

MEDIA STUDIOS SEMESTER 2 2017

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AUDIOVISUAL MEDIA DESIGN SETH KEEN



How can design methodologies be used to produce audiovisual media?

Seth Keen, *Dead TV: cancel delete*, MINA video work.

The field of audiovisual media has changed dramatically over the last two decades. Until recently, the amount of audiovisual technologies was manageable; channels of distribution were few... Digitization and distribution via the Internet and social media have proved a massive disruption to traditional structures. Young directors and media producers are defining new positions in an ever-shifting media ecology, constantly facing the pressure to adapt to a wide array of technological, economical as well as social changes.

Brucke, Wolfgang, Fred Truniger, and Axel Vogelsang. "Display, Disruption, Disorder" Blog. Hochschule Luzern, 1 Apr. 2017. <https://blog.hslu.ch/displaydisruptiondisorder/>, Web. 5 May 2017.

AUDIO VISUAL MEDIA DESIGN

SETH KEEN

Description

In this hands-on studio the focus is on designing and producing video content for social media distribution. The aim is to learn practical skills in a real world context, in this case the studio will respond to a creative brief from an external industry partner. Project groups will work with the Media and Communications department in a large not-for-profit, social service organisation on a digital campaign for proposed media release across multiple social media services.

How do media practitioners work with the changes occurring in audiovisual media practice? Answer, they integrate design methodologies into their practice. Design is a process that responds to problems that arise through change, and this is why design has become a key feature of many of the practices associated with the fast-paced development of the Internet.

Practical skills will be supported with theory, in regards to the integration of design methodologies into professional media practice and developing an understanding of audiovisual media as an expanding mode of practice. Technically you will work with video across a range of cameras and software, including preparing and authoring video for online viewing. The portfolio outcomes will be a collection of video works designed for distribution on social media services like: YouTube, Facebook, Instagram, Snapchat and Twitter.

Aims of the Studio

To design and produce audiovisual media for online distribution.

To work with the affordances of video, computers and the network.

To examine how design methodologies can be utilised to adapt to changing media practices.

BOX PAUL RITCHARD

The learning of fiction filmmaking inspired by prompts and guided with constraints.



'Agency Time' 2011

When we see a film of 500 shots, we also see 500 films.

(Ruiz, Raul. 2007. *Poetics of Cinema 2*)

Could a different approach to the learning of filmmaking – Working through a series of projects inspired by prompts and guided by constraints that investigate all of the main facets of film production – elicit better outcomes?

BOX PAUL RITCHARD

The learning of fiction filmmaking inspired by prompts and guided with constraints.

Description

Through a series of watching other's work then planning, shooting and editing small projects we will be deepening our knowledge of each of the facets of film production and how they work together. You will develop the technical competencies required to work through each of these projects.

Each project will be inspired by a prompt and/or a constraint.

There will be time for discussion and feedback back from staff and your peers. In your own time you will be researching, reflecting and writing on the issues each of the projects gives rise to.

The second half of the semester you will initiate your own series of film projects that will be small and contained. This is the reverse of the usual film school model of loading all of your eggs into the last week mega project and smashing them all together into a dissipated mess.

The methods of collaboration and production will be designed as we progress through the semester.

Aims of the Studio

To be able to critically analyse, through the making of film and reflection on that, traditional and industrial production methods.

To develop competency in production techniques and to think more expansively in relation to ongoing projects.

To incrementally and iteratively design your own method of working.

DOCUMENTARY AS ACTION aesthetics, ethics and representation KIM MUNRO

How can the act of documenting be used for social, political and relational purposes?



Still From Agnes Varda, *The Gleaners and I*, <https://zeitgeistfilms.com/film/>

What documentary can do is to call public attention to its subjects and concerns sometimes just by bringing them to light, without being wrapped in the narrative plots of fiction and drama, but turning stereotypes back into real people with their own names and in their own living environment.

Michael Channan 16, The Politics of Documentary, BFI, 2007

DOCUMENTARY AS ACTION aesthetics, ethics and representation

KIM MUNRO

Description

Why make documentary? Documentary is not just a cultural artefact for entertainment and information, it is also an active process which helps us as practitioners to understand relationships between the people, places and things of the world. Making documentary can also reveal the interrelated structures of power and economics and its effects, making visible that which might otherwise remain unseen.

This studio involves working with participants from a not-for-profit organisation on a range of creative documentary projects. It includes the exploration of documentary strategies and aesthetics through the making of a number of artefacts for social purposes (including short films and social media campaigns) testing the question of what documentary can do. This studio draws on contemporary documentary theory around participation, aesthetics and the politics of representation. It also emphasises communication and collaboration and how to balance your own authorial impulses while working with documentary subjects.

Students will produce either a range of small-scale documentary projects or a larger artefact, depending on their interactions, experiments and engagement with their chosen participants.

Aims

- to learn and experiment with documentary techniques, aesthetics and participation.
- to gain an understanding of how theory and practice work together through reading, watching and making documentaries
- to collaborate with classmates, participants and an external organisation to make projects.

EVERYONE'S A CRITIC

ALEXIA KANNAS

criticism, expertise and cultural value



Roger Ebert by Kevin Horan. *People Magazine* c. 1980

What is the role of the
critic in contemporary
culture?

“The critic has to educate the public. The artist has to educate the critic.”

Oscar Wilde, *The Critic as Artist* (1891)

EVERYONE'S A CRITIC criticism, expertise and cultural value

ALEXIA KANNAS

Description

The decline of print media and the proliferation of social media platforms in recent years has prompted frequent reflection on the fate of the critic. With thousands of online reviews at our disposal, do we still need a professional evaluation of the latest Marvel superhero film, or the city's newest burger joint? In this studio we will explore the role of the critic and the value of expertise in contemporary culture by investigating the historical and contemporary uses of different types of criticism and reviews, and through practicing the art of criticism via a range of different media.

We explore and reflect upon the differences between various areas of expertise, including film and television, music, art and food criticism, through a series of screenings, guest lectures and workshops with practicing critics. Alongside this reflection, over the semester you will produce a folio of critical review material including long-form written reviews, as well as radio/podcast, blog and television reviews. Our classes will include both mentor and peer-led feedback sessions to develop and strengthen your critic voice.

You will be assessed both on the folio of critical material you produce, as well as on your reflection on the theory and case studies we explore in class.

Aims of the Studio

- to develop a portfolio of critical reviews in different media
- to develop a nuanced understanding of the role of the critic in contemporary culture
- to reflect on your own voice and persona as an emerging critic

IT'S NOT ROCKET SURGERY

communicating complex ideas

LIAM WARD



Colin Clive and Ernest Thesiger in *The Bride of Frankenstein* (1935), dir. James Whale

What are the challenges and creative possibilities in communicating complex ideas, scientific processes, or philosophical concepts to online video audiences?

The accusations most often levelled at programme makers by scientists are that television simplifies and trivialises. Sometimes the accusation is valid, sometimes not. Even complex issues can be discussed on different levels without necessarily trivialising..

Taylor, R 'Science on Television', in A. Heck and C. Madsen (eds.), *Astronomy Communication*, Kluwer Academic Publishers, 2003, p477.

IT'S NOT ROCKET SURGERY communicating complex ideas

LIAM WARD

Description

As communication professionals and media producers, we often take the task of communicating incredibly complex ideas to general or non-specialist audiences. Sometimes we barely understand the ideas ourselves! From quantum physics to the rules of popular sporting codes, our world is full of complicated concepts.

In this studio, we'll be working with leading experts in various fields to produce short videos that convey these ideas in ways that take advantage of your own expertise in media production.

We'll start by trialling different approaches for communicating scientific concepts, then broaden out to concepts that might be even more nebulous - philosophical, political, economic, or something else entirely.

We will be drawing on theories of visual communication, graphic design, cognitive science, and more. We'll analyse infographics, and consider the role of experimentation, humour and even haikus. Our motto is to push the boundaries while striving for clarity.

Aims of the Studio

- to understand what might constitute high quality content in this context
- to collaborate with experts in other fields, in a dynamic situation where your own media production skills are an integral element
- to explore and reflect on the political, ethical, and philosophical implications of these type of communication processes

THE NEWS IS A JOKE the rise of tv comedy news LEO BERKELEY & RUTH RICHARDS



Frame from 'Comedians have figured out the trick to covering Trump', Carlos Maza & Coleman Lowndes, Vox.

Is comedy news the real news?

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 McClellan, (2011) *America According To Colbert: Satire As Public Pedagogy*, Palgrave Macmillan: New York, p. 74.

THE NEWS IS A JOKE the rise of tv comedy news LEO BERKELEY & RUTH RICHARDS

Description

This studio will focus on an exploration of TV comedy news: what makes it distinct as a media form, what its appeal is and how it is made. The relationship between serious information and entertainment in television news has always been a blurred one. However, the rise of satirical or comedy news in the 21st century has complicated this relationship in unprecedented ways. Prominent examples of this phenomenon include *The Daily Show* with Jon Stewart, *The Colbert Report* and *Last Week Tonight with John Oliver* in the US, and *The Chaser's War on Everything*, *The Weekly with Charlie Pickering* and *Shaun Micallef's Mad as Hell* in Australia.

Appealing more to young audiences and designed to work across multiple platforms, what is behind the rise of comedy news?

This studio will explore the topic of TV comedy news through viewing, reading, discussing and making various comedy news segments. It will also function as a space where the multi-camera TV studio will be used to create student production works. Students will develop ideas for comedy news segments, then research, script and produce them over the course of the semester. They will learn about the operation of the TV studio and use it to apply their knowledge of comedy news to the production of several segments.

Aims of the Studio

To investigate TV comedy news as a media form for entertainment and raising awareness of social issues in 21st century democratic societies

To develop ideas, research, script, produce and present TV comedy news segments

To learn how to work in a TV studio as a creative and collaborative media production space

PODCAST CATHERINE GOUGH-BRADY



Randy Raak, "Seed pods in graphite" (2014)

How will exploring the different natures of the audio and video podcast forms influence a work you will create?

Podcasts are essentially radio on the instalment plan, a return to the intimacy, wombed shadows, and pregnant implications of words, sounds, and silences in the theatre of the mind.

James Wolcott, "So, Like, Why Are We So Obsessed with Podcasts Right Now?", *Vanity Fair*, 2016.

PODCAST CATHERINE GOUGH-BRADY

Description

In this studio we will explore the podcast. The form is dominant in audio, and growing in video. Interestingly, audio and video podcasts are very different beasts. We will look at some of the blockbuster podcasts that have captured the imagination of audiences, but also at niche podcasts designed to reach a particular group of people.

There are three main elements to the class time. Firstly, you will focus on learning by doing. You will discover how to use audio and video equipment through using it in practical exercises, making mistakes, testing the limits of possibilities. Secondly, classes will also include student-led analysis and discussion of existing podcasts. Finally, these classes will include feedback sessions where classmates provide critical feedback on your work and ideas, because as tough as that experience is, that is how the ideas and work become stronger and more engaging. This will be a Renaissance-style studio, which means I will be creating a podcast alongside you.

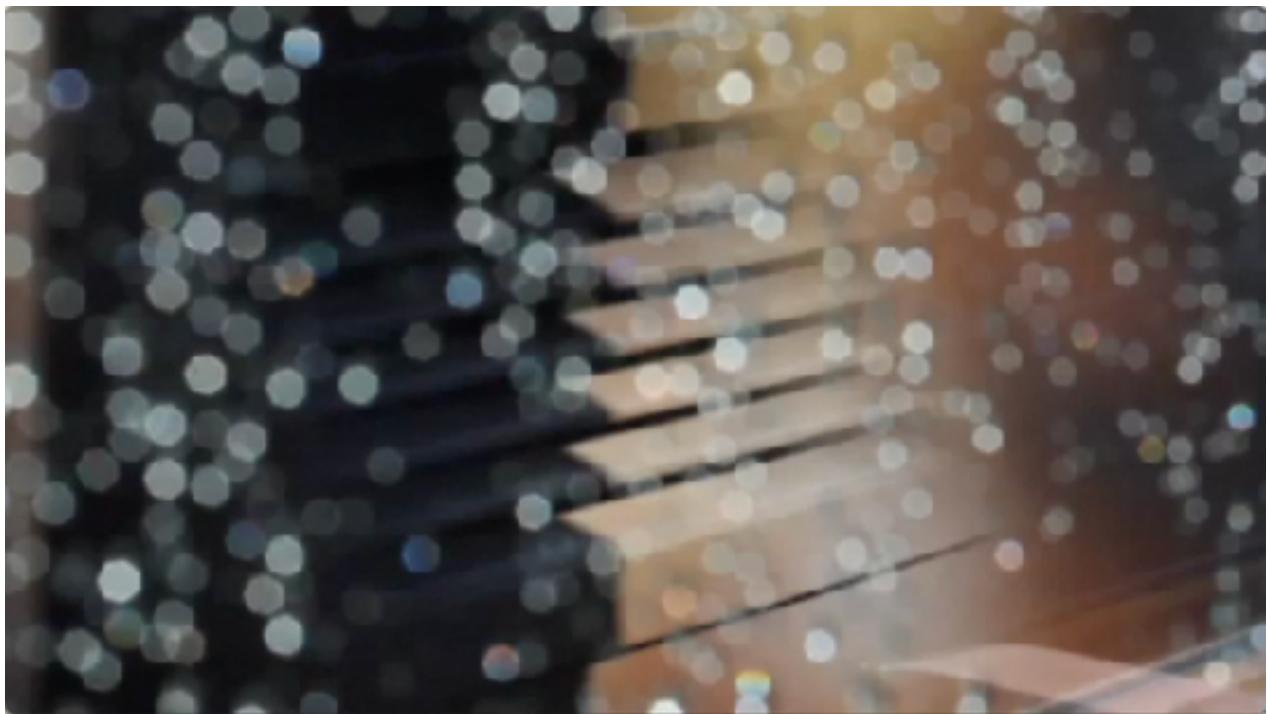
Your assessed work will include creating the documents necessary to pitch a podcast: an outline for the podcast series and a teaser for the idea.

This is an audio as well as video studio, you can choose either for your final work. You can work in fiction or documentary, or a hybrid.

Aims of the Studio

- to develop a critical knowledge of existing podcasts
- to improve your creative skills
- to be able to create a pitching package for a podcast

SEEING THE UNSEEN Experimental approaches to making nonfiction HANNAH BRASIER



Hannah Brasier. *Noticing*. Korsakow Film, 2012

How can media artefacts
emerge through practices of
attuned noticing??

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

Silke Panse, Land as Protagonist - An Interview with James Benning, 2013.

SEEING THE UNSEEN Experimental approaches to making nonfiction

HANNAH BRASIER

Description

As cars drive past in Melbourne traffic, I wait for a tram, and so does that woman over there, drops of water glisten as sunlight catches them on the glass barrier of the tram stop, woven baskets are stacked haphazardly on the footpath outside a grocery store, the sign above me says three minutes until the tram arrives, the tiny circular lights on a forty km/h speed limit sign flash on and off, smoke emerges out of pipes in the distance, the tram arrives, I hop on. In *Seeing the Unseen* we will explore how nonfiction media (whether sound, installation, film) can emerge through practices of attuned noticing.

Through researching noticing as a framework for practice this studio will look at how attuned noticing might become a way of unveiling patterns in the world. The types of things which often get left on the cutting room floor, when we create stories which simplify, minimise, subtract and contract what is out there. By “actually *look[ing]*” our projects may come closer to performing the complexities of the world.

In this studio you will make nonfiction media through iterations of experimenting with what noticing can do. Through this process you will be exposed to experimental modes of making and distributing nonfiction media. A subscription to Adobe Creative Suite and/or Korsakow may be required.

Aims of the Studio

To grasp noticing as an experimental approach to making nonfiction

To explore the creative possibilities of making media outside of traditional linear production methods

To create media artefacts which come closer to performing the complexity of the changing world around us

THE MECHANICS OF IMMERSION

DANIEL BINNS DARRIN VERHAGEN

using multiple media modes to
create encompassing
experiences



Dromos (2013), live audiovisual immersive performance by Fraction and Maotik

What are the mechanics of immersion, and how can we leverage media to create immersive experiences?

[M]edia is derived from the Latin for middle: A medium is what comes between us and the information it conveys. What if we could have an unmediated experience—movies without a screen, theater without a proscenium, art without a frame?.

Frank Rose, 2015, 'The Power of Immersive Media', *strategy+business*, 78, pp. 5-6.

THE MECHANICS OF IMMERSION

DANIEL BINNS DARRIN VERHAGEN

using multiple media modes to
create encompassing
experiences

Description

From art and cultural installations, through extra-cinematic experiments, virtual and augmented realities, experience design for marketing and therapeutic purposes ... perhaps appropriately, we are currently *immersed* in immersion. It's not just for art, commerce, and therapy, though. In the digital age, we are presented with audio pieces and visual works that explode our standard 'modes' of communication, i.e. sound and vision. Who hasn't been engrossed in a story or science podcast, or a particularly well-produced album; or lost in a strange and ethereal film world, be it a fantasy land or a dreamily-rendered cityscape?

In *The Mechanics of Immersion*, we want your help to define what immersion is, and to figure out how we can use sound, vision, and other media modes to create experiences that envelop and enthrall our audience. You'll be working with students from the Bachelor of Design (Digital Media) and the Bachelor of Communication (Media), analysing, auditing, and creating immersive audiovisual works. Guests include experts in sound design and virtual reality, and field trips will take in new and old approaches to immersion. Each week, this studio comprises one three-hour THINKING session, where ideas are presented, dissected, and debated; and one three-hour MAKING session, where those ideas are put to the test in practical experiments. Choose this studio if you want to collaborate with another discipline to explore the connection between sound and vision, and test how these two modes can work together (and in concert with others) to create all-encompassing media moments.

Aims of the Studio

investigate media modes (text, sound, image, film, animation, music, speech) in order to analyse and try to understand why they may immerse an audience
experiment with media in order to create multimodal immersive experiences
use these analytical and practical explorations to formulate a variety of definitions for 'immersion'

THIS IS SERIAL
JEREMY BOWTELL STACYI TAYLOR

a collaborative web series production



<https://charicarache.com/2015/01/15/breaking-the-bad-from-tv-and-newspapers-for-good/>

With so much competition
for audience attention, how
can we work collaboratively
to tell compelling stories
through web series?

Remember, you are producing a show for digital media: a young, largely uncharted new medium. This is the time to take chances and be imaginative. Great ideas can come from any number of sources. By being collaborative, you open the creative doors to new perspectives.

Dan Williams, *Utilising the Web*, 2012

THIS IS SERIAL

JEREMY BOWTELL STACYI TAYLOR

a collaborative web series production

Description

This is a collaborative studio where you will be working with Creative Writing (Screenwriting) students on the conceptual development and production of a web series. The web series is often regarded as an emerging form that breaks all the rules, throwing convention out the window and allowing creative freedom for filmmakers, whilst satisfying the appetites of continually fragmenting online audiences. With the means to produce and distribute content readily available to virtually anyone, there is an opportunity to challenge traditional modes of storytelling, as well as experimentation within the production process itself.

In this studio we will adopt a creative practice approach to explore the narrative possibilities of web series, through the enabling constraints of traditional production practices. Throughout the studio you will develop analytical skills to further understand this space, pitch your project and then focus on the production, distribution and audience engagement with the content, which will revolve around one series made up of several short webisodes.

Aims of the Studio

Build an analytical knowledge base to better understand the web series mode of production

Gain insight into relevant industry practice by planning, pitching, creating and distributing a completed web series online

Develop collaborative skills throughout the production process