

MEDIA STUDIOS

SPRING-FLEX SEMESTER

2019

CONNECTING CITIES

Exchanging Media Impressions of Two Cities

EGG HUNTING

Music Video Production

REAL TO REEL

Self Directed Non-fiction Project



"Wired 5" by Carl Campbell is licensed

CONNECTING CITIES

EXCHANGING MEDIA IMPRESSIONS OF TWO CITIES

‘You should not, then, begin with the city and move inwards towards the screen; you should begin with the screen and move outwards towards the city.’

J. Baudrillard, *America* (1988).

STUDIO PROMPT

How can we communicate the city?

DESCRIPTION

Our perceptions of unvisited cities are shaped by the media and are often vastly different from the experiences of those who live there. Even as tourists our sense of a city is vastly different from those who inhabit them. The Melbourne CBD might be a labyrinth of graffiti lined laneways to someone visiting here, whereas for me it is a place of work, for you a place of study, or perhaps home. In Connecting Cities you will work collaboratively with students from the University of Girona, Spain, to think through ways of communicating Melbourne to those who have never been here.

Through collecting media fragments, conversing online with students in Girona and sharing footage, this studio will look at ways we can sense a city whilst fostering international connections. In this reciprocal exchange of impressions of two cities, you will provide students of Girona with images of Melbourne and make films which communicate Girona as well. As outsiders how might we construct versions of Girona that allow new perspectives on the city and vice versa?

This collaborative studio will allow you to create films which encapsulate the ebbs and flows of city life formed through the perspectives of those who live there. In Connecting Cities you will grasp ways to document a city with media; explore the creative possibilities of collaborative practice; and create international communities of practice.

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.



Headhunter - Front 242, Music Video (dir. Anton Corbijn, 1988)

EGG HUNTING

MUSIC VIDEO PRODUCTION

'A short form with few words, a music video must fill competing demands of showcasing the star, reflecting the lyrics, and underscoring the music.'

C. Vernallis, *Experiencing Music Video* (2004).

STUDIO PROMPT

How are the creative possibilities of music video production realized, despite budgetary constraints and commercial agenda?

DESCRIPTION

It has been claimed that when European new wave band Front 242 wished to promote their industrial song 'Headhunter' in 1988, auteur music video director Anton Corbijn misheard the track title to be 'Egg Hunter'. Whilst Corbijn has never publicly confirmed or denied this story, the resulting production - with its stark Belgian metropolis, dynamic 16mm cinematography and curious egg motif - emphasizes the ability of the music video medium to create evocative filmic landscapes and surreal imagery, often with very limited resources.

Since the 1960s, music video production has been an outlet for emerging media practitioners to explore new and unorthodox approaches to image creation and film / video editing. In recent years, it has also been a professional pathway for media graduates to move into the intersecting worlds of advertising, photography, television and feature pathway for media graduates to move into the intersecting worlds of advertising, photography, television and feature

film production. As a medium, music video is simultaneously product and promotion, allowing burgeoning creatives to first experience working with micro budgets and client expectations - all whilst flexing their own artistic voice.

In this media studio, there will be an emphasis on experimentation and creative risk-taking as students explore the medium of music video. Students will work in small teams with a client to create a 3-4 minute music video and a folio of supporting materials.

Along the way, we'll look at some of the auteurs of the medium, hear from some local industry professionals and consider music video's cultural impact on the media world at large.

STUDIO LEADER

Rohan Spong Rohan Spong has worked as a sessional academic at RMIT for over eight years across a range of diverse classes including music video production, broadcast media, and documentary studies. When not feverishly drawing diagrams on the campus' whiteboards, Rohan has devised, shot and directed three acclaimed feature length documentary films: *Winter at Westbeth* (2016) and *All The Way Through Evening* (2012) and *T is for Teacher* (2009). His film work has screened theatrically in cinemas in Australia, New Zealand and the USA, been broadcast on ABC and STUDIO, and appeared at festivals worldwide including MIFF, Sydney Film Festival, DOC NYC, and the Library of Congress in Washington, D.C. *Winter at Westbeth* has also recently been acquired for national US broadcast by World / PBS network.



F FOR FAKE (dir. Orson Welles, 1973)

REAL TO REEL

Self directed non-fiction project

“Every aspect of filmmaking requires choice. The selection of the subject, the shooting, editing and length are all aspects of choice.”

Frederick Wiseman, Toronto Film Festival 2002.

STUDIO PROMPT

What are the various applications for non-fiction materials and, from a production standpoint, what creative and technical challenges arise whilst capturing the real world?

DESCRIPTION

In recent decades, non-fiction media practice has expanded from traditional documentary production to a wider sphere that encompasses transmedia, the essay film, VR, podcasting, and branded content. In *Real to Reel*, students will engage in a variety of studio activities (including screenings, discussion, practical exercises, reflective tasks and media production) to explore the various ways in which non-fiction materials can be arranged for different outcomes and audiences.

The first half of the semester finds students engaging with various approaches to capturing the real world. In class, students will respond to the work of practitioners such as filmmakers Frederick Wiseman and Molly Dineen and photographers Eve Arnold and Martin Parr in a series of in class exercises. Along the way, students will evaluate and improve their media production skills.

The second half of the semester finds students working in small groups to devise, produce and edit a major work (such as a short documentary of 5 minutes duration, a promotional video, a photo essay, a podcast, an electronic press kit (EPK), transmedia experience or some other approved activity). Whilst the studio content and class exercises will focus on non fiction video production and photojournalism, there is scope within the unit to create a radio/audio or transmedia artefact as part of this unit.

Students are encouraged to bring a laptop to all classes with video editing software they feel comfortable using. Closed ear headphones are also recommended for the second half of semester.

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