



SCHOOL OF MEDIA ARTS

SOMA 3341

# PHOTOMEDIA 4A

SEMESTER 2

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## Course staff

Course Coordinator:	Debra Phillips
Room	CB05
Phone	9385 0762
Email	da.phillips@unsw.edu.au
Consultation times	

## Course Information

Units of Credit:	6
Contact hours per week:	3
Parallel Teaching:	None

**Course Aims:** This course provides the opportunity for students to undertake self-initiated, independent study in the area of Photomedia. It focuses on the student's development of a self-directed body of work that demonstrates an understanding, exploration and refinement of the concepts central to their practice. The course addresses and critically refines the knowledge students have gained in Photomedia 1A – 3A through lectures, demonstrations, critiques and group discussions or presentations. The works produced will be an investigation of research and practical possibilities that are initiated by the student and undertaken with lecturer supervision.

Students are required to submit a written proposal that forms the basis of an agreed program of study. The proposal clearly outlines the content and the form of the proposed inquiry as well as a schedule for practical work. The proposal work is developed in consultation with the course lecturer.

Students are expected to demonstrate evidence of the *experimentation* associated with their work-in-progress throughout the session. This should include evidence of both the critical development of concepts and the process of technical experimentation as well as propositions for the resolution of the work. There is a review of work held mid-session to evaluate progress.

It is expected that students will continue to refine and advance their analogue technical skills and other relevant media to a standard appropriate to the concerns in their work. The appropriateness of the means of production, the form of its realisation, and its context and content are issues of concern at this level of the course. Students are directed toward an analysis and critical awareness of current visual arts practices and issues. Interdisciplinary studies are encouraged where relevant to the projects undertaken.

Health and safety issues across both analogue and digital environments are addressed and applied as appropriate to the course work activities at this level.

**Teaching Strategies:** Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Students are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

## Computing Requirements

As per Computing Services Unit

## Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

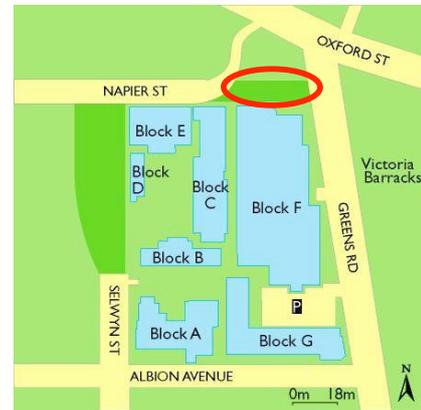
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

## Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).



## First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

## Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

## Assessment

Learning Outcomes:

On completion of *Photomedia 4A* students should exhibit awareness, knowledge and understanding of:

- their individual areas of interest
- how to take responsibility for self-motivation in the direction and development of their fine art practice
- how to construct a research plan and approach for a self-directed program of study supported by appropriate written and visual material
- how to appropriately document work for specific purposes (proposal or grant application, curatorial requests, web context, publication etc)
- the historical and contemporary context of their practice
- how to self-critique work to expand ideas and develop directions for future practice
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken
- the commitment required to develop and refine conceptual concerns

The course will be assessed as follows:

- Project 1 = 30%
- Project 2 = 15%
- Project 3 = 25%
- Project 4 = 30%

## Assessment Criteria

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief.

Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

<b>PROJECT 1:</b>	<b>PART A: Exercise</b>	10%
	<b>PART B: Proposal</b>	20%
<b>PROJECT 2:</b>	<b>Artwork Documentation</b>	15%
<b>PROJECT 3:</b>	<b>Mid-session review of proposal work</b>	25%
<b>PROJECT 4:</b>	<b>Final presentation/review</b>	30%

### PROJECT 1

**PART A: EXERCISE** In week 2, you will be asked to 'pick a word from a hat'. This exercise requires you to make a visual response — one photograph — to your word. You may respond to the meaning of the word, or respond to its visual appearance, or respond to the sound made when the word is spoken or respond in some other way of your choosing. But with haste, a sense of play and critical inquiry, make one photograph — analogue or digital, colour or black & white, printed no smaller than 20 x 25 cm.

**NB: You will be asked to complete this exercise for both 4A and 4B classes ie: you will receive two words and make two images. Presentation will occur in your 4B class.**

**PART B: PROPOSAL** This project is to submit a two page (minimum) A4 typed proposal that outlines the content and form of your self-directed third year Photomedia artwork. By the end of Session 1 you are expected to produce a well-developed body of finished work from ideas outlined in your proposal. Your proposal work is to be developed in consultation with your Lecturer. In Session 2 of third year you will be expected to either further research, develop and extend the content of your proposal toward the production of a substantial body of finished work that is of exhibition standard. The work should exhibit a high level of professionalism in its critical and conceptual content, in its technical realisation, and in its installed presentation.

Submit to your Lecturer in **Week 4** a two page (minimum) A4 TYPED sheet outlining the proposed content and form of your Session 1 project work. Include the conceptual, theoretical, and philosophical ideas you will investigate as well as a description of the visual language (techniques and materials) you will utilise in this project. Also outline how you expect to realise these ideas through both progressive experimentation and the use of appropriate technical application. The quality of your writing should reflect standards appropriate to third year University studies.

Also submit attached to your proposal visualisations of proposed works and/or illustrations. For example, an experimental roll of 35mm film (contact sheet), drawings, collages from photocopies, maquettes, etc. It is expected that your ideas and their outcomes will develop further from these visualisations as the session progresses. This project may be a synthesis of both analogue and digital or it may reflect a bias to one or the other. You are required to address any issues of copyright that may arise through the production of your work.

**NB.1: Produce two copies and hand in one copy to your 4A Lecturer and one copy to your 4B Lecturer.**

**NB.2: Please place Debra's copy in her pigeonhole**

**PROJECT 2: DOCUMENTATION OF ARTWORK** Present five 35mm slide examples of documentation of your artwork. At least three of the five slides must have been produced one of the Photomedia studios (CB01, F114 or CB11) using studio lighting techniques. Two slides may be digital output if desired.

**PROJECT 3: MID-SESSION REVIEW OF PROPOSAL WORK** You are expected to demonstrate evidence of the **experimentation** associated with your work-in-progress throughout the session. This should include evidence of both the critical development of your concepts and the process of technical experimentation as well as propositions for the resolution of the work. Install and present your work for the mid-session review with consideration of the most appropriate presentation that enhances the aims of your work. See notice board for details and schedule.

**PROJECT 4: FINAL PRESENTATION / REVIEW** You are required to present your *FINAL, FINISHED* outcomes for the session. Both 4A and 4B Lecturers will undertake Review and Assessment. Students will not be in attendance at these reviews, however you are invited to view the work of your peers. Install and present your work for the end-of-session review with consideration of the most appropriate presentation that enhances the aims of your work. See notice board for details.

#### **INDIVIDUAL TUTORIAL NOTE:**

It is essential that you prepare well for your tutorial appointments so that the time with your lecturer is spent productively. It is not satisfactory to turn up for tutorials with no material evidence (photographs, video, sketches etc) of artwork in progress or no evidence of substantial progress since your last consultation.

Remember to take note of your tutorial appointment times, which will be specified on the notice board (sign-up sheets). A replacement appointment cannot be guaranteed if you miss your allocated time slot.

## Academic honesty and plagiarism

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

## Course schedule

### Week by week dates

Week 1:
Week 2:
Week 3:
Week 4:
Week 5:
Week 6:
Week 7:
Week 8:
Week 9:
Week 10:
Week 11:
Week 12:
Week 13:

### Schedule

Week 1	
<b>INTRODUCTION</b>	Session Orientation Meeting: 10.00 am in CB11 with 4A Lecturer Occupational Health & Safety, Lighting Safety and Questionnaire; Course Information Sheets; Reviews/Assessments; attendance; student responsibilities; Photomedia Space F212 (combined studio space, tutorial/review room and storage/locker space); self-directed proposals, preparation for tutorials.  COFA Graduating Exhibition (end of year)
<b>EXHIBITIONS</b>	<ul style="list-style-type: none"><li>• Art Gallery of New South Wales Art Gallery Road The Domain NSW 2000 tel: 9225 1700 <a href="http://www.artgallery.nsw.gov.au">http://www.artgallery.nsw.gov.au</a></li><li>• Museum of Contemporary Art 140 George Street The Rocks NSW 2000 10am–5pm tel: 9245 2400 <a href="http://www.mca.com.au">http://www.mca.com.au</a></li><li>• Stills Gallery 36 Gosbell Street Paddington NSW 2021 tel: 9331 7775 <a href="http://www.stillsgallery.com.au">www.stillsgallery.com.au</a> Cherine Fahd <b>Trafalgar Square</b> 28 February – 31 March **NB: Artist's Talk Saturday March 3, 2.00pm</li><li>• Australian Centre for Photography 257 Oxford Street Paddington NSW 2021 tel: 9332 1455 <a href="http://www.acp.org.au">www.acp.org.au</a> Olaf Breuning: <b>Home</b> Ed Templeton: <b>Be Passers By</b> Deanna Templeton: <b>Your Logo Here</b> Glen Slogett: <b>Cheaper and Deaper</b></li></ul>

Week 2	
<b>NOUNS &amp; VERBS</b>	<b>PROJECT 1 PART A: EXERCISE ... WORDS</b> Presentation and discussion of exercise. <i>Pick a word from a hat</i>  <i>Presentation: One thing leads to another</i>  Work on ideas for Project 1 Part A and / or research for proposals

Week 3	
	<b>NO CLASS THIS WEEK: CLASS RESCHEDULED TO WEEK 7 (RESEARCH WEEK)</b> <b>PROJECT 1 PART A: EXERCISE DUE</b> Class presentations in 4B.

<b>Week 4</b>	
<b>PROPOSALS DUE</b>	<b>PROJECT 1 PART B: PROPOSAL</b> (see Description of Assessment Tasks) <b>DUE @ 10.00am</b> Please place your proposal in Debra's pigeonhole
	<b>STUDIO DAY</b> This week you are also required to work on your proposal work. Please bring everything you need (exposed film to develop, negatives to print, digital files etc) to continue your proposal work unsupervised.

<b>Week 5</b>	
<b>DOCUMENTATION OF ARTWORK</b>	Workshop: How to document your artwork

<b>Week 6</b>	
<b>INDIVIDUAL TUTORIALS</b>	<b>10.00 am – 1.00 pm</b> <b>See notice board for SIGN-UP schedule</b> This week you are also required to work on your proposal work. Please bring everything you need (exposed film to develop, negatives to print, digital files etc) to continue your proposal work unsupervised.

<b>Week 7</b>	
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<b>Week 7</b>	
<b>4A &amp; 4B COMBINED ALL DAY REVIEW</b>	<b>PROJECT 3: MID-SESSION REVIEW</b> Combined Review of proposal work with Debra & Maureen (See notice board for details)

<b>Week 8</b>	
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<b>Week 9</b>	
<b>DOCUMENTATION DUE</b>	Individual presentations of 'Documenting your artwork' Meet in F114 at 10.00 am to present your slides for feedback

<b>Week 10</b>	
<b>INDIVIDUAL TUTORIALS</b>	10.00 am – 1.00 pm See notice board for <i>SIGN-UP</i> schedule This week you are also required to work on your proposal work. Please bring everything you need (exposed film to develop, negatives to print, digital files etc) to continue your proposal work unsupervised.

<b>Week 11</b>	
<b>FURTHER STUDY</b>	<b>LIVE@10.00 am</b> One MFA student will show work and discuss their reasons for undertaking higher degree studies 12.00 noon – 1.00 pm: individual tutorials as required

<b>Week 12</b>	
<b>INDIVIDUAL TUTORIALS</b>	10.00 am – 1.00 pm See notice board for <i>SIGN-UP</i> schedule This week you are also required to work on your proposal work. Please bring everything you need (exposed film to develop, negatives to print, digital files etc) to continue your proposal work unsupervised.

<b>Week 13</b>	
<b>INDIVIDUAL TUTORIALS</b>	10.00 am – 1.00 pm See notice board for <i>SIGN-UP</i> schedule This week you are also required to work on your proposal work. Please bring everything you need (exposed film to develop, negatives to print, digital files etc) to continue your proposal work unsupervised.

<b>Week 14</b>	
<b>REVIEW &amp; ASSESSMENT</b>	<b>PROJECT 4: FINAL PRESENTATION / END-OF-SESSION REVIEW</b>

## Resources for students

### Recommended Texts/References:

#### Contemporary Art Practice

- Bassil, Karl, Maasri, Zeina and Zaatari, Akram. 2002, *Mapping Sitting: On Portraiture and Photography*, Mind the gap and Fondation Arabe pour l'image, Beirut, Lebanon
- Bashkoff, Tracey. 2000, *Sugimoto Portraits*, Thames and Hudson, London
- Blessing, Jennifer. 1997, *Rose is a rose is a rose: gender performance in photography*, Guggenheim Museum, New York
- Clarke, Graham (Ed.). 1992, *The Portrait in photography*, Reaktion Books, London
- Crowdson, Gregory. 2002, *Twilight*, Harry N. Abrams
- Crombie, Isobel and Susan Van Wyk. 2002 *Second Sight: Australian Photography in the National Gallery of*

Victoria, National Gallery of Victoria, Melbourne  
Dijkstra, Rineke. 2004 *Portraits*, Distributed Art Publishers, New York  
Ferguson, Russell et al. 1999, *Gillian Wearing*, Phaidon, London  
Horn, Roni. 1997, *You are the weather*, Scalo, Zurich, Berlin  
Latour, Bruno and Weibel, Peter. 2002, *Iconoclasm: Beyond the image wars in science, religion and art*, ZKM Center for Art and Media, Karlsruhe  
Liesbrock, Heinz and Weski, Thomas. 2000, *How you look at it: photography of the 20th century*, Thames & Hudson, London

### **Contemporary Photographic Theory**

Bright, Deborah (Ed.). 1998, *The Passionate Camera: Photography and Bodies of Desire*, Routledge, New York and London  
Brittain, David (Ed.). 1999, *Creative Camera: Thirty years of writing*, Manchester University Press, Manchester and New York  
Koop, Stuart (Ed.). 1995, *Post: Photography Post Photography*, Centre for Contemporary Photography, Melbourne  
Lister, Martin (Ed.). 1995, *The Photographic Image in Digital Culture*, Routledge New York and London  
Roodenburg Linda (Ed.). 1997, *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam  
Sontag, Susan. 2003, *Regarding the pain of others*, Farrar, Straus and Giroux, New York  
Squiers, Carol (Ed.). 1999, *The Critical Image*, 2<sup>nd</sup> edition, Bay Press, Seattle  
Wells, Liz. (Ed.). 1997, *Photography: A Critical Introduction*, Routledge, New York and London  
Wombell, Paul (Ed.). 1991, *Photovideo: Photography in the age of the computer*, Rivers Oram Press, London  
Woodall, Joanna (Ed.). 1997, *Portraiture: Facing the Subject*, Manchester University Press, Manchester and New York

### **Journals**

Art & Australia  
Art Monthly (Australia & UK)  
Aperture  
Artforum  
Bidoun  
Broadsheet  
Cabinet  
Contemporary  
Eyeline  
Flash Art  
Frieze  
Parachute  
Parkett  
Photofile

### **Bookshops**

Ariel  
Berkelouw  
Gleebooks  
Published Art

## **Continual course improvement**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## **Administrative Matters**

### **CONTACTS**

- For program advice and assistance, contact the Photomedia Coordinator, Debra Phillips (9385 0762).
- For assistance when other avenues have been unsatisfactory, contact the Head of School.
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of

School contact the School Secretary, Duncan Fellows (phone 9385 0758).

- For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684).
- For purchase of course readers contact Lu Wang in the Finance Unit – F118 – 1<sup>st</sup> floor 'F' block (9385-0796).

## **COURSE REQUIREMENTS**

### **ATTENDANCE**

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### **PARTICIPATION**

You are required to prepare for, and actively participate in class activities.

### **COMPLETION OF SET WORK**

You must complete all set work. You may fail the subject if you do not submit all set work.

## **NOTES ON ASSESSMENT**

### **BIBLIOGRAPHY**

Please include a Bibliography, listing in alphabetical order all the references you used in your research, for all written assignments.

### **PRESENTATION OF ASSIGNMENTS**

Assignments should be submitted electronically by uploading through WebCT. If this is impossible it should be typed or word-processed on A4 paper. Format is single side, double-spaced, and with a title page which should include the course name and number, lecturer's or tutor's name, full question answered and your student number.

### **IMAGES**

Please provide colour or black & white copies of all works which are discussed in any detail.

### **KEEP A COPY OF ALL WRITTEN ASSIGNMENTS**

Please keep a copy of written assignments on disc or hardcopy

### **SUBMITTING ASSIGNMENTS**

Assignments should be submitted electronically by uploading through WebCT "Assignments" tool. Otherwise they should be either handed in personally in class or placed in the Essay Box near the School Secretary's office.

### **ESSAY CHECKLIST**

Does your essay or written assignment have:

- Title page [your name, tutor's name, question number and text, subject name]
- Images [reproductions in colour or black & white of all art works which you discuss in any detail]
- Footnotes/Endnotes [for all quotes, paraphrases, references to ideas, books or articles, giving full details]
- Bibliography [setting out in alphabetical order by author's surname all resources you used in your research.]
- A Copy (in hardcopy or electronic form) – submitted essays can go missing!

### **LATE SUBMISSION**

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission:

## 1. Extensions

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

## 2. Special Consideration

Where a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <http://www.student.unsw.edu.au/atoz/atoz-Special.shtml> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

### Review of results

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

## OCCUPATIONAL HEALTH AND SAFETY

### Computer usage and ergonomics

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to set-up your workstation correctly can be found at <http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

### Student OHS responsibilities whilst on campus

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others. Links to OH&S website information as follows:

[http://www.hr.unsw.edu.au/ohswc/ohs/ohs\\_home.html](http://www.hr.unsw.edu.au/ohswc/ohs/ohs_home.html)  
<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html>

### Activities away from campus

For any off campus activities relating to your course work a field work risk assessment must be completed and have your supervisors sign off. Forms are available from the Campus OHS coordinator or your supervisor.

### First aid

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed in the green and white first aid posters. Security staff are also trained first aid officers.

### Emergencies

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

## SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS

### THE LEARNING CENTRE

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

### STUDENT COUNSELLOR

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

## **FEES**

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involves.

## **Advice and instructions to students regarding workplace safety and hazardous substances:**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

## **Public Liability**

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video/photo shoots, off-site installations etc) become legally liable for any injury to any person or damage to property caused by your negligent act.

A Letter of Indemnity Template is available for download from:

<http://www.riskman.unsw.edu.au/insurance/indemnity.shtml>

This should be signed by the relevant Lecturer or Head of School.