

MEDIA HYBRID STUDIOS

SEMESTER 1 2021

These studios will be run in a hybrid teaching mode of a combination of online and some face-to-face classes (based on the current COVID January 2021 situation).

There is a separate book for ONLINE only studios.

Do not preference any of these studios if you will not be in Melbourne in semester 1 or do not want to attend campus.

COLLECTING EMBODIMENT

Making media collections through, with and about the sensing body

FACT CHECK

Investigating the impact of 'Fake News'

FUTURE MACHINA

Creating contemporary futurology with film, video, audio & immersive art

FUTURE PLAY

Exploring the potential of games and playful media for social innovation and change

MAKING SENSE OF SOCIAL MEDIA

Exploring social media as a space for research and creative media making

MISS FISHER AND THE PROBLEM OF THE PREQUEL PODCAST

Working in a writers room to adapt content between formats and producing cinematic audio drama

PLATFORM VIDEO

Social media video content for McClelland Sculpture Park + Gallery

REAL TO REEL

Self directed non-fiction project

ROOM WITH A VIEW

Broadcast radio as a collaborative space and enduring audio medium

THE FESTIVAL EXPERIENCE

Conceiving and mounting a film festival

UNRAVELLING THE REAL

Experiments in documentary

WOMEN BESIDE THE SCREEN

Gender and film production



'Legs' Sophie Langley, (2018)

COLLECTING EMBODIMENT

Media making through, with and about the sensing body

"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 & Law (2004)

STUDIO PROMPT

How might we make collections of media works that evoke a strong feeling of what it is to *be* and *do* a body in the world? How might such collections of media works explore embodied interactions with the world through sensory perception?

DESCRIPTION

Sociologists Anne Marie Mol and John Law (2004) write that "the living body is both an object and a subject". It is an object when it is observed with the naked eye, they say, and through medical imaging devices. (We could say this, too, of the body when it is observed through media works.) 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" (p.45).

They argue that we also *enact* our bodies, and that this way of thinking about bodies includes body-as-object, body-as-subject, as well as other perspectives on and experiences of the body. Along with other theorists, they argue for the value of the kinds of embodied knowledge that come from enacting our bodies in various situations and activities, and perceiving the world through our senses.

In this studio, we will use the senses as a starting point to explore media making about the kinds of embodied knowledge of the world that comes from being a 'body-we-do' (Law & Mol 2004: 57). We will experiment with how we might use different media making techniques to heighten the experience of the body and the senses in media works.

In this studio we will explore existing examples of media work that begin to explore these ideas. We 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.

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 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 several years.



“Benno’s TVs” by Stephen Coles www.flickr.com/photos/stewf/2553975875/in/photolist-4TFN3P-4TFMQ2-4TL27U.

FACT CHECK

Investigating the impact of ‘Fake News’

“It is now said that we live in a post-truth era—an era in which audiences are increasingly likely to believe information that appeals to their emotions and their personal beliefs, as opposed to seeking and accepting information that is regarded as factual and objective.”

Nicole A. Cooke (2018)

STUDIO PROMPT

What exactly is meant by the term ‘fake news’, and what is its history? What do we mean by ‘post-truth era’? In a media landscape where (fake) news and (dis)information are rapidly disseminated before the veracity of claims are checked, what is the role and importance of fact-checking and what are the possibilities for combatting the spread of disinformation?

DESCRIPTION

In broadcast, online, and print media, the term ‘fake news’ has become something of a catchall, broadly used to refer to misinformation, disinformation, and in more troubling cases, a term used as a means to discredit political or ideological opponents. In this post-broadcast era and post-truth era the drive towards accountability and accuracy has taken on a new sense of urgency as journalists seek to combat the spread of dis- and misinformation. Fact-checking—which aims to present clear, objective assessments of a claim or news story—holds politicians, public figures, and institutions to account, sorting fact from fiction in a media landscape where a tweet can reach thousands in a matter of hours.

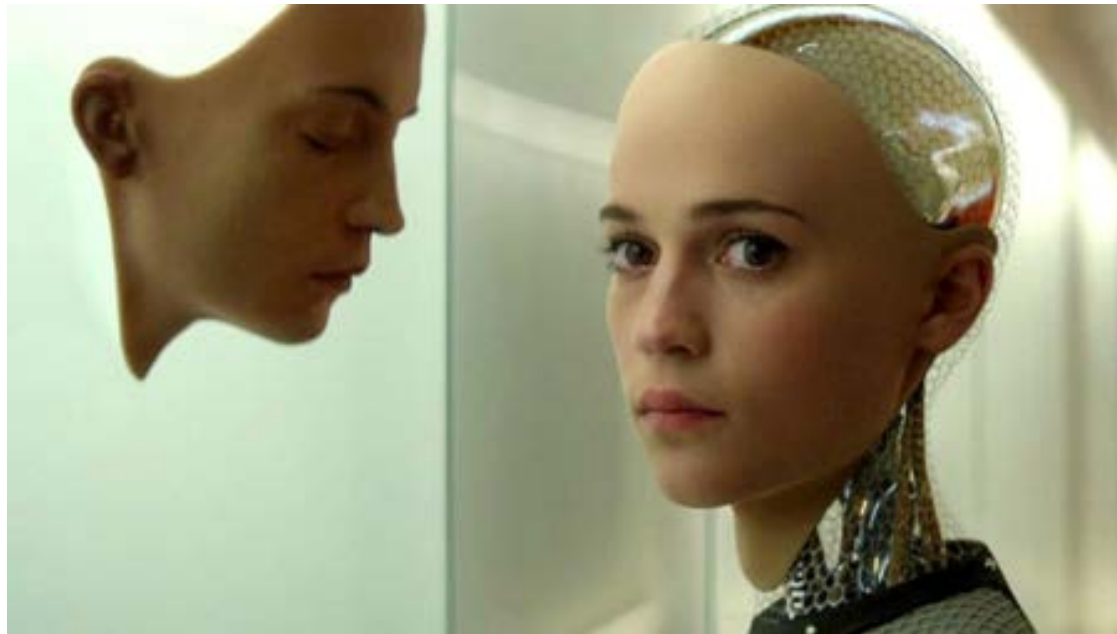
In this so-called post-truth era—where confrontations over what is fact and what is fake are increasingly fraught—the drive towards accountability and accuracy has taken on a new sense of urgency as journalists and media professionals seek to combat the spread of dis- and

misinformation. Fact-checking aims to present clear, objective assessments of claims made by public and political figures. Doing so holds politicians, public figures, and institutions to account, sorting fact from fiction in a media landscape where a tweet can reach millions in a matter of hours.

This studio is a collaboration with RMIT ABC Fact Check, an organisation which seeks to determine the accuracy of claims made by those engaged in public debate. Through reading, viewing, discussion, and making, this studio will explore the challenges and the necessity of fact-checking. Students will also learn the basic skills of fact-checking by familiarising themselves with the RMIT ABC Fact Check methodology. We will explore the history and definitions of the term ‘fake news’ and the ways the meanings attached to this term have shifted over time. Students will be tasked with producing a creative response to a Fact Check article, working in small groups to research and create a prototype Fact Check presentation. We will explore the role of fact-checking in a post-broadcast and post-truth era, experimenting with new ways of presenting and distributing fact-checked information.

STUDIO LEADER

Dr Ruth Richards completed her PhD at RMIT University in 2019. Her thesis explored the intersections of animation and feminist theory of the body and materiality, and her research interests include women in animation, feminist film, live media and television satire. Ruth has a background in multi-camera television production and has previously taught media studios in live media, news satire, and media disinformation.



Ex Machina.
Dir. Alex
Garland, Perf.
Alicia
Vikander,
Universal
Pictures 2014.

FUTURE MACHINA

**Creating Contemporary Futurology with Film,
Video, Audio & Immersive Art**

“That's something that tends to happen with new technologies generally: The most interesting applications turn up on a battlefield, or in a gallery.”

William Gibson (2007)

“AI will be the best or worst thing ever for humanity, so let's get it right”

Elon Musk (2017)

STUDIO PROMPT

How might media contribute to practices of futurology - the study and extrapolation of current economic, social and cultural trends in order to imagine possible and plausible futures?

DESCRIPTION

Dystopian visions in films like *Ex Machina* (2014) and cautionary tales like *Her* (2013) are works of creativity that could be considered contemporary manifestations of an older tradition of “futurist art.” These types of films tackle complicated questions around technology, identity and what happens next. While the original futurist movement of the previous century was art-based and sought to revolutionise culture by aestheticising modern life, contemporary futurology has extended to industries like business, public policy and technology.

In this studio students will research, develop and produce stills, photography, film, video, audio and immersive art that explore the idea of Futurology.

In response to findings each week on key future-focused texts, students will be asked to:

- experiment with making connections with multi-media in an innovative, original way
- investigate the methods of cross-disciplinary applications
- explore questions around technology and identity

Students will develop the skills required to create stills, photography, film, video, audio and immersive art using a range of multi-media. This will potentially include an exploration of basic Chroma Keying, AR and Photo Animation Applications such as Assemblr, Hypervsn and Pixaloop.

STUDIO LEADER

Cat Lew is a Video Artist, Sound Designer, Audio Engineer and Educator. She has a diverse creative practice, having produced video art and sound design for Melbourne Fringe Festival, West Projection Festival, Incinerator Gallery, Mesma Studio, Cinema Viscera, City of Melbourne and City of Maribyrnong. She currently teaches digital media, film & sound editing and design at VU Polytechnic, the Australian Centre for the Moving Image and RMIT.



<http://www.gamesforchange.org/>

FUTURE PLAY

Exploring the potential of games and playful media for social innovation and change

'Play is a manifestation of humanity, used for expressing and being in the world.'

Miguel Sicart (2014)

"Just as artists have long worked to integrate social concerns in their work, game designers have the option to open up, experiment with, unplay, reskin, and rewrite the hidden transcripts so tenaciously rooted in the systems of our world... We can manifest a different future."

Mary Flanagan (2009)

STUDIO PROMPT

What is the potential for games and playful media to activate change and social transformation? Can games help make a better world? How can we create media interventions that teach us to play together in critical and reflexive ways?

DESCRIPTION

Miguel Sicart famously identifies 'playfulness' as a key characteristic of contemporary culture, a mode of engagement that infiltrates our everyday social interactions and media ecologies. In this studio we examine how play—in the form of games and playful media practices more broadly—can be used as a powerful tool for probing and disrupting personal, cultural and social attitudes. We will visit the work of key play theorists, interventionists and urban game designers such as Jane McGonigal, John Sharp and Colleen Macklin, and consider what it means to play *critically*.

Games allow people to take risks they can't take in the real world. They provide playful, safe spaces for collaboration, problem-solving and new forms of storytelling. They can also help us to think through complex and difficult issues—like climate change, inequality and intolerance—in empathic and creative ways. Through playing and creating, this studio will explore the power of games to *innovate*, to *provoke*, to *create empathy*, and to *change the way people see the world*.

Students will play and analyse existing games, critique a range of playful media apps and platforms, and think about how they both reinforce and challenge norms and conventions. Through a series of critical and collaborative exercises, we will brainstorm and design 'mods', and develop paper prototypes and accompanying audio-visual media that invite people to play critically and imagine alternative futures.

STUDIO LEADER

Ingrid Richardson is Professor of Digital Media in the School of Media and Communication. She has published widely on the lived experience of games, play and mobile media, innovative research methods, the relation between technology use and wellbeing, and the embodied effects of wearable technologies. She has led over ten projects that deploy creative media interventions, and her recent co-authored books include *Ambient Play* (MIT Press, 2020), *Exploring Minecraft: Ethnographies of Play and Creativity* (Palgrave, 2020), *Understanding Games and Game Cultures* (Sage, 2021, forthcoming). Profile: <https://www.rmit.edu.au/contact/staff-contacts/academic-staff/r/richardson-professor-ingrid>



Image by Ratz Attila
[The Fix June 2019](#)

MAKING SENSE OF SOCIAL MEDIA

Exploring social media as a space for research and creative media making

“[F]rom the creator-centric position we have declared from the start, we anticipate something new - not media business as usual.” (p.285)

S. Cunningham & D. Craig (2019)

STUDIO PROMPT

How can we ask questions about the impact of social media on our daily lives? This studio will creatively explore the data from the 2021 Sensis Yellow Social Media database and make media that contributes to our knowledge of the continuing impact of social media in a post-pandemic environment.

DESCRIPTION

This studio is a collaboration with a leading Australian social media analysis company, Sensis, who produce the [Yellow Social Media Report](#). Over the past seven years this report has provided rich data about how consumers and businesses are currently engaging with social media.

We’ve learnt from many of our recent RMIT Media graduates of the importance of developing skills across social media research and media making. This is your chance to hone your skills and develop new ones in this specific area in collaboration with an industry partner.

You will utilise Sensis’s extensive body of research on the interests and behaviour of consumers and businesses in social media. What are some of the key trends? How can we offer Sensis and a wider audience a different creative perspective on some of this research?

More specifically, what can we learn from the Sensis data about possible implications for media practitioners? For instance, how can we use this data to engage specific online audiences and create communities?

Our exploration of the potential and implications of contemporary digital media platforms such as Facebook, Instagram and YouTube will proceed through the making of video, photography, copywriting or podcasts. Students may also compare these Western platforms with other emerging platforms like WeChat, Line and TikTok.

STUDIO LEADER

Mark Poole is a writer, director and teacher, and the head of the Australian Directors’ Guild in Victoria. The studio will build on students’ interests in journalism, digital marketing, video production and still photography and your expertise in social media to explore the Sensis database and find out what we need to know, how to know it and where we are all headed in our post-pandemic futures.



Promotional image for *Miss Fisher and the Crypt of Tears* (2020), © Every Cloud Productions

MISS FISHER AND THE PROBLEM OF THE PREQUEL PODCAST

Working in a writers room to adapt content between formats, and producing cinematic audio drama

“I’m concealing a lot of things. That’s what a lady does.”

Phryne Fisher in ‘Queen of the Flowers’, *Miss Fisher’s Murder Mysteries*, S1E9, 20 April 2012.

STUDIO PROMPT

How do we remove the visual from audiovisual, adapting and producing material written for one format into another? How do you exploit the unique properties of audio for a ‘cinematic’ experience?

DESCRIPTION

Miss Fisher and the Problem of the Prequel Podcast (MFPPP) is a scriptwriting, audio production, and adaptation/text analysis studio. We have been tasked with adapting existing intellectual property from a well-known brand into a new format, and producing fully scripted, casted, and produced audio works ready for distribution. Our client and partner for this studio is Every Cloud Productions, the company behind the Miss Fisher film and TV franchise, who will be offering briefings and feedback at various stages of the semester.

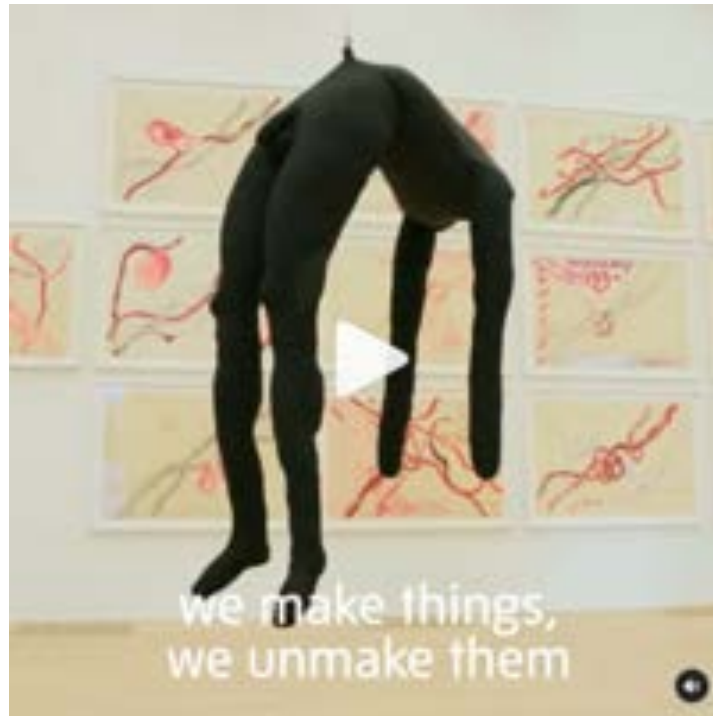
In this studio, you will work as part of writing and production teams to generate dramatic content based on a specific brief and for a client: key skills for jobbing creatives as they begin their careers. In particular, you will be breaking down existing script material into audio drama, that you will then lead production of to make ready for distribution.

Before the writing and production commences, we will dissect and discuss the affordances of audio and video, and come to understand the mechanics of adaptation. Students are expected to build on these ‘crash courses’ to bolster their knowledge and justify their ideas and commentary.

It is expected that all students will have watched at least three (3) episodes of *Miss Fisher’s Murder Mysteries* (the series, not the film) and read the first reading (Taddeo) before joining the class. Links will be provided on Monday of O-week.

STUDIO LEADER

Dr Daniel Binns (he/him) is a screenwriter and producer who moonlights as a Lecturer and Program Manager of the B.Comm(Media). He currently makes short drama, drone and observational essay films, and has published widely on film genre and media philosophy. He runs media studios on storytelling and worldbuilding, and weirdo experimental film stuff. Previously he has produced lifestyle and doco TV for National Geographic and Fox Sports (more at [IMDb](#)). He is the author of *The Hollywood War Film* (Intellect, 2017) and *Material Media-Making in the Digital Age* (Intellect, 2021).



Screencap
Instagram
account: Tate
Galleries, Artist
Louise Bourgeois

PLATFORM VIDEO

Social video content for McClelland Sculpture Park + Gallery

“What’s online video today, fifteen years into its exponential growth? In the age of the smart phone, video accompanies, informs, moves, and distracts us. What started off with amateur prosumers on YouTube has spread to virtually all communication apps: say it with moving images.”

G. Lovink & A. Treske (2020)

We are now living in the era of ‘platform media’ that involves many of the users on the Internet working within social media services. Riffing off this idea of platform media, this studio explores the notion of ‘platform video’ and what software enables you to do. What actions does it prescribe? What uses does it constrain?

STUDIO PROMPT

What do we need to consider to co-design and author social video content to successfully share and promote artistic practice?

DESCRIPTION

Every day on social feeds, new forms of video emerge as non-professional and professional experimentation come together blurring the lines between the informal and the formal. Design and technical experiments are mixed and remixed, evolving into a never-ending video vortex.

Highly visual organisations like art galleries are part of this experimentation. With McClelland Sculpture Park + Gallery staff and artists, students will co-design and produce prototype mini-doc videos for social media distribution. This co-design work will inform the approach taken towards capturing Australian sculptors’ practices and artworks into an online archive, and the re-imaging of art organisations post COVID-19.

STUDIO LEADER

Seth Keen is a practice-led designer, researcher, and educator in the media program at RMIT University. He is interested in working with industry partners across teaching and research on the co-design of innovative approaches towards media communication. His teaching focuses on photo and video technologies and practices, within the fields of interactive, mobile, and social media. Seth has over 25 years of experience in designing and producing audiovisual media content. This industry experience includes primetime television documentaries, short films, experimental videos, video art installations, music videos, corporate videos, interactive documentary, social video, and bespoke video for research projects, and media platforms.



F FOR FAKE (dir. Orson Welles, 1973)

REAL TO REEL

Self directed non-fiction project

“I come across [the subject of each film] as a matter of chance, and maybe occasionally good judgment. I take the risk of shooting it because I think it might be interesting – then my job as an editor is to decide what it is saying, whether I want to use it, in what form, and where I’m going to place it.”

Frederick Wiseman (2018)

STUDIO PROMPT

What creative and technical challenges arise whilst capturing the real world? And, what are the various ways that non-fiction materials can be arranged for different outcomes?

DESCRIPTION

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 researching and reflecting on 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, pitch and produce a major work (such as a short documentary of 5 minutes duration or a 1500 word photo essay containing 20-30 images).

STUDIO LEADER

Rohan Spong has worked as a sessional academic at RMIT for a number of 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 filmed and directed three acclaimed feature length documentary films: *Winter at Westbeth* (2016), *All The Way Through Evening* (2012) and *T is for Teacher* (2009). Rohan's film's have screened theatrically in cinemas in Australia, New Zealand and the USA, been broadcast on ABC, SBS and FOXTEL, and appeared at numerous international film festivals including MIFF, Sydney Film Festival and DOC NYC. His films have also been programmed at a number of cultural and screen institutions including ACMI, MONA, Boston Museum of Art, Lincoln Center (NYC) and the US Library of Congress (DC). *Winter at Westbeth* was recently acquired for national US broadcast on the Emmy award winning program *America ReFramed* (PBS/WORLD).



RMIT students conducting a live to air radio interview for RWAV at Triple R studios

ROOM WITH A VIEW

Broadcast radio as a collaborative space and enduring audio medium

“Radio’s present era is marked by a transformative new materiality, as digital platforms finally overcome the ephemerality that once made radio so hard to capture and assess as a cultural form; a new mobility, as radio moves across devices and into new spaces; and by a new globalism, as digital accessibility unleashes radio and extends it well beyond its former local and national boundaries. Radio has not only survived but revived, both as a creative medium and as a shared cultural experience.”

M. Hilmes (2013)

STUDIO PROMPT

What is the role of radio in a globalised media environment that is dominated by screens? What forms and formats does modern radio take? And how can we produce compelling content for both “live” broadcast radio and on-demand listening?

DESCRIPTION

In this studio you will learn the skills required to produce live-to-air and pre-recorded radio, as well as consider the role of radio in the wider media landscape in Australia and globally.

For years now, critics have predicted the death of radio as a medium. However despite these dire predictions, not only has radio endured - it continues to matter deeply to the almost 3 billion people around the world who tune into it weekly. In fact in some parts of the world, radio listenership has grown over the past year as people have sought company, community and vital information during the Covid 19 pandemic (Rodero 2020).

Due to ongoing Covid 19 restrictions, this semester’s *Room With a View* will be a little different from in previous years.

Working both in teams and individually you will:

- use the RMIT radio studios to produce an “as-live” pre-recorded radio show for broadcast overnight on our project partner radio station, 3RRRFM.
- learn the collaborative and technical skills needed to produce an hour of broadcast radio - including interviews, music, promos and pre-recorded radio feature packages
- create content for the show’s dedicated page on the 3RRR website as well as publicity material for social media.

You’ll also be asked to reflect upon questions around the social, cultural and political role of radio by examining concepts such as voice, representation, listening and accessibility - particularly in relation to community radio.

STUDIO LEADER

Heather Jarvis is a radio & podcast producer, journalist and lecturer in Media Studies at RMIT. In her extensive career at the ABC and also in community radio, Heather produced and presented programs spanning from music and magazine-style shows through to current affairs and sport. Her radio documentary *Fallen Angels*, produced for the ABC with journalist and academic Margaret Simons, was a finalist in the 2017 Amnesty International Australia Media Awards, and the 2017 United Nations Media Awards. Heather’s practice-based PhD research is exploring the potential of podcasting as a way to advance social change agendas.



Cerise Howard introducing *Ecstasy* (dir. Gustav Machatý, 1933) at the Czech and Slovak Film Festival of Australia, Melbourne Town Hall, 2018. Photo: Peter Bratuskins

THE FESTIVAL EXPERIENCE

Conceiving and mounting a film festival

“Listen, anybody who has a film festival has the right to show what they want.”

Abel Ferrara

STUDIO PROMPT

To what ends do we launch and sustain film festivals, with what means, and driven by what motivations?

DESCRIPTION

This studio will steep students in all that constitutes film festival culture. Students will work collaboratively to stage one or more film festivals in miniature. 2019’s studio spawned the Melbourne International Youth Film Festival, while last year’s gave rise to the New Normal International Film Festival, held wholly online. What might this year inaugurate – and where?

The hows, whys and for whoms of festivals will be extensively probed, from the festivals of the international A-list circuit to boutique local offerings, whether site-specific (as had historically been the norm), held online or presented according to an onsite-online hybrid model.

To what extent are international, national or regional film festivals exercises in soft diplomacy, or even propaganda? Do they strive to serve audiences both diasporic and cinephilic? Or are they more driven by the imperatives of the marketplace? What about festivals nominally pitched at other communities, e.g. minoritarian identities?

This studio will explore how festival programming can differ from, or intersect with, that of commercial exhibitors, repertory cinemas and not-for-profit film societies, and will consider the manifold ethical and practical considerations when determining what makes it into a program, and under

what rubrics. And whether staff even get paid! Branding, promotion, partnerships, contra deals... Guests, awards, jurors... Q&As, panels, workshops, conferences...

Running a festival, no matter its proportions, is a consuming undertaking. This studio will prime students for a film festive future. Participants will be assisted to forge industry networks and will blog about their experiences as an audience member, and as a producer, of film festival experiences.

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 has long been engaged with international film festival culture, whether reporting for *Senses of Cinema* on festivals from Abu Dhabi to Ukraine, reporting for a festival’s own daily newspaper in Karlovy Vary, participating in FIPRESCI juries or in programming and staging festivals in Australian cities.

A regular commentator on intersections of film, gender, sexuality and other matters, Cerise co-hosted the 3RRR film criticism show and podcast "Plato’s Cave" from 2014-2019 and has been a member of the International Jury Board of the East-West: Golden Arch Awards, founded in Moscow, for its two editions to date since 2018. She is presently writing an essay for a book on *Bride of Frankenstein* about the 1967 Czechoslovak film *Happy End* and preparing a lecture for The Miskatonic Institute of Horror Studies on trans and other gender-non-conforming bodies in horror cinema.

Away from film she plays bass for Queen Kong and The HOMOsapiens, a Melbourne-based punk, performance art, queer rock band.



Image from **Last Year When the Train Passed by** (dir. Huang Pang-Chuan, 2018)

UNRAVELLING THE REAL

Experiments in documentary

“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.”

A. Juhasz & A. Lebow (2018)

STUDIO PROMPT

How can we use experimental techniques to explore documentary as an art form?

DESCRIPTION

You may be familiar with the big nature docos on television, the latest true crime series of Netflix, or the well-meaning fact-filled film that persuades us to change our behaviours. This is not what this studio is about! Documentary has a rich and varied history of experimentation with form and ways of telling stories that explore the world in surprising, unconventional and creative ways. It is a form that interrogates our understanding of the world and challenges the status quo. This studio encourages you explore non-fiction events and stories through a range of creative techniques, and personal expression, as well as questioning what documentary can be. We will also read a manifesto or two.

In this studio you will learn some of the more traditional strategies of documenting such as finding stories, treatment and script-writing, interviews, sound design, editing and montage. These of course are essential as they might form the basis of your films. In addition, you will also explore a wide range of visual, textual and aural storytelling techniques through weekly experiments – both individually and collaboratively. Throughout the semester, you will develop and make your own creative non-fiction projects.

The studio involves an integration of watching films, analysis, critical reflections, reading, writing and practical experiments. So, forget what you think documentary is and bring your curiosity for a semester of playful experimentation with the “real.”

STUDIO LEADER

Dr Kim Munro is a documentary maker, writer, academic and programmer from Melbourne. Kim has a background in fine art, linguistics and filmmaking. Kim has taught at Swinburne, Deakin and La Trobe universities and has been teaching at RMIT in the Bachelor and Masters programs for the last 6 years. Her multi-disciplinary works have shown in galleries, festivals and on television. She has written articles and book chapters on activism and transmedia, participatory practices, expanded documentary, sound and the environment. Recent projects have included programming the Australian International Documentary Conference, media advocacy and mobile filmmaking workshops around climate adaptation for UN Habitat in the Solomon Islands and producing videos for the Victorian National Parks Association.



Director Jocelyn Moorhouse on set. *NFSA collection*.

WOMEN BESIDE THE SCREEN

Gender and film production

"There's a lot of women out there that will respond very strongly to screen content that's targeted towards them and has gutsy, interesting, complex female characters."

Sue Maslin (Film Producer) (2016)

STUDIO PROMPT

What can we learn from the women who have already forged a career in the screen industries? And, how might short form digital media be used to explore, promote and engage with their work?

DESCRIPTION

This studio is a collaboration with the Melbourne Women in Film Festival (MWFF) in which students will creatively engage with Melbourne-based women working in the screen industries.

In this studio you will view films in which women were key creatives, including being involved in technical roles such as camera and sound. You will meet with the generations of Melbourne-based women filmmakers that have come before you, and out of this create short film works that engage with women in filmmaking. Specifically, you will create a series of micro films in which current female film practitioners talk about their work. You will also make a short essay film in which you creatively explore a particular filmmakers' work.

The works you create will have the opportunity to be part of the MWFF hybrid (online/offline) film festival in 2021. MWFF is interested in promoting the diverse works of Australian women screen creatives and technicians. MWFF are seeking to create an online showcase of the women who have helped to shape the images and sounds that appear as part of our film history. The showcase will be hosted on the festival's website and circulated via social media channels throughout 2021 (<https://mwff.org.au/>).

This studio offers the opportunity to forge relationships with women who are successful film practitioners and to create short films publicly promoted by MWFF, while thinking critically and creatively about gender and film.

STUDIO LEADER

Dr. Catherine Gough-Brady is an award-winning documentary producer and director who has published on the emergent use of video as a method of academic discourse, and the relational nature of documentary production processes. Catherine Gough-Brady produced and directed six ABC TV documentary series, including *Legal Briefs* (2016) and *Ethics Matters* (2017). Catherine created 11 radio features for ABC Radio National. Her essay films have screened at film festivals around the world. Catherine is currently in development for an ABC TV series *The Human Environment*, which examines human relationships to our environments.

You can find out more about Catherine here: <https://catherinegough-brady.com/>