order to examine a specific situation or issue.
- Work to a project brief, manage a project effectively and present the outcome effectively.

Content:

- Research concepts and Literature review
- Qualitative research methods
- A creative problem solving methodology (messes, perspectives, ideas)
- Principles of lateral thinking
- The use of metaphor in creative problem solving
- Project management

The nature of research with in art and design:

- Teaching and Learning Strategies
- Lecture and seminar programme
- Tutorial programme and Exercises

Assessable Work:

- Review (25%)
- Critical Writing (3000 words) (50%)
- Practice based Research Project (25%)

Assessment Criteria:

- Knowledge: research methods, creativity techniques
- Skills: usage of a research method; usage of a creativity technique; project management; communication and creative practice
- Understanding: value of research and creativity methods

Module Title: Art & Social Networking
Co-ordinator: Prof. Paul Sermon
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 1
Credit Value: 15

Rationale: The aim of this module is to provide practical and theoretical knowledge and creative and technical skills in the following related areas:

- From Fluxus to Net.Art - the history of telecommunication arts.
- Streaming Media - net-casting video and audio media over the Internet.
- WWW protocols - HTML, Java, Flash and WWW editors.
- Internet protocols - FTP (File Transfer Protocol), Email and IRC
- Practice based research project, Telematic Futures - beyond the dot com.

Objectives: On completion of this module students should have gained sufficient technical skills that would allow them to work as a specialised individual, either independently, or within a team, on future telematic and Internet based projects. Skills to include:

- WWW (World Wide Web) page design and site construction.
- General administrator's knowledge of Email, FTP and WWW servers.
- Basic network design and configuration of hardware and software.

Students would be expected to demonstrate an in-depth understanding and knowledge of the current Internet art scene - being able to formulate an informed critical judgement on the art telecommunications scene worldwide to include:

- Familiarity with an international telematic-related exhibition circuit.
- Involvement within telematic project via email and web based participation.
- Critical evaluation of a successful Internet project.

Content: The content of this module is divided between:

- Technical workshops.
- Theoretical based seminars
- Project directed research
- Final project presentation

Teaching and Learning Methods: This syllabus is supported by personal tutorials and group seminars made at key stages throughout the period of the module.

Assessable work: At the end of this module each student will be required to present a Telematic project to the staff and students of the course. This presentation can be made from either a practical or theoretical standpoint, presenting either:

1. An individual small-scale project completed during the module.
2. A large-scale project concept and proposal researched during the module.
3. A critical paper on an existing telecommunication art project.

Assessment Criteria: Students will be assessed on their ability to demonstrate an in-depth knowledge of their chosen presentation and their acquisition of the relevant creative, theoretical and technical skills.

Module Title: Media & Cultural Theory
Co-ordinator: Mathias Fuchs
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 1
Credit Value: 15

Technology and the impact of technological change are recurrent issues throughout history and in various subject disciplines. This module looks at addressing a variety of theories and practices which engage with Technology, Artist Practice and its effect on media and culture. A variety of different approaches will be looked at to help students better understand new media art, computer games, technology and digital content and its use as a creative form. Students will look at a number of key theorists, seminal texts and creative projects throughout this module to help them to understand how creative production can be used to address key concerns in culture and the media

Aims:

- to introduce into key texts of the sociology and philosophy of new media;
- to enable students to investigate, categorize and value types of new media;
- to allow students to critically analyse new media and computer games in a cultural context;
- to encourage students to develop innovative ideas for future new media;
- to provide the students with an opportunity to undertake an extended piece of research in direct relation to their area of interest in the field;
- to enable students to avoid cliché and stereotypes or use them consciously and creatively;
- to enable students to develop an individual viewpoint, a politically conscious concept and intellectual and artistic skills to implement questions in regard to gender, ethnicity, age, and other socially relevant issues.

Objectives:

- On completion of this module the student should be able to:
- Understand the common factors that exist across the introduction of widely different technologies.
- Appreciate the cultural roots of technologies and the likely significant influences on future technological developments.
- Identify the creative opportunities that exist in the formative stages of new technologies.
- Recognize the complexity and dynamic nature of the interaction between society and technology.

Content:

- Technological determinism as a perennial concept.
- Representational media in a historical context.
- The cultural significance of cyberspace and virtual reality
- New sociological theories of technological change
- Post-postmodern conceptualizations of technology

Teaching and Learning Methods:

- lectures;
- seminar discussions;
- text analysis;
- written and verbal presentations.

Assessable Work:

- Presentation of Research (Project) 30%
- Academic Paper (essay) 70%

Assessment Criteria:

Ability to comprehend and integrate a wide range of writings on technological change. Students should show that they know and understand a variety of theories and situate their practice within these theories. Students should show good academic practices in terms of their writing and referencing and use a variety of sources.

Module Title: Digital Avant-gardes
Co-ordinator: Mathias Fuchs
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 1
Credit Value: 15

Rationale: When creating any kind of computer software, it is essential to understand the principles of good practice, which lead to good software quality. This is important irrespective of the domain in which the software is to be applied, or the methods and tools that are used to implement it. It is also important that developers are able to understand the trade-offs between what is desirable from a creative design point of view and what is possible from a technical point of view.

This module investigates the modes of creative production seen from different historical viewpoints and stylistic settings. The creative process is analyzed to be an operation in a system or a virtual machine with an input and an output. The creativity and the intentions of the artist is the input into the virtual machine, which has an internal state. This state is defined by the ensemble of methods, stylistic codes, historical conventions and cultural settings. Depending on the state the machine is in an output is generated which we call the work of art, the oeuvre or the design product.

Aims & Objectives: This module will help students to understand the underlying structures and principles of the creative process. The students will be made aware of the rich history of approaches towards Creative Technology and will learn to see their own work as a part of Art History and the History of Ideas. Students will learn not to be afraid of working in a field where many inventions have already been made by others. They will develop their creativity in full awareness of the historical and cultural achievements of the past.

Content

- Futurism
- Dadaism, Fluxus, Happening, Performance
- Pop Art, Nouveau Realism
- Kybernetic Art
- Electronic Art
- Netart, Digital Art
- Practical Experiments
- Documentation

Teaching and Learning Strategies

- Lecture and seminar programme
- Discussion of texts
- Exercises
- Project

Assessable work:

- Project proposal (40%)
- Prototype (60%)

Assessment Criteria:

- Knowledge of historical movements of technology-related art forms
- Good practice in developing systems
- Understanding of the need for software integration

Module Title: Contemporary Media Arts Practice
Co-ordinator: Prof. Paul Sermon
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 2
Credit Value: 30

Rationale: To further develop advanced creative skills and knowledge within on-line or off-line technologies

Teaching and Learning Strategies: This course is delivered through a combination of lectures, workshops and personal tutorials by a range of lecturers and practitioners from creative industries. Emphasis will be placed upon student centred learning. The practical background will be delivered through a series of workshops. The area of project study will be negotiated with the appropriate tutor.

Content: The content of this programme will be delivered in three stages;

- Preliminary discussion.
- Research and Development
- Presentation of final outcomes

Students will be expected to complete a practical based project/work during the duration of the module. Whilst formal technical support will not be provided directly from this module, individual tutorial guidance and support will be given at both a practical and theoretical level. Students will be expected to present these projects at the end of the module together with the submission of a written project report. Students are required to produce a 500 word statement of intent at the beginning of the module - date to be specified by the module teaching staff.

You are offered a multitude of optional directions, personal interpretation and direction within the context of creative technology is encouraged.

Assessable work:

- Project (75%)
- Report (minimum 1000 words, 25%)

Assessment Criteria:

- Advanced knowledge in a specific chosen technological medium
- Skills in advanced creative techniques applied to a specific chosen technology
- An understanding of the use of creative products and their applications

Module Title: Virtual Worlds
Co-ordinator: Mick Lockwood
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 2
Credit Value: 15

Rationale: The technological and social advancement of virtual reality (VR) research and technologies has begun to mature and emerge in mainstream culture. In particular, various 3D real-time strategies are being used to enhance distributed gaming, business, television and scientific visualisation and no longer require expensive platforms. This module introduces students to various VR technologies and aims to provide them with skills in designing and developing interactive experiences with 3D tools.

Aims:

- To provide a broader understanding interfaces and interaction design
- To extend the student's knowledge of VR technologies.
- To develop students' skills in the use of 3D modeling tools for creating interactive environments.

Objectives: On completion of this module the student should be able to:

- Create desktop VR environments
- Design 3D interactive experiences
- Demonstrate awareness of VR developments and an understanding of potential implications for creative development.

Content

- VR Hardware and software developments
- Desktop VR technologies
- Interaction design methods
- Scripting languages which support interaction design * Interface design

Teaching and Learning Methods:

- Practically based workshops
- Group and personal tutorials

Assessable Work:

One project requiring the production of computer-generated imagery and documents, supporting route options and Self-Directed study.

- Project (75%)
- Report (minimum 1000 words, 25%)

Assessment Criteria:

- Knowledge of historic and emerging VR technologies
- Understanding differences and similarities between designing passive, active and interactive works.
- Skills in the use of interaction design methods and 3D modeling/animation.

Module Title: Major Project Proposal
Co-ordinator: Prof. Paul Sermon
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 2
Credit Value: 15

Rationale: This module will allow students to engage in formulating research methods, ideas and strategies for the final major project module. It will identify their area of expertise within a technological medium and how to apply this to the needs of professional practice. It provides the student with an opportunity to co-ordinate and manage their own learning experiences and formulate this within a coherent project proposal.

Aims:

- To enable and students to undertake independent creative working practices.
- To encourage students to develop innovative products and prototypes.
- To provide the student with an opportunity to undertake an extended piece of research in direct relation to their proposed area of practice

Objectives:

- On completion of this module students should be able to:
- Demonstrate an ability to present a portfolio of innovative products and prototypes.
- Evidence independent creative working methods.
- Evidence a methodology in project management

Content:

- The content of this programme will be delivered in three stages
- Preliminary discussion
- Research and development
- Preparation and delivery of the module proposal

Teaching and Learning methods:

- Personal tutorials
- Seminar discussions
- Written and verbal presentations

Assessable Work:

- Project proposal (50%)
- Report/Critical Analysis (1500 words, 50%)

Assessment Criteria:

- Knowledge of the project topic selected by the student
- Skills in the ability to identify and critically evaluate key issues and creative working methods.
- Communication, project planning, information gathering.
- Understanding of the project topic selected by the student.

Module Title: Self Directed Project (Masters Module)
Co-ordinator: Prof. Paul Sermon
Degree Scheme: MA/PgDip Creative Technology
Level: 7
Semester: 3
Credit Value: 60

Rationale This is the final project of the course enabling the student to extend a specific research based project reflecting the methods of work and ideas developed throughout the programme. The module aims to create innovative and creative approaches and solutions.

Aims

- To encourage a broad range of projects that reflects the student intake.
- To enable students to realize innovative products.
- To develop students critical awareness within a chosen technological medium.
- To encourage creativity within all aspects of project development and implementation.
- To provide an opportunity to undertake and evaluate a major project

Objectives

- On completion of this module students should be able to:
- Create a fully realized piece of work or works that take into account the context in which it is located and its consequent audience or users.
- Demonstrate an in-depth understanding and knowledge of their chosen technological area.
- Understand the importance of creativity and innovation in the design process.
- Apply critical and rigorous methods in managing and delivering innovative technological products.
- Describe a project and evaluate the outcome.

Content

- The content of this programme will be delivered in
- Preliminary discussion and approval
- Project prototype * Evaluation of project
- Presentation of project

Teaching and Learning Methods

- Personal tutorials at key stages to evaluate and monitor agreed targets and deadlines.
- Seminar presentations at key stages to support findings and group feedback.

Assessment work: Once the project has been approved and a suitable supervisor has been appointed, the student will be expected to undertake and fulfil the following in order to achieve a Masters award:

- Practical Project (70%)
- Project Report (3000 words) (30%)
- or
- Dissertation (12,000 - 15,000 words) (100%)

Assessment Criteria

- The ability to demonstrate an in depth knowledge of their chosen research area
- An advanced understanding of the role and function of creative technology and its implementation.
- Information gathering, communication, project management, research methods and creative techniques.
- Skills in the planning, implementation and critical evaluation of creative technology.
- Creative Practice

SECTION 4

GENERAL PROGRAMME INFORMATION

Participation & Attendance

Attendance on the course is not an option but a key requirement. Experience has shown that poor participation and attendance is linked directly with poor quality work and consequent marks. In the same way, engagement with, for instance, projects, studio practice, accessing Blackboard materials, group work, preparation for tutorials and presentations, is a key part of developing the skills and attributes demanded by the programme, and there is an expectation of full participation with all aspects of your studies.

All students have their attendance monitored at scheduled timetable sessions. It is your responsibility to ensure that your presence is recorded in the format used by the person leading the session (usually a sign-in sheet or a register). If your attendance falls below a satisfactory level, your Programme Leader will investigate. Where non-attendance becomes problematic, you will be notified in writing of our concerns and the Student Support Officer will be asked to intervene. The University also has Student Participation and Attendance policy which sets out clear levels of expectation and management. Where a student is registered on a programme but fails to satisfy these requirements the University has the right to cancel the student's registration with immediate effect.

If you are unable to attend University due to illness (or similar) you have a responsibility to inform your Programme Leader who will in turn inform appropriate subject teaching staff. Please telephone or e-mail your Programme Leader on the first day of absence to ensure you have registered your absence and in order to discuss how best to manage this absence.

Academic Objectives

The key aims of the course are to:

- Equip participants with skills in new technologies
- Provide an understanding of the tasks, techniques and tools necessary to enhance creative ability.
- Enable a synthesis of creativity, technical skills and critical awareness
- Prepare students for employment Prepare students for higher degrees/research
- Channel research and practical work into major projects of individual inquiry

At the completion of Postgraduate Diploma stage all students will have:

- Have a great depth of knowledge in a complex and specialized area and/or across specialized areas.
- S/he may be working at the current limits of theoretical and /or research understanding.
- Deal with complexity, lacunae and /or contradictions in the knowledge base and make confident selection of tools for the job.
- Autonomously synthesize information/ideas and create responses to problems that expand or redefine existing knowledge and/or to develop new approaches in new situations.
- Independently evaluate/argue alternative approaches and accurately assess/report on own/others work with justification
- Have an advanced understanding of the role and function of creative technology and its implementation.
- Information gathering, communication, project management, researches methods and creative techniques.

At the completion of Masters Degree students will have:

- Have developed an advanced level of understanding of research methods and their applications stimulated by an enquiring, analytical and creative approach.

- Have conducted an original individual research programme supported by a rigorous and analytical research methodology reflecting the academic, theoretical and practical nature of the course.
- Have produced either a substantial project or dissertation communicating the study and its findings through the construction of a sustained coherent argument

Course Details

Course Title:	Creative Technology
Award Titles:	Master of Arts Degree: Creative Technology Postgraduate Diploma: Creative Technology
Structure:	Modular
Mode of Attendance:	Full-time or part-time
Length of Attendance:	Full-time/PGrad Diploma: 2 taught 15 week semesters Masters: An additional 15 week semester Part-time equivalent

Full-Time

Completion of the modular Masters Programme is 1 year, comprising:
Three 15 week (12 weeks taught) semesters taken consecutively (1 year).

The postgraduate diploma is completed at the end of semester 2.

A common programme of study is followed in semesters 1 and 2 by both MA and Diploma students. The master's programme is completed in semester 3 by a practice-based research project.

Part-Time

A part-time programme takes up to 27 months to complete:

Postgraduate Diploma: completed over 4 semesters, 60 credits per semester.

Masters Degree: would normally take a further 2 semesters.

Part-time and full-time students are taught together.

Some modules are shared by students from other Masters programmes.

Intake: Up to 20 students full-time equivalent

Contact Details: Programme Leader:
Prof. Paul Sermon
Tel: 0161 295 6149
Email: p.sermon@salford.ac.uk

University Switchboard: 0161 295 5000

Course Hours

The course is taught within a semesterised system, 15 weeks per semester. The taught part of the programme takes up to 12 weeks each semester, followed by a three week assessment period. Full-time students are taught over two days. In order to accommodate part-time students and 'in-service' students the formal taught elements are delivered during one day each week.

A typical half module would normally involve up to three hours taught contact each week for up to 12 weeks. An example of any one week would be – a lecture from a visiting professional, a site visit examining a case study and learning set activity. In addition students would be expected to put in at least 5 hours independent study per week (for each module).

Semester 1 Timetable Detail

	Monday	Tuesday	Wednesday*	Thursday	Friday
10.00 – 13.00 Media City Room 3.18	Creative Research Methods <i>(Weeks 1 to 16)</i>	Studio practice in project room D333 <i>(Weeks 6 to 18)</i>	Art & Social Networking <i>(Weeks 1 to 16)</i>	Self directed study time	Self directed study time
14.00 – 17.00 18.00 – 20.00 Media City Room 3.18	Digital Avant-gardes <i>(Weeks 4, 5, 7, 9, 11 and 16)</i>	Studio practice in project room D333 <i>(Weeks 6 to 18)</i>	Media & Cultural Theory <i>(Weeks 4, 5, 7, 9, 11 and 16)</i>	Studio practice in project room D333 <i>(Weeks 1 to 18)</i>	Self directed study time

Semester 2 Timetable Detail

	Monday	Tuesday	Wednesday*	Thursday	Friday
10.00 – 13.00 Media City Room 3.18	Studio practice in project room D333 <i>(Weeks 19 to 36)</i>	Self directed study time	Contemporary Media Arts Practice <i>(Weeks 19 to 31)</i>	Studio practice in project room D333 <i>(Weeks 19 to 36)</i>	Self directed study time
14.00 – 17.00 Media City Room 3.17	Studio practice in project room D333 <i>(Weeks 19 to 36)</i>	Self directed study time	Virtual Worlds <i>(Weeks 19 to 31)</i>	Studio practice in project room D333 <i>(Weeks 19 to 36)</i>	Studio practice in project room D333 <i>(Weeks 19 to 36)</i>
14.00 – 17.00 Media City Room 3.18			Major Project Proposal <i>(Weeks 32 to 35)</i>		

Semester 3 Timetable Detail

	Monday	Tuesday	Wednesday	Thursday	Friday
10.00 – 17.00 Media City Room 3.33	Studio practice in project room D333 <i>(Weeks 37 to 51)</i>	Studio practice in project room D333 <i>(Weeks 37 to 51)</i>	Studio practice in project room D333 <i>(Weeks 37 to 51)</i>	Studio practice in project room D333 <i>(Weeks 37 to 51)</i>	Studio practice in project room D333 <i>(Weeks 37 to 51)</i>

* Part-Time Student are only required to attend modules on Wednesdays
Workshops/Visits are occasionally scheduled on a different day but will be notified in advance

Galleries, Museums and Bookshops

Salford, Manchester and the surrounding region

Major museums and visual arts venues:

Bluecoat Gallery, Liverpool
Bolton Central Museum and Art Gallery, Le Mans Crescent, Bolton
Castlefield Gallery, Campfield Avenue Arcade, Deansgate
Cathedral Visitor Centre, Manchester
Chapman Gallery, University of Salford
Chinese Arts Centre, Charlotte Street, Manchester
City Art Gallery, Mosley Street, Manchester
Cornerhouse, Oxford Road, Manchester
Drumcroon Educational Arts Centre, Wigan
FACT Liverpool, Wood Street, Liverpool
The Green Room, Whitworth Street, Manchester
The Imperial War Museum North, The Quays, Salford
The Lowry, The Quays, Salford
Manchester Craft Centre, off Tib Street
Manchester Museum, Oxford Road
Manchester Museum of Science and Industry, Castlefield
Manchester Metropolitan University, Grosvenor Gallery & Righton Building
Manchester United Museum, Old Trafford
Manto Café Bar, Canal Street, Manchester
Gallery Oldham, Union Street, Oldham
Ordsall Hall, Salford
Platt Hall Costume Museum, Wilmslow Road, Manchester
The Peoples History Museum, Bridge Street, Manchester
Rochdale Art Gallery, The Esplanade, Rochdale
Royal Exchange Gallery and Craft Centre, Albert Square, Manchester
Salford City Art Gallery, The Crescent, Salford
Staircase House, Stockport and other venues
Stockport Art Gallery, Wellington Road South, Stockport
Tate Gallery Liverpool
Turnpike Gallery, Civic Square, Leigh
Urbis, Cathedral Gardens, Manchester
Whitworth Art Gallery, Wilmslow Road, Manchester

Main Bookshops

Blackwells, Salford University Precinct
Cornerhouse Bookshop, Oxford Road
Magma, Design specialists, Oldham Street, Manchester
Waterstones, Deansgate, Manchester

Section 05

PROGRAMME STAFF

Programme Leader:

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Support Staff:

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tel. 0161 295 6159

Supported by a range of guest speakers from the creative technology sector (practitioners and theoreticians) and specialist academics in the field.

The programme draws on a number of key specialist external speakers across all modules.

Section 06

READING LISTS

Creative Research Methods module:

Dewdney, A. and Ride, P. (2006) *New Media Handbook (Media Practice)*, Routledge
Grau, O. (2007) *Virtual Art: From Illusion to Immersion*, Leonardo Books
Wilson, S. (2006) *Information Arts: Intersections of Art, Science, and Technology*, Leonardo Books
Gray, C. and Malins, J. (2004) *Visualizing Research*, Ashgate Publishing Ltd.
Hickman R (Ed.) (2008) *Research in Art and Design Education: Issues and Examples*, intellect books
McLuhan, M. (1968) *The Medium is the Message*,

Art & Social Networking:

New Media Art, Tribe, Mark / Jana, Reena (Taschen Basic Art Series) (Paperback)
ISBN: 978-3-8228-3041-3
Life on the Screen: Identity in the Age of the Internet. Turkle, Sherry. Published by Simon & Schuster 1995 ISBN 0-684-80353-4
The Language of New Media (Leonardo Books) (Paperback) by Lev Manovich (Author)
<http://www.manovich.net/>
net_condition: art and global media. Editors: Peter Weibel and Timothy Druckrey.
ZKM/MIT Press 1999 ISBN 0-262-73138-X
The Medium Is the Message: An Inventory of Effects by Marshall McLuhan, and Quentin Fiore. Hardwired ISBN 1-88886902-X
Modest_Whitness@Second_Millennium FemaleMa_meets OncoMouse. Haraway, Donna J. Routledge Press 1997 ISBN 0-415-91245-8
Zeros and Ones: Digital Women New Technoculture. Plant, S. Doubleday 1997 ISBN 0-385-482604

Digital Avant-gardes:

Theodor W. Adorno: *Culture industry reconsidered*. 1991 - from "The Culture Industry: Selected Essays on Mass Culture" London: Routledge, 1991
Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*
Hugh Davies: *The Sound World, Instruments and Music of Luigi Russolo*. 1994
Herbert Franke: *The Expanding Medium: The Future of Computer Art*. 1987. This paper was published in *Leonardo*, Vol.20, No.4, pp.335-338, 1987
A.E. Middleton: *The History of Mnemonics*. 1885
Jacques Monod: *Of Strange Objects*. 1972 - Editions Seuil, Paris, 1970, rééd Point-Essais n°43,244
Bob Ostertag: *Why Computer Music Sucks*. 2001

Media & Cultural Theory:

Baudrillard, J (1988) *Selected Writings*, London: Polity Press
Bell, D & Kennedy, B (2000) *The Cybercultures Reader*, London: Routledge
Benjamin, W (1973) 'The work of art in the age of mechanical reproduction' in *Illuminations*, London: Fontana
Boorstin, D (1992) *The Image: A Guide to Pseudo-Events in America*, New York: Vintage
Crosby, A (1997) *The Measure of Reality*, Cambridge: CUP
Hill, S (1988) *The Tragedy of Technology*, London: Pluto
McLuhan, M & Fiore, Q (1967) *The Medium is the Message*, Harmondsworth: Penguin
Marcuse (1964) *One Dimensional Man*, Boston: Beacon Press
Mumford, L (1934) *Technics and Civilisation*, New York: Harcourt, Brace and Co
Murphy, A & Potts, J (2003) *Culture and Technology*, London: Palgrave
Postman, N (1985) *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*, London: Methuen

Postman, N (1993) Technopoloy; The surrender of culture to technology, New York: Alfred A Knot
Sontag, S (1977) On Photography, Harmondsworth, Penguin
Stevenson, N (2002) Understanding Media Cultures, London: Sage
Williams, R (1974) Television: Technology and Cultural Form, London: Collins

Contemporary Media Arts Practice:

Half-Real. By Jesper Juul. Video Games between Real Rules and Fictional Worlds. MIT Press Cambridge 2005.
The Post Human Condition. By Robert Pepperell. Intellect 1997 ISBN 1-871-516455
Postmodern Currents: Art and Artists in the Age of Electronic Media, Second Edition. By Margot Lovejoy. Prentice Hall 1997 ISBN 0-13-158759-5
The Medium Is the Massage: An Inventory of Effects. By Marshall McLuhan, and Quentin Fiore. Hardwired ISBN 1-88886902-X
The Great Mambo Chicken and the Transhuman Condition. By Ed Regis Penguin Books 1990 ISBN 0-14-014965-1
Critical Issues in Electronic Media. Edited by Simon Penny. State University of New York Press 1995 ISBN 0-7914-2318-2
Teletheory - Grammatology in the Age of Video. By Gregory Ulmer. Routledge 1989 ISBN 0-415-90121-9
The Culture Society - Art, Fashion and Popular Music. By Angela McRobie. Routledge 1999 ISBN 0-415-13750-0
Understanding Media - The Extensions of Man. By Marshal McLuhan MIT Press 1994 ISBN 0-262-63159-8

Virtual Worlds module:

Lee, Kim (2002) Inside 3ds max4, New Riders
Faber, Liz (1988) 'Computer Game Graphics, Watson-Guptill
McFarland, Jon & '3DS Max 4 in Depth', Coriolis Group
Polevoi, Rob (2001)
Bell, John A (1999) '3DS Max 3 F/X and Design', Coriolis Group
Jones, Angie & Professional Animation
Bonney Sean (2000), (3D Studio Max 3), New Riders, Bonney Sean,
Blackman Sue (2001), 3ds Max4 Magic, New Riders
Walker Chad & Eric, Game Modelling using
C.River Media, (2001) Low Polygon Techniques

Self Directed Study module:

The Post Human Condition. By Robert Pepperell. Intellect 1997 ISBN 1-871-516455
Postmodern Currents: Art and Artists in the Age of Electronic Media, Second Edition. By Margot Lovejoy. Prentice Hall 1997 ISBN 0-13-158759-5
The Medium Is the Massage: An Inventory of Effects. By Marshall McLuhan, and Quentin Fiore. Hardwired ISBN 1-88886902-X
The Great Mambo Chicken and the Transhuman Condition. By Ed Regis Penguin Books 1990 ISBN 0-14-014965-1
Critical Issues in Electronic Media. Edited by Simon Penny. State University of New York Press 1995 ISBN 0-7914-2318-2
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