

## University of Lapland

# ART/TTK - Audiovisual Media Culture, Autumn 2023

Code	Name	Credits
ARTAVM23A	ART/TTK - Audiovisual Media Culture, Autumn 2023	4-60
Open to all Exchange Students and available in Autumn period:		3-30
UART1102	Finnish Design	4
UART1105	Introduction to Service Design	5
UVAP0162	Adaptation Charting	4
MAAD1102	Introduction to Arctic Cultures	5
MAAD1103	Arctic Art, Design and Innovation	5
MUTE0102	Weaving Workshop	3
UYTY0211MOOC	Socially-engaged Arts MOOC	4
Open for Audiovisual Media Culture Exchange Students in Autumn period:		1-30
AAVM0306	Advanced Artistic Production	5-10
AAVM1104	Multimedia Expression	3
AAVM1304	Simulation Culture	5
AAUD0104	Interaction Design	10
AAVM0309	Media Production on Current Issues	1-10

**ARTAVM23A ART/TTK - Audiovisual Media Culture, Autumn 2023: 4 - 60 cr.**

**Open to all Exchange Students and available in Autumn period:: 3 - 30 cr.**

**UART1102 Finnish Design: 4 cr.**

### Objectives

At the end of this course student

- has basic knowledge on Finnish design
- can recognize different fields of design culture in Finland
- can apply the understanding of Finnish design in assignments

### Contents

The design culture in Finland is presented and discussed by using Finnish industrial, graphic, audio-visual, fashion and textile designers and their works as examples. Lectures are given from different fields of design. The emphasis is to introduce the key elements of Finnish design. Students will make assignments in groups, where they will apply their knowledge on Finnish design.

### Accomplishment methods

Presence during the lectures (80%) and the finished assignment with a presentation.

### Study methods

Lectures about different fields of Finnish design by using examples. Group assignment, where

students are asked to apply their knowledge on Finnish design. Lectures and guided exercises 28 hours, 80 hours independent work.

**Further information**

Max 25 students.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

(0) The performance is very incomplete or incorrect, or contains significant misunderstandings. (1-2) Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The tasks are well written and/or implemented.

**UART1105 Introduction to Service Design: 5 cr.****Objectives**

At the end of this course student - understands the key concepts, methods, process and background of service design - understands service design as a design activity and its link to one's own field of study - has got basics for further method studies and projects on service design

**Contents**

The goal of the course is to give the participant an overview about service design, its key concepts, methods and process. The course will contain both theory and one practical case assignment, or smaller-scale service design tasks

**Accomplishment methods**

Presence during the lectures (80%), finished assignment and a final report.

**Study methods**

Lectures, exercises, design assignment and a final report for a case organization

**Learning material**

More literature information and extra material

Stickdorn, M. and Schneider, J. (Eds). 2010. "This is Service Design Thinking. Basics - Tools - Cases." BIS Publishers. NL.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

5-1 / failed

## **UVAP0162 Adaptation Charting: 4 cr.**

### **Objectives**

Learning outcomes

-the application of theory and practice to the exploration of adaptation and change, culture and environment through artistic practice during the student's exchange period.

-to achieve a clearer understanding, through art, of the relationship between culture(s) and environment.

### **Contents**

Theories of adaptation and the exploration of visualization of space and culture via artistic exploration.

### **Accomplishment methods**

None other than to be an exchange student in the faculty of art and design.

### **Study methods**

Seminar, field work and critique 48 hours, independent work 60 hours.

### **Further information**

Max. 15 students.

## **MAAD1102 Introduction to Arctic Cultures: 5 cr.**

### **Objectives**

At the end of the course student is able to

- have basic understanding of the histories and experiences of the peoples of the Circumpolar North, and the development of northern cultures
- discuss and distinguish traditions and features of northern cultures and art
- describe cultural and artistic similarities and differences of northern peoples and cultures

### **Contents**

The aim of this introductory course is to give knowledge of Arctic Cultures and how arctic landscapes and people have been presented in visual arts.

### **Accomplishment methods**

Lectures and seminars 28 hours, independent work, a learning diary and a seminar on literature.

### **Further information**

Timing

Autumn of first year

Target group

The student of Master's programme in Arctic Art & Design, exchange students (BA, MA)

Tutors

Maria Huhmarniemi and teaching and research staff of Arctic Centre and Faculty of Art and Design

### **Evaluation scale**

H-5

### **Assessment criteria**

0-2

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

### 3-4

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. Basic understanding of Arctic Cultures has been formed, but there may be shortcomings.

### 5

Participation in the course is active. The performance outlines a broad entity and the knowledge of Arctic Cultures can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The learning diary is well written or implemented.

## **MAAD1103 Arctic Art, Design and Innovation: 5 cr.**

### **Objectives**

Students will be able to identify the main concepts and process related to thematic discussion and development processes in the arctic region. Students will learn how to use research and development strategies as well as methods and approaches based on art and creativity needed to solve extreme problems.

### **Contents**

The course will introduce the thematic discussions related to the research, development and innovation work related to arctic art and design. The course will introduce central concepts in the core of arctic art, design and innovation: design for social innovation, design thinking, wicked problems and applied visual art. The course will also introduce research processes and case studies on development work in the north. Arctic Art, Design and Innovation work can be applied into marginal contexts and help in generating radical innovation for both social and business contexts.

### **Study methods**

The course will be carried out through lectures and workshops 32 hours, and a seminar work, independent work.

### **Further information**

Timing

Autumn of first year

Target group

MA and Doctoral students

Tutor

Satu Miettinen and Glen Coutts

### **Learning material**

Brown, T. (2008). Design Thinking. Harvard Business Review, June 2008, 84-92. Darso, L (2004) Artful Creation: learning-Tales of Arts-in-Business.

Jokela, T., Goutts, G. Huhmarniemi, M. and Härkönen, E. (Eds): COOL – Applied Visual Arts in the North.

Kolko, J.: Wicked Problems: Problems Worth Solving. <https://www.wickedproblems.com/read.php>

Manzini, E.: Making Things Happen: Social Innovation and Design. Design Issues. Winter 2014, Vol. 30, No. 1

Tahkokallio, P.( Ed.): Arctic Design - Opening the Discussion. 2012  
Jokela & Coutts: Relate North series 2014 – 2020

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Participation in the course is very low. Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Participation in the course is regular. Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The main concepts and approaches of arctic art, design and innovation have been formed, but there may be shortcomings

5

Participation in the course is active. The performance outlines a broad entity and the knowledge of arctic art, design and innovation can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The course tasks are well implemented.

**MUTE0102 Weaving Workshop: 3 cr.****Objectives**

Learning outcomes At the end of the course student is able to:

- Use and combine different materials and weaving techniques creatively.
- Know basic weaving patterns and some special weaving techniques.

Content The possibilities of weaving techniques in basic loom. Three-dimensionality on the woven surface.

Method 36 hours lectures and guided exercises, 45 hours independent work

Requirements Active participation and successful completion of studio work.

Evaluation 5-1 / failed

Timing Autumn semester

Target group Faculty of Art and Design exchange students (BA, MA). Max 12 students.

Tutor Fashion, Textile Art and Material Studies, Ritva Jääskeläinen

Language of instruction English

**UYTY0211MOOC Socially-engaged Arts MOOC: 4 cr.****Objectives**

This course is offered as a massive open online course (MOOC). It is based on the European Commission-funded research project 'Acting on the Margins: Arts as Social Sculpture' (AMASS, 2020–2023). The MOOC provides an overview of socially engaged arts (SEA). Participants will become familiar with SEA practices and gain an understanding of arts-based processes and practical work, as well as their possible application in different contexts and organisations. The course combines SEA, people-centred design, application of arts-based methods, expert videos and practical exercises.

This course presents diverse methodologies for mitigating societal challenges through arts-based initiatives. Readings, photos and video lectures based on projects from eight European countries will introduce participants to the strategies and approaches of SEA practices. The course will briefly examine the principles of engaging communities in the arts and the effect of the arts on well-being. The content covers the basic principles of design-driven participatory processes for social innovation in arts-based initiatives, visual storytelling and assessment of arts projects. To join the course, please visit: <https://www.amassmooc.com>

### **Contents**

This course is completed independently at the participant's pace. Participants will perform an independent study, aided by pre-recorded video lectures, presentations, podcasts and readings. Each lesson will offer self-paced learning based on lectures from contributors from the eight AMASS partner countries, and participants can choose the order in which they wish to engage with the lessons. Instructions for course completion will be provided throughout the course.

### **Accomplishment methods**

The 8 lessons, cover the following topics:

- Artistic open form in art education for the deaf: Connecting people – CZECH REPUBLIC
- Introduction to socially engaged art for inclusive communities – FINLAND
- Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard – HUNGARY
- Design-driven participatory processes with stakeholders in the arts and culture field – ITALY
- Engaging communities in the arts – MALTA
- How to empower participants through visual storytelling and documentation – PORTUGAL
- European cultural policy and the socially engaged arts – SWEDEN
- Developing positive partnerships in socially engaged arts – UNITED KINGDOM

### **Study methods**

Independent work 108 hours.

**Open for Audiovisual Media Culture Exchange Students in Autumn period:: 1 - 30 cr.**

## **AAVM0306 Advanced Artistic Production: 5 - 10 cr.**

### **Objectives**

After the execution of the course the student will be able to independently plan and complete a demanding artistic or productive project and thus masters the artistic expression or the tasks of production in some area of the artistic production. Instead of the individual working it is possible that the student will hold a responsible artistic role in some (AV) production. The student can present and evaluate different stages of the production and see her /his own action as a part of the artistic tradition.

### **Contents**

Seminars, assignments, reports, group feedback, independent working, the dialog of artistic production in the making of master's thesis.

### **Study methods**

For the exchange students attending only during the autumn term gives 5 cr: seminars 24 hours. Independent work 111 h.

Also for the exchange students attendance on both autumn and spring terms gives 10 cr: seminars 48 h, independent work 222 h. However, it is not possible to attend plainly on the spring term.

**Further information**

For exchange student who possesses basic skills on audiovisual production (video, multimedia) attending is possible during the autumn term. See toteutustavat / completion above.

**Learning material**

The reading will be agreed specifically with the responsible teacher.

**Evaluation scale**

Approved/Rejected

**Assessment criteria**

0-2

Pass / fail

Pass / fail

FAILED

The performance is very weak or incorrect or includes big misunderstanding. The given task, production, project or work has not been completed. The amount of absence is big. The attendance on the work / making (task, production, project, product) and other activeness are weak or missing.

PASSED

The performance equals the task, shows understanding and ability to analyse and justify. There is a complete image but it may have some faults. The performance or completed work, production, project or work is well or excellently made, documented, reported, written or otherwise completed. The attendance on the work / making (task, production, project, product, work) and other activeness actualizes fine and produces a good or excellent conclusion.

**AAVM1104 Multimedia Expression: 3 cr.****Objectives**

The student understands and recognises various historical current in the field of creative media expression: technological developments, innovations in expressive methods, influences to and from the art world and media science. The student develops a deeper understanding in a field of one's own interest and understands the basic concepts of creative programming and technology.

**Contents**

The course is theoretical dip through various methods, keywords, historical events and people related to multi- / new / digital media art. This gives background to reflections on the rapidly changing technology and its effect in everyday life. Various past, present and future issues and themes are presented and discussed in class.

**Accomplishment methods**

Attendance to lectures, completed exercises and final work.

**Study methods**

Lectures 28 hours, independent work: e.g discussion, online diary, small exercises, final work 53 h.

**Further information**

Fall

**Learning material**



Distributed in class

**Prerequisites**

Applicable to all interested.

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Fail: The performance is very incomplete or incorrect, or contains significant misunderstandings.

1-2: Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities. References not in academic style or context.

3-4

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings. References done in academic style.

5

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The final work is inspiring and well implemented. Academic referencing impeccable.

**AAVM1304 Simulation Culture: 5 cr.****Objectives**

Student- is able to name productive and cultural influences of simulation culture and spectacle.- can describe the integral artistic and historical contexts of simulation, including physical components, representation protocols, governing principles and cognitive interests of simulation culture and the modern spectacle, including games.

**Contents**

General view over simulation culture as a historical phenomenon. Simulation, modern spectacle and the magic circle.

**Accomplishment methods**

Lectures, literature and essay.

**Study methods**

Lectures, demonstrations and discussions 18h, literature. Independent work 117h.

**Further information**

Autumn

4. year

Optional

**Evaluation scale**

H-5

**Assessment criteria**



0-2

5-1 / failed

**AAUD0104 Interaction Design: 10 cr.****Objectives**

At the end of this course a student

- understand the principles of interaction design
- is able to utilize various technologies related to user testing, prototyping, interface design and information design

**Contents**

Interaction Design deals designing something which is between humans and machines. This course discusses interaction design on a broad level, not only graphical user interfaces. Group work is done in various fields: e.g physical interaction, touch-screen technology, AR, VR and XR, sensor-based computing. Examples of user-centered design and usability principles and usability testing methods are presented. The course is taught together with the Industrial Design and their advanced production / Interaction Design -course.

**Accomplishment methods**

Attendance to lectures, exercises in class and at home, lecture diary and participation to group works.

**Study methods**

Lectures, exercises, demos, group work and presentations. Lectures and work during the class 55 hours, individual work 80 hours.

**Further information**

Fall

**Learning material**

Bill Moggridge: Designing Interactions

More information about literature during the class

**Prerequisites**

Basic understanding of the design field and design tools

**Evaluation scale**

H-5

**Assessment criteria**

0-2

Fail: The performance is very incomplete or incorrect, or contains significant misunderstandings.

1-2: Performance is narrow, superficial, or poorly matched to assignment. The performance is limited to listing things in isolation, or dealing with things unilaterally. Execution may contain errors or ambiguities.

3-4

Performance corresponds to assignment, demonstrates understanding and the ability to analyze and justify. The whole picture has been formed, but there may be shortcomings.

5

The performance outlines a broad entity and the knowledge can be applied multidimensionally or placed in different contexts. Performance demonstrates independent grip and insight. Performance is an intact entity that includes justified self-thinking or critical reflection. The answer is well written or implemented.

### **AAVM0309 Media Production on Current Issues: 1 - 10 cr.**

#### **Evaluation scale**

Approved/Rejected