



SCHOOL OF MEDIA ARTS

SOMA 2341

# PHOTOMEDIA 2B

SEMESTER 1  
2009

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## COURSE STAFF

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Communication details: Class consultation or email

## COURSE INFORMATION

Units of Credit: 6  
Teaching Times and Locations:  
Suzanne Buljan: Tuesday 9.00am – 12 pm F113  
Tuesday 1:00pm – 4:00pm F115  
Nairn Scott: Tuesday 9.00am – 12 pm F111  
Contact hours per week: 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8 – 9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching: None

Course Aims: This is a studio-based course with an emphasis on placing the student's practice in the context of art history and studio theory. The course extends the conceptual and digital technical skills acquired in Photomedia 1B. Students are introduced to advanced digital imaging software, image manipulation techniques, high resolution scanning and output devices, vector imaging and colour space theory. Students are directed towards an analysis and critical awareness of current visual arts practice, central to the production and advancement of their own work. Students are encouraged to explore, experiment and develop ideas through set projects. The integration of new technologies within analogue practice is explored.

The course will concentrate on a greater level of technical aptitude within the parameters of image production through the use of digital imaging processes. Skills based emphasis will be placed on the integration of medium format photography and its relationship to high resolution scanning, image manipulation, colour correction and output options. The course will also extend upon concepts explored in Photomedia 1B, critically engaging with issues of digital processes of production and the conceptual concerns underlying photomedia and its relationship to a broader visual arts practice.

Student learning outcomes: On completion of *Photomedia 2B* students should exhibit an awareness, knowledge and understanding of:

- advanced high resolution scanning using the Flextight scanning systems
- digital imaging software for advanced image manipulation and correction
- analogue and digital colour spaces and colour correction techniques
- appropriate output devices for digital fine printing
- issues surrounding developments within contemporary art and photomedia practice and how they inform the student's own work
- how to articulate the research and concerns surrounding your developing art practice

Teaching Strategies: Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of both skill proficiency and creative ideas. Students are directed towards an analysis and critical awareness of current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

## COMPUTING REQUIREMENTS

None

## 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:

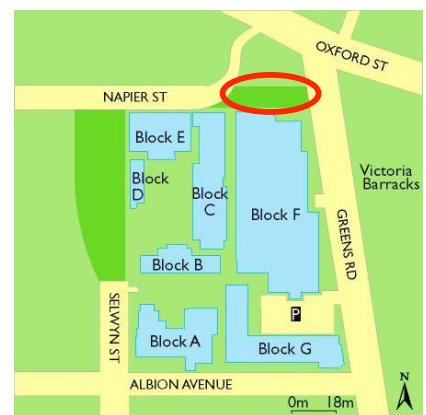
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

## 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.

## **ACADEMIC HONESTY AND PLAGIARISM**

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what plagiarism is and take steps to avoid plagiarism in your assignments.

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 work, or knowingly permitting it to be copied. This includes 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.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

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

Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms.

## ASSESSMENT

The course will be assessed as follows:

Project 1	30%	Due week 6, April 22
Project 2	10%	Due week 7, April 28
Project 3	20%	Due week 10, May 19
Project 4	40%	Due week 14, June 11

### 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

## DESCRIPTION OF ASSESSMENT TASKS:

The overarching theme for this session is to explore the ideas of *Place* and *Time*. Place being a physical location in the world, which can be *tangible* and represented in an image. Time being a temporal moment, intrinsically linked to the act of photography, and capturing a duration. It is also *intangible*, a fleeting moment, an ephemeral quality which we find and attempt to represent in a photograph. Time is compressed and the duration collapses into a single frame. A place is recorded, and the image is forever linked to the subject it represents.

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### PROJECT 1

### RE-DEFINING PLACE

WEEK 6 APRIL 22 30%

From wrapping an entire coastline to engraving a single grain of pollen, artists are constantly intervening into the places, objects and systems around them in order to explore new ways of interpreting and revealing the world.

This project asks you to consider your outcomes in relation to Photomedia 2A and “Defining Place”. You will develop a series of images that act as a catalyst for a re-interpretation of the “place” explored in 2A.

The primary strategy employed will be through some form of intervention. This may be a physical intervention, like a performance or sculpture, a virtual intervention that is a “digital proposal” for a future work or event, or a conceptual intervention (re-defining a place through the juxtaposition of text, for example). You might want to consider notions of landscape or architecture and its relationship with the individual and/or photography. You could make an intervention into a specific object or structure, altering it or changing expectations that surround it. You could consider working around the functionality of a chosen location; thoroughfares, stairways, windows. You could consider aspects of history, or you may like to respond to more formal qualities associated with your chosen “place”.

How does the photograph function as a “document”, or evidence? What is the relationship between an event, and the photographic trace of that event? In what ways does the passage of time make itself present in your images? What issues arise from the translation of 3 dimensional space into 2 dimensions? In your project, what is the actual work- the photographs, the intervention (performative/sculptural/conceptual) or both? Can the process of *making* the work also be the work itself?

Produce a minimum 2 x A3 digital prints or negotiated equivalent that describes your proposed re-Definition of Place.

Due beginning of class week 6 and to be hung side by side with, *Defining Place* (2A analogue) in your allocated review area (see photomedia noticeboard week 5 for details).

Some artists to consider: Cornelia Parker, Gregory Crewdson, Rosemary Laing, Richard Long, Gordon Matta Clark, Christo & Jean-Claude, Geoff Kleem, Nils Nova, Jenny Holtzer, Barbara Kruger, James Casebere, Thomas Demand, Dennis Adams, Alexandra Mir, Olafur Eliason, Krzysztof Wodiczko, The Long March project

### **PROJECT 1 REQUIREMENTS:**

**Final work for assessment due: week 6** (space and time allocation TBA)

- Quantity: two final prints that describes your proposal for *RE-DEFINING PLACE*
- Scale: minimum of A3 or negotiated equivalent
- Print medium: as appropriate to conceptual concerns and intent

To be submitted in a clear A4 sleeve with your name clearly marked (NO FOLDERS):

1 x A4 print resolution test for a proposed final output of A1, on chosen media.

1 x A4 colour test on proposed chosen media

### **Additional assessment criteria for project 1**

- Appropriate use of compositing / image manipulation techniques as defined by your intention
- Appropriate execution of output as defined by your intention
- Conceptual richness of your chosen intervention into place and its definition

**NB: Students only enrolled in 2A and not enrolled in 2B please discuss Project criteria with your Lecturer.**

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### **PROJECT 2 PROPOSAL for “You Are Here” WEEK 7: 28 APRIL 10%**

This is a preliminary proposal outline you will develop and use as a basis for your **“You Are Here, I am There” (PROJECT 3)** You will need to present a typed outline, including a minimum of 2 artists which in some way relate to your work, as a 500 word proposal, outlining your conceptual ideas, artist influences, references and source material. In particular, show how these two artists illustrate the ideas or sensitivities you are interested in realizing in your own work. Outline the envisaged visual outcome, (how the images are to be generated, type and format of image capture, quality and kind of light, scale of final images, and how your images will be finally presented). Include a minimum 2 x A4 Photoshop Contact Sheets with no more than 12 images per page (Digital files will not be accepted, you must present printed thumbnails). These images must also evidence at least five different approaches to your subject (ie, 24 images that are merely repetitions of the same shot with minimal variation will not be acceptable). Keep it succinct!

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**PROJECT 3 “YOU ARE HERE, I AM THERE”****WEEK 10: 19 MAY 20%**

Produce a series of at least 2 x A2 prints (or negotiated equivalent such as video, artist book, documented performance or installation) that explore your interpretation of **“YOU ARE HERE, I AM THERE”**. This project focuses on notions of self, portraiture and identity. It places importance on time and place. Investigate the idea of the self-portrait, or wider notions of identity within a cultural, natural or imagined landscape. Your work may examine the raw essence of how you see yourself or may make a general statement about the way in which you see yourself in the world.

Consider the landscape or environment you have placed yourself or your “subject” in. How does this convey a sense of time and place?

Some artists to consider: Todd McMillan, Sofie Calle, Thomas Ruff, Bill Henson, Simryn Gill, Rinneke Dykstra, Tim Roda, Barbar Probst, Loretta Lux, Richard Billingham, Jonas Mekas, Trent Parke, Zhang Huan, Tracey Moffatt, Xio Xian Lui, Sean Gladwell, Selina Ou, Sam Taylor Wood, Peter Fitzpatrick, Yasumasa Morimura

**PROJECT 3 REQUIREMENTS:**

- Quantity: minimum of 2 x A2 prints or negotiated equivalent such as video, artist book, documented performance or installation.
- Print medium: as appropriate to conceptual concerns and intent

**Additional assessment criteria for project 3 “YOU ARE HERE, I AM THERE”**

- Conceptual richness of work
- Technical proficiency of work i.e. the appropriate choice and use of your chosen camera, film or file, output material
- Articulation and contextualization of aims and process

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**PROJECT 4 SELF DIRECTED PROJECT**  
**40%****DUE WEEK 14: 11 JUNE**

This self-initiated project will further develop and extend your working ideas or finished work produced in **either PROJECT 1 “RE-DEFINING PLACE”, OR PROJECT 2 “YOU ARE HERE, I AM THERE”**. You will be required to present your self-initiated work for assessment on 11 June. The overarching theme for Session 1 explores the ideas of *Place* and *Time*, and this self directed project allows you to extend and further develop conceptually, aesthetically and technically your previous work. You are free to explore a new idea that has some conceptual link to notions of Time and Place, as discussed during this semester.

In week 10 you will be required to hand in one A4 typed proposal outlining the *What, How* and *Why* of your nominated project development (please refer to class discussion).

In week 12 you will undertake a 1:1 (or group) tutorial with your lecturer where you will receive feedback on your project’s content and potential form. Prints may be produced in either an analogue (black & white or type C) or digital form (colour negative or slide, scanned and output to the appropriate material).

Also, you must consider the following in your decision making processes: how the images are to be generated (for example: with an analogue camera, or computer generated but output as an analogue print, or using video as source material for analogue prints, etc), type and format of film, quality and kind of light (natural, available/existing or artificial), scale of final images, and how your images will be finally presented. Inter or cross-disciplinary practice is also encouraged and may take the form of video, image-object installations, sound, performance etc. Research for and work on this project must be ongoing throughout the semester.



## PROJECT 4 REQUIREMENTS:

A 250 word Project Proposal as discussed in class due beginning of class week 10 (19 May)

As this is a self directed project, scale, quantity and output will be your decision based on your proposed aims as outlined in your proposal. As a guide, you should consider 3 x A2 prints or equivalent as a minimum.

### Additional assessment criteria for *Self Directed Project*

- Conceptual richness of work
- Technical proficiency of work
- Articulation and contextualization of aims

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## COURSE SCHEDULE

### *Week by week dates Tuesday*

<b>Week 1:</b>	10 March
<b>Week 2:</b>	17 March
<b>Week 3:</b>	24 March
<b>Week 4:</b>	31 March
<b>Week 5:</b>	7 April
<b>BREAK</b>	13–19 April
<b>Week 6:</b>	21 April
<b>Week 7:</b>	28 April
<b>Week 8:</b>	5 May
<b>Week 9:</b>	12 May
<b>Week 10</b>	19 May
<b>Week 11:</b>	26 May
<b>Week 12:</b>	02 June
<b>Week 13</b>	09 - 13 June <b>Non-teaching week</b>
<b>Week 14</b>	15 June <b>Assessment</b>

### *Schedule*

#### **Week 1**

<b>INTRODUCTION</b>	Introduction—Digital Lab orientation, OH&S issues, course information and schedule, attendance and signing-off, material and equipment requirements, projects, assessment Reading course outline & preparation for class e.g. materials, equipment, tutorial preparation and assignments.  File labeling and Drop Box protocols.  Discussion of different technical directives of course: Digital image adjustments, analogue scanning and colour adjustments, high end digital output. Inter-relationship with <b>SOMA2321 Photomedia 2A (Analogue)</b>
<b>LECTURE</b>	RE-DEFINING PLACE project 1 introduction and slide lecture.
<b>TECHNICAL</b>	Size Matters- File formats, file sizes and resolution revised. Bit depth. Compression, lossy and non lossy file formats. Set task to be completed in class. See class handout.

<b>Week 2</b>	
<b>REVIEW</b>	Size Matters: file formats, resolution, bit depth, scale for output.
<b>TECHNICAL</b>	Layer masks/tonne based masks in Photoshop for exposure/tonal adjustments (non destructive image adjustments)
<b>TECHNICAL</b>	Digital SLRs: revision and advanced functions Students to bring or D80's to class (from Photo Store)  <b>Homework:</b> Shoot a grey card under 3 different light sources using all WB options. (JPEGs only for this task). Bring uploaded to class week 3

<b>Week 3</b>	
<b>LECTURE</b>	<b>Colour Theory:</b> Colour perception. Light and the colour spectrum. Colour spaces for digital: sRGB, Adobe RGB 1998, Gamut and out of gamut warnings. RGB / CMYK Additive and Subtractive primaries. Measuring colour: RGB, CMYK, HSB, Lab. Digital sensors. WB and colour casts. Colour corrections: balance, Hue/saturation, channels, levels, curves, balance/tint (Adobe Raw)
<b>DEMONSTRATION</b>	Image adjustments and the Histogram. 16bit vs 8bit. Reading Histograms. Levels.
<b>EXERCISE</b>	Adjustment layers and non destructive image editing. Colour adjustment in Photoshop. Grey, white, black point adjustment (levels), Levels channel adjustment, Curves adjustments, Channel Mixer, Hue/Saturation, Selective Colour, Photo Filter.  Colour balance exercise from last week (do not use ADOBE RAW interface)
<b>DEMONSTRATION</b>	Colour matching Enhancing colour and light effects B/W conversions in Photoshop.

<b>Week 4</b>	
<b>LECTURE</b>	Introduction to Flextight Scanner software
<b>DEMONSTRATION</b>	Introduction to Flextight Scanners.
<b>PROFICIENCY</b>	Scanning Medium format negatives. ( <b>NOTE:</b> Absent students will have to orgainse proficiency with CSU in their own time and wiil not gain access to scanners until this is achieved. Proficiency testing by CSU is up to their discretion and availability)
<b>EXERCISE</b>	Colour Adjustments continued. Using layer masks and colour adjustments  Students to complete set technical colour adjustment exercise while proficiency is being carried out by the lecturer. A class swap half time will be necessary this day.  White Balance and Colour adjustment technical exercises to be submitted in drop box as per stated protocols.

<b>Week 5</b>	
<b>TECHNICAL</b>	Digital Print and Copy orientation. Discussion of Large Format printers and file setup requirements. Alternative media and substrates. Heat press.  Resolution tests, Colour tests. (required for project 1)
<b>TUTORIALS</b>	All students to have at least 3 images (and no more than 20) ready at the beginning

	<p>of class for a discussion of your proposed outcomes for Re-Defining Place. For speed and ease of communication, printouts are preferred (Laser / inkjet Contacts are OK, no more than 12 per page please). You must perform an initial edit. It is not your lecturers responsibility to examine every image captured during a shoot.</p> <p>Students must come prepared to work on project 1 unsupervised during class.</p> <p><b>Students not working on project work will be given additional technical exercises to be completed during class time.</b></p>
<b>ASSESSMENT</b>	Notification of assessment schedule for week 6 (Photomedia area notice board)

**MID-SESSION BREAK: 13-19 April**

**Week 6**

<b>REVIEW</b>	<p><b>REVIEW &amp; ASSESSMENT:</b> <i>Defining and Re-defining Place</i></p> <p>Location and time to be advised. See schedule on Photomedia notice board. Any work not up and ready for viewing at allocated time will be considered late and may not be viewed until the following week.</p> <p>All work to be pinned up at either 9.00 am for a 9:30 am start for the morning session OR at 1.00 pm for a 1:30 pm start for the afternoon session (bring pins, blu-tack etc). <b>5pm finish.</b></p> <p>Full attendance at your allocated session is mandatory.</p>
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**Week 7**

<b>DUE</b>	<p><b>PROJECT 2 : “YOU ARE HERE, I AM THERE” PROJECT OUTLINE</b></p> <p>Hand in to your lecturer by the beginning of the class – 10%</p>
<b>TECHNICAL</b>	<p>Eye-One demonstration. Screen calibration. The calibrated workflow. Introduction to profiles and soft proofing. Preparing files for third party specifications. Pro-labs and industry trends. The photographers role and responsibility in the professional digital workflow.</p>
<b>EXERCISE</b>	<p>Loading an ICC profile, and examining a soft proof.</p> <p><i>time permitting:</i> Lens corrections in Photoshop (wide-angle / parallax / vignette / chromatic aberration)</p>
<b>TUTORIAL ALLOCATION</b>	<p>Sign up sheets for group tutorials week 8 or week 9</p>

**Week 8**

<b>TECHNICAL</b>	<p>File handling: the demands of the digital workflow. The digital shoot as a mass-capture medium. Digital archiving, storage and transmission. Introduction to Adobe Bridge.</p>
<b>TECHNICAL</b>	<p>Non-destructive sharpening techniques in Photoshop. Voluntary exercise.</p>
<b>TUTORIALS</b>	<p>Students allocated for tutorial sessions to have between <b>10 and 20</b> images ready at the beginning of class for a discussion of your proposed outcomes for your self directed project. For speed and ease of communication, printouts are preferred. <b>No more than 2 per A4 page</b> (inkjet or laser prints OK)</p>

<b>Week 9</b>	
<b>LECTURE</b>	<b>ARTISTS IN FOCUS</b>
<b>TUTORIALS</b>	Students allocated for tutorial sessions to have between <b>10 and 20</b> images ready at the beginning of class for a discussion of your proposed outcomes for your self directed project. For speed and ease of communication, printouts are preferred. <b>No more than 2 per A4 page</b> (inkjet or laser prints OK)
<b>INDEPENDENT STUDIO WORK</b>	Students must come prepared to work on projects unsupervised during class. <b>Students not working on project work will be given additional technical exercises to be completed during class time.</b>
<b>TUTORIAL ALLOCATION</b>	Sign up sheets for individual tutorials week 11 or week 12.

<b>Week 10</b>	
<b>REVIEW</b>	<b>REVIEW AND ASSESSMENT PROJECT 3 “YOU ARE HERE, I AM THERE”</b>  Location to be advised. Any work not up and ready for viewing at allocated time will be considered late and may not be viewed until the following week.
<b>DUE</b>	<b>SELF-DIRECTED</b> Hand in one A4 typed proposal outlining the What, How and Why. (Include your name and title of project as well as the lecturer's name) and hand to your lecturer by the end of the class

<b>Week 11</b>	
<b>INDUSTRY WORKSHOP</b>	Professional photo finishing / mounting / framing / Digital and analogue. Details TBA
<b>TUTORIALS 1:1</b>	Student allocated for tutorial sessions to have between <b>10 and 20</b> images ready at the beginning of class for a discussion of your proposed outcomes for your self directed project. For speed and ease of communication, printouts are preferred. <b>No more than 2 per A4 page</b> (inkjet or laser prints OK)

<b>Week 12</b>	
<b>TECHNICAL</b>	Advanced sharpening techniques in Photoshop.
<b>TUTORIALS 1:1</b>	Student allocated for tutorial sessions <b>3 A4 Working Prints</b> on proposed media, plus between <b>10 and 20</b> images ready at the beginning of class for a discussion of your proposed outcomes for your self directed project. For speed and ease of communication, printouts are preferred. <b>No more than 2 per A4 page</b> (inkjet or laser prints OK)

<b>Week 13</b>	
<b>REVIEW ASSESSMENT</b>	ASSESSMENT Location TBA

## RESOURCES FOR STUDENTS

### Recommended Texts/References:

- Barthes, R. *Camera Lucida*. New York: Hill and Wang, 1981.
- Batchen, G. *Burning With Desire: The Conception of Photography*. Cambridge MA: MIT Press, 1997.
- Cohen, K. "What Does the Photoblog Want?" *Media, Culture & Society* 27 (2005): 883–901.
- Foster, H. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge MA: MIT Press, 1996.
- Goodman, C. *Digital Visions: Computers and Art*. New York: Harry N. Abrams, 1987.
- Johnson, S. *Interface Culture: How New Technology Transforms the Way we Create and Communicate*. New York: Harper Collins, 1997.
- Leopoldseder, H. and C. Schöpf. *CyberArts 99*. Eds. New York: SpringerWein. 1999.
- Manovich, L. *The Language of New Media*. Cambridge MA: MIT Press, 2001.
- Mirzoeff, N. *An Introduction to Visual Culture*. London: Routledge, 1999.
- Mitchell, W. *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Cambridge: MIT Press, 1992.
- Ritchin, F. *In Our Own Image: The Coming Revolution in Photography*. New York: Aperture, 1990.
- Robins, K. "Will the Image Move us Still?" *The Photographic Image in Digital Culture*. Ed. Martin. London: Routledge, 1995. 29–50.
- Rosler, M. "Image Simulations, Computer Simulations: Some Considerations." *Ten 8 Digital Dialogues: Photography in the Age of Cyberspace 2.2* (1991): 52–63.
- Slater, D. "Domestic Photography and Digital Culture." *The Photographic Image in Digital Culture*. Ed. Martin. London: Routledge, 1995, 129–146.
- Squires, C. *The Critical Image*. Ed. Seattle Bay Press, 1990.
- Von Amelunxen, H., S. Iglhaut and F. Rotzer. *Photography after Photography: Memory and Representation in the Digital Age*. Eds. Amsterdam: G + B Arts, 1996.
- Wells, L. *Photography: A Critical Introduction*. Ed. New York: Routledge, 2000.

### Chapters

"VIRTUALITY: from virtual antiquity to the pixel zone". Mirzoeff, Nicholas. *An Introduction to Visual Culture*, chapter 3 (London: Routledge, 1999)

### Websites

<http://www.ctheory.com>

<http://www.leonardo.info/>

Lev Manovich <http://www.manovich.net> click on articles

Manovich, Lev 1995, *The Paradoxes of Digital Photography*

[http://www.manovich.net/texts\\_00.htm](http://www.manovich.net/texts_00.htm)

<http://zonezero.com/>

### Technical

#### UNSW Online resources:

Photoshop CS4 for Dummies, Peter Bauer, 2008

Photoshop Extended Video & 3D Bible, 2008

Photoshop CS3 Restoration and RE-touching Bible, Mark Fitzgerald, 2007

Adobe Photoshop CS3 Classroom in a Book, Adobe 2007

Art and Design in Photoshop, Steve Caplin, 2007

#### Other Technical

Mark Galer & Philip Andrews, *Essential Skills Photoshop CS3*, (Focal Press 2007)

Les Horvat & Mark Galer, *Digital Imaging* third ed, (Focal Press 2005)

Evening, Martin, *Adobe Photoshop CS3 for Photographers*, (Focal Press, 2007)

Kent, Lynette, *Adobe Photoshop CS3: Top 100 Simplified Tips & Tricks*, (Visual, 2007)

Alzheimer, Leslie, *B + W in Photoshop CS3 and Photoshop Lightroom: create stunning monochromatic images in Photoshop CS3, Photoshop Lightroom + Beyond*, (Focal Press, 2007)

Eismann, Katrin, Duggan, Sean, *The Creative Digital Darkroom*, (O'Reilly Media Inc, 2008)

### **Journals**

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

### **Art Galleries** (refer to Art Almanac for complete Sydney Guide)

Art Gallery of NSW Art Gallery Road, The Domain  
Museum of Contemporary Art: 140 George Street, The Rocks  
Stills Galley (look it up)  
Roslyn Oxley9 (go here if you're at stills)  
Australian Center for Photography (just up the road, don't be lazy)

## **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 Lynne Roberts-Goodwin: [l.roberts-goodwin@unsw.edu.au](mailto:l.roberts-goodwin@unsw.edu.au)
- For assistance when other avenues have been unsatisfactory, contact the Head of School, Ross Harley.
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Secretary, Karen Ryan (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).

## **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.

## **SUBMITTING ASSIGNMENTS**

Please submit an Assignment Cover Sheet with all projects. Your Lecturer will write mark brief comments and your mark on the Assignment Cover Sheet. It is your responsibility to pick up your completed Assignment Cover Sheet from your Lecturer.

## **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 <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> 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.cofa.unsw.edu.au/schoolsunits/ohs/index.html>

### **Activities away from campus**

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

## **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 involved.

### **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.

### **Equity and diversity**

Those students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made. Information on designing courses and course outlines that take into account the needs of students with disabilities can be found at: [www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf](http://www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf)