

MEDIA ONLINE ONLY STUDIOS SEMESTER 2 2021

These studios will run ONLINE ONLY.

There is a separate book for ON CAMPUS teaching mode studios.

Do not preference any of the studios below if you only want to take a studio that includes face-to-face classes on the RMIT city campus.

ALTERNATIVE MOBILE MEDIA

Exploring alternative media technology through analysis and making experiments

COOKING UP A STORM

Food and food culture on the small screen

EXPERIMENT. SCREEN. SENSATION.

Screen art and film workshop

REAL TO REEL

Self directed non-fiction project



Gordian Knot
tapestry by Keith
Tyson (2017)
[https://
blogs.slv.vic.gov.au/
wp-content/uploads/
2017/11/
IMG_3056.jpg](https://blogs.slv.vic.gov.au/wp-content/uploads/2017/11/IMG_3056.jpg)

ALTERNATIVE MOBILE MEDIA

Exploring alternative 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 (2016)

“We are going to slow down, reorient and regulate the proliferation of ‘monsters’ by representing their existence officially.”

Bruno Latour (1993)

STUDIO PROMPT

What are alternative mobile media? How do they work technically, culturally, ethically, conceptually? Who uses them? Why are alternative media important? How do different digital platforms shape our experiences in the space? How can we create distinct digital communication platforms to provide new content and services? Can we make our current digital environment better?

DESCRIPTION

For the past decade alternative mobile media platforms, services and apps such as WeChat, Line, TikTok, Didi, Ola, Alipay and Easi have developed in to vibrant media formats alongside the presence of more familiar Western corporate digital infrastructure 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 migrant-led gig economy, cross-border e-commerce and food delivery.

This studio is about analysis, experiment, innovation and entrepreneurship. We investigate 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. We will make use of a ‘walkthrough’ approach to apps, digital ethnography, and policy analysis. Throughout the semester students will build up alternative digital platforms (with no programming skills required) that can have alternative regulatory frameworks and provide distinct user experiences, services and content. The app development will be substantiated by the critical reflection on the current digital media sphere globally.

STUDIO LEADER

Fan Yang is a PhD candidate who studies the interaction between ‘news’ publishers and the platform WeChat/ Weixin. She also publishes works on technologies and surveillance, privacy, postcolonial technoscience, and research methodologies.



*Masterchef
Australia,
Network
Ten*

COOKING UP A STORM

Food and food culture on the small screen

“I start about five hours before everyone else... It takes a solid 10 hours to get it clean and re-set back onto the equipment shelves for the next day.”

Leigh Dowling, Kitchen Assistant on *Masterchef Australia* who singlehandedly washes everything (between 70-100 saucepans, 500 plates and 100 knives) after each session (2018).

STUDIO PROMPT

How can we understand and contribute to the growing culture of food-based screen media?

DESCRIPTION

From international powerhouses like *Masterchef*, to the kids in your street whose foodie vlog seems to get a casual trillion views a year, food dominates our screens. Turn on free-to-air television any time of the day and you'll be certain to stumble across people doing things with food. People cooking it, people eating it, people travelling miles to review it, and people competing in bizarre cooking challenges. But where did this phenomenon all begin? Why is it so prevalent in the 21st century? What makes good food television? What does the nature of the food on our screens say about us as a society? How does it speak to contemporary concerns about identity, culture, appropriation, class and more? And what's with all the jump cuts?

In this studio we'll be analysing the varied forms of food television, trying to uncover its history and look to its future, and of course, we'll be making our own food-based video content.

STUDIO LEADER

Liam Ward has taught and researched in RMIT's Media program for fifteen years. He worked as a video editor for many years before throwing himself into a PhD. His latest documentary screened at the USA-based *Ogeechee International History Film Festival* in March 2021, and will be screening in the *Melbourne Documentary Film Festival's* winter season. His beef rendang is very good, but his gaeng keow wan gai is to die for (it's all about splitting the coconut milk).



Toshio Matsumoto:
'Everything Visible is Empty'
(Empty Gallery, Hong Kong
2017)

EXPERIMENT. SCREEN. SENSATION.

Screen art and film workshop

'Every art erects its forbidden city ... its own exclusive, autonomous and specific domain hostile to all that is not its own. It is perhaps quite astonishing to say this, but literature should above all be literary; the theatre, theatrical; painting, painterly; and the cinema, cinematic.'

Jean Epstein (1926)

STUDIO PROMPT

Create a dynamic and provocative moving image art work or film. We will be investigating the nexus between creative work and research productivity.

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.

If we can develop a deep understanding of our own original cinematic and artistic intentions, methods and practices, we can then 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 and instructor based in Melbourne, Australia. He has completed a series of shorts with an accompanying array of experimental video and photography work. His films have featured in festivals such as Palm Springs International ShortFest (2016), Austin Film Festival (2016, 2017) and Sydney Film Festival in competition for the Lexus film fellowship and Dendy Film Awards (2017) and received awards from the Zed Fest Film Festival and Screenplay Competition. He is currently completing a practice led PhD at MADA (fine arts) Monash University. His research is focused on the cinema of Jean Epstein and conceptions of *photogénie* alongside adaptation practices and the literature of Edgar Allan Poe. He is a long-term regular fixture of the RMIT University cinema studies program and a studio leader.



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 devised, shot 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 films have screened theatrically in cinemas in Australia, New Zealand and the USA, been broadcast on ABC, SBS, Foxtel and PBS/WORLD (USA), 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).