

# MEDIA STUDIOS

## SEMESTER 2 2019

### ALTERNATIVE MOBILE MEDIA

Exploring non-western media technology through analysis and making experiments

### CANON FODDER

Ten things we hate about [best film] lists

### DECONSTRUCTING / RECONSTRUCTING GENRE

Filmic exercises in the implosion of genre

### EXPERIMENT. SCREEN. SENSATION.

Screen art and film workshop

### FILM LIGHT

An exploration of lighting in and for film

### MATERIAL CHOREOGRAPHIES

Figuring bodies. Animating words.

### MEMORY, IDENTITY AND NEIGHBOURHOODS

Representation and poetics of the neighbourhoods that we live in

### ONLINE VIDEO THROUGH THE LOOKING-SCREEN OF VIDCON

Creators and communities in the social media entertainment industry

### SEEING THE UNSEEN

Paying attention to the world with media

### SENSING THROUGH MEDIA

Exploring embodied experience through the senses

### SONIC MATERIALITIES

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### THE LIMITLESS FRAME

Exploring the storytelling possibilities of extended reality and immersive video tools

### THE NEWS IS A JOKE

Investigating how comedy news informs and entertains

### UNTOLD STORIES: PEOPLE, PLACES & OPEN SPACES

A site-specific documentary collaboration with Melbourne's Living Museum of the West



Pixabay <https://pixabay.com/illustrations/robot-machine-digital-robots-4120890/>

## ALTERNATIVE MOBILE MEDIA

Exploring non-western media technology through analysis and making experiments

“European philosophers set out a universal understanding of the process of *hominisation* characterised by the technical tendency of invention. But how effective is the model in explaining the diversification of technologies throughout the world, and the different pace at which invention proceeds in different cultures?”

Yuk Hui, *The Question Concerning Technology in China: An Essay in Cosmotechnics*, 2016

### STUDIO PROMPT

What might alternative mobile media be? How do they work? How are they used? Who uses them? Why are alternative mobile media important? How might we use their different affordances to create distinct new content and/or services?

### DESCRIPTION

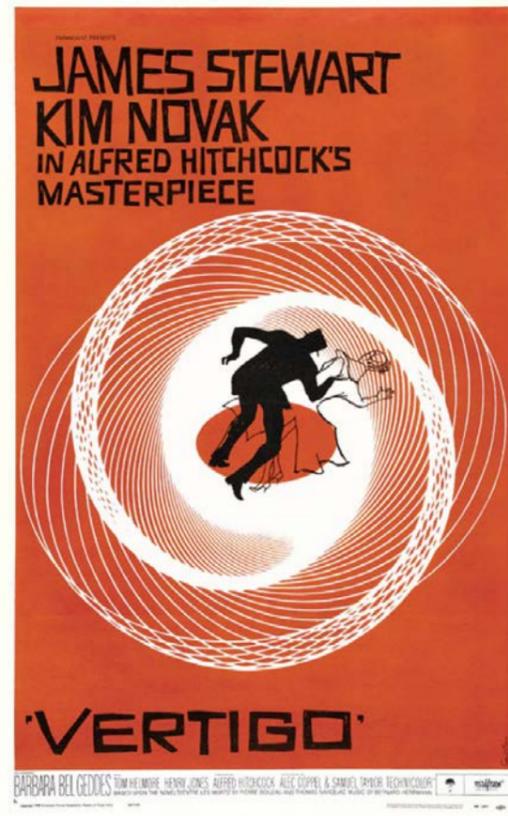
For the past decade alternative mobile media platforms, services and apps such as WeChat, Line, TikTok, Didi, Ola, Alibaba and Easi have developed in to vibrant media formats alongside the presence of more familiar Western/global giants such as Google, Facebook, Uber and so on. What factors explain their continuing growth despite the formidable competition?

These alternative mobile media forms have appeared across major cities in Australia, despite coming from outside Australia’s anglophone majority. They enable users to engage in activities such as social communication, forming networks of strong and weak ties, broadcasting of news and information, engaging with the gig economy, cross-border e-commerce and food delivery.

This studio class investigates the sheer variety of alternative mobile media and technologies in Australia where the key components of the new growth have been cross-border flows. As studies in western social media and technology mature, the necessity of broadening the understanding of alternative mobile media is all the more crucial. To understand the affordances of various alternative media applications, the studio will make use of a ‘walkthrough’ approach to apps, digital ethnography, and policy analysis. Throughout the semester students will present their reflections on current, emerging and potential uses of different mobile applications and make projects (such as services, content or products) that make use of the distinctive attributes of some of these instances of alternative mobile media.

### STUDIO LEADER

Fan Yang is a PhD candidate who studies how WeChat operates in Australia. She examines media practices within WeChat Official Accounts in Melbourne. She has extensive research interest in alternative media platforms, migrant entrepreneurship, internet governance, smart cities framework, data surveillance, and postcolonial theory. She has previously published in the *International Journal of Interdisciplinary Social and Community Studies*, *Asia & the Pacific Policy Studies* and *Policy Forums*.



One sheet poster for *Vertigo* (1958) designed by Saul Bass

## CANON FODDER

### Ten things we hate about [best film] lists

"No more painters, no more writers, no more musicians, no more sculptors, no more religions, no more republicans, no more royalists, no more imperialists, no more anarchists [etc.]"

Tristan Tzara and others, "Twenty-three Manifestos of the Dada Movement (1920)" in Alex Danchev (ed.), *100 Artists' Manifestos: From the Futurists to the Stuckists*, Penguin Books, 2011.

### STUDIO PROMPT

Who are the great filmmakers, and which are the great films? What even *is* greatness, and how is it recognised – how are canons (lists of the classic works exemplifying the form) made, what are their purposes and can or should we resist them?

### DESCRIPTION

There is something peculiar about cinema (b. 1895, Lyon), the still relatively youthful Seventh Art; its most ardent admirers are regularly commissioned or otherwise compelled to write up lists which reliably exalt only a small, aged pool of canonical artworks. How can this be – has there truly never been, for example, a "greater" film made since Alfred Hitchcock's classic *Vertigo* premiered in 1958 (as per *Sight & Sound's* most recent, ten-yearly poll of the "Top 50 Greatest Films of All Time" in 2012)?

Whose voices are privileged, their perspectives normalised and entrenched, in the formation and sustenance of the film canon – and why? Should canonical artworks perforce be respected? However, if the canon *is* to be challenged, will that not just create more canons and is this desirable? Can canonisation leach an artwork of vitality, rendering it unable to be viewed on its own merits, untarred by claims made for it of "greatness"?

Of course, lovers of other art forms from literature to gaming aren't wholly immune to list-making and canon-building either. This surely calls then for a multi-arts resistance movement, replete with a Dada-like manifesto (pursuant to the drafting of a few choice listicles).

Accordingly, the studio begins by interrogating the logics and uses of canons by crafting a manifesto in response. We will then implement that manifesto by using different media forms chosen by students (e.g. an anti-canonical film program, video essays, podcasts, games) to further interrogate the process by which we value different media.

### STUDIO LEADER

Cerise Howard is a co-curator of the Melbourne Cinémathèque who co-founded the Czech and Slovak Film Festival of Australia and was its Artistic Director from 2013-2018. A co-founder also of *tilde*: Melbourne's Trans & Gender Diverse Film Festival, she is a member of the International Jury Board of the East-West: Golden Arch Awards, launched in Moscow in 2018. She can be heard on 3RRR's "Plato's Cave", while her recent writing on film can be found in *Senses of Cinema*, *Metro* and the *KVIFF Festival Daily*, and on the *BYNWR* website.



*Outer Space* (1999) Dir. Peter Tscherkassky



*The Entity* (1981) Dir. Sidney J. Furie

## DECONSTRUCTING / RECONSTRUCTING GENRE

### Filmic exercises in the implosion of genre

"[Genre films] remind me of jazz: they allowed for endless, increasingly complex, sometimes perverse variations. When these variations were played by the masters, they reflected the changing times; they gave you fascinating insights into American culture and the American psyche." (Martin Scorsese, *A Personal Journey Through American Movies*. Dir. Martin Scorsese & Michael Henry Wilson. Miramax, 2000. DVD.

"Genre ... became a critical term as well as a collection of popular categories, and it has since proved to be one of the most useful conceptual tools for understanding popular film as both art and artifact." (Barry Keith Grant, *Film Genre Reader IV*. edited by Barry Keith Grant. Austin, Tex. :University of Texas Press, 2012.pp.xviii)

### STUDIO PROMPT

How can the conventions in genre cinema, from iconography and character to visual and sonic elements, be used in a practical sense to make moving image work that builds on these cinematic principles without necessarily reproducing or adding to genre itself? Can an applied deconstruction/reconstruction of genre lead to creative revelations?

### DESCRIPTION

This studio uses an analysis of film genres as its starting point to make moving image work that understands but works outside their confines. Research around this studio will be theoretical, conceptual and practical. Through readings, screenings and in class discussion,

you will investigate the various elements of different film genres. This will include varying filmic techniques (lighting, framing, camera movement, editing, sound/music), characters, iconography, patterns, styles, themes and motifs, and also ideological factors such as reactions to socio-political contexts and figurations of gender.

Through practical in-class exercises you will reconstruct visual elements from specific cinematic genres in order to gain a better understanding of how scenes are created to look and feel a certain way. A focussed theoretical reading and a practical understanding of these components will contribute to a number of small film pieces, which utilise aspects of a genre of film in a conceptually rigorous way, while having the option to flip it on its head. The ultimate goal is to communicate ideas relevant to your field of interests in a creative and considered way, using the language of cinema.

The aim of this studio is to give students a fully informed approach to the filmmaking process, which includes historical, ideological and psychological aspects of film criticism, as well as further development in the practical aspects of filmmaking.

### STUDIO LEADER

Cassandra Tytler is an artist and educator. She works across single-channel video, performance, and video installation. She is doing her practice-led PhD within the Faculty of Art at Monash University. Her research interest lies in performance of the digital body, and its potential to create a relational and aware politics of opposition.

Tytler has exhibited in galleries such as The Torrance Art Museum, L.A.; F.A.C.T. Liverpool; Gallery Titanik, Turku, Finland; Harold Golen Gallery, Miami; The Counihan Gallery; Gertrude Contemporary Art Spaces, Melbourne; Metro Arts, Brisbane. Her films have screened in numerous festivals internationally. She has done her live video performances around Europe, and in both Miami and Melbourne.



*Inauguration of the Pleasure Dome* (1954)  
Dir. Kenneth Anger

## EXPERIMENT. SCREEN. SENSATION.

### Screen art and film workshop

“Let us consider two important factors, the two poles of the creation of art: the artist on the one hand, and on the other the spectator who later becomes the posterity.”

Marcel Duchamp 1957, *The Creative Act* from Session on the Creative Act, Convention of the Federation of American Arts, Houston, Texas.

### STUDIO PROMPT

Create a dynamic and provocative moving image art work or film that is driven by the interplay between creative and conceptual doing.

### DESCRIPTION

The central aim of this studio is to explore the process that guides what you want to produce for the screen and why. This motivation could be connected to an object, a location, a character, a message, a worldview or simply an emotion. As a creative practitioner you need to be able to voice your inspiration and direction. You need to be able to pitch and promote your work and ideas. This is essential for professional development and the collaborative process. We will be on the lookout for the random connections and surprising revelations that breathe life into our creative endeavours.

There will be opportunities for both collaboration and individual work throughout the semester. Our method is to engage in an ongoing process of drafting and development. There will be multiple tasks, prompts and outcomes across the semester. This work is essentially practical but will be underpinned with theoretical and historical research and reflective writing. The semester is structured around two film projects in addition to the above-mentioned tasks. We will aim to develop core screen production competencies and develop an understanding of the filmmaking process from story conception through editing and festival presentation.

If we can develop a deep understanding of our own original cinematic and artistic intentions, methods and practices we can be clear about who we are and where we are going as creatives in the film, television, media and art industries.

### STUDIO LEADER

James Thompson is a filmmaker based in Melbourne, Australia. He has completed four shorts with an accompanying array of avant garde and experimental video and photography work which has featured in festivals such as Palm Springs International ShortFest (2016), MINA (Mobile Innovation Network Australasia - 2015), Austin Film Festival (2016, 2017) and received awards from the Los Angeles Film Review and the Zed Fest Film Festival and Screenplay Competition.

He is currently completing a practice led PhD at MADA (fine arts) Monash University.



*Death of a Cyclist*  
(1955) Dir. Juan  
Antonio Bardem

## FILM LIGHT

An exploration of lighting in and for film

### STUDIO PROMPT

How should we think about light in order to use it as an expressive element in film production? What can we learn from the countless practitioners who have preceded us, and the restrictions and challenges they have faced?

“Films are light.”

Federico Fellini. Quoted in Kris Malkiewicz, *Film Lighting* (1986), Prentice Hall, New York.

### DESCRIPTION

This simple, three-word observation is of a kind that, when de-contextualised and quoted at the start of a book or dissertation, tempts the reader to dismiss it immediately as glib, obvious and fundamentally empty. And, indeed, it might be just that, but for two things: it was spoken by the Maestro; and it is absolutely, penetratingly true. Anyone who has responded to something in a film beyond its most rudimentary narrative content will have experienced the veracity of this statement; anyone who has been responsible for capturing and giving motion picture images coherency will know that to respond to light, and perhaps to control light, is central to, if not the very essence of cinematographic practice.

This studio will involve both a historical inquiry into light in the cinema, and a practical exploration of lighting for film. We will begin to consider the complex interrelationship between practice, technology and aesthetics; between necessities, tendencies, trends and expression. Our studies will involve film viewing, research and practical experimentation, but we will not be making a film. We will assist one another in that experimentation and share our ideas and discoveries.

### STUDIO LEADER

Robin Plunkett is a cinematographer. He has worked in all capacities in camera departments for more than 35 years. He also has experience as a producer, director (of non-fiction) and editor. For the last several years he has been teaching elements of cinematography, and film production in general, at the VCA and RMIT.



*Horizon of Exile* (2007)  
Dir. Isabel Rocamora

## MATERIAL CHOREOGRAPHIES

### Figuring bodies. Animating words.

“Material thinking offers us a way of considering the relations that take place within the very process or tissue of making” (Bolt, 2006: 1)

“Interdisciplinarity is always a site where expressions of resistance are latent” (Kristeva, 1997: 3)

### STUDIO PROMPT

What does it mean to think and make materially with language, sound and moving image?

How do the materialities of the body, the camera and language choreograph one another?

### DESCRIPTION

**This studio is a collaboration between Media and Creative Writing students. Students will work in teams that will produce short experiments in writing and moving image works.**

In this studio we will be exploring alternative approaches to writing and making for and with moving images. We will do away with traditional scripts and explore what it means to think and create materially. The intention is to interrogate how composing materially with sound, moving image and language can open up new approaches to writing and making. We will be working away from representational work, away from linear narrative and plot-driven work in order to disturb our conventional or typical approaches to storytelling. We will be focussing on how we can write and create affective screen and literary works.

This studio will focus on the delivery of 4 briefs divided into 2 topic areas which will ask you to create short literary and moving image works. The briefs fall under 2 main topics: Figuring Bodies and Animating Words. In the first part we will be investigating the relationship between bodies and frames for non-cinematic spaces. In the second part of the studio we will be exploring the relationship between images and words and how this relationship can open up affective spaces of engagement for audiences. An ongoing reflective writing practice will structure an iterative making process.

The other important aspect of this studio is its collaborative design and the potential for cross-disciplinary collaborations. You will be making work for one another; transposing the works into different mediums; teaching one another skills and learning novel ways of creating works that will expand your own practice.

In this studio we will explore various ways language figures in the process and production of moving image works; experiment with forms of writing outside the dominant frameworks of screen-writing; and investigate the potential of cross-disciplinary collaborations.

### STUDIO LEADER

Dr Smiljana Glisovic is a researcher, educator and practitioner. She has worked across various mediums and forms, as an artist, actor, writer and filmmaker. She has published fiction and non-fiction, written for the theatre and for screen, and produced audiovisual works. The trajectory of her practice has been marked by formal interests and how the materialities of particular mediums open up novel possibilities for storytelling.

'The Suit Hospital' Albert Park,  
Cardigan St (2017) Nick Gadd

# MEMORY, IDENTITY AND NEIGHBOURHOODS

Representation and poetics of the neighbourhoods that we live in

"Regular maps have few surprises: their contour lines reveal where the Andes are, and are reasonably clear. More precious, though, are the unpublished maps we make ourselves, of our city, our place, our daily world, our life; those maps of our private world we use every day..."

Alexander McCall Smith, *Love Over Scotland*, 2006.

## STUDIO PROMPT

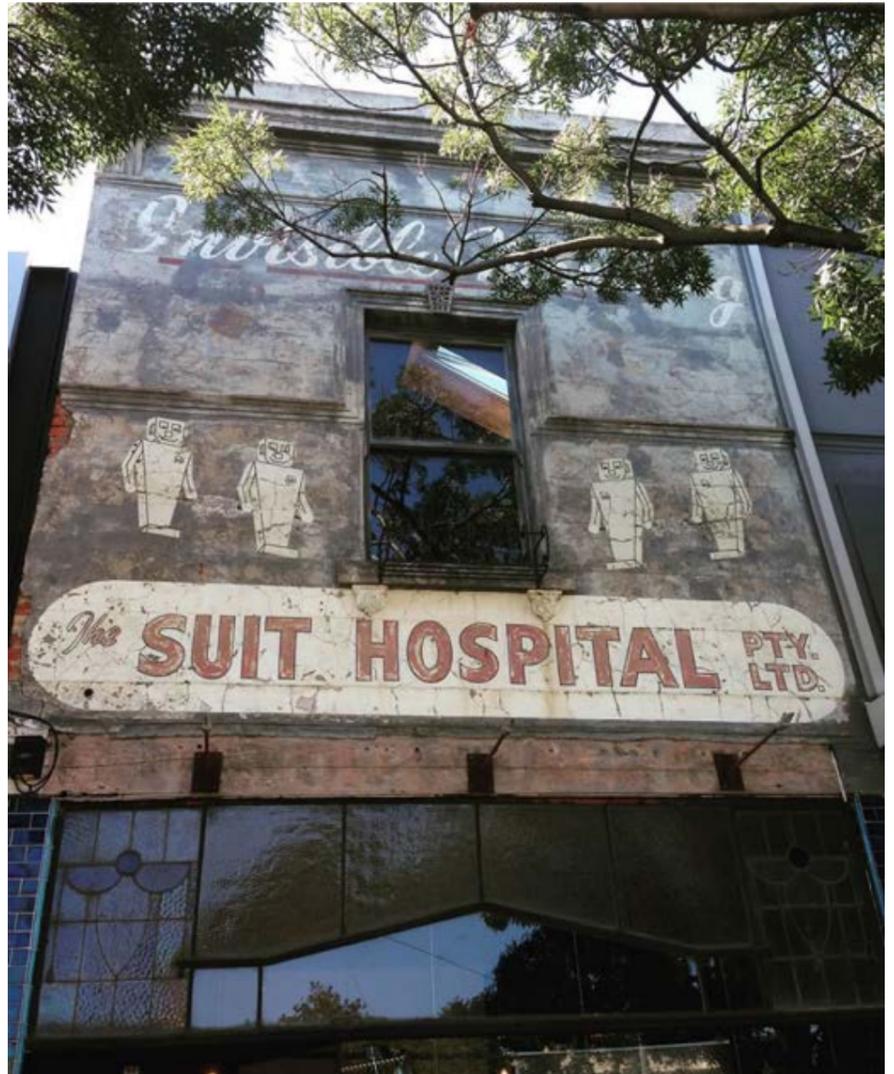
Why is it important to be a good observer, to collect images of the world, to make our own maps, and communicate the physical contexts that help define us?

## DESCRIPTION

This studio revolves around the representation and poetics of the neighbourhoods that we live in – cities, suburbs, localities that help us define who we are and who we want to be. It explores ways to tell strong visual stories.

Through regular exercises we will craft a moving image story about the sensibilities that we attach to place imagined as a series of documentary moments collected over the span of the semester.

In this studio we will explore the neighbourhoods that are meaningful to us, traversing and mapping them through a series of audio fragments, photographic images and video documentaries. Whether it is interviewing local legends, creating poetic works on the 'feeling of Carlton on a Saturday night', the secret history of the local nightclub, the faded glory of ghost signs, these will all be markers of significance, signposts to be captured and collected to tell a story about the neighbourhood.



It will look at the way we represent, construct, remember and imagine as a mediation of place, identity and historical event. And how these often function in the public sphere to invite or reject a sense of belonging.

This studio uses documentary practices to investigate the representation of significant places understood as neighbourhoods. It experiments with media technologies that collect and present visual memories and aims to provide insights into the psychological, social or historical forces that shape contemporary life and show why bearing witness matters.

## STUDIO LEADER

Kim Montgomery works in media education, video production and programming for television, exhibition and festivals.

She previously managed Content Development and Digital Programs at the Australian Centre for the Moving Image and was part of the team that designed ACMI. There she conceived and created the Memory Grid, an interactive exhibition zone for community and student media. She was also previously the inaugural Programming Manager at Melbourne's Community Television Station Channel 31.

Her particular interests concern the ways in which emerging technologies offer new possibilities for individuals and communities to explore memories in cultural and educational contexts.



Millie and Chloe at VidCon Australia 2017, <https://www.youtube.com/watch?v=sxN5sBfK5To>

## ONLINE VIDEO THROUGH THE LOOKING-SCREEN OF VIDCON

### Creators and communities in the social media entertainment industry

“Viable creator careers have continued to grow globally, even as algorithmic twists and social, political and cultural turns have played havoc with revenue models. For the most part, creators have been nurtured, if not emboldened, by their fellow creators, in contrast to the competitive, often-toxic environment of traditional media producers and professionals. Creator communities comprise vital partners lending their cultural and commercial support, not media audiences to be tolerated or sold to the highest bidder through automated and non-transparent platform practices.”

Cunningham and Craig, *Social Media Entertainment: The New Intersection of Hollywood and Silicon Valley* (2019), p.285.

### STUDIO PROMPT

What might experiencing, analysing and documenting VidCon Australia 2019 (19-22 September), tell us about the current state of online video making and social media entertainment? How does the production and consumption of screen media continue to be transformed by the popularity and reach of platforms like Youtube and others?

### DESCRIPTION

This studio is a partnership between the BComm Media and VidCon Australia 2019. The annual online video community event VidCon, founded by vlogbrothers

(John Green and Hank Green), was first held in Los Angeles ten years ago and has continued to grow in size and significance. More recently, VidCons have also been held in London, Amsterdam and Melbourne, attracting thousands of fans, creators and industry representatives.

The studio will attend and participate in VidCon 2019 Australia as a way of exploring the evolving territory of online video as a specific space of media production and consumption - a complex constellation of creators, communities, audiences, platforms, advertisers, technologies and other intermediaries.

**Anyone preferencing this studio must be able to attend at least the equivalent of 2.5 full days of VidCon Australia from Thursday 19/9 to Sunday 22/9 (at the end of Week 8) as well as the usual weekly classes.** Each student in the studio will receive a free ‘creator track’ admission pass to the event.

Students will have the opportunity to make media about, and responding to, the VidCon Australia experience in a wide range of forms (e.g. online publication, short video documentary, vlog series, podcasts etc). You will also undertake practical exercises before and during VidCon that extend your skills in producing event-related media.

### STUDIO LEADER

Brian Morris is a Senior Lecturer in Media at RMIT University, Melbourne. He has coordinated and taught the foundation and capstone courses (Media 1 and Media 6) in the BComm Media and a studio on photography. His current research focuses on media education inside and outside the University. Previous areas of research include urban place, identity and media technologies, television and cultural studies, with individual and co-written publications appearing in prominent academic journals and edited book collections. He has been a Creative Fellow at the Victorian State Library and successfully supervised a number of PhDs (creative and thesis-based). Currently he’s excited about teaching and YouTube.



Brasier, H 2018, *Sometimes I See Palm Trees*, Projects - Hannah Brasier, viewed 4 June 2019, <<http://projects.hannahbrasier.com/sometimes/>>.

## SEEING THE UNSEEN V3

### Paying attention to the world with media

"A lot of filmmaking is about re-creating an idea that existed beforehand, even in documentary. There are not many films that actually 'look.'"

Panse, S 2013, 'Land as Protagonist – An Interview with James Benning', in A Pick & G Narraway (eds.), *Screening Nature: Cinema Beyond the Human*, Berghahn Books, Brooklyn, pp. 60-70.

### STUDIO PROMPT

How can we create media artefacts with the rhythms of the world?

### DESCRIPTION

The environments around us are precarious; always changing and exceeding our understanding. A dog running through the bush creates marks on the land, heat creates humidity on a rainy day, sunsets turn clouds pink, and wind creates ripples on the surface of a lake. We are surrounded by environmental patterns in flux. In the third iteration of *Seeing the Unseen* you will explore how to observe, pay attention and capture these rhythms, patterns and changes of the environments which surround us.

Through observing and researching these environments, this studio will look at ways of making media with the rhythms of the world, as opposed to creating stories from them. In this process you will be exposed to experimental modes of making and distributing media beyond traditional film and television formats.

This studio aims to grasp observing as an ecocritical approach to making media; to explore the creative possibilities of making media outside of traditional linear production methods; and to create media artefacts which come closer to performing the complexity of the changing world around us.

### STUDIO LEADER

Dr Hannah Brasier has recently completed her PhD in Media & Communication at RMIT University and has taught in the school for the past five years. Her research is interested in how we can use new media forms to engage with the world ecocritically. Her film work is interactive, experimental and includes a wide range of palm trees.



*The body we do* (2018)  
Sophie Langley

## SENSING THROUGH MEDIA

### Exploring embodied experience through the senses

“If the body we *have* is the one known by pathologists after our death, while the body we *are* is the one we know ourselves by being self-aware, then what about the body we *do*?”

Mol, A. and Law, J. (2004) ‘Embodied Action, Enacted Bodies: the Example of Hypoglycaemia’, *Body & Society*. Sage Publications London, 10(2-3), pp. 43-62.

### STUDIO PROMPT

How might we make media that give a strong sense of what it is to *be* and *do* a body?

How might such media work explore what it is to be a seeing, hearing, feeling, tasting, smelling body in action?

### DESCRIPTION

Sociologists Anne Marie Mol and John Law write that “the living body is both an object and a subject”. It is an object when it is observed with the naked eye, and through medical imaging devices. We could say this, too, of the body when it is observed through media works. But, say Mol and Law, the living body is also a subject: “In being a living body we experience pain, hunger or agony as well as satisfaction, ecstasy or pleasure” (2004: 45). They argue that we also *enact* our bodies.

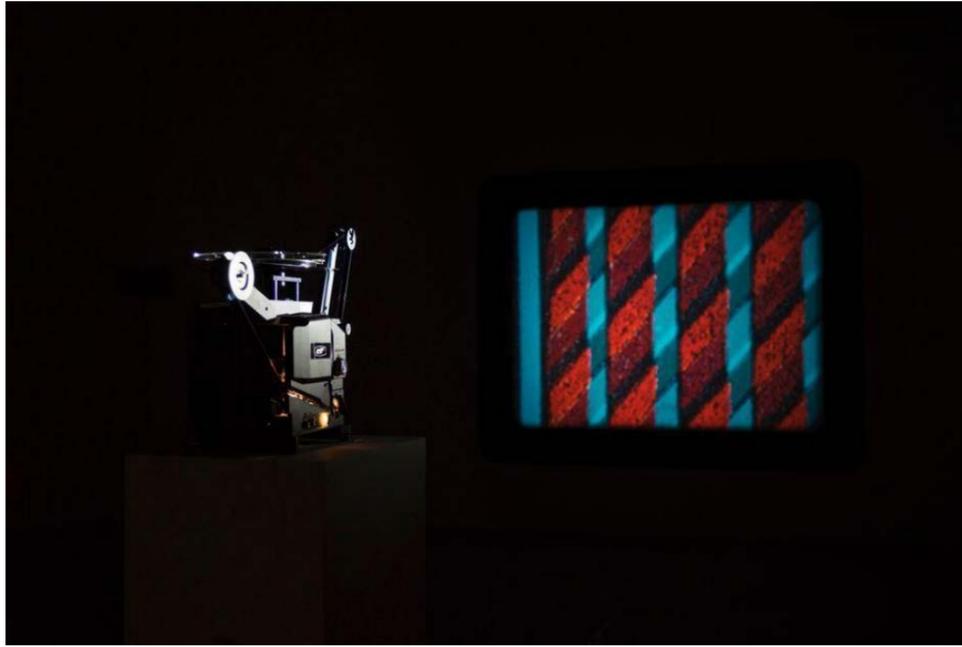
This has implications, as Mol and Law argue, for what counts as knowledge in a whole range of activities that involve human bodies. These implications are the starting point for this studio.

In this studio, we will explore how media making about, with and through the senses might be used to explore the kind of embodied knowledge of the world that comes from being a ‘body-we-do’ (Law & Mol 2004: 57).

We will explore existing examples of media work that explore these ideas and will make a series of small exploratory works in a number of different media modes. These will be developed later in the semester into larger works in a medium of the student’s choice.

### STUDIO LEADER

Sophie Langley is a fiction and nonfiction writer, sonic essay maker, photographer, sketcher and PhD candidate at RMIT. Her work is interested in the ways in which different types of knowledge, storytelling and media can be entangled to make new kinds of stories, particularly in response to some of the most urgent issues of our times, such as the climate crisis and social and technological changes. Her PhD project uses an entangled essaying approach, blending various media modes and ‘creative’ and ‘academic’ writing to explore embodied and material knowledges for patients in medical encounters. She has been teaching at RMIT for the last few years.



*Dresden Dynamo*  
(1971) Lis Rhodes

## SONIC MATERIALITIES

### Experimental sound design

“Despite the fact that most of the world’s sense-making occurs through various technological devices and sounds within physical spaces, the relationship between the output device and the room in which it is heard in the making of sense is rarely questioned. In other words, the actual ‘sound’ of media is ignored, as are the conditions of hearing it.” (Dyson, *Tone Of Our Times*, 2014, p.2)

“There are channels and thus there must be noise” (Serres, *The Parasite*, 2007, p.79)

### STUDIO PROMPT

How and why do we stratify and symbolise ‘meaningful’ and ‘interfering’ sounds?

How can we creatively engage with technology, transduction and spatiality to construct affective sound works for media?

### DESCRIPTION

In this studio, we will focus on audio techniques and sound technologies/spaces to gain both critical and practical understandings of sound and composition. Sounds envelop us and are constantly interleaved with time, space and perception; however, the intricacies of these are often ignored or understood as ‘interference’. Given the vast material and temporal influence of these ‘interfering’ elements (room reverberation, technological and acoustic mediators, bodies), this studio will examine ‘sound’ as never separate to ‘interferences’ and explore the possibilities of this re-imagining.

Through creative projects and theoretical engagement, we will conceptually explore the ongoing processes of sound and integrate them into our understanding of sound design in media. There will be a particular emphasis on techniques, works and histories of experimental sound practices.

You will gain experience in recording, sampling and audio processing with analogue and digital devices and learn key terms and techniques for composition and editing. We will also explore the cultural implications of ‘noise’ and spatiality and investigate their uses as affective devices in media.

We will be listening and viewing sound works, as well as studying the histories and aesthetics around experimental sound production. Projects will be done individually and collaboratively throughout the semester with audio/visual projects, as well as stand-alone sound/experimental music works.

### STUDIO LEADER

Georgia Martin is a PhD Candidate in the School of Media and Communication with research interests across sound, transduction and mediating technologies. She is an educator and artist in music and media and co-runs an independent record label in Melbourne specialising in digital, print and tape formats.



*The Displaced* (2015)  
Dir. Imraan Ismail,  
Ben C. Solomon,  
creative Directors  
Chris Milk, Jake  
Silverstein

## THE LIMITLESS FRAME

Exploring the storytelling possibilities of extended reality and immersive video tools.

"I don't think we've seen the best of storytelling in VR at this point. I think that it's going to come from a generation that starts to embrace this technology in different ways than we presently do [...] We're on the cusp of something that will be more powerful than perhaps any medium we've experienced before."

Ted Schilowitz, 20th Century Fox cited in Bucher, John. (2017) *Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives*, Taylor & Francis.

### STUDIO PROMPT

How can "extended-reality" and immersive video technologies (such as 360-degree video, VR and AR) be used for fiction and non-fiction storytelling?

How can we do this in new ways?

### DESCRIPTION

In this studio, we will gain an understanding of the possibilities offered by extended reality (XR) and immersive video technologies such as 360-degree video, virtual reality (VR) and augmented reality (AR) for use in fiction and non-fiction storytelling. We will survey the current landscape, analyse works in the field and examine research.

We will brainstorm multiple concepts and make several media works with a view to creating new kinds of work that may not be commonly seen--either in form, content or both; and/or we will extend upon areas that we can see emerging.

We will consider and experiment with using these tools in making:

- dramatic work
- comedic work
- informative work
- tools for understanding
- tools for empathy
- narrative artworks/experiences

While VR and AR will be discussed and we will brainstorm concepts for these mediums, the making in this studio will focus primarily on 360-degree video production.

In the studio, participants may produce (but are not necessarily limited to making):

- 360-video dramas
- 360-video comedies
- 360-video documentaries
- 360-video narrative artworks
- 360-video narrative music videos

**\*Note: students will need to purchase a Google Cardboard (\$5-25) prior to the start of the first class.**

### STUDIO LEADER

Alan Nguyen is a writer and director working across film, television, theatre, comics and extended reality. He has penned scripts for SBS Television, Melbourne Theatre Company, Matchbox Pictures and December Media; was VR Designer for a film-opera (supported by Vitalstatistix, PADA and Nexus Arts); and served as Editor for two groundbreaking AR comic book anthologies published by EyeJack. His directorial film work has won multiple international awards and screened at several international film festivals.



@fullfrontalsamb 23  
March 2019

[https://  
www.instagram.com/  
p/BvUTHwqFwIj/](https://www.instagram.com/p/BvUTHwqFwIj/)

## THE NEWS IS A JOKE

Investigating how comedy news informs and entertains

“News may seem to offer viewers information, but satire does more. Satire asks the audience to take a piece of news and play with it, test it, reflect on it, and question it.”

Sophia A McClennen (2011) *America According to Colbert: Satire as Public Pedagogy*, Palgrave Macmillan: New York, p.74

### STUDIO PROMPT

To investigate comedy news production practices and to explore how comedy news may operate as alternative public pedagogy.

### DESCRIPTION

News satire has continued to flourish in the post-broadcast era; in many ways we are saturated with news satire. However, it is important that we understand and continue to interrogate the ways that news satire – or more broadly, comedy news – can productively blur the distinction between ‘news’ and ‘entertainment’. Comedy news offers the possibility “to see the social and scientific anew” (Gray, Jones and Thompson 2009 9).

This studio will merge theory and practice through reading, viewing, discussion, and making of comedy news segments. Students are encouraged to play with the standard comedy news form, experiment with it, and potentially find ways to transform it as they research, script and eventually shoot a series of satirical/parodic news segments. We will be making use of the RMIT TV Studios, and students will explore the creative possibilities and challenges of a multi-camera studio environment.

### STUDIO LEADER

Ruth Richards is a PhD candidate at RMIT University whose research interests cover animation, film, television and feminism. She has a background in multi-camera production, with a focus on live television and comedy news production and has presented research on feminist television news satire.



## UNTOLD STORIES: PEOPLE, PLACES & OPEN SPACES

A site-specific documentary collaboration with Melbourne's Living Museum of the West

"We need documentary. We need it to help interpret the world. We use documentary. We use it as artists, as viewers, and as activists to help us imagine new ways to engage with the world. We rely on documentary, in all of its eclectic variety, to record, trouble, explain, reveal, and share lived reality and our plans and hopes to transform it."

Alex Juhasz and Alisa Lebow, 2018. 'Beyond Story: An Online Community-Based Manifesto'

### STUDIO PROMPT

What stories are untold, obscured or forgotten? How can we make documentary media that challenges, disrupts and re-energises local sites, people and experiences as important parallels to dominant histories? How can archival material be repurposed to create relationships with the present to communicate ideas and experiences that are polyvocal, immersive and necessary?

### DESCRIPTION

This studio will collaborate with Melbourne's Living Museum of the West to produce a range of creative documentary works using both video and sound. The studio is focused on two main documentary projects: a **video-remix project** which uses the archives to reconnect with stories of the West and an **audio walk project**

which maps the local environment around the museum for personal, cultural and social histories. These works will then become part of the museum's collection. You will also organise a group exhibition/event at the museum to celebrate and showcase your work.

The studio involves **site visits to the Living Museum of the West in Maribyrnong** and field work in the area, where you will research, observe and practice your documentary making skills, both video and audio. You will also explore audio and visual resources from their archive, local Indigenous history, contemporary places and people of the West and combine your insights and research with your own documentary material that you film and record.

You will engage in the following forms of making:

- Make a new works for the museum's website
- Make audio and video works around local stories that will add to the museum archive
- Organise an exhibition or event at the end of semester

The studio will focus on working collaboratively with communities and arts organisations, learning video and audio recording skills, researching and writing for documentary, interviewing, experimenting with creative techniques with archival source material. We will also look at various approaches to documentary practices and forms beyond the traditional and test what kind of projects can emerge from being emplaced in a site.

### STUDIO LEADER

Kim Munro is a documentary maker, artist and educator. She has exhibited and had films screened locally and internationally as well as writing on documentary theory and practice. Kim is interested in non-linear, participatory, interactive, site-specific, experimental and live documentary.