

MEDIA ON CAMPUS STUDIOS SEMESTER 2 2021

These studios will be run as a combination of on campus and online classes.

There is a separate description book for ONLINE ONLY studios.

Do not preference any of the studios below if you will not be in Melbourne in semester 2 OR if you do not want to attend campus at all.

A CAPITOL IDEA!

Arts-based placemaking and filmmaking

CANON FODDER

Creating media manifestos that interrogate cinema canons

COLLECTING EMBODIMENT

Making media collections through, with and about the sensing body

DELIBERATE FILM

The learning of filmmaking guided by prompts and restraints

DESIGNING DRAMA

The practice of narrative film production

INFINITE LISTS

Poetic approaches to media production

INSTAGRAM VIDEO

Designing and producing Instagram video for art galleries

SCREEN LAB

Educating and engaging through cinematic experiments

SOCIAL SCRIPTWRITING

Writing narrative scripts in collaboration

THE NEWS IS A JOKE

Investigating news satire and parody in a post-broadcast era

TRANSFORMING PUBLIC FUTURES

A podcast collaboration with Centre for Architecture Victoria | Open House Melbourne



The Capitol Theatre, circa 1924
(photographer unknown)

A CAPITOL IDEA!

Arts-based placemaking and filmmaking

"Culture is not only beneficial to cities; in a deeper sense, it's what cities are for. A city without poets, painters and photographers is sterile ..."

Rebecca Solnit (2013)

STUDIO PROMPT

What approaches might be used to document film festival culture, festival operations and cinephilia?

Because MIFF occurs during Week 3 and 4 of semester, there will be an early emphasis in this studio on practical skills and film festival culture. You will be required to attend extra sessions in weeks 1 to 4. We will consult with the successful students to determine those times in Week 1.

DESCRIPTION

In this studio we will work in response to a MIFF (Melbourne International Film Festival) project brief and develop a suite of media works that explore arts-based placemaking. The studio inquires in to the diverse ways in which MIFF, The Capitol and Melbourne's urban culture produce a unique cultural confluence that uses cinema to construct community and connectedness.

Media works made in the studio will potentially focus on:

- (i) MIFF and Melbourne cinephile communities
- (ii) Audience engagement with The Capitol Theatre and surrounds
- (iii) Australian cinema's place in local film festival culture
- (iv) [post?] COVID film festival practices
- (v) Nostalgia and the 70th anniversary of MIFF in 2022

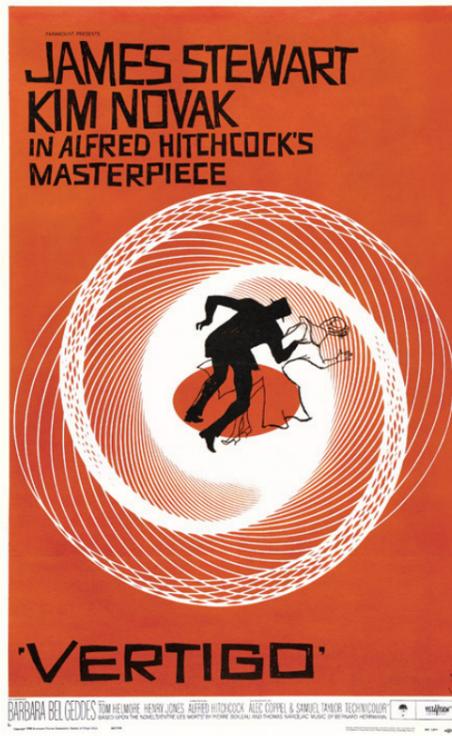
Simultaneously, students will engage in a series of research tasks that explore film festival culture, the role of MIFF in creating a cinephile community and its rich and storied 70 year history.

STUDIO LEADERS

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.

Cerise co-hosted the 3RRR film criticism show and podcast "Plato's Cave" from 2014-2019 and is a member of the International Jury Board of the East-West: Golden Arch Awards, founded in Moscow in 2018. She recently completed an essay about the 1967 Czechoslovak film *Happy End* and delivered a lecture for The Miskatonic Institute of Horror Studies on trans and other gender-non-conforming bodies in horror cinema.

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).



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

CANON FODDER

Creating media manifestos that interrogate cinema canons

“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.]”

Tzara and others (1920) quoted in Danchev (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? And, in 2021, what even is a film, anyway...?

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’t 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 calls then for a multi-arts resistance movement, replete with Dada-like manifestos!

Accordingly, the studio begins by interrogating the logics and uses of canons before crafting one or more group manifestos in response using media forms chosen by students (e.g., video essays, podcasts, games, installations, happenings, expanded cinema, live streams) 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 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 is a member of the International Jury Board of the East-West: Golden Arch Awards, founded in Moscow in 2018. She has recently completed an essay for a book on *Bride of Frankenstein* about the 1967 Czechoslovak film *Happy End* and delivered 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.



'Sitting, Reaching, Walking', Sophie Langley, (2018)

COLLECTING EMBODIMENT

Making media collections through, with and about the body in action

"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 movement, activity, and 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 one or more media modes 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 several years.



NASA/SOHO image bank



'Agency Time' 2011 dir Paul Ritchard

DELIBERATE FILM

The learning of filmmaking inspired by prompts and guided with constraints

‘[Y]ou know you are encountering art when you are engaging with an intentional process or product that causes surprising transformations in matter or in a moment.’

Ross Gibson (2009)

STUDIO PROMPT

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

DESCRIPTION

In order to evolve our filmmaking skills we need to steady up, take a breath and slow things down — become more deliberate. Through an iterative cycle of learning, making and reflection you will develop your competency in production techniques and your analytical skills will become more refined.

You will be viewing and analysing other’s work in parallel with planning, shooting and editing small projects in and out of class time. Each project will be inspired by a prompt and/or a constraint.

You will develop the technical competencies required to work through each of these projects. This will deepen your knowledge of each of the facets of film production and how they work together. The methods of collaboration and production will be designed as we progress through the semester. There will be time for discussion and feedback from staff and your peers. Outside of class time you will be researching, reflecting and writing on the issues each of the projects gives rise to.

In the last third 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 final mega project and smashing them all together into a dissipated mess.

STUDIO LEADER

Paul Ritchard lectures in film production and is a member of the nonfiction lab and the Screen and Sound Cultures group at RMIT University. His PhD is titled ‘The River Project: Towards an Eco-Aesthetic Practice’ where he is producing a series of films on rivers. His work is guided by his principle of making film that treads lightly on the landscape both literally and figuratively.

He has made 13 short films; two of which have been festival finalists. He worked on *Matrix Reloaded* and *Matrix Revolutions*. After graduating from RMIT Media in 1994, he worked as a freelance editor and camera operator while running his own production company ‘No Name Films’ which produced over 120 films, music clips, corporate videos and promos.

Paul has also played in various bands during the last twenty years including Crow, Mississippi Barry and Odette.



“Evening, Honfleur”,
1886
(Detail, including
frame)
Georges-Pierre
Seurat

DESIGNING DRAMA

The practice of narrative film production

“Everyone gives what they can. Only what they can.”

Crane (Don Rickles), the sideshow manager, reassuring Dr Xavier (Ray Milland) in *X: The Man With X-Ray Eyes* (1963) Dir. Roger Corman

STUDIO PROMPT

What are some of the variables in craft that account for the vast possibilities and expressive diversity in drama film production; and how much can we learn working together in this inquiry?

DESCRIPTION

This studio is an inquiry into the realisation of screen drama. Our approach will be highly practical, experiential and fundamentally experimental. Taking a pre-existing, serialised, narrative text as raw material, we will make as many scenes as we can, and as many versions of those scenes as necessary, in order to develop an understanding of the filmmaking process. Studio members will participate repeatedly in all craft areas, including performance.

Film production tends to take the form of finite, project-based work. Mistakes and misjudgement are fundamentally irreparable. Lessons learnt can only be applied in the event of future, similar work. What if we were to approach the many crafts involved, in the manner of a musician or dancer – via instructive, risk-free, repetitive, practise? Every class will involve such practise. Every completed scene will be explored, shaped and edited by every studio member. Interpretation of the evolving drama, both behind and in front of the camera, will

be an opportunity, responsibility and necessity for all. Through this process we will investigate the expressive potential of the medium.

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.



Still from Chris Marker's *Sunless* (1983)

INFINITE LISTS

Poetic Approaches to Media Production

“One day she got the idea of drawing up a list of 'things that quicken the heart.' Not a bad criterion I realize when I'm filming.”

Voice-over in *Sunless* (Chris Marker, 1983)

STUDIO PROMPT

How can the list be used to make poetic media artefacts?

DESCRIPTION

You've most likely written a list, whether it be a to-do list, shopping list, bucket list or check list. We often use these lists as useful ways to de-clutter our heads and organise our thoughts. Online, BuzzFeed, Letterboxd, Pinterest, and Reddit organise content into evocative lists for your entertainment. In film, shot lists organise a shoot and lists have been used as an experimental way to creatively eschew narrative towards expressive abstract works.. Umberto Eco, in a book completely devoted to lists, proposes lists evoke the “infinite” in literature. In *Infinite Lists*, you will conceptually explore how the various practices of listing allow for poetic media artefacts.

Through readings, test exercises, and a final larger scale project, you will work individually and collaboratively to conceptualise what the list performs and how you might then use it as a basis to produce poetic media artefacts. Further, by making linear projects for cinema screens and multilinear work for online spaces, you will explore why the list as a form has become so prevalent online.

You will leave this studio with an understanding of how listing provides a poetic way of producing experimental, interactive and/or documentary media. Through this conceptual exploration you will develop the skills to produce creative and technically accomplished media artefacts and develop media appropriate for various distribution platforms.

STUDIO LEADER

Dr. Hannah Brasier has taught in the school of Media & Communication at RMIT for the past six years. Her research is interested in how we can use new media forms to engage with the world ecologically, with a specific focus on nonfiction and online content. Her film work is interactive, experimental and includes a wide range of palm trees. You can contact Hannah via hannah.brasier@rmit.edu.au.



Sculpture, Emily
Floyd, *Steiner*
rainbow 2006

INSTAGRAM VIDEO

Designing and producing Instagram video for art galleries

“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)

STUDIO PROMPT

How do we produce promotional Instagram videos on artists using virtual and on-site recording techniques?

DESCRIPTION

The COVID-19 pandemic has made art galleries shift online to profile their exhibitions and art collections. Highly visual organisations like art galleries that work with experimental creative practitioners lead the way with approaches towards interviewing and creating social video content.

In this ‘partnered project’ studio we collaborate with the not-for-profit McClelland Sculpture Park + Gallery to produce some social video content. McClelland is staging a feature exhibition titled ‘Female Form’ that profiles Australian contemporary female-identifying sculptors. Studio participants working in groups will interview these artists to produce content that attracts audiences to this exhibition.

Using human-centred design methods studio participants will: investigate global examples of social video practice; make video sketches for Instagram; interview prominent Australian female artists using virtual and on-site video interviewing techniques; record b-roll material and edit together social video content for their portfolios and potential publication on McClelland socials. To do this you will learn audiovisual recording techniques and editing skills.

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.



Images from top left: Wounded (Dir. Shaun Rimes, 2020), Hopsca (Dir. Delores Wang, 2020), Kartinii (Dir. Ida Prada, 2020), Out of Memory (Dir. William Xie, 2020), Ed (Dir. Sammy Perryman, 2020), No More Hunger (Dir. Neve Condon 2020), A Safe Separation (Dir. Neville Kurniwan, 2020), Online (Dir. Fiona Nguyen, 2020)

SCREEN LAB

Educating and engaging through cinematic experiments

“Your goal must be a good story well told”

Robert McKee (2005)

“If you make something, it's an artifact. It's something that somebody or some corporate entity has caused to come into being. A great many human beings have thought about each of the artifacts that surround us. Different degrees of intelligence and attention have been brought to bear on anything ...”

William Gibson (2010)

STUDIO PROMPT

What possible aesthetic styles, development approaches and other parameters might shape the production of short-form educational videos about complex screen media concepts and processes?

DESCRIPTION

As communication professionals and media producers, we often take the task of communicating incredibly complex ideas and processes to general or non-specialist audiences. The world of ‘media’, for instance, is a multifarious intersection of industrial processes, histories of technological innovation and evolution, cultures of public and private communication and so on; and it can be difficult to explain because of its seamless integration into our everyday lives in ways that mask its complexity. Stop for a moment and consider that the smartphone is far more intricate than any of the filmmaking tools Alfred Hitchcock used.

This studio is a collaboration with ACMI (The Australian Centre for the Moving Image), Melbourne’s preeminent centre for exploring the cultural and creative richness of moving image forms.

ACMI are working to produce a series of industry-related videos that complement their new permanent exhibition and help engage audiences. These videos focus on communicating concepts from across film, TV, videogames and digital art making to potential audiences and visitors and will have a high educational value.

Short films are very much the future and are having a bigger presence in mainstream creative industries than ever before. The most successful short films demonstrate a sophisticated understanding of stories and how to tell them.

This studio will work closely with ACMI in the design, development and production of these works. You will be skilled up in sound, video and graphics production and post production methods.

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.



'Comedy Residency Provides Unmatched Writers Room Experience', MPI (2019)

SOCIAL SCRIPTWRITING

Writing narrative scripts in collaboration

“There are as many reasons for writing teams as there are teams (actually twice as many reasons, if you think about it). Loneliness I have mentioned. The bringing to bear of different sensibilities and experiences to a subject is another. The sobering effect of someone who can expose your dementia to the light of reason so it will shrivel and evaporate like Dracula in the sun. The usefulness of conversation as a tool for exploring and developing ideas is yet another.”

-Brickman in Stevens & Johnson (2016)

STUDIO PROMPT

What skills should we foster to become better collaborators, particularly when it comes to idea generation and development and, more specifically, scriptwriting? How can we make the most out of a collaborative scriptwriting context?

DESCRIPTION

In most television (and much of film) scriptwriting, teamwork is responsible for a great deal of the work: the development of a show or season's themes, characters, plotlines and story beats. The material is generated in a *writers room* – a collection of people coming together to work collaboratively. Social behaviours (listening attentively and respectfully, pitching new ideas, building on other's ideas, encouraging others to speak) are central to the process.

The development of the collaborative nature of scriptwriting may be as important as developing an understanding of traditional principles of dramatic writing (eg. *intention*

and obstacle; rising tension; tension and release). When it comes to the physical typing of scripts, the collaborative nature of the process continues. Script editors and/or producers may work with individual writers, and in other cases, multiple writers will work together to generate a script. In some cases, actions and dialogue can be generated by writers and actors “acting out” a scene through improvisation and rehearsal.

Our studio will involve *writers room* scenarios. Scene ideas will be generated, developed and scripted in groups. We will make frequent use of the *table read* – where scripts are read aloud to determine how material is received by others. In this setting, the reactions, reflections and ideas of others will be used to inform further development of the scripts.

Principles of dramatic and comedic writing will be studied and practiced. Examples of high-quality writing from television, film, theatre and comics will be analysed and dissected. By the end of the semester, students will have produced several collaborative scripts and one extensively-developed filmed and edited short film.

STUDIO LEADER

Dr Alan Nguyen is a writer and director working in TV (SBS, NBCU, ABC) theatre (Melbourne Theatre Company) and extended reality (EyeJack, Arts South Australia, Creative Victoria). Alan was a writer for the SBS television miniseries ‘Hungry Ghosts’ (Matchbox/NBC Universal), nominated for AWGIE and AACTA awards in 2020. His directorial film work has broadcast on ABC and won awards & screened at film festivals internationally. Alan served as writer and editor for groundbreaking AR comic book anthologies (published by EyeJack), VR designer for a videographic opera (Arts South Australia), and writer, director & producer of a VR science-based nature documentary (Creative Victoria). Alan is a Lecturer in the School of Media and Communication at RMIT.



*Full Frontal
with Samantha
Bee (TBS) -
rehearsal*

THE NEWS IS A JOKE

Investigating news satire and parody in a post-broadcast era

“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)

STUDIO PROMPT

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

standard comedy news form, experiment with it, and potentially find ways to transform it as they research and create a series of satirical/ parodic news artefacts. Part of the production work for this studio will take place in the RMIT Media Precinct multi-camera facilities.

DESCRIPTION

News satire has continued to flourish in the post- broadcast era. However, it is important that we understand and continue to interrogate the ways that news satire and parody – or more broadly, comedy news – can productively blur the distinction between ‘news’ and ‘entertainment’. By offering critique of public figures and institutions, comedy news offers the possibility “to see the social and scientific anew” (Gray, Jones and Thompson 2009, p.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

STUDIO LEADER

Dr Ruth Richards completed her PhD at RMIT University in 2019; her research interests include animation, film, television studies and feminist theory. 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.



Image: CAV | OHM

TRANSFORMING PUBLIC FUTURES

**A podcast collaboration with Centre for Architecture
Victoria | Open House Melbourne**

“As our community grapples with what might constitute a ‘new normal’ post-pandemic, we must also address equally urgent issues: recognising Indigenous sovereignty; human-induced climate change; access to social and affordable housing; compassionate care for our most vulnerable; and providing safe, equitable public space for all. It is clear that we must find new ways to **reconnect** and envisage transformative ways to live and work better together.”

Reconnect – *Open House July 2021*

STUDIO PROMPT

How can we share transformative ideas around public futures through the medium of podcasting? What are the specific characteristics of podcasting that are suited to this task?

*Please note: Anyone preferencing this studio must be able to attend the opening night of the OHM July Weekend held at The Capitol, RMIT University on the evening of **Friday 23 July (6-8.30pm)**. Events will also run across the weekend and you will be encouraged to attend at least one of these events to record potential content. If there is a compelling reason why you cannot attend the opening night in person, there may be an opportunity to watch via live stream.*

DESCRIPTION

In this collaborative studio, we partner with Open House Melbourne (CAV | OHM) to produce a new series of the [This is Public](#) podcast, centred on this year’s OHM theme of [“Reconnect”](#).

Open House Melbourne is an independent organisation that fosters public appreciation for architecture and public

engagement in conversations about the future of our cities.

Working to a brief developed with CAV | OHM, you’ll pitch, record and mix audio pieces to illustrate the “Reconnect” themes. Combining these pieces with recorded presentations from leading thinkers, you’ll create highly crafted, engaging podcast episodes and strong shareable content for social media & EDM. You’ll also research and gather related information - for example links to further research - for the OHM website.

This studio will help you build collaborative skills, particularly in working with a not-for-profit organisation and event-based program focussed on design and the built environment. As well as developing your practical skills in researching, writing, recording, editing and interviewing, you’ll learn the skills required to plan, produce and publish a podcast series in a professional environment.

You’ll also be prompted to consider if and how the affordances of podcasts and the specific qualities of audio media such as intimacy and emotion, can create meaningful social impact.

STUDIO LEADER

Heather Jarvis is a radio & podcast producer, journalist and lecturer in Media 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. She was a co-producer of *The Policy Shop* podcast presented by former Melbourne University Vice Chancellor Glynn Davis. 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 decolonising practice and a way to advance social change agendas.