INTERSECTIONS IN FILM AND MEDIA STUDIES

UNSW AUSTRALIA | 8 DECEMBER 2017

SYDNEY SCREEN STUDIES NETWORK

WELCOME

The SSSN Symposium provides an intimate, one-day forum for local scholars, researchers, and industry practitioners – ranging from research students to early-career researchers – to present on their work and to engage with the work of their peers. We invite all students and scholars of screen studies to participate and hope you enjoy this exciting day of challenging papers our members have put together. Please join us for social drinks after the symposium.

The symposium organising committee are Jessica Ford, Melanie Robson, Adam Daniel, Naomi Janes and Luke Robinson. The Sydney Screen Studies Network Symposium is made possible by a UNSW Australia School of the Arts & Media Research Grant. Our thanks go to Jane Mills and the SAM Research Committee for their support. Thanks also to our panel chairs Sharon Mee, Prof. George Kouvaros, Dr. Jodi Brooks, and Dr. Ari Mattes.

ABOUT SSSN

The Sydney Screen Studies Network is a research led group of scholars, students, and screen enthusiasts, whose interests cover all aspects of film, television, and screen-based media. The Network welcomes members from across Sydney, Newcastle, Wollongong, and greater New South Wales, bringing together scholars, students, researchers, and industry practitioners in film, television, and screen-based media studies.

If you would like to be added to the mailing list or to find out more, please visit our website at sydneyscreenstudies.wordpress.com

facebook.com/SydneyScreenStudies

@_SSSNetwork

Continue the conversation using the symposium hashtag **#SSSNSymposium17**

SOCIAL EVENTS

Symposium delegates are warmly invited to our two symposium social events.

Pre-Symposium Informal Dinner

When? Thursday, 7th December, 6.30pm

Where? The Shakespeare Hotel, Surry Hills

Post-Symposium Drinks Event

When? Friday, 8th December, 6pm
(Immediately following the conclusion of the symposium)

Where? The Doncaster Hotel, Kensington

The Post-Symposium Drinks Event is included in the symposium registration. The Pre-Symposium Informal Dinner is not included in registration, but drinks and meals at The Shakespeare Hotel are reasonably priced.

We hope to see you there!

Program

December 8, 2017

Pioneer International Theatre, AGSM Building, UNSW Kensington

9. 00am	Registration opens – Ground floor foyer, AGSM Building
9.30am	Acknowledgement of country and housekeeping
9.40am	**Session 1: Spectatorship**
	Dr Fiona Andreallo (USyd) Viewing as Visual Conversation
	Juiia Featherstone (Macq) Interactive Multiscreen Video Art
	Dr Karina Aveyard (USyd) Phenomenology, Apparatus Theory and Film Viewing
	Chairperson: **Sharon Mee**
11. 00am	Morning Tea – Ground floor foyer, AGSM Building
11.30am	**Session 2: Medium Specificity**
	Dr Adam Daniel (WSU) "The Stars Turn And A Time Presents Itself": *Twin Peaks: The Return* And Temporal Transmutation
	Tara Lomax (Melb) On Being Cinematic in the Marvel Cinematic Universe: Considering Medium Specificity in the Era of Transmedia Storytelling and Media Franchising
	Kim Yen Howells Ng (Melb) The Underscore as Secondary Narrator: Predicting Who Will Win *Game of Thrones*
	Chairperson: **Prof. George Kouvaros**
12.50pm	Lunch – Ground floor foyer, AGSM Building

1.30pm	**Session 3: Roundtable – Convergence or Divergence: Which Way Forward?**
	Dr Susan Potter (USyd) **Charu Maithani (UNSW)** **Kai Soh (UOW)** **Rebecca Lelli (Macq)** **Meenaatchi Saverimuttu (Macq)** Moderator: **Melanie Robson**
2.45pm	**Session 4: Feminist Approaches**
	Dr Jessica Ford (UNSW) Female Authorship on American "Cinematic" Television **Dr Janice Loreck (Curtin)** "Critical of the Media You Love": Film, Fandom and the Convergence Era Chairperson: **Dr Jodi Brooks**
3.45pm	Afternoon Tea – Ground floor foyer, AGSM Building
4.10pm	**Session 5: Questions of Representation**
	Louise Fanning (WSU) "How Do I Look?" Technology, myth and unconscious bias in the visualization of artificial intelligence in film through an analysis of Joi in *Blade Runner 2049* (2017) **Dr Kiu-Wai Chu (WSU)** From Airpocalypse *Under the Dome* to *The Double Life of Plastic China*: Intersecting Film and Media in Chinese Eco-documentaries **Danica Jenkins (USyd)** Post-Yugoslav Cinema as a 'Trojan Horse': Themes of 'Coming to Terms with the Past' in Srđan Dragojević's *Parada* Chairperson: **Dr Ari Mattes**
5.30pm	Social event at The Doncaster, Kensington

ABSTRACTS AND BIOGRAPHIES

SESSION 1: Spectatorship

Dr Fiona Andreallo (USyd)

Viewing as Visual Conversation

Digital visual culture scholars have struggled to find a viewing model that suits the ways in which we communicate visually within participatory culture. I argue that viewing might best be understood as 'Visual conversation' (Andreallo, 2013) that recognizes the ways in which visual social interactions are not only active abut also interactive, involving intimate connections or identifications. Visual conversations are in constant movement not only between participants and communities, but also between publics.

This paper focuses on visual intimate identifications and connections that are an important element of visual conversations experienced through social media. A method of cohesive chains is employed to map patterns of visually represented identifications. Cohesive chains (CC) are an interdisciplinary method that Tseng (2013) has evolved to consider the ways in which meaning is made from frame to frame of film. Focusing on a sample of 33 PrettyGirlUglyFace (PGUF) digital memes I create cohesive chain patterns (CCP) to map visually represented identifications. I suggest that although developments of this method are useful it also presents a number of limitations.

Fiona Andreallo's research interest is in practices of looking; the ways in which people communicate with and through visual technologies. Her approach is interdisciplinary drawing from her background in creative practices as a photo-media artist. She completed her thesis 'The semeful sociability of digital memes; visual communication as active and interactive conversation' this year. Fiona is a lecturer at University of Sydney in Digital Arts and at UNSW in social media.

fiona.andreallo@gmail.com

Juiia Featherstone (Macq) Interactive Multiscreen Video Art	Video art and cinema engage their spectators in different ways. In an interactive installation, the spectator participates and changes the artwork, so that each viewing is unique. Whereas in a cinema, the spectator sits in a specified chair, at a nominated time and watches a fixed story unravel, from a pre-determined script. An interactive multiscreen video art installation converges film and media into a unified artwork where the spectator's actions impact upon the media landscape. The hidden computer coding and sensors provoke the emergence of divergent and ever-changing media content. I'll analyse two interactive art works: *Text Rain*, (Camille Utterback and Romey Actituv, 1999) and *Airborne Series*, (Raphael Lozano-Hemmer, 2015) and two multiscreen see-through installations: *The Enclave*, (Richard Moss, 2012-13) and *The Colour* of *Saying*, (Angelica Mesiti, 2015). I will discuss how these four art installations inspire my planned PhD interactive multiscreen video art installation, *The Venus Codex*.	**Julia Featherstone** is a contemporary artist and creative PhD student at Macquarie University. For her Master of Fine Arts solo exhibition, Beneath Horizons: Australian Desert Landscape, she installed seven tons of red sand on the gallery floor to immerse city dwellers in a micro-desert environment. Julia has participated in many group shows and her work is held in private collections, Fairfax Media Archives and the South Australian Museum's public collection, Ara Irititja Project. julia.featherstone@students.mq.edu.au
Dr Karina Aveyard (USyd) Phenomenology, Apparatus Theory and Film Viewing	The proliferation of internet-based technologies has given rise to renewed scholarly interest in the phenomenological aspects of media, and in screens in particular. Screens are of course crucial to the experience of film watching. They have often been central to distinctions made between cinemas and other forms of viewing that present images on a smaller scale and in lower definition. While contemporary film viewing can take many forms, clear physical differences between cinema and other modes of movie consumption remain. These differences are accentuated by the proliferation of new screens that expand viewing options and experiences, and bring the unique characteristics of the cinema theatre into sharper relief. Taking an approach based in phenomenology this paper will explore the nature of the different bodily experiences of contemporary film viewing and the way in which these shape its modes of engagement and meaning.	**Karina Aveyard** is a University of Sydney Postdoctoral Research Fellow in the Department of Media & Communications. She is the author of the *Historical Dictionary of Australian and New Zealand Cinema* (2nd edition January 2018) and *The Lure of the Big Screen: Cinema in Rural Australia and the United Kingdom* (2015). karina.aveyard@sydney.edu.au

SESSION 2: Medium Specificity

Dr Adam Daniel (WSU)

"The Stars Turn And A Time Presents Itself": *Twin Peaks: The Return* And Temporal Transmutation

With 2017's *Twin Peaks: The Return*, David Lynch reasserted his earlier statement that his television projects are best considered as films "broken into parts." This presentation is an examination of 'cinematic time' in relation to this claim, its different articulations in both the original and new *Twin Peaks*, and the broader implications of cinematic time for contemporary 'television' viewing audiences. It examines the shifting aesthetic boundaries of temporal transmutations from multiple perspectives: within the text itself, in terms of narrative time and the passage of extra-textual time, but also in relation to the duration and release schedule of the return season itself. The focus of this paper is on how *Twin Peaks: The Return* negotiates with these new temporal boundaries in a work that is nominally a television project, in order to create a groundbreaking and genre-breaking experience for a viewer.

Adam Daniel is a film and media scholar at Western Sydney University. He is a member of the Writing and Society Research Centre. His PhD research investigates the modern evolution of the horror film form, with a particular focus on the intersection of embodied spectatorship, technology and new media, and Deleuzian philosophy. He also researches the works of David Lynch, and screenwriting practice and theory.

a.daniel@westernsydney.edu.au

Tara Lomax (Melb)

On Being Cinematic in the Marvel Cinematic Universe: Considering Medium Specificity in the Era of Transmedia Storytelling and Media Franchising

Transmedia storytelling and media franchising are modes of creative and industrial practice that reflect the pervasiveness of media multiplicity in contemporary screen media culture. In this context, cinema is arguably no longer foregrounded as the creative centrepiece of the entertainment landscape; rather, it can exist in dialogue, confluence, and even tension with other media platforms. For this reason, medium specificity is often considered to be critically unproductive to the study of transmedia storytelling. This paper argues, however, that medium specificity is still relevant to understanding media multiplicity in contemporary entertainment. Indeed, as Henry Jenkins qualifies, in the ideal form of transmedia storytelling "each medium does what it does best" (2006,

Tara Lomax is completing a PhD in Screen Studies at The University of Melbourne, with a thesis examining the transtextual poetics of franchise cinema. Her work has been published in the book *Star Wars and the History of Transmedia Storytelling* and she is also a sessional tutor and guest lecturer at various universities around Melbourne.

tara.lomax@unimelb.edu.au

	96). The Marvel Cinematic Universe is a compelling case study for considering medium specificity because, as a transmedia franchise that foregrounds the 'cinematic' as the media centrepiece of its branding strategy, it incites questions about the specific role of cinema in its strategically organised transmedia universe. Jenkins, Henry. 2006. *Convergence Culture: Where Old and New Media Collide*. New York: NYU Press.	
Kim Yen Howells Ng (Melb) The Underscore as Secondary Narrator: Predicting Who Will Win *Game of Thrones*	The heraldic, semantic, and affective functions of melodramatic music persist in screen drama, but in serial television the underscore has also taken on a greater role in elucidating narrative events due to the extended screen time and associated viewing practices of long-form storytelling. The study of screen music demands recourse to other disciplines: screen composers typically work across media and dramatic scoring derives from the musico-dramatic practices of the nineteenth century melodramatic stage. This paper examines the centrality of the underscore to contemporary serial fantasy television and the way that orchestral and synthesised music in *Doctor Who* (BBC 2005-) and *Game of Thrones* (HBO 2011-) acts as brand identifier and secondary narrator, infusing the diegetic world and transcending the format in which it is first heard. It concludes by illustrating the significance of *Game of Thrones*' underscore by using close musical analysis to predict who shall win its titular game.	**Kim Yen Howells-Ng** is a PhD candidate in Screen and Cultural Studies at the University of Melbourne. Her research focuses on the influence of historical stage melodrama on contemporary serial television with an emphasis on aesthetics, rhetoric, and emotion. She also tutors in screen studies at the University of Melbourne. k.howellsng@unimelb.edu.au

SESSION 3: ROUNDTABLE – Convergence or Divergence: Which Way Forward?

Academic and journalistic discussions of the 'new media' landscape in recent years have focused largely on technology and industry over content, theorisation, and disciplinary boundaries. These discussions have examined how the conditions of the convergence era have been enabled by and impact upon technology, production, distribution, and consumption and the media industry more broadly. But what of content, style, form, and genre?

While today 'cinema' is an increasingly fluid term that moves across platforms, genres, and textual boundaries, this roundtable panel is specifically interested in interrogating what it means to study cinema and/or other forms of screen-media in today's increasingly fractured media landscape.

The moderator and five panellists' research background represent a broad range of approaches to screen-based media, including research in film style, digital media, gender studies, international co-productions, spectatorship, and practice-based research. Drawing on each of these diverse areas, the panel will explore such questions as:

- What is gained or lost by examining cinema through either the single-discipline film studies or by taking a broader theoretical perspective (incl. gender and cultural studies, for example)?
- What occurs when film form and style emerge in other platforms (television, film art, installations)?
- How are traditional concepts of authorship, genre and style in film influenced by a converging media landscape?
- Has the way people watch films changed the way we read and engage with them?
- Has the meaning of 'cinematic' changed in terms of aesthetics and style?

Panellists:

Susan Potter works in the Department of Art History and Film Studies at the University of Sydney. Her research concerns the intertwined histories of cinema and sexuality, including the relation of film as modern mass medium to the intensification of sexuality since the late nineteenth century, and the aesthetics and ethics of sexual representation in contemporary film.
susan.potter@sydney.edu.au

Kai Soh is a PhD candidate in the School of the Arts, English and Media at the University of Wollongong. Her research explores the transformation of the Chinese film industry through transnational collaborations since China joined the World Trade Organisation in 2001.

krs354@uowmail.edu.au

Charu Maithani is a Ph.D. student at UNSW, Art & Design, who organises her inquiries in the form of writing and curated projects. Her ongoing project is http://proprioception.in/, a web based platform for experimental moving image practices and browser based net art from India.

c.maithani@unsw.edu.au

Meenaatchi Saverimuttu is a postgraduate student at Macquarie University. Her research interests include film studies, gender studies, postcolonialism and representation studies. She is currently writing her MRes thesis on race and gender representations in the South Indian Tamil film industry.

meenaatchi.saverimuttu@students.mq.edu.au

Rebecca Lelli is a Masters of Research candidate at Macquarie University. Her thesis is on how new 'Intimate Cinemas' on personal-digital-devices are changing the ways LGBTQIA+ youth engage with queer narrative texts and how this is shaping contemporary queer politics and activism.

rebecca.lelli@students.mq.edu.au

Moderator:

Melanie Robson is a Ph.D. candidate and tutor at UNSW in the School of the Arts & Media. Her current research examines the long take in contemporary European cinema. Her research interests lie in film style, allegory, representations of history, and post-war and contemporary European cinema.

m.robson@unsw.edu.au

SESSION 4: Feminist Approaches

Dr Jessica Ford (UNSW) Female Authorship on American "Cinematic" Television	In the past couple of years there has been an increase in female-authored, female-directed and female-centred scripted primetime television series produced for the US market. This recent wave includes, series by feminist filmmakers, such as Jane Campion's *Top of the Lake* (2013, 2017), Lena Dunham's *Girls* (2012-2017), Lisa Cholodenko's *Olive Kitteridge* (2014), Jill Soloway's *Transparent* (2013-present) and Ava DuVernay's *Queen Sugar* (2016-present). As well as television series with a female creative and authorial team behind them, such as Issa Rae and Melina Matsoukas' *Insecure* (2016-present), Tig Notaro, Diablo Cody and Nicole Holofcener's *One Mississippi* (2016-present) and Pamela Adlon's *Better Things* (2016-present). I contend that these series represent a distinctly new kind of feminist "cinematic television;" however, the frameworks we have to understand "cinematic television" do not adequately recognise their feminism, their aesthetic achievements or their authorship.	**Jessica Ford** is an early career researcher at UNSW Sydney. She has published on various female-centric US television series, including *Buffy the Vampire Slayer*, *Bunheads,* and *Girls*. Jessica's research examines women and feminism on screen. j.a.ford@unsw.edu.au
Dr Janice Loreck (Curtin) "Critical of the Media You Love": Film, Fandom and the Convergence Era	From *MTV Decoded* to *Feminist Frequency*, accessible analyses of popular culture are a feature of contemporary fandom. The presence of such texts (and their popularity amongst audiences) suggest that critical analysis is intrinsic to many viewers' engagement in popular culture, and that 'pleasurable criticism' applies to a variety of media. However, when fans dissect the texts they love, what critical tools do they use? This paper explores viewer enjoyment, fan engagement and criticism in the media convergence era. I specifically consider the migration of methodologies from film and media disciplines, focusing on cinefeminism as a means of contemporary fan engagement. In doing so, this paper not only illuminates exegesis as a feature of fan culture; it also shows how pleasurable criticism is closely connected to the pleasures—and interrogative methods—of cinema viewership.	**Janice Loreck** is a teaching associate and researcher in Screen Arts at Curtin University. Her research focuses on gender, spectatorship and film violence. She is the author of *Violent Women in Contemporary Cinema* (Palgrave Macmillan, 2016) and Festival Coordinator for the Melbourne Women in Film Festival (MWFF). janice.loreck@gmail.com

SESSION 5: Questions of Representation

Louise Fanning (WSU)

"How Do I Look?" Technology, myth and unconscious bias in the visualization of artificial intelligence in film through an analysis of Joi in *Blade Runner 2049* (2017)

The representation of Artificial Intelligence (AI) in film has produced some memorable figures. From the *machinemensch* in *Metropolis* (1927) to Ava in *Ex Machina* (2015), and most recently Joi in *Blade Runner 2049* (2017).

Blade Runner 2049, released in October 2017, has been critically acclaimed for its stunning visuals and detailed execution. But the 'new' images of technology, and the 'new' computer technologies used to create the images, don't seem to be driving 'new' content. In particular *Blade Runner 2049* was widely criticised for its regressive gender politics. Seemingly unexplored stereotypes inform the personification of a futuristic spirit in Joi, an artificially intelligent holographic projection. Through her seamless visualisation Joi is ostensibly re-contextualized as advanced or 'new', but dominating the masterly technology are banal stereotypes. In this paper I'll argue how certain underlying myths, histories and unconscious biases contributed to the visual representation of Joi.

Louise Fanning is a doctoral candidate at Western Sydney University in the School of Humanities and Communication Arts. Her research enquiry is about mask and myth: if mask is the material representation, what are the myths that inform its appearance? Recently Louise has been looking at the prevalence of unconscious bias at the core of tech and film industries and how that might contribute to the representation of AI on screen. Louise also tutors Understanding Visual Culture at WSU.

l.fanning@westernsydney.edu.au

Dr Kiu-Wai Chu (WSU)

From Airpocalypse *Under the Dome* to *The Double Life of Plastic China*: Intersecting Film and Media in Chinese Eco-documentaries

By drawing from recent ecocritical discussions in eco-political studies in film and media (Nixon 2011; Alaimo 2016 Rust, Monani & Cubitt, 2015; Cubitt 2017), this presentation focuses on two recent eco-documentary films in contemporary China, namely Chai-jing's *Under the Dome: Investigation of China's Smog* (2015) and Wang Jiuliang's *Plastic China* (2016/2017). It explores how these films make use of cross-media conventions and narrative tools to reach a greater range of viewers, as well as to achieve the goal of cultivating better environmental awareness. In the presentation I wish to argue the intersections between film and online media, and the changing aesthetics, narrative structures and thematic emphases introduced by such intersections, are shaping the ways that ecocritical messages are delivered in Chinese documentaries today.

Kiu-Wai Chu is a Postdoctoral Fellow in the Australia-China Institute for Arts and Culture, Western Sydney University. His research focuses on contemporary cinema and art in Asia, Ecocriticism and environmental humanities. His work has appeared in *Transnational Ecocinema*, *Ecomedia: Key Issues*, *Journal of Chinese Cinemas*, *Oxford Bibliographies* and elsewhere.

k.chu@westernsydney.edu.au

Danica Jenkins (USyd) Post-Yugoslav Cinema as a 'Trojan Horse': Themes of 'Coming to Terms with the Past' in Srđan Dragojević's *Parada*	The International Criminal Tribunal for the former Yugoslavia (ICTY) is a United Nations court of law dealing with war crimes that took place during the 1990s conflicts in the Balkans. However, in the individual national contexts of the countries of the former Yugoslavia, there is a lack of political will to engage in processes of coming to terms with the past, and so alternative non-legal and non-political means of engaging people in the process of truth-seeking and reconciliation are necessary. I argue that cinema has largely taken on this role in the Balkans since the 1990s. By engaging a broad base of people on a popular level, cinema has the potential to prepare the ground for an understanding of the collective participation and responsibility required by communities to come to terms with their past. While the formal mechanisms of lustration may be absent in this environment, cinema comes close to functioning as a surrogate for the necessary motions of a civil society trying to move forward by dealing with the past. In this paper, I analyse Srđan Dragojević's 2011 film, *Parada/The Parade* to demonstrate the power of film in this context.	**Danica Jenkins** is a PhD candidate, research assistant and tutor/lecturer in European Studies at the University of Sydney. Her research areas are the intellectual and cultural history of Russia and South Eastern Europe, and her PhD addresses the role of cinema and literature in 'coming to terms with the past' in the Balkans. danica.jenkins@sydney.edu.au

DIRECTIONS AND USEFUL INFORMATION

Getting to UNSW

Buses from the city

UNSW Express Bus routes (890, 891, 892 and 895) run to and from Eddy Avenue, Central Station. These routes are prepay only and are fast and high frequency. Alternative services include 339 (Central Station on Foveaux St), 372 (Central Station), 373 (Museum Station), 374 (Central Station), 376 (Museum Station), and 377 (Museum Station).

Buses from the inner west

- Metrobus 10 (M10) **-** Leichhardt to Maroubra Junction via Anzac Parade
- Metrobus 50 (M50) - Drummoyne to Coogee via the City, Anzac Parade and High Street.

Parking

All day casual parking is available on the top floors of the Barker Street (Gate 14), Botany Street (Gate 11) car parks and in the Western Campus Carpark across Anzac Pde from the main campus. Please see the campus map overleaf for further details. Free all day and 2 hour parking is also available in the surrounding streets.

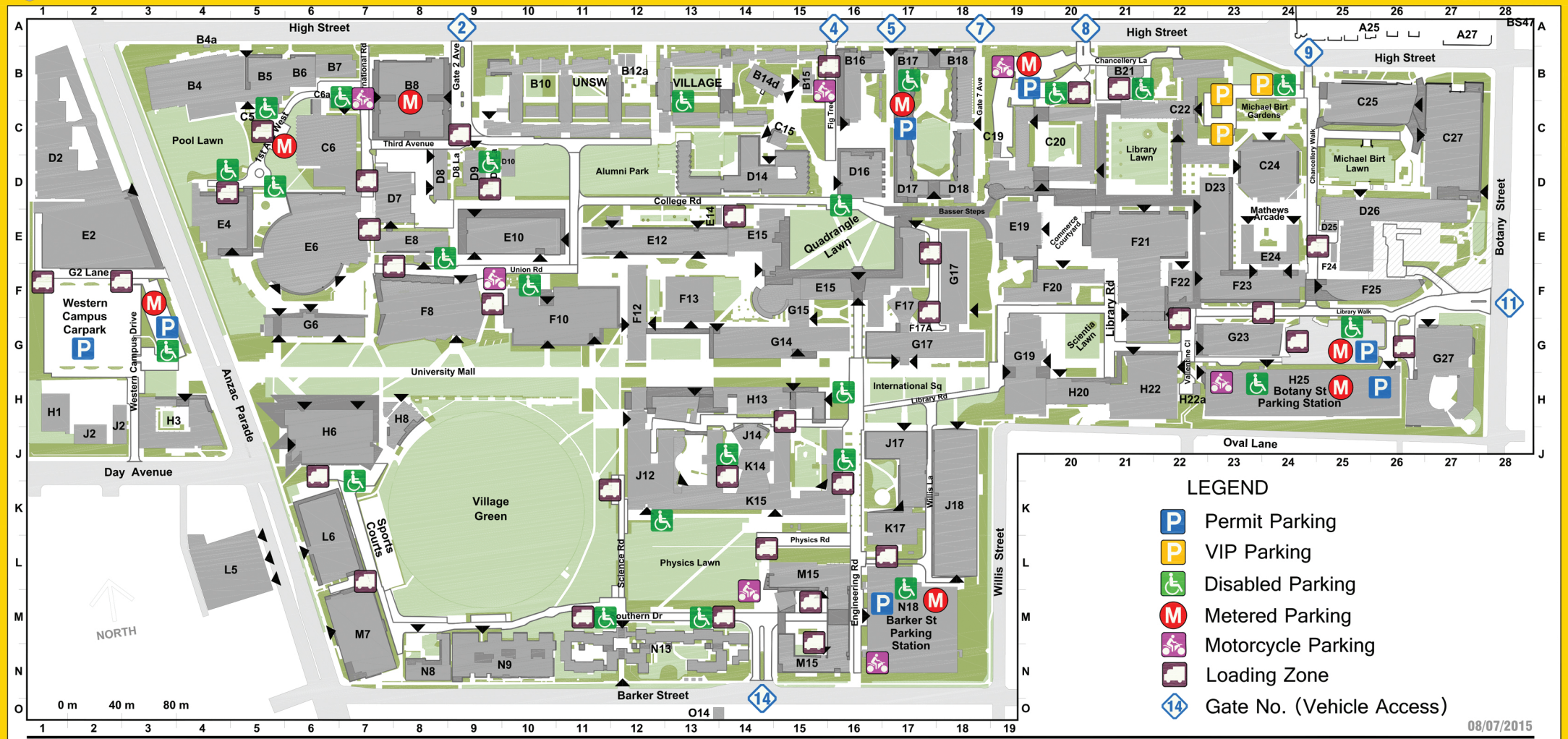
Location of the symposium on campus

All symposium sessions will take place in the Pioneer International Theatre, AGSM Building (Building G27), which is located adjacent to Botany Street at Gate 11. See campus map on the following page for exact location, or download the app Lost on Campus. Registration, Morning Tea, Lunch, and Afternoon Tea will all take place in the ground floor foyer outside the Pioneer International Theatre.

Wi-Fi

Wi-Fi is freely available on campus for anyone with a university affiliation. Connect to Eduroam and use your normal university username and password details to log in. Alternatively, login to the uniwide_guest Wi-Fi network.

Kensington Campus Parking



LEGEND

- Permit Parking
- VIP Parking
- Disabled Parking
- Metered Parking
- Motorcycle Parking
- Loading Zone
- Gate No. (Vehicle Access)

08/07/2015

Buildings

AGSM	G27
Ainsworth Building	J17
Biological Sciences	D26
Blockhouse	G6
Building D10	D10
Building L5, 223 Anzac Parade	L5
Chancellery	C22
Chemical Sciences	F10
Civil Engineering	H20
Colombo House	B16
Computer Science	K17
Dalton	F12
Dangerous Goods Store	F17A
Electrical Engineering	G17
Golf House, 38 Botany Street	A27
John Goodsell	F20
John Niland Scientia	G19
Law	F8
Library	F21
Lowy Cancer Research Centre	C25
Materials Science and Engineering	E10
Mathews	F23
Mathews Arcade	E24a
Morven Brown	C20
Newton	J12
NIDA	D2
Old Main	K15
Pavilions	E24
Quadrangle	E15
Red Centre	H13
Robert Webster	G14
Roundhouse	E6
Rupert Myers	M15
Sam Cracknell Pavilion	H8
Samuels	F25
SIRF	G23
Squarehouse	E4
Tyree Energy Technologies	H6
Vallentine Annexe	H22
Wallace Wurth	C27
Willis Annexe	J18
University Regiment	H1
UNSW Business School	E12

Student Accommodation

Barker Apartments	N13
Basser College	D17
Colombo House	B16
Creston College	A25
Fig Tree Hall	B18
Goldstein College	B17
Goldstein Dining Hall	D16
International House	C6
New College	L6
New College Postgrad. Village	H3
Philip Baxter College	D18
Shalom College	N9
Warrane College	M7
University Terraces	B8
UNSW Hall	D14
UNSW Village	B10
UNSW Residential Communities	B17

Faculty Offices

Arts and Social Sciences	C20
Built Environment	H13
Engineering	K17
Law	F8
Medicine	C27
Science	F12
UNSW Business School	E12

Theatres

AGSM Theatres	G27
Allens Arthur Robinson	F8
Central Lecture Block	E19
Chemical Sciences Theatres	F10
Civil Engineering (Room G1)	H20
Clancy Auditorium	C24
Colombo Theatres	B16
Fig Tree Theatre	B14d
Gonski Levy Theatre	F8
IO Myers Studio	D9
Keith Burrows Theatre	J14
Law Theatres	F8
Macauley Theatre	E15
Mathews Theatres	D23
New South Global Theatre	G14
Old Main Theatres (Room 112)	K15
Parade Theatres	E2
Physics Theatre	K14
Red Centre Theatre	H13
Rex Vowels Theatre	F17
Ritchie Theatre	G19
Rupert Myers Theatre	M15
Webster Theatres	G15
Science Theatre	F13

Services

Accommodation Services	C18
Admissions and Enrolments	C22
Alumni Association	C22
Arc @ UNSW	D17
Careers Employment Office	E15
Cashier	C22
Chaplains	E4
CONTACT	E15
Coop program & Scholarship	F21
Counselling Service	E15
Equity and Disability Unit	F20
Facilities Management	F23
FM Assist ID Cards & Parking	F23
Foundation Studies Permits	L5
Freehills Law Library	F8
Future Students Office	F20
Graduate Research School	M15
Human Resources	C22
Institute of Languages	L5
IT Service Desk	F21
Kingsford Legal Centre	F8
Learning & Teaching Unit @UNSW	F23
Library	F21
Lifestyle Clinic	A27
Mail Centre	F23
Marketing Development	C22
New South Innovations	M15
Nura Gili - Balnaves Place	G17
Optometry Clinic	M15
Physiotherapy Clinic	B8
Post Office	F22
Print Centre	F23
Religious Centre	E4
Research Services	M15
Security	B10
Sports Association	H8
Squash Courts	B7
Swimming Pool	B4
The Learning Centre	C22
University Health Services	E15
UNSW Bookshop	E15
UNSW International Student Centre	H13
UNSW Residential Communities	B17
UNSW Scholarships	F21
UNSW Fitness and Aquatic Centre	B5
UNSW Student Central	C22
Venues and Events	F23

Childcare Centres

Kangas House, 52 Barker St	O14
House at Pooh Corner	N8
Tigger's Honeypot, 22 Botany St	BS22
Owl's House, 9 Kennedy St	KS9

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