Annex. 3.2.7.

Joint study program "New media and audiovisual art"

Description of study modules

1 CP (ECTS) = 25 academic hours (8 contact hours + 17 individual work)

In the master's study program "New Media and Audiovisual Arts" there are 10 (ten) modules, of which:

Part A - 6 (six) Mandatory modules of 60 CP (ECTS)

B - 4 (four) Limited choice modules, each in the amount of 27 CP (ECTS)

C – Free elective of 3 CP (ECTS)

Master Thesis of 30 CP (ECTS)

A

Conceptual Thinking and Practice Based Research

Audio Culture

Visual Culture and New Media Aesthetics

Creative Industries

Interactive Art and Multimedia Performances

Media Theory and Research Methods

Master Thesis

B

Audiovisual Media Art

Sound Art and Electronic Music

Multimedia Performing Arts

Digital Art

C

Free elective course

Modul Title	CONCEPTUAL THINKING AND PRACTICE BASED RESEARCH (A1)
Study Programme	New Media and Audiovisual Arts
Aims	To introduce the students with creative and conceptual thinking, so that they obtain skills critically to analyse processes in contemporary art, digital media and society. To learn how to develop strategies for professional development and practice-based research, on the bases of which to develop further the proposed master thesis.
Key words	Conceptual thinking, critical and creative approach, conceptual contemporary art (M. Duchamp), new media paradigm (A. Turing, L. Manovich), creative practices-based research, art research methods, professional growth, focus groups.
Scope in credit points	**8 CP (ECTS)**
Programme language	English
Teaching staff	Dr.sc.soc. Rasa Šmite, asoc.prof. (RTU Liepaja) - 4 CP (ECTS) Dr.paed. Diāna Laiveniece, profesor (RTU Liepaja) - 2 CP (ECTS) Mg. art. Maija Demitere, lector (RTU Liepaja) - 2 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Developed and presented MA research topic in the chosen field during the entrance exam. ● Basic skills in working with digital technologies (searching and selecting information, using a browser, using Office software, working with e-mail) able to work individually or with minimal supervision

MODULE CONTENTS	**Number of hours**
1. Conceptual thinking and creative practice-based research methodology: 1) Conceptual thinking – critical and creative thinking. 2) Theoretical context: from conceptual art to new media – M. Duchamp and A.Turing (by L. Manovich) 3) New media art case studies, which will include following examples: - Stelarc, Oran Catts, SymbioticA (Australian Biological arts Center), Eduardo Kac, Tagny Duff – as examples of research ethics and public pedagogy; - Janet Cardiff and Georges Bures Miller, Pedro Rebelo, Cage, Cobussen, Bill Seaman – as cases of music, sound, audio-visual space and installation; - Yes Men, RTMark, Vuc Cosic, C.U.C.T., Electronic Disturbance Theatre, Ubermorgen.com, Florian Schneider – as cases of art, ideologies, politics and resistance; - JODI – as software, network art, games, a case of game modifications; - Masaki Fujihata, Steve Symmons, Mäkäla, Peljhan, Biederman – as an instance of data networks, mapping, cartography and representation.	21

4) Analysis of new media art practice – possible criteria and methods: case studies, students practice. 5) Research structuration – as conceptualization, process and methods of "study tour": journey planning, territorial mapping, determination of your location, transiting the territory, interpretation of the map, journey report. 6) The scientific communication and academic writing.	
2. Professional development group. 1) Understanding and analysis of the professional and personal roles. 2) Professional competences: weaknesses and strengths; analysis. 3) Creating a strategy of professional growth.	21
3. Contemporary conceptual art. 1) Contemporary art histories. 2) Digital and audiovisual art histories. 3) Learning methods used in audiovisual art research and practices. 4) Conceptualization of contemporary art idea and analysis of case studies.	22

Organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Exam. Public presentation of the topic of master's thesis – preparation of verbal and visual presentation	37
Test. Creating a correctly presented literature and sources list – finding corresponding sources and formatting in accordance with requirements of the module and source type	37
Preparing for public speaking training seminar – structuring of the topic, usage of rhetoric means	37
Work in pairs. Writing an argument essay and a fellow student's work reviewing.	25

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Knows academic expression and writing style. The student understands the main research concepts, methodology and methods.	Knows the specifics of the academic style, unlike other linguistic registers, observes the principles of academic correctness.	Able not only to use an academic style of expression, but also freely navigates the types of texts, able to vary the message depending on the audience.	Efficaciously uses the academic way of expression, knows the tools of rhetoric.

2. Able to work with a large amount of information, extract the necessary information related to the work focus, knows the practical aspects of information use and ethical principles.	Able to select the necessary information, process it as necessary and store it safely.	Able to use various modern information selection and processing tools.	Manages various information search and processing strategies, navigates in the latest technological solutions.
3. Able to include theoretical information in context, critically evaluate and substantiate their assessment with arguments. The student understands various research techniques and practices in new media art through case study analysis.	Is aware of the succession of the formation of the theoretical base of a specific discipline, can find a basis for the formulation of his thoughts.	Knows the theoretical basis of his discipline, the main authors, and ideas, can substantiate his opinion.	Within the framework of his discipline, he sees connections, can confront the views of different authors, critically evaluate them and formulate his own position, showing a possible innovative approach.
4. Effectively uses the works of other authors, knows the ways of presenting sources and including quotations. The student understands research processes conceptualized as quests (exploratory journeys).	Is informed about the forms of intentional and unintentional plagiarism, observes scientific correctness in relation to the text of other authors.	Knows the possibilities of searching for theoretical material, can critically evaluate the types of sources, orients himself in the forms of writing down different types of sources.	Using what other authors have expressed, create independent reasoning, manage the ways of writing down, using, citing sources.
5. Able to present his work orally, confidently addressing the audience and prepare a visual presentation that complements the message. The student has carried out important independent practice-based research in Latvia and in the world.	Able to structure information according to the form of oral and visual presentation.	Able to speak freely in front of an audience, supplementing your message with an appropriate visual presentation.	Able to find the most suitable form of expression for the message, illustrate it with the visualization of ideas and concepts, confidently creates a dialogue with the audience.
6. Can prepare academic texts that meet various requirements. The student is familiar with scientific writing style and communication.	Demonstrates knowledge of the existence of different types of academic texts, is aware of their essential differences.	Able to prepare various academic texts, adapting them to the requirements of the text type.	The specificity of the academic text is defined not only by certain categories, but also by the situational context.

Confirmation of the study results	Study results	1.	2.	3.	4.	5.	6.
	Methods of assessment						
	Examination. Public presentation of the topic of Master's thesis	x	x	x		x	x
	Test. Correctly designed list of sources and literature		x		x		x
	Work in pairs. Writing argument essay and fellow student's work reviewing.	x	x	x	x		

LITERATURE

1. Mandatory literature:

1. Michelkevičius, V. *Mapping Artistic Research. Towards Diagrammatic Knowing*. Vilnius: Vilnius Academy of Arts Press, 2018.
2. Sang, Y. *Interactive Innovation Research on Film Animation Based on Maya-Unity Animation Simulation of Visual Sensor*, 2021.
3. Nelson, R. *Practice as Research in the Arts (and Beyond*). London: Springer Nature, 2022.

2. Additional literatūra:

4. Guljajeva, V. *From Interaction to Post-Participation: The Disappearing Role of Active Participant*. Estonia: EKA Estonian Academy of Arts, 2018, p. 197
5. Ascott, R. *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Berkley: University of California Press, 2007, p. 427
6. Balkema, A. , Slager, H. *Artistic Research. Amsterdam*: Redopi, 2004. 184 lpp.
7. Carter, LPP. *Material Thinking. Therory and Practice of Creative Research*. Carlton: Melbourne University Press, 2004, p. 216
8. Fuller, M. Media Ecologies: *Materialist Energies in Art and Technoculture. Cambridge, London*: MIT Press, 2007, p. 265
9. Gray, C. , Malins, J. *Visualizing research. A Guide to the Research Process in Art and Design.* Farnham: Ashgate Publishing Limited, 2004, p. 214
10. Hannula, M. , Suoranta, J. , Vadén, T. *Artistic Research - Theories, Methods and Practices. Gothenburg*: Goteborgs University Press, 2005, p. 174
11. Kac, E. *Signs of Life: Bio Art and Beyond.* Cambridge: MIT Press, 2009, p. 420
12. Macleod, K. , Holdridge, L. *Thinking Through Art: Reflections on Art as Research*. New York: Routledge, 2010
13. N. Wardrip-Fruin, N. Montfort. *The New Media Reader*. Cambridge, London: MIT Press, 2003, p. 823
14. Popper, F. *From Technological to Virtual Art. Cambridge*: MIT Press, 2007. 459 lpp.
15. Sullivan, G. *Art Practice as Research: Inquiry in the Visual Arts*. London: SAGE Publications Ltd, 2005. p. 280
16. Zielinski, S. *Deep Time of the Media.* Cambridge: MIT Press, 2006, p. 375
17. Barret, E. , Bolt, B. *Practice as Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris, 2007, p. 205
18. O. Grau. *Media Art Histories*. Cambridge: MIT Press, 2007, p. 487
19. Paul, C. *Digital Art*. London: Thames & Hudson, 2003, p. 224

Module name	**AUDIO CULTURE (A2)**
Study programme	NEW MEDIA AND AUDIOVISUAL ART
Aim	Acquire theoretical knowledge and practical skills required to perform, organize and process analog and digital sound records.
Key words	Sound design, acoustic theories, composing audio records, processing audio records.
Scope in credit points	**7 CP (ECTS)**
Programme language	English
Teaching staff	Mg. art. Krista Dintere (assistant professor, RTU Liepaja) - 3 CP (ECTS) Mg.art. Platons Buravickis - 4 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Basic skills in working with digital technologies (searching and selecting information, using a browser, using Office software, working with e-mail) able to work individually or with minimal supervision

MODULE CONTENTS	**Number of hours**
1. Sound design and organization of sound material. - Basics of acoustic - Records of sound fragments (field records). - Processing of sound fragments (*Logic*). - Work with analogue and digital sound recording technologies, necessary in sound studio.	28
2. History, theory and practices of audio culture. - Theoretical knowledge of various periods of experimental sound art development in 20. /21. Century.	28

Organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Presentation of sound art work, composition or installation.	42
Test. Performing practical sound recording, processing. Student has a grasp of computer programs (audio processing and composition) and of sound studio technology.	42

Student presents a written piece on art history.	35

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Theoretical and practical knowledge necessary for organizing sound material.	Can make sound recordings.	Freely navigates sound theories, can independently make field recordings, and create a composition from them.	Efficaciously speaks about the importance of his sound artwork in historical and theoretical context, can independently create sound compositions from digital and analog recordings.
2. The student has learned the basics of sound perception and anthropology of music, elements of sound experience and psychology.	The student knows aspects of psychology in sound.	Able to use various modern information selection and processing tools.	The student can speak freely and justify different aspects of psychology in his sound work and final work.
3. At the level of the task, the student can independently develop the concept of sound work and carry out technical implementation.	The student can create an idea with the goal of turning it into a work of sound art.	Knows the theoretical basis of his discipline, the main authors, and ideas, can substantiate his opinion.	The student is able not only to create an original work of sound art, but also to conceptualize and explain it.

Confirmation of the study results	**Study results**	1.	**2.**	**3.**
	Methods of evaluation			
	Examination. Presentation of sound artwork, installation or composition.	x	x	x
	Test. Practical performing and processing of sound records.		x	x
	Student presents a study in acoustic and electronic music history.	x		

LITERATURE

1. Mandatory literature:

1. Collins, K. *Studying Sound: A Theory and Practice of Sound Design*. Cambridge: MIT Press, 2020.
2. Paul, C. *Digital Art*. Thames & Hudson, 2023.
3. Born, G. *Music and Digital Media: A planetary anthropology*. London: UCL Press, 2022.
4. Rambarran, S. *Virtual Music*. New York: Bloomsbury Publishing USA, 2021.
5. Schulte-Fortkamp, B., et al. *Soundscapes: Humans and Their Acoustic Environment*. Chicago: Springer Nature, 2023.

2. Additional literature:

6. Hopkin, B. , Landman, Y. *Nice Noise. Reyes Station: Experimental Musical Instruments*, 2012, p. 72
7. Cox, C. , Warner, D. *Audio Culture: Readings in Modern Music*. New York: Continuum, 2004, p. 454
8. Holmes, T. *Electronic and Experimental Music: A History of a New Sound.* New York: Routledge, 2008, p. 462
9. Landy, L. *Understanding the Art of Sound Organization*. Cambridge: MIT Press, 2007, p. 303
10. Nierhaus, G. *Algorithmic Composition: Paradigms of Automated Music Generation*. Springer, 2009.
11. Everest, F. , Pohlmann, K. *Master Handbook of Acoustics*. McGraw-Hill/TAB Electronics, 2009, p. 510
12. Kahn, D. *Noise Water Meat: A History of Sound in the Arts*. Cambridge: MIT Press, 2001, p. 455
13. Roads, C. *The Computer Music Tutorial.* Cambridge: MIT Press, 1996, p. 1234

Module name	VISUAL CULTURE AND NEW MEDIA AESTHETICS (A3)
Study programme	NEW MEDIA AND AUDIOVISUAL ART
Aim	To study the history, theory and semiotics of visual culture, and the ability to analyse examples from practice. Get an understanding of the basics of new media and aesthetics. Get hands-on skills in working with a camera, mastering cinema editing and creating new media artwork. Participate in the new media in international creative workshops (iWeek/ Update).
Key words	Cinematography, screenwriting, new media and film editing and aesthetics, experimental cinema, history of visual culture and international project of new media
Scope in credit points	**15 CP (ECTS)**
Programme language	English
Teaching staff	M. F.A. Aigars Ceplītis, assistant professor (RISEBA) - 7 CP (ECTS) Mg. Jānis Rēdlihs, lecturer (RISEBA) - 5 CP (ECTS) Dr. Christopher Hales, assistant professor (RISEBA) - 2 CP (ECTS) Dr. philol. Zanda Gutmane, Professor (RTU Liepaja) - 1 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have to learn the study course and achieve the study results.	● Basic skills in working with digital technologies (searching and selecting information, using a browser, using Office software, working with e-mail) able to work individually or with minimal supervision

MODULE CONTENTS	**Number of hours**
1. History and theory of visual culture – from the history of 20. Century cinema to new media. 1) History of the cinema, development and analysis of audiovisual media narratives. 2) Cinema and photography aesthetics in the context of contemporary art. 3) Semiotics. Image media in audiovisual art. The social meaning of audiovisual art.	20
2. Practices of visual culture: production of audiovisual works. 1) Work in the laboratory; acquiring the basics of audiovisual operator art; practical application. Revealing the narrative in operator's work. 2) Acquiring the basics of video montage. Learning and practical application of montage software Final Cut Pro. 3) Presentation of audiovisual work.	50
3. New media principles and aesthetics. 1. New media theories (L. Manovich), main principles, modern aesthetics.	50

2. New media international project. Participation in New Media Art Festival UPDATE. 3. Creation and presentation of individual and group new media art works.	

Organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Exam. Public audiovisual presentation of the final work– preparation of verbal and visual presentation	62
Test. – Preparation of verbal and visual presentation. Correct and aesthetical presentation of the idea of work and its conceptual description.	63
Learning technical skills independently, working with literature and in the laboratory. Creating audiovisual works.	130

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. History of art (art of the 20th century, history of cinema, philosophy, sociology of art, culture, and media), aesthetics of cinema and photography in the context of contemporary art.	The student has studied literature, knows the sources.	The student can use references, sources from art history and literary sources, apply them in the modern context.	The student can explain the process and result of his work of art, based on art history sources and literature.
2. The student manages the critical discourse of visual culture, knows social practices. Able to write and present a theoretical essay in the context of visual media.	The student can independently correctly write and present written work.	The student can correctly write and present an independent written work based on research and creative experience.	The student can critically evaluate his and others' works of art, describe, and present them.
3. The student manages the skills of using analog and digital technology, the student has the technical skills to develop an individual art project.	The student can work independently with audiovisual equipment.	The student can use audio-visual in a qualitative way to realize his creative idea.	The student has excellently mastered the audio-visual technique and software, orients himself in it to create original works of art.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**
	Methods of assessment			
	Examination. Public presentation of the final	x	x	x

	work.			
	Test. Correctly formatted theoretical essay justifying aesthetic characteristics of the creative work.	x	x	
	Work in the laboratory. Manages the necessary technical knowledge, is competent in technical facilities of the laboratory, knows how to use them in his/her creative work.		x	x

LITERATURE

1. Mandatory literature:

1. *Video Editing with Adobe: Premiere Pro, Premiere Rush & After Effect, Advanced Micro Systems Sdn Bhd*, 2023.
2. Mirzoeff, N. *Visual Culture Reader*. London: Routladge, 1998.
3. Johnston, D. *Aesthetic Animism. Digital Poetry's Ontological Implications*. Cambridge, MA, London, UK: The MIT Press, 2016.
4. Lambden, J. *Film Editing. Emotion, Performance and Story*. London: Bloomsbury Academic, 2021.
5. Winters, P. *The Dos and Don'ts of Successful Filmmaking: Common Mistakes and how to Avoid Them,* Routlege, 2021.

2. Additional literature:

6. Ascott, R. *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness.* Berkley: University of California Press, 2007, p. 427
7. Hayles, K. *How We Think: Digital Media and Contemporary Technogenesis*. University of Chicago Press, 2012.
8. Grau, O. *Imagery in the 21st Century. Cambridge: The MIT Press,* 2011, p. 416
9. Manovich, L. *The Language of New Media. Cambridge, London*: MIT Press, 2001, p. 354
10. Guljajeva, V. *From Interaction to Post-Participation: The Disappearing Role of Active Participant.* Estonia: EKA Estonian Academy of Arts, 2018, p.197

Modul Title	CREATIVE INDUSTRIES (A4)
Study Programme	NEW MEDIA AND AUDIOVISUAL ART
Aim	To introduce modern and topical ideas in the economy related to culture and the media to develop skills in the creative industry sector. Obtain skills in designing and implementing a project application. Obtain skills in applying advertising, multimedia communication and public relations in practice.
Key words	Creative media industries and intellectual property rights, production and fundraising, project writing and budget planning, media, and advertising.
Scope in credit points	**7 CP (ECTS)**
Programme language	English
Teaching staff	Dr.psych., Dr.paed. Mārtiņš Veide (RISEBA) - 3 CP (ECTS) Mg. art. Maija Demitere – (RTU Liepaja) - 2 CP (ECTS) Dr.sc.administr. Anatolijs Proharovs – (RISEBA) - 2 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have to learn the study course and achieve the study results.	● Successful completion of the study module "Conceptual thinking and practice-based research", gained understanding of the fields and methodology of creative technologies ● Basic skills in working with digital technologies (searching and selecting information, using a browser, using Office software, working with e-mail) able to work individually or with minimal supervision

MODULE CONTENTS	**Number of hours**
Within a topic, module is taught in several blocks:	
1. Economics and innovations based in culture: dilemmas, incentives, profits, trust and evidence, instruments of the evidence. Students have a conception of the latest trends in the development of culture economy and what creative industries are. 1) Theory and practice of creative industries economics at the beginning of 21. century. 2) Developing and managing creative work project (ECTS). 3) Securing funding for creative industry project (ECTS) 4) Core functions and core models for society organization (institutions, national legislation, copyright, patenting).	19

2. Today's society and advertising. Basics in advertising psychology. Communication with society. 1) Self-organizing - people uniting in various groups of specific spheres. Self-organizing alternatives. 2) Advertising specifics at the beginning of 21. century. 3) Content and form of social media product.	19
3. Theories of modern marketing management. 1) Final work on individual audiovisual work development (business idea, project idea). 2) Realization and presentation of audio-visual work project, the ability to carry it out and present.	18

Organization and tasks of individual work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Presentation and practical implementation of business idea/ project.	17
Test. Correct verbal presentation of the idea/ project idea.	17
Preparing for the presentation – structure of the topic, usage of rhetoric means.	16
The final work – development and realization of the idea and dissemination of results.	69

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. The new institutionalism, a short excursion into the 20th century. In the art discourse of the 1960s, looking at the chronology of institutional criticism and the works of artists who actively discussed these issues in their works.	The student orients himself within the topic, can answer questions.	The student orients himself within the topic, can participate in discussions and offer his opinion.	The student orients himself within the topic, is able to connect it with current developments in Latvia and the world, can argue his views with references to literature and sources.
2. Culture-based economies and innovations. Students have an idea of the latest trends in the development of the	The student understands the characteristics of a culture-based economy and can explain what creative industries are.	The student not only understands what a culture-based economy is but is also able to comment on it with	The student comments on culture-based economic developments, can refer to case studies, sources, and literature, recognizes problems and can offer

cultural economy and what creative industries are.		examples and case studies.	his opinion on their solutions.
3. Students have acquired knowledge of modern management theories. Students have prepared the final work in groups, are able to realize and present it.	The student has prepared an independent or group work - presents a project or creative business idea.	The student has implemented a project or a creative business idea, is able to present it and offers the newly acquired knowledge.	The student has successfully implemented a project or business idea, is able to present it and critically analyze it on a Latvian and global scale.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**
	Methods of assessment			
	Examination. Presentation of a project or creative business application or idea.	x	x	x
	Test. Discussion of the new institutionalism and a culture-based economy.	x	x	x
	Working in groups. Discussion and presentation about creative industries and the role of new media art in them.	x	x	x

LITERATURE

1. Mandatory literature:

1. Mao, J.,et al. *Circular economy and sustainable development enterprises*. Singapore : Springer, 2018.
2. *Business Meets Art: Beyond the Traditional Approach to Education, Management and Business*. Rīga: RISEBA, 2016.
3. Campbell, M.,et al. *Reimagining the Creative Industries*. New York: Routlege, 2021.

2. Additional literature:

4. Bock, Adam J. *The Business Model Book: Design, Build and Adapt Business Ideas That Thrive / Adam J. Bock & Gerard George*. Harlow : Pearson Education Limited, 2018. Chapter I.
5. Intellectual property teaching kit : IP basics / European Patent Academy; EU's Office for Harmonization in the Internal Market. Munich : European Patent Office, 2014.

Module name	INTERACTIVE ART AND MULTIMEDIA PERFORMANCES (A5)
Study programme	NEW MEDIA AND AUDIOVISUAL ART
Aim	To develop understanding of the interactive multimedia art as a changing, moving genre, in the interaction of contemporary cultural and technological achievements. Combine the theory and practice of creating interactive works of art and multimedia performances - from designing and evaluating ideas to matching suitable means of expression.
Key words	Interactivity and audiovisual performances, communication theories, interactive art and technology, audiovisual and multimedia art directing, visualization and aesthetics of space, video composition and stage design, intermedium art and performance (history and theory)
Scope in credit points	**15 CP (ECTS)**
Programme language	English
Teaching staff	Mg. Alvis Misjūns - 5 CP (ECTS) Dr.sc.soc. Rasa Šmite, asoc. prof. (RTU Liepaja) - 5 CP (ECTS) Dr. Shawn Pinchbeck - 3 CP (ECTS) Dr.sc.comp. Anita Jansone, prof. (RTU Liepaja) - 2 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Successful completion of the study module "Conceptual thinking and practice based research", gained understanding of the fields and methodology of creative technologies ● Basic skills in working with digital technologies (searching and selecting information, using a browser, using Office software, working with e-mail) able to work individually or with minimal supervision

MODULE CONTENTS	**Number of hours**
1. Theoretical part. 1) Overview of interactive art forms. 2) The history of interactive art and contemporary trends.	10
2. Cybersecurity 1) understanding of security when working in the network, with data and databases.	25
2. Work with corresponding literature, analysis of historical and contemporary art works and performances. 1) Reviewed examples of art works, as well as some experimental systems and prototypes, that opposes the physical and imaginary (illusion or virtual) reality.	20

2) Analysis of art work ideas.	
3. Practical part will provide an environment for students own creative experiments, during both individual and group work organization. 1) Working in the laboratory. 2) Acquiring technical capacities and software. 3) Individual work and work in groups on creating their work of art-prototype.	25
4. Developing the final work and presenting it (in an exhibition, performance, or documentation of performance) 1) Presentation of the final work. 2) Assessing the final work in discussion.	40

The organization and tasks of individual work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Public presentation of the final work – performance, exhibition work or documentation.	50
Test. Correctly and aesthetically presented idea of the work and idea's conceptual and technical description, process, and documentation.	50
Independently acquiring technical skills, work with literature and in the laboratory.	155

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. The theoretical part, which includes an overview of the spectrum of interactive art forms historically and discussions of contemporary trends. in the context of contemporary art.	The student can answer questions about the history and current trends of interactive art.	The student can argue about the history and current trends of interactive art.	The student confidently uses references to theories of art history, theorists, and practitioners of interactive art to talk about his creative project.
2. Work with relevant literature, analysis of historical and contemporary works of art and performances. Examples of works of art are examined, as well as individual experimental systems and prototypes that contrast physical and imaginary (illusory or	The student presents the independent work (essay and presentation) about the viewed works of art.	The student convincingly presents (in an essay and a presentation) the analyzed works of art and artists in a historical and contemporary context.	The student can analyze his creative activity (in essay and presentation), referring to historical and contemporary literary sources, artists.

virtual) reality.			
3. Work in the laboratory, learning technical capabilities and software. Independent and group work of students in creating their artworks-prototypes. The practical part will provide an environment for students' own creative experiments, both in the organization of individual and group work.	The student can work with laboratory equipment and software.	The student can independently use laboratory equipment to realize his creative idea.	The student has mastered all laboratory equipment and software, orients himself in it to create original works of art.
4. Development and presentation of the final work (in an exhibition, performance, or performance documentation).	The student presents a prototype or design and sketches of the creative work.	The student presents the creative work/its documentation.	The student convincingly presents the creative work/its documentation, can substantiate and explain it, referring to sources and literature.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**	**4.**
	Methods of assessment				
	Examination. Public presentation of the final work.	x	x	x	x
	Test. Correctly formatted theoretical essay justifying aesthetic characteristics of the creative work.	x	x		x
	Work in the laboratory. Manages the necessary technical knowledge, is competent in technical facilities of the laboratory, knows how to use them in his/her creative work.		x	x	x

LITERATURE

1. Mandatory literature:

1. Collins, K. *Studying Sound: A Theory and Practice of Sound Design*. Cambridge: MIT Press, 2020.
2. Paul, C. *Digital Art*. Thames & Hudson, 2023.
3. Born, G. *Music and Digital Media: A planetary anthropology*. London: UCL Press, 2022.
4. Rambarran, S. *Virtual Music*. New York: Bloomsbury Publishing USA, 2021.
5. Schulte-Fortkamp, B., et al. *Soundscapes: Humans and Their Acoustic Environment*. Chicago: Springer Nature, 2023.
6. Kwastek, K. *Aesthetics of Interaction in Digital Art*. London, England: The MIT Press, 2015.
7. Nechvatal, J. *Towards An Immersive Intelligence: Essays on the Work of Art in the Age of Computer Technology and Virtual Reality 1993-2006*. Edgewise Press, 2009.
8. Grau, O. *Virtual Art: From Illusion to Immersion*. Cambridge: MIT Press, 2003.

2. Additional literature:

9. Guljajeva, V. *From Interaction to Post-Participation: The Disappearing Role of Active Participant.* Estonia: EKA Estonian Academy of Arts, 2018, p. 197
10. T. Y. Levin, U. Frohne, LPP. Weibel. *Rhetorics of Surveillance from Bentham to Big Brother. Karlsruhe:* MIT Press, 2002, p. 655
11. De Oliveira, N. , Oxley, N. , Petry, M. *Installation Art in the New Millennium: The Empire of the Senses.* London: Thames & Hudson, 2006, p. 208
12. Garrand, T. *A Practical Guide to Content Development for Interactive Media*. Oxford: Focal Press, 2006, p. 478
13. Gauthier, J. *Building Interactive Worlds in 3D: Virtual Sets and Pre-visualization for Games, Film & the Web*. Burlington: Focal Press, 2005.
14. Wilson, S. *Art + Science Now*. London: Thames & Hudson, 2010, p. 208
15. Wilson, S. Information Arts: *Intersections of Art, Science, and Technology*. Cambridge: MIT Press, 2002, p. 945
16. Jones, C. *Sensorium: Embodied Experience, Technology, and Contemporary Art*. Cambridge: MIT Press, 2006, p. 258
1. Popper, F. *From Technological to Virtual Art*. Cambridge: MIT Press, 2007, p. 459

Modul Title	MEDIA THEORY AND RESEARCH METHODS (A6)
Study programme	NEW MEDIA AND AUDIOVISUAL ART
Aim	In-depth study of the history of media technologies, communication theories and cultural semiotics in order to develop a qualitative theoretical basis for Master's thesis. Conduct contextual analysis and explore the diversity of qualitative research methods to select individually tailored methods.
Key words	Cultural semiotics, communication and media theories, research ethics and art research methods, Pitching overview of the topic of the Master thesis.
Scope in credit points	**8 CP (ECTS)**
Programme language	English
Teaching staff	Dr.sc.soc. Rasa Smite, Assoc. Prof. prof. (RTU Liepaja) - 2 CP (ECTS) Dr.sc.administr. Ludviga Iveta, Professor (RISEBA) – 2 CP (ECTS) Dr. Christopher Hales (RISEBA) - 2 CP (ECTS) Dr.paed. Inta Klasone, professor (RTU Liepaja) - 2 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Successful completion of the study module "Conceptual thinking and practice-based research", gained understanding of the fields and methodology of creative technologies

MODULE CONTENTS	**Stundu skaits**
1. In-depth insights from the 20th centuries early telecommunications art project to modern digital networking communities, RFID and the semantic web. 1) An insight into the history of media technology and digital art, going into artworks, which created as a result of art studies. 2) Understanding art practices and practices based on research methods and practical abilities to apply.	10
2. The choice of artistic expressions, the conceptualization of a practical art work, with the aim of describing it in the context of art history, cultural theory and the theory of art research. 1) Conceptualizing your own practical work plan, developing methods that would be applicable to art research. 2) Learning and applying art research tools for writing theoretical part of the master thesis. 3) Learning the Cultural Theories.	22
3. Conceptualization of the theme of the Master thesis and the research topic and creation of an individual presentation (Pitching).	22

1) Student has developed and presented his Master's Thesis presentation in a short and understandable way, mastered the use of the Pitching Approach. 2) Student understands the importance of his Master Thesis theme and research question in Latvia and in the world, focuses his themes in the articles, publications and researches offered by other authors.	
4. Presentation of MA theme and theories (Pitching) **1) MA presentation with overview of theories and context**	10

The organization and tasks of individual work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Development of Master's thesis and presentation in *pitching* type of presentation.	26
Test. Discussion on cultural theories.	10
Development of the final work – conceptualization of the Master's topic, qualitative selection of literature and sources.	100

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. In-depth insight starting from the 20th century. early telecommunications art project (ECTS) to today's digital networking communities, RFID, and the Semantic Web.	The student orients himself in media art and network art works, art as research works.	The student can discuss art as research project (ECTS), contribute his ideas to creative works.	The student convincingly argues his opinion on art research project (ECTS) and his ideas.
2. Selection of artistic means of expression, conceptualization of the practical work of art, with the aim of describing it within the framework of art history, cultural theories, and art research theories.	The student is familiar with art research instruments and methods, can apply them in practice.	The student confidently uses art research tools and research methods, can reasonably use them in his creative and theoretical work.	The student can conceptualize his research idea and field to choose and create his own research methods and tools.
3. Conceptualization of the master's thesis topic and research question and creation of an individual presentation (Pitching).	The student has created and presented his master's thesis in the Pitching presentation.	The student convincingly presents the topic of his master's thesis and the field of research in a correct Pitching presentation, can defend it and answer questions from the	The student convincingly presents his master's thesis topic, research question, research fields, selected literature, and sources in a correct Pitching presentation, answers the audience's questions and can justify his opinion by referring to

		audience.	theory and sources.

Confirmation of the study resultss	**Study results**	**1.**	**2.**	**3.**
	Methods of assessment			
	Examination. *Pitching* presentation.	x	x	x
	Test. Diskussion and essay about research methods and artistic research.	x	x	x
	Paper. A description of the master's work methods and tools used, conceptualization of the research question and the selection of literature and sources of quality.	x	x	x

LITERATURE

1. Mandatory literature:

1. Michelkevičius, V. *Mapping Artistic Research. Towards Diagrammatic Knowing*. Vilnius: Vilnius Academy of Arts Press, 2018.
2. Šmite, R. , Šmits, R. *Virtualities and Realities. NEW Experiences, Art and Ecologies in Immersive Environments*. Rīga: RIXC, 2019.
3. Jones, P., et al. *Virtual Reality Methods: A Guide for Researchers in the Social Sciences and Humanities,* JSTOR, 2022.
4. Salter, C. *Alien Agency: Experimental Encounters with Art in the Making*. Boston: MIT Press, 2023.

2. Additional literature:

5. American Psychological Association: https://www.apa.org/
6. E. Kluitenberg. *The Book of Imaginary Media: Excavating the Dream of the Ultimate Communication Medium. Rotterdam*: NAi Publishers, 2006, p. 296
7. Barret, E. , Bolt, B. *Practice as Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris, 2007, p. 205
8. Carter, LPP. *Material Thinking. Therory and Practice of Creative Research*. Carlton: Melbourne University Press, 2004, p. 216
9. Fuller, M. *Media Ecologies: Materialist Energies in Art and Technoculture*. Cambridge, London: MIT Press, 2007, p. 265
10. Manovich, L. *The Language of New Media*. Cambridge, London: MIT Press, 2001. 354 lpp.
11. O. Grau. *Media Art Histories*. Cambridge: MIT Press, 2007, p. 487
12. Gray, C. , Malins, J. *Visualizing research. A Guide to the Research Process in Art and Design*. Farnham: Ashgate Publishing Limited, 2004, p. 214
13. Rose, G. *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. London: Sage Publications Ltd, 2006, p. 287

Module name	**AUDIOVISUAL MEDIA ART (B1)**	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To acquire theoretical and practical skills in the field of directing, to study the psychology of perception, analysis of editing in the work of leading filmmakers and to get acquainted with modern traditions of planning and production of audiovisual products, as well as to master the application of immersive and advanced digital technologies in the approbation of artistic research.	
Key words	Scenarios, audiovisual work, narratology, production of audiovisual works, audiovisual editing basics.	
	Cinema 4D animation, game theory and technology, 360-degree interactive visualization, After Effects post-processing, narrative, production of audiovisual works.	
Scope in credit points	*2. semester* *3. semester*	**8 CP (ECTS)** **19 CP (ECTS)**
Programme language	English	
Teaching staff	*2. semester*	M.F.A. Aigars Ceplītis – 2 CP (ECTS) Mg. Art. Lauris Gundars – 4 CP (ECTS) M.F.A. Deborah LaVine – 4 CP (ECTS)
	3. semester	Mg.Art. Jānis Rēdlihs – 3 CP (ECTS) Dr. Emil Velinov –3 CP (ECTS) M.F.A., Aigars Ceplītis -4 CP (ECTS) Dr. Šteinbergs Kaspars – 3 CP (ECTS) Artis Dzērve - 6 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%	

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Successful completion of the study module "Audio Culture".

MODULE CONTENTS	**Number of hours**
1. Idea development. Script and its implementation. 1) Case studies, creating innovative scripts. 1. 2) Director's role in staging, director's cooperation with the writer.	20
2. Specifics of staged audiovisual work directing. Director's explication, work	20

with actors. 1) Art of directing in audio-visual work production. 1. 2) Director's practical work while filming and assembling a short movie.	
3 . Theory and practice of narrative building. Applicable means of expression. 1) Narrative in audiovisual works; narrative building theory and instruments. 2) Learning practical acquirements of narrative building.	20
4. Game theory and practice. 1) Acquiring game theories. 2) Case studies.	30
5. 3D animation creation. 1) Acquiring the basics of 3D animation program. 2) Practical use of 3D software.	30
6. 360 degrees photo and video, immersive technologies, assembly techniques, theory and practice, VR technologies. 1) Use of immersive technologies, theory, and practice. 2) Immersive technologies – effects on the viewer. 3) Space and framing plan.	30
7. Video after-treatment with *After Effects* program. 1) Video after-treatment, color correction. 2) Animation.	20
8. Production of audiovisual works. 1) Creation of individual audiovisual work idea. 2) Realization of a prepared project.	46

The organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Presentation of an audio-visual work.	50
Test. Acquiring practical skills of audiovisual work script building and script development. Written piece and presentation.	70
Practical work. Filming and assembling an audiovisual work.	50
Test. Building narrative, frame plan and audio-visual story. Filming and assembling audiovisual works. Development and presentation of practical works.	50
Test. Development and presentation of audiovisual game concept.	50
Test. Demonstrating practical skills – video, animation, audio, and 3D technologies.	40
Test. An audiovisual work independently created using immersive technologies.	60
Creating audiovisual materials using the program After Effects.	59
Work in groups. A study on psychological aspects of audiovisual works.	30

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Knows the role of a director, knows how to create a narrative, and realize it.	The student is familiar with the duties of a director, knows how to create a logical narrative	The student can direct his/her created narrative, reflecting the story using different director's approaches.	The student can create an original narrative, direct its creation, using various approaches and techniques of the director, knows how to comment and argue his choice.
2. The student has learned the basics of editing.	The student can adequately edit a short video work.	The student can reflect a narrative with various video editing techniques.	The student can convincingly reflect an original narrative using various editing techniques and possibilities.
3. The student has mastered the role of an operator in the creation of audiovisual works.	The student has mastered the tasks of the operator's role, knows how to perform them correctly.	The student is aware of the role of the operator, fully manages the necessary theoretical and practical skills.	The student confidently fulfills the role of the operator, can use various technical techniques of the operator.
4. The student has mastered sound recording, processing, and audio synchronization with video.	The student can add an appropriate soundtrack to the video.	The student can use the audio track to discover different features of the story.	The student confidently uses sound recording and processing technologies, can use sound as a tool in audiovisual work.
5. The student has learned the psychological aspects of audiovisual works and cooperation with the audience.	The student is familiar with various aspects of psychology.	The student can use various psychological aspects in creating an audiovisual work.	The student is fully aware of the psychological aspects of audiovisual work, can use them purposefully and ethically, knows the cooperation of audiovisual work with the audience.
6. The student has learned the basics of 3D animation.	The student can work with a 3D animation program.	The student can practically and purposefully use various tools of the 3D animation program.	The student confidently uses 3D animation programs, can create independent works, and reflect a narrative.
7. The student has learned the theory and practice of audio-visual post-processing.	The student is familiar with the basics of audio-visual post-processing.	The student can use audio-visual post-processing programs to highlight different features of the story.	The student confidently uses audio-visual post-processing programs to create his original works.
8. The student has mastered the possibilities and practical skills of immersive technologies.	The student is familiar with various immersive technologies.	The student can independently use various immersive technologies.	The student can confidently use the opportunities provided by immersive technologies.

9. The student has learned game theory and its practical application.	The student is familiar with game theory.	The student can analyze examples of game theory cases.	The student can discuss game theory, case examples and related ethical issues.
10. The student can independently produce and create an audiovisual work.	The student can create an audiovisual work from idea to realization.	The student can create an original and high-quality audiovisual work from idea to realization.	The student can create an original and high-quality audiovisual work, conceptualize and comment on it in the context of modern audiovisual media.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**	**4.**	**5.**	**6.**	**7.**	**8.**	**9.**	**10.**
	Methods of assessment										
	Examination. Independently created audiovisual work.	x	x	x	x	x	x	x	x	x	x
	Test. Practical sound video work in directing, filming, editing.	x	x	x	x			x			
	Test. Demonstration of practical skills - video, animation, sound and 3D technologies.						x			x	x
	Test. Making sound recordings, audio and video sync.	x	x		x			x			
	Test. Independently created audiovisual work using immediacy technologies.			x			x		x		
	Paper and presentation. Developing a narrative, storyboard, and audiovisual story.	x				x					x
	Developing a narrative in digital media; Practical task - blog or vlog.	x				x				x	
	Work in groups. Research on Psychological Aspects of Audiovisual Work.					x				x	x

LITERATURE

1. Mandatory literature:

1. Salter, C. *Alien Agency: Experimental Encounters with Art in the Making*. Boston: MIT Press, 2023.
2. Meyer, C., Meyer, T. *Creating Motion Graphics with After Effects: Essential and Advanced Techniques*, 2nd Ed., 2019.
3. Block, B. *The Visual Story - Creating The Visual Structure Of Film, TV and Digital Media,* Oxford, Focal Press, 2008.
4. Schell, J. *The Art of Game Design: A book of lenses*. CRC Press, 2008.
5. Rose, F. *The Art of Immersion: How the Digital Generation Is Remaking Hollywood,*

Madison Avenue, and the Way We Tell Stories. Simon & Shuster, 2011.

2. Additional literature:

6. Šmite, R. *Virtualities and Realities. NEW Experiences, Art and Ecologies in Immersive Environments*. Rīga: RIXC, 2019. (Chapters I, IV)
7. Everest, F., Pohlmann, K. *Master Handbook of Acoustics. McGraw-Hill/TAB Electronics,* 2009, p. 510
8. Dyson, F. Sounding *New Media: Immersion and Embodiment in the Arts and Culture.* Los Angeles: University of California Press, 2009, p. 246
9. Chatman., S. *Story and Discourse*. New York: Cornell University Press, 2009.
10. Genette, G. *Narrative Discourse: an Essay in Method.* New York: Cornell University Press, 2007.
11. Deleuze, G. *Cinema I and II.* Los Angeles: University of California Press, 2004.
12. Cooper. P. *Writing a Short Film.* Los Angeles: Elsevier Focal Press, 2004.
13. Catmull, E. & Wallace, A. *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*", 2014.
14. Salen, K, & Zimmerman, E. *The Rules of Play: Game Design Fundamentals.* Cambridge, MA: MIT Press, 2004.

Module name	**SOUND ART AND ELECTRONIC MUSIC (B2)**	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To acquire theoretical knowledge and practical skills, which will be necessary for the organization of sound material. Get knowledge of the 20. And 21. Century audio cultural processes.	
Key words	Acoustics, sound studio practice, acoustic art and electronic art history, musical anthropology, sound experience and psychology elements, copyright.	
Scope in credit points	*2. semester*	**8 CP (ECTS)**
	3. semester	**19 CP (ECTS)**
Programme language	English	
Teaching staff	*2. semester*	Mg. art. Krista Dintere, Assist.Prof (RTU Liepaja) - 3 CP (ECTS) Mg. Platons Buravickis – 5 CP (ECTS)
	3. semester	Mg. art. Krista Dintere, Assist.Prof (RTU Liepaja) - 7 CP (ECTS) Mg. Platons Buravickis - 12 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%	

Requirements for the start of the module	
Indicates the prior knowledge that students must have to learn the study course and achieve the study results.	● Successful completion of the study module "Audio Culture".

MODULE CONTENTS	**Number of hours**
1. Acquiring theoretical knowledge and practical skills necessary for sound material organization: - Student has acquired the basics of acoustics. - Student has acquired the basics of sound perception and music anthropology, elements of sound experience and psychology. - Student knows and can operate sound recording technologies, has acquired skills needed to work in sound studio.	20
2. Acquired knowledge of audio cultural processes in 20./21. century: - Student is capable of independently developing concept of sound work and carrying out technical realization on task level. - Student can conceptualize his/her practical final work.	20
3. Acquired analogue and digital technologies of audio recording, audio processing in various computer programs. - Student has mastered in-depth acoustics and wiring for sound theory and practice. - Student is able to independently use technologies available in laboratory to carry out sound recordings and processing necessary for them.	40
4. Acquired composition basics – creation of musical composition, audio installation. - Student has delved into the processes of creating composition of various authors, can analyse and discuss them. - Student can create sound compositions purposefully.	40
5. Creating interactive audio installation, generative sound art. - Student has mastered computer programs (*MaxMSP*, *Logic*, *Ableton*), that enable him/her to create interactive sound installations. - Student can use computer programs that enable him/her to create generated sound	70

compositions or sonification of data.	
6. Synchronization of sound and image, creating a soundtrack for film and video. - Sound and video sharing in an experimental and interactive video creation.	26

The organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Presentation of sound artwork, composition or installation.	230
Test. Practical sound recording, processing. Student has a grasp on computer programs (audio processing and composition) and sound studio technologies.	120
Test. Creating a sound composition using field records.	29
Written piece and presentation. Conceptualization of sound composition, installation in a written essay and discussion.	40
Student presents a study in acoustic and psychoacoustic theories, acoustic arts and history of electronic music (20./21. century).	40

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Knows the basics of acoustics, psychoacoustics, can conceptualize and reasonably speak about the aesthetic and technical choices of the process and result of creating a sound artwork.	He knows the theories of acoustics, knows how to create his artwork practically.	Freely navigates sound theories, able to use references to theorists, artists.	Convincingly talks about the meaning and history of his sound artwork, based on acoustic theories.
2. The student has learned the basics of sound perception and anthropology of music, elements of sound experience and psychology.	The student knows aspects of psychology in sound.	The student can use various aspects of psychology in the creation of his creative works.	The student can speak freely and justify different aspects of psychology in his sound work and final work.
3. The student is familiar with and able to work with sound recording technologies, having acquired the skills necessary for work in a sound studio.	The student can make sound recordings.	The student can independently select and process sound recordings in various computer programs.	The student can speak freely and justify different aspects of psychology in his sound work and final work.
4. At the level of the task, the student can independently develop the concept of sound work and perform technical	The student can create an idea with the goal of turning it into a work of sound art.	The student can create an original idea, ensure its technical implementation.	The student is able not only to create an original work of sound art, but also to conceptualize and justify it.

implementation.			
5. The student knows how to conceptualize his practical final work.	The student can present the sonic and aesthetic choices made in his final work.	The student can justify the choices made in his work with theories and references.	The student can convincingly present and justify his/her final sound artwork, both verbally and in writing.
6. The student is familiar with copyright issues.	The student is familiar with the basics of copyright law.	The student can answer questions about copyright law.	The student can discuss and interpret copyright law.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**	**4.**	**5.**	**6.**
	Methods of assessment						
	Examination. Presentation of a sound artwork, composition or installation.	x	x	x	x	x	x
	Test. Practical sound recording, editing.	x	x	x	x	x	
	Test. Create a sound composition using field recordings.	x	x	x		x	
	Paper and presentation. Conceptualization of sound compositions, installation in a written essay and discussion.	x				x	x
	Student presents a research on acoustic and psychoacoustic theories, acoustic art and electronic music history (20./21. centuries).	x	x	x		x	x

LITERATURE

1. Mandatory literature:

1. Collins, K. *Studying Sound: A Theory and Practice of Sound Design*. Cambridge: MIT Press, 2020.
2. Paul, C. *Digital Art*. Thames & Hudson, 2023.
3. Born, G. *Music and Digital Media: A planetary anthropology*. London: UCL Press, 2022.
4. Rambarran, S. *Virtual Music*. New York: Bloomsbury Publishing USA, 2021.
5. Schulte-Fortkamp, B., et al. *Soundscapes: Humans and Their Acoustic Environment*. Chicago: Springer Nature, 2023.

2. Additional literature:

6. Cox, C., Warner, D. *Audio Culture: Readings in Modern Music*. New York: Continuum, 2004, p. 454
7. Holmes, T. *Electronic and Experimental Music*: A History of a New Sound. New York: Routledge, 2008, p. 462
8. Alan Licht. Sound Art: *Beyond Music, Between Categories*. Rizzoli, 2007.
9. Boulanger, R. The Csound Book: *Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming.* Cambridge: MIT Press, 2010, p. 739
10. Everest, F., Pohlmann, K. *Master Handbook of Acoustics*. McGraw-Hill/TAB Electronics, 2009, 510
11. Kahn, D. *Noise Water Meat: A History of Sound in the Arts*. Cambridge: MIT Press, 2001, p. 455
12. Dyson, F. *Sounding New Media: Immersion and Embodiment in the Arts and* Culture. Los Angeles: University of California Press, 2009, 246
13. Landy, L. *Understanding the Art of Sound Organization*. Cambridge: MIT Press, 2007, p. 303

Module name	**MULTIMEDIA PERFORMING ARTS (B3)**	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To acquire skills and tools that help to increase the functionality of body movement, combining it with kinesthetic capabilities, improvisation and digital technologies, and to carry out the synthesis of choreographic works and artistic studies in the connotations of audiovisual installations.	
Key words	Contemporary dance technique improvisation, video dance regimen, group work and management, drama, directing, voice, somatic techniques, multimedia performance.	
Scope in credit points	*2. semester* *3. semester*	**8 CP (ECTS)** **19 CP (ECTS)**
Programme language	English	
Teaching staff	*2. semester*	Dr. Shawn Pinchback - 5 CP (ECTS) Dr. Ioseb Gabelaia (RISEBA) –3 CP (ECTS)
	3. semester	Dr. Ellen Pearlman (RISEBA) – 5 CP (ECTS) Mg.Art, Dintere Krista - 7 CP (ECTS) Dr. Shawn Pinchback - 7 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%	

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Successful completion of the study module "Interactive Art and Multimedia Performances".

MODULE CONTENTS	**Number of hours**
1. Theoretical and practical learning of directing and choreography principles in creating multimedia and audio-visual performance. - Application of space and time, regarding the body in the situation of performance and video framing. - Directing approaches in creating multimedia performance. Choreography approaches in creating multimedia performance.	52
2. Theoretical and practical learning of dramaturgy methods in creating multimedia nd audio-visual performances. - Differences and common characteristics in the structure of performance: application of narrative and abstraction - Structures and building principles of performances - The principles of building characters/personages	52
3. Theoretical and practical learning of physical and post-dramatic theatre approaches in creating multimedia and audio-visual performance.	52

- History, theories and types of post-dramatic theatre - Creating individual and group sketches - Analysis and critique of prepared performance in the context of post-dramatic theatre theories	
4. Acquiring somatics and body awareness, methods and techniques of butoh dance, application in creating multimedia and audio-visual performance. - Acquiring approaches of somatics and body awareness. - Acquiring techniques of butoh dance. - Practical application of techniques and approaches in creating a performance.	34
5. Acquiring voice and vocal, contemporary improvisational techniques – application in creating multimedia and audio-visual performance - Using voice in performance - theoretical aspects. - Practical acquiring of voice instrument, voice improvisations, stage speech. - Combining body and voice in performance.	26

The organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Multimedia performance or staging.	260
Test. Theory of post-dramatic theatre and multimedia art.	60
Test. Performance combining body movement and voice as an instrument.	60
Written piece. An essay on multimedia performance levels.	50
Presentation. Stage speech.	29

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Knowledge of theoretical literature, knowledge of contemporary and historical context.	The student orients himself in the literature of the field.	The student can answer questions about the specifics of the field, is aware of contemporary developments.	The student can justify his creative work based on the theoretical literature and sources of the field.
2. Creation of dance scenography and independent creative work.	The student has learned the basics of scenography.	The student can independently create a story using dance and video as media.	The student can confidently and independently create an art project using dance as a medium, present it and justify his aesthetic choices.
3. The student orients himself in the theoretical and practical aspects and problems of theatre and performance dramaturgy.	The student is familiar with the theoretical and practical aspects of theatre and performance.	The student can independently use theoretical and practical knowledge of theatre and performance	The student can discuss theatre and performance dramaturgy, not only to use the acquired knowledge in the performance, but also to

		dramaturgy.	argue and comment on it.
4. The student is familiar with the use of the voice as an instrument in performance.	The student has mastered the theoretical and practical aspects of using the voice.	The student can confidently use the voice as an instrument in performance.	The student can convincingly combine voice and body movement to create a unique performance, is able to comment on it and refer to theoretical sources.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**	**4.**	**5.**
	Methods of assessment					
	Examination. Multimedia performance or production.	x	x	x	x	x
	Test. The theory of post-dramatic theatre and multimedia art.	x			x	
	Test. Performance combining body movement and voice as an instrument.			x		x
	Paper. Essay about multimedia performance levels.		x	x	x	
	Presentation. Stage speech.					x

LITERATURE

1.Mandatory literature

1. Kwastek, K. *Aesthetics of Interaction in Digital Art.* London, England: The MIT Press, 2015.
2. Hans-Thies Lehman, tr. Karen Jürs-Munby. *Post-dramatic Theatre.* Routledge, London NY, 2006.
3. Patrice, P. *Analyzing Performance.* University of Michigan Press, 2003.
4. Sadolin, C. *Complete Vocal Tehcnique.* Copehhagen: CVI Publications, 2012
5. Baker, A. *Body Awareness*. Samuel French, Inc., 2009.

2. Additional literature

6. Guljajeva, V. *From Interaction to Post-Participation: The Disappearing Role of Active Participant.* Estonia: EKA Estonian Academy of Arts, 2018, p. 197
7. Dixon, S. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. Cambridge, London: MIT Press, 2007, p. 809

Module name	**DIGITAL ART (B4)**	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To know the cultural and historical context of digital art, to get approach with the latest media art theories. To master the processes and specificities of digital art creation using the latest technologies and trends - from art and science synthesis to data visualization, VR / AR and immersive environments.	
Key words	Network theory, data visualization, production, and display of digital artwork.	
Scope in credit points	*2. semester* *3. semester*	**8 CP (ECTS)** **19 CP (ECTS)**
Programme language	English	
Teaching staff	*2. semester*	Dr. Raitis Šmits - 3 CP (ECTS) Dr.sc.soc. Rasa Šmite, Asoc. prof. (RTU Liepaja) - 5 CP (ECTS)
	3. semester	Dr.sc.soc. Rasa Šmite, Asoc. prof. (RTU Liepaja) - 7 CP (ECTS) Dr. Raitis Šmits - 5 CP (ECTS) Dr.sc.comp. Anita Jansone, profesor (RTU Liepaja) - 2 CP (ECTS) Dr. Ellen Pearlman - 5 CP (ECTS)
Evaluation structure	The final mark is calculated (total 100%): Activity (laboratory work, attendance of lectures, participation in seminars) – 30% Midterm test (midterm display) – 30% Examination (presentation of the final work) – 40%	

Requirements for the start of the module	
Indicates the prior knowledge that students must have in order to learn the study course and achieve the study results.	● Successful completion of the study module "Interactive Art and Multimedia Performances".

MODULE CONTENTS	**Number of hours**
1. Theoretical part – student shall acquire in-depth knowledge of the networked media art, its specifics and context, latest theories, and practices. Student acquires fields in literature and in works and ideas of most significant authors.	25
2. Student acquires knowledge in various digital network technologies (PHP, JavaScript, Actionscript 3, database management systems) and knowledge and skills of the Internet's broadcasting technologies. - Discussion on network art works and analysis on technologies used.	25

- **3. Work in laboratory, skills for developing independently an art project in digital network media environment (Internet, mobile telecommunications networks, locative media).**	72
4. Acquiring interactive technologies in creating audiovisual installations.	64
5. Case study of sustainable installations. - Sustainable art, significant works of art in the Baltic countries, in Europe and in the world. Sustainable and social art installation.	30

The organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Examination. Developed and presented digital artwork.	160
Test. Discussion on network technologies and application.	30
Written piece. An essay that conceptualizes created digital art.	30
Presentation. Presentation of the idea of created digital artwork and creating a prototype.	30
Presentation. Application of interactive technologies in audiovisual installation, in presentation of prototype or idea.	60
Demonstration of practical skills. Application of interactive technologies in creating net-art work prototype.	149

MODULE ASSESSMENT AND RESULTS			
By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)			
Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. The theoretical part, in which the student acquires in-depth knowledge of digital art, its specifics and context, the latest theories.	The student orients himself in the literature of the field, can answer questions.	The student can discuss current developments in the field and offer his ideas.	The student can argue about current developments and problems in the field, offers his ideas and solutions based on theoretical literature and sources.
2. The student acquires knowledge of various digital network technologies (PHP, Javascript) and knowledge and skills of Internet broadcasting technologies.	The student can use various network art technologies and computer programs.	The student independently uses various network art tools and programs.	The student is able to use network art tools and programs to independently create a net-art work.
3. Work in the laboratory, skills to independently develop an art project in the media environment of	Student has developed a net-art work.	The student has created a unique network artwork, is able to conceptualize and analyze it.	The student has created an original technology or an application of a technology tool, which he used in making his

digital networks, virtual reality, etc. in digital environments			network artwork, is able to conceptualize it within the framework of the topic.

Confirmation of the study results	**Study results**	**1.**	**2.**	**3.**
	Methods of assessment			
	Examination. Digital artwork or prototype.	x	x	x
	Test. Discussion of network technologies and their applications.	x		
	Paper. Essay in which the created digital art work is conceptualized.	x	x	
	Presentation of the idea of a digital art work and prototype creation.	x	x	x
	Presentation. Latest technology using in the installation, prototype or idea presentation.		x	x
	Demonstration of practical skills. Application of technologies for the prototype of a network art work, data visualization.		x	x

LITERATURE

1. Mandatory literature:

1. Salter, C. *Alien Agency: Experimental Encounters with Art in the Making*. Boston: MIT Press, 2023.
2. Paul, C. *Digital Art*. Thames & Hudson, 2023.
3. Born, G. *Music and Digital Media: A planetary anthropology*. London: UCL Press, 2022.
4. Jones, P., et al. *Virtual Reality Methods: A Guide for Researchers in the Social Sciences and Humanities,* JSTOR, 2022.
5. Kwastek, K. *Aesthetics of Interaction in Digital Art*. London, England: The MIT Press, 2015.

2. Additional literature:

6. Bergaust, K. , Smite, R. *Oslofjord Ecologies. Artistic Research on Environmental and Social Sustainability*. RIXC, OsloMet, 2020, p. 207
7. Šmite, R. *Creative Networks: In the Rear-view Mirror of Eastern History*. Riga: RIXC, 2012.
8. E. Kluitenberg. *The Book of Imaginary Media: Excavating the Dream of the Ultimate Communication Medium*. Rotterdam: NAi Publishers, 2006, p. 296
9. Kluitenberg, E. *Legacies of Tactical Media. Amsterdam: Institute of Network Cultures*, 2011, p. 56
10. Šmite, R. Medosch, A. , Šmits, R. *Networks and Sustainability*. Liepāja, Rīga: MPLab, RIXC, 2011, p. 287
11. Šmite, R. , Kuitenberg, E. , Šmits, R. *Techno-ecologies*. Liepāja, Rīga: Mplab and RIXC, 2012, p. 165
12. Manovich, L. *The Language of New Media*. Cambridge, London: MIT Press, 2001. 354 lpp.
    McLuhan, M. *Understanding Media: The Extensions of Man*. Corte Madera: Gingko Press, 2003, p. 616 lpp.

C Part	Free Elective (from RTU Liepaja or RISEBA catalogue)	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To enable students to fine-tune their scientific research and their practical part of research (art work).	
Scope in credit points	3 CP (ECTS)	
Semester	3rd.	3 CP (ECTS)
Programme language	English	

Module name	Master's thesis	
Study programme	NEW MEDIA AND AUDIOVISUAL ART	
Aim	To enable students to prepare and defend practice-based scientific research and the practical part of research (art work).	
Key words	Master's thesis, practice-based research	
Scope in credit points	*4. semester*	**30 CP (ECTS)**
Programme language	English	
Teaching staff	*4. semester*	M. F.A. Aigars Ceplītis, assistant professor (RISEBA) Mg. art. Maija Demitere, lector (RTU Liepaja)
Evaluation structure	National Examination	

Requirements for the start of the module	
Indicates the prior knowledge that students must have to learn the study course and achieve the study results.	Successful completion of A study modules Successful completion of optional study modules

MODULE CONTENTS	Number of hours
Planning and development of artwork.	120
Master thesis development and presentation	120

Confirmation of the study results	Study results	1.	2.	3.
	Methods of assessment			
	Examination. Digital artwork or prototype.	x	x	x

	Test. Discussion of network technologies and their applications.	x		
	Paper. Essay in which the created digital art work is conceptualized.	x	x	

The organization and tasks of independent work (description, topics, requirements, format)	**Number of hours to accomplish**
Work on the development of the artwork.	255
The student independently and in cooperation with his supervisor develops and presents the theoretical and practical part of the master's thesis.	255

MODULE ASSESSMENT AND RESULTS

By studying the study course and successfully passing the tests, the student is able (knowledge, skills and competences)

Study results:	**Evaluation criteria**		
	(40-69%)	**(70-89%)**	**(90-100%)**
1. Developed and defended a theoretical study based on art practice	The student presents an original work of art.	The artwork presented by the student is innovative and offers new approaches, techniques, experiences.	The artwork presented by the student offers an innovative approach and topical solutions (conceptually and technically excellent work).
2. Research-based artwork developed and presented	Master's thesis meets minimum requirements (Methodological instructions for students of the Faculty of Humanities and Arts)	In the master's thesis, the student reflect on current theories, works of art.	The theoretical knowledge is presented in the content of the master's thesis and the practical work is sufficiently reflected. (work of art) Unique new knowledge is offered in the master's thesis.

LITERATURE

1. Mandatory literature

1. Gray, C., & Malins, J. *Visualizing Research: A Guide to the Research Process in Art and Design* (1st ed.). Routledge, 2004.
2. Paul, C. *Digital Art*. Thames & Hudson, 2023.
3. Aguinis, H. *Research Methodology: Best Practices for Rigorous, Credible, and Impactful Research*. SAGE Publications, Incorporated, 2024.
4. Grau, O., at el. *Digital Art through the Looking Glass. New strategies for archiving, collecting and preserving in digital humanities*. Krems a.d. Donau: Edition Donau-Universität, 2019.
5. Jones, P., et al. *Virtual Reality Methods: A Guide for Researchers in the Social Sciences and Humanities,* JSTOR, 2022.

2. Additional literature

4. Methodological instructions.