

## 25145 - Video-Art Workshop

### Syllabus Information

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**Academic Year:** 2021/22

**Subject:** 25145 - Video-Art Workshop

**Faculty / School:** 301 - Facultad de Ciencias Sociales y Humanas

**Degree:** 278 - Degree in Fine Arts

**ECTS:** 6.0

**Year:** 4 and 3

**Semester:** Annual

**Subject Type:** Optional

**Module:**

## 1. General information

### 1.1. Aims of the course

The objective of this subject is to provide the student with the knowledge of the theoretical and practical approaches necessary to approach the production and realization of a video-artistic piece. In addition, they contemplate and exercise elements of the audiovisual graphics attending to the different formulas of image composition that generate the design of credit titles, headers and all types of labels.

The theoretical approaches contemplate the genesis and evolution of video art from the 60s to the present. Likewise, the video-artistic phenomenon is studied in terms of the narrative parameters of experimental cinema, advertising and video art, exemplifying it with the work of authors belonging to the three areas.

The practical part covers four main axes:

- 1\_Preproduction and design of the audiovisual sketch. The idea of ??generatrix and the production processes regarding the project economic and the artistic project.
- 2\_Captation, recording or generation of the image, providing knowledge of the different tools: devices of image capture, non-linear editing software, composition software and post-production of layered image or nodules, processing software and sound editing.
- 3\_The dissemination, sale and distribution of the artistic product. The preparation of the final dossier contemplating all phases of the project. The training is completed with the approach to some softwares of reproduction of synchronized single-channel and multichannel video, videomapping and specific software. It also explains the softwares of encoding and bitrate of reproduction, the codecs of admission and reproduction, the formats of screen and the spaces of color (pal, ntsc, rec709 and rec2020)
- 4\_The final packaging of the work and the design of headers, labels and titles.

### 1.2. Context and importance of this course in the degree

The knowledge of the audiovisual medium and its production phases is essential for its implementation in praxis artistic in some cases and necessary to situate the student in the current real situation where the contents of the different disciplines and artistic and real life manifestations merge into devices for capturing, editing and diffusion as it is the mobile phone and the tablets for then its diffusion in the network.

The student will be able in a general way to understand and know all the phases of production of a work video-artistic, advertising and experimental cinema. Therefore, he will be able to direct and complete a work of a superior nature in regarding execution time, audiovisual media and own narrative needs or external customers, thus coordinating human and technical teams. It also gives the student knowledge of the audiovisual landscape and the formulation of the different companies of audiovisual production in the national scope.

On the other hand it is intended that the student knows the professional and artistic world with examples of real projects in order to enable the best insertion in the workplace.

### 1.3. Recommendations to take this course

Basic domain of ICTs. (Information and Communication Technologies)

## 2. Learning goals

### 2.1. Competences

Upon passing the subject, the student will be more competent to:

#### 1\_Basic competencies

CB2 - That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within your area of study

CB3 - That students have the ability to gather and interpret relevant data (usually within their area) of study) to make judgments that include a reflection on relevant topics of a social, scientific or ethical nature.

CB4 - That students can transmit information, ideas, problems and solutions to a specialized audience as not specialized.

CB5 - That the students have developed those learning skills necessary to undertake studies later with a high degree of autonomy

#### 2 General competencies

CG02 - Communication ability. Learn to translate artistic ideas to be able to transmit them

CG03 - Ability to present orally and in writing clearly complex artistic problems and projects

CG06 - Ability to work autonomously. Develop the ability to raise, develop and conclude work personal artistic

CG07 - Ability to work as a team. Ability to organize, develop and solve work through the application of interaction strategies.

CG08 - Capacity for self-initiative and self-motivation

CG12 - Ability to carry out artistic projects with social and media impact. Use the diffusion resources of artistic projects in order to enhance their social impact

CG13 - Ability to carry out and integrate artistic projects in broader contexts. Develop strategies projection of artistic creation beyond its scope of action

CG14 - Interpersonal skills, awareness of the capacities and of the own resources for the development of the artistic work

CE19 - Ability to identify and understand art problems. Establish the aspects of art that generate creation processes

CE22 - Ability to generate and manage artistic production. Know how to establish the necessary planning in the artistic creation processes

CE23 - Ability to apply specific technologies professionally. Use the appropriate tools for own artistic languages

CE25 - Ability to collaborate with other professions and especially with professionals from other fields. Identify the right professionals to properly develop the artistic work.

CE31 - Ability to carry out artistic research projects

CE33 - Ability to establish production systems. Develop strategies applied to the systematic exercise of artistic practice

CE35 - Ability for an adequate presentation of artistic projects Knowing how to communicate artistic projects in diversified contexts.

### 2.2. Learning goals

The student, to pass this subject, must demonstrate the following results ...

1\_To know the process of the production and realization of the video-artistic audiovisual project developed through of the works proposed in class.

2\_To be able to differentiate between the different narrative formulas and image composition in video art, in the experimental cinema and in the advertising taking advantage of them in the application to the personal work. And also, demonstrate a critical and creative spirit based on the evolution of the audiovisual phenomenon from its origin to the currently being able to propose artistic and professional solutions to aesthetic problems, both their own and clientele

3\_To generate an audiovisual project from beginning to end, knowing all the production departments and realization managing the technical and human resources.

4\_Such content:

4.1\_ Basic technical knowledge of the tools of both image capture and processing and reproduction of it.

4.2\_ Basic knowledge of the software proposed during the course and its application in personal work and professional.

5\_Demonstrate social skills by asking for quotes and contacting providers and professionals of the medium or organizing teams to carry out a professional job in the different phases of workshop initial production as delivery to the final customer.

### 2.3. Importance of learning goals

Both students and teachers, we are inserted in a society where the audiovisual media dominates all the phases of our life, not only, the own one of the consumption and the entertainment, but also the one of expression staff and showcase to others. The formulation of the sender-message-receiver communication channel has It varies markedly and can fluctuate and vary the positions within it.

In this socio-political context where social networks and the audiovisual phenomenon constantly feed back the artistic and professional discourse the student needs to know the tools and the technical means to face this challenge successfully. Even so, also the theoretical and contextual knowledge will contribute the critical spirit that the The student needs to develop his own artistic discourse. In the same way the student has to acquire professional and professional skills and knowledge to be able to insert in the labor market.

## 3. Assessment (1st and 2nd call)

### 3.1. Assessment tasks (description of tasks, marking system and assessment criteria)

The student must demonstrate that he has achieved the expected learning results through the following evaluation activities:

#### 1\_Continuous evaluation activities:

- 1.1\_Assistance and participation in both theoretical and practical classroom activities always showing the ability to Teamwork and encouraging the optimal development of the project in process. (10% of the final grade)
- 1.2 Realization and finalization of all theoretical-practical exercises proposed in section 4.2 Activities of the learning. (70% of the final grade).
- 1.3 Final packaging and coil of all the work carried out during the course with the design of the audiovisual graphic: signs, headers and titles needed in both Spanish and English, in a physical medium. (10% of the rating final)
- 1.4 Presentation in PowerPoint or pdf (with at least one slide for work done) and defense and explanation in public coil of all the work done. (10% of the final grade)

#### 2\_Final global test:

All students who do not pass the continuous evaluation contemplated in the delivery of all previous years or For any other reason they do not want to take advantage of this evaluation system they must submit to the final global test.

All students who do not attend the class more than 30% will lose their right to continuous evaluation. appear to the final global test. All students who, although they have passed the course, want to improve their qualification, they can present themselves to the final global test always prevailing the best of the grades obtained. The final global test will consist of 3 parts.

1\_Resolution of one of the non-group theoretical-practical exercises that the student will be able to choose freely from those proposed during the course and that will deliver the day of the exam on a physical (pendrive) that will also constitute 15% of the note and will contain:

- 1.1\_Dossier in pdf of at least four pages with a theoretical reflection and origin of the project, a technical explanation of the process attending to the capture or generation of images and the edition or composition of them.
- 1.2\_Audiovisual piece in a format no higher than 1080p with initial and final titles with the h264 playback codec higher than 20 Mbit / s
- 1.3\_Theoretical reflection of the project's defense and the results obtained.

2\_Test written with questions about the theoretical contents developed during the course that will constitute 35% of the note.

3\_Practical test that will consist in the edition and composition of a one-channel video of at least one minute with clips of video and audio that may be provided on the day of the test or may be requested to be filmed or recorded in the days before the exam. All the thematic content of the test will be provided the same day with a slogan and a statement of execution with some appropriate parameters that will limit the technical proposals to achievable objectives in time and the form that appears on the officially proposed exam calendar. This part will constitute 50% of the grade.

#### General evaluation criteria

Each one of the practical works will be accompanied by an explanatory dossier with a creative proposal, a thematic to develop, a technical and execution budget and a specific resolution or exhibition format. It will be necessary, to approve the subject, the correct resolution of all the practical works proposed throughout the course. course that includes 3 blended learning practices, a non-contact practice consisting of the development of the coil of works, and a face-to-face practice that proposes the defense of the work of the course in public.

## 4. Methodology, learning tasks, syllabus and resources

### 4.1. Methodological overview

The methodology followed in this course is oriented towards achievement of the learning objectives. A wide range of teaching and learning tasks are implemented, such as:

- The analysis of the different modes of representation, formulation and audiovisual performance that appear and are developed around the discipline of video art.
- Reflect on the history and evolution of video art and how it benefits from professional disciplines such as video clips, advertising and experimental films; or from artistic plastic disciplines such as painting or sculpture; how it forms a narrative identity of its own that is capable of combining diverse contents to create new expression codes that keep up with the progress of society.
- Development of the technical apparatus and knowledge of its basic structure and work protocols in order to complete a professional training in the "craft" of audiovisual.
- Use the audiovisual medium as a pretext to express, narrate and reformulate a vision of reality.

### 4.2. Learning tasks

The course includes the following learning tasks:

- **Mono-channel video with the theme "The canon of the human body as protagonist".**

Using the narrative elements of continuity, both visual (movement and light) and sound, the student will create a sequence of an exact duration. The images can come from any source, from shooting with any capture device both fixed and moving image to the web. The narrative will have to conform as a loop. Format H264 720P 25fps. Duration: 2 minutes.

- **Multichannel video with the theme "Man and woman, heart and brain".**

Creation of two videos synchronized and arranged in the same exhibition space. A video will be composed by image from shooting and the other video will be composed of images generated with text, geometric shapes, vectors, 3d elements ... Use of a stereo soundtrack for the two videos. The narration will have a header or presentation, node and outcome. Duration: 3 minutes. Format and free playback devices.

- **Group work with the theme "The inner landscape and the external story".**

Students will work in groups, with at least 4 members, an integral audiovisual project will be addressed in which the script and production, editing and assembly, postproduction and sound reinforcement departments will be planned and carried out.

Creation of at least two story lines in a videographic composition or in two different devices that run synchronized with a musical soundtrack, a noise band and a voiceover. Duration: 5 minutes.

### 4.3. Syllabus

The course will address the following topics:

- Block I. Course presentation. The technical means: visual and sound capture, editing and postproduction. The audiovisual project, its parts. Fixed and moving image editing software. Adobe Photoshop and Adobe Premiere I.
- Block II. The origins of Nam June Paik video art, Wolf Vostell, Merce Cunningham, Fluxus. Work session in class. Production design. Advice on technical processes. Adobe Photoshop and Adobe Premiere II.
- Block III. Bill Viola and Toni Oursler. Composition and design software. Adobe After Effects and Adobe Illustrator I. Design of titles, labels and basic animation. The design of motion graphics.
- Block IV. George Melies and Game of Thrones Plató and visual effects. Roll for postproduction. The chroma key, the luma key, the alpha channel and the integration. Adobe After Effects and Adobe Illustrator II.
- Block V. The importance of sound. Capture and editing. Equalized and normalized. Specific software The voice, the band Noises, the environment and the soundtrack. The sound space and the stereo. The panoramic sound. The color space, the linear, logarithmic and raw digital video signal. The waveform and the vectorscope. Coloring and color correction. Davinci Resolve software and plugins such as color finesse and Red Giant colorist. Probes to calibrate a monitor, DisplayCal calibration free software.
- Block VI.
  - The advertising director. The customer and the big brands. The idea at the service of a product.
  - The executive production. Preproduction and production management. Technical providers and human teams. Reality of the project and financing. Ask for real budgets. Timeline of the project. Work session in class. Creation of work teams and brainstorming to generate the project. Submission of proposals.
- Block VII. The experimental cinema and the video clip. Fiction at the service of an idea and narration at the service of a composition musical. Class advice on the projects to be carried out. Codecs and softwares of reproduction, codification and compression. Technical and productive work in class.
- Block VIII. Filming and picking up sound outdoors. The human team of camera and sound. The Team ENG. Natural light The Timelapse and the capture by intervals. The alteration of shooting time, fast camera
- Block IX. Technical and productive work in class.
- Block X. Submission of the bobbin with all the works both individual and those of equipment and exhibition in the main hall of the faculty.

### 4.4. Course planning and calendar

Information regarding the timetable, assessment dates, deadlines, locations, etc, will be communicated in advance both in person and online.

The course syllabus is distributed into 15 weeks, divided into topics that last two weekly sessions. However, the schedule may change over time depending on the weather in the case of the outside practical tasks, or the technical and organizational factors (e.g. spaces in the faculty). The only sessions that cannot change dates are the first session (course presentation) and the last two sessions of submission and presentation of the assignments in public.

On the day of the presentation of the course, all the work to be done during the course will be explained in a shallow and effective way so that the student can begin to think about the theoretical-artistic contents and can work on the practical parts as the course contents are taught. Weekly reviews and feedback will be provided for the assignments and their development process to improve them.

The deadline for assignment submission is the last day of May. There is a video art workshop class remaining for the final test for all students who have not followed or submitted all the proposed assignments to participate in the continuous assessment system.