MEDIA PROJECTS

Project Title: Screen & Sound Cultures

- Supervisors: Alexia Kannas, Catherine Strong, Patrick Kelly, Adrian Danks, Alan Nguyen, Allan Thomas, Brian Morris, Daniel Binns, Ella Chorazy, Glen Donnar, Shelley Brunt, Ian Rogers, Lisa French, Maria Stratford, Marsha Berry, Polly Stanton, Rebecca Young, Shweta Kishore, Smiljana Glisovic, Stephen Gaunson, Stayci Taylor, Tami Gadir, Djoymi Baker

Outline: This project investigates various contexts, epistemologies, methods, and methodologies to enrich understandings of the various cultures observed in, around, and through screen and sound. Successful applicants will work within Screen & Sound Cultures, a collaborative research group for scholars and creative practitioners working across the fields of screen studies, popular music, filmmaking, screenwriting, media history, curatorial practice, sound design, online media and a range of other interconnected fields. This group foregrounds and fosters cross-disciplinary research, local and international collaborations, industry and community links, and the nexus between teaching and research. Screen & Sound Cultures projects align with research priorities in the Social Change and Design and Creative Practice ECPs, and are concerned with transformations in digital society and economy, design and creative practice industries, social policy and practice, and materiality and the notion of 'play'.

FoR Codes: 1902 Film, Television and Digital Media; 1904 Performing Arts and Creative Writing; 2001 Communication and Media Studies; 2002 Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: Adaptation Studies

- Supervisors: Steve Gaunson, Stayci Taylor, Alexia Kannas, Djoymi Baker

Outline: This project seeks to explore the development of creative adaptations by considering how the practice of adapting is central to the story-telling imagination. The project will survey a range of writers (novelists, dramatists and screenwriters) and also explore a range of genres and themes that have been the subject of adaptation. This project will identify different theoretical frames through which

adaptation can be analysed, created and evaluated. With subjects including film and literature to video games, pop music and theme parks, this project will analyse the breadth, scope and creative possibilities that adaptation offers across media and digital formats.

FoR Codes: 190299 Film, Television and Digital Media not elsewhere classified

ECP alignment: Social Change; Design and Creative Practice

Project Title: Australian Stage and Screen Stories

- Supervisors: Stephen Gaunson, Brigid Magner, Rose Michael, Peta Murray, Ronnie Scott, Stayci Taylor

Outline: This project responds to the current, ongoing and 'real world' issues in the Australian stage and screen industries. Crusades such as the Make it Australian campaign – and the more specifically targeted Gender Matters initiative – suggest significant challenges to creating Australian stories intended for theatrical or screen production. The project investigates the notion of 'Australian story' with a particular interest in marginalised voices. Drawing on RMIT's international reputation in script writing practice research, the project takes a creative practice approach, with the development of a uniquely Australian play or screenplay informed by, and responding to, the evolving concerns of the industries in which it is theoretically situated. This project addresses the research priorities of the Design and Creative Practice ECP by generating creative and inventive solutions to real-world problems, especially as they pertain to emerging trends and challenges in the Australian screen and theatre industries.

FoR Codes: 190204 Film, Television and Digital Media; 190402 Creative Writing including playwriting

ECP alignment: Design and Creative Practice

Project title: Archiving Popular Music History and Heritage

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: The history of popular music is increasingly being captured in a variety of ways, from official displays in museums (including the recently opened Australian Music Vault), through to websites and other digital archives created by fans or musicians. This project will take a broad approach to examining how this past is captured and interpreted, including: through consideration of archives as (potential) economic resources; through examining the relationship of design to music and music subcultures and how this shapes how we think about the past; and through examining the relationship between online and offline representations of artefacts and memories.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Augmented Place Narratives

- Supervisors: Olivia Guntarik, Li Ping Thong, Tom Penney, Brian Morris, Hugh Davies, Marsha Berry

Outline: New technologies are reshaping how we interact with the environment. We are seeing more localised forms of technology-mediated experiences using augmented and virtual reality applications. Immersive participatory simulations are part of our everyday lives, enabling participants to interact with digital information embedded in physical environments. This project welcomes proposals interested in examining the state of the art in AR and VR. We welcome proposals that explore how our practices can trouble the meanings of place, how the very nature of the local can be challenged socially and politically through community, (dis)connection, indigeneity, ownership, belonging, homelessness, dwelling, memory, walking, 'play' and other social practices.

FoR Codes: 200102 Communication Technology and Digital Media Studies; 200201 Aboriginal and Torres Strait Islander Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: Innovation in Journalism

- Supervisors: <u>Chris Hudson</u>, <u>Cathy Greenfield</u>, <u>Olivia Guntarik</u>, <u>Chengju Huang</u>, <u>Alexandra Wake</u>, <u>Antonio Castillo</u>, <u>Josie Vine</u>, <u>Leah Li</u>, <u>Lisa Waller</u>

Outline: The global news industry has been undergoing a period of innovation and radical change, with major disruption to the economic models that once paid for public interest journalism and questions raised about funding of such journalism, including of journalism outside liberal democracies. With that disruption brings a range of issues to be explored around new funding models, new forms of journalism (mobile journalism, community journalism, hyper local journalism, citizen journalism), and even new ways of thinking about journalism, journalism technologies, and their role within society. At stake is even the question What is Journalism? And who is a Journalist.

FoR Codes: 1903 Journalism and Professional Writing

ECP alignment: Social Change

Project Title: The contemporary bio-pic

- Supervisors: <u>Steve Gaunson</u>, <u>Adrian Danks</u>, <u>Alexia Kannas</u>, <u>Djoymi Baker</u>

Outline: Biographical films, or "biopics", continue to enjoy popularity despite persistent criticism from scholars regarding the loose play with 'facts' and 'truth'. This project seeks to address the question of truth and post-truth concerning the biopic and invites proposals for theoretical and creative practice projects that explore the conventions and complexities of the genre across a number of media platforms. This could include studies relating to genre and genre hybridity; stardom and digital performances; and the relationship between authenticity and fictionalisation. How might a deeper understanding of the "biopic" enable new media and digital approaches to this popular genre?

FoR Codes: 190299 Film, Television and Digital Media not elsewhere classified

ECP alignment: Design and Creative Practice

Project Title: The Cult Film

- Supervisors: <u>Alexia Kannas</u>, <u>Steve Gaunson</u>, <u>Ramon Lobato</u>

Outline: "Cult cinema" is a multifarious term that refers to a range of film types, filmmakers, critical practices and reception contexts which reside in the margins of dominant taste cultures, but whose cultural value has risen rapidly in relation to recent changes in digital societies and economies. This project invites proposals that will make a significant contribution to the development of new approaches, or to comprehensive analysis of established subjects, in any area of cult film. The Cult Film project is aligned with the research priorities of the Social Change and Design and Creative Practice Enabling Capability Platforms, and is particularly concerned with transformations in digital society and economy; social connection; creative practice industries; and material encounters and the notion of play. Possible topics include (but are not limited to): cult film and social change; global/national/regional manifestations of cult film; digital technology and cult film; transformations in exhibition practices; studies in cult reception and fandom; politics and cult film; sound and music in cult film; cult film and nostalgia.

FoR Codes: 190299 Film, Television and Digital Media not elsewhere classified

ECP alignment: Design and Creative Practice

Project Title: Journalism and trauma, suicide and serious mental health issues.

- Supervisors: <u>Alexandra Wake</u>, <u>Josie Vine</u>, <u>Vandra Harris</u> (GUSS), <u>Hariz Halilovich</u> (GUSS), <u>Leah Li</u>

Outline: Media workers find themselves on the front line of many traumatic news events – and face pressures not only on their own mental health, but also in the awkward position of trying to raise awareness about these sensitive issues without causing further harm. This project looks at how the media works with these issues, and the impact not only on media workers such as journalists and camera operators, but on communities in Australia and abroad (including refugee and Aboriginal and Torres Strait Islander communities, war zones and states in transition).

FoR Codes: 2001 Communication and Media Studies; 1903 Journalism and Professional Writing; 1701 Psychology

ECP alignment: Social Change; Urban Futures

Project Title: Digital Storytelling and Screen Production Research Methodologies

- Supervisors: <u>Patrick Kelly</u>, <u>Rebecca Young</u>, <u>Marsha Berry</u>, <u>Stayci Taylor</u>

Outline: How can screen production research be used to create new forms of digital narrative and/or remediate older forms? This project investigates the various contexts, epistemologies, methods, and methodologies to enrich understandings of the production and prototyping of screen-based storytelling projects, including web series, podcasts, interactive documentary/drama, transmedia, social media content, apps, mobile media, mobile art, 360 VR videos and Augmented Reality experiences. We welcome proposals that utilise media production methodologies, including practice-based research, practice-led research, and research-led practice, in order to contextualise approaches to media content, aesthetics and/or technologies within wider contemporary practices. This project addressed the research priorities of the Design and Creative Practice ECP by generating creative and inventive solutions to real-world problems, harnessing technological innovations creatively to reinterpret our material world for the better, and/or by adding value to industry.

FoR Codes: 1902 Film, Television and Digital Media

ECP alignment: Design and Creative Practice

Project Title: Changing Asia, Changing Media: Media and Social Transformation in Asia

- Supervisors: <u>Chengju Huang</u>, <u>Chris Hudson</u>, <u>Glen Donnar</u>, <u>Shelley Brunt,</u> <u>Lisa French</u>

Outline: Asia has experienced rapid media growth since the 1990s. In this project, we explore a wide range of media-related issues in diverse political, economic, cultural and social contexts in this region, such as: the changing landscape of journalism in the era of digitisation, government media regulation policies, political campaigns and propaganda, the opportunities and challenges of social media, the rise of citizen journalism, popular media/culture, and the music industry, and media representation of important/challenging issues (social, political, economic, security, environmental, race and gender, immigration, and others). Ultimately, we aim to

investigate media's diverse and complex social roles and how media may contribute to positive social changes in this region.

FoR Codes: 2001 Communication and Media Studies; 2002 Cultural Studies (200202 Asian Cultural Studies).

ECP alignment: Social Change

Project Title: Digital photography & social media as a tool to improve community protection and policing

- Supervisors: Jair Garcia, Adrian Dyer

Outline: Usage of digital media such as photography and video, originally posted for social media, has been extended for medical and legal purposes. This usage has begun to be scrutinised by legal ethics experts and members of the public, who are raising questions about the implications of these practices in relation to the current legal frameworks imposed by National and State Privacy Acts. This project will enrol a student to gauge the awareness of the general public about ethical and privacy issues arising from the use of digital media using qualitative and quantitative techniques including mining of Big Data and focalised interviews.

FoR Codes: 2001 Communication and Media Studies

ECP alignment: Social Change

Project Title: The Fourth Estate ain't what it used to be: a new political economy of news

- Supervisors: Cathy Greenfield, Lisa Waller

Outline: This project investigates changes in news journalism as a key institution in the organisation of knowledge and everyday life. These changes have political, economic, socio-cultural, technological and organisational dimensions. Professionalisation, automation, digitalisation, data-fication, and casualisation name some of the recent ways that journalists and their audiences are caught up in new forms of governing digitally networked populations, in terms of how they can know

their societies, economies and polities. These new forms of governing have thrown up questions about trust and authority in news production, the effects of global reach, the consequences of algorithmic measurement of audience engagement. Exploring these changes to public knowledge is an important element in making digital society and economy more inclusive.

FoR Codes: 2001 Communication and Media Studies; 1903 Journalism and Professional Writing

ECP alignment: Social Change

Project Title: Making Media: Digital Self-representation + New Identities

- Supervisors: Olivia Guntarik, Seth Keen, Patrick Kelly, Marianne Sison, Daniel Binns

Outline: Are you interested in 'making media' for advocacy, activist or awareness-raising activities? Do you want to know how processes of self-representation work to dismantle stereotypes of race, class, gender identities or sexualities? We invite proposals from members of First Nations, refugee, migrant, marginalised or LGBT communities seeking to examine the significance of media for their political and cultural needs. We welcome proposals on documentary, film, video, social and news media, digital art, games or interactive media. Topics may include community building/engagement, practices of self-representation/self-determination, transmedia storytelling, interfaith and cross-cultural dialogue, gender and race-based discrimination, anti-violence against women, or human rights.

FoR Codes: 200102 Communication Technology and Digital Media Studies; 200201 Aboriginal and Torres Strait Islander Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: The Matter of Media

- Supervisors: Daniel Binns, Allan Thomas

Outline: In the changing mediascape — where the platforms, formats, and styles du jour can change overnight — what is the stuff of media? What tools and resources do all creators still have access to, control over, in order to craft their narratives or creative experimentations? This project calls for theoretical, philosophical, and practical interventions into the materiality of media including, but not limited to film, television, online or digital platforms, virtual reality, writing, or video games. Working alongside the Design & Creative Practice ECP, this project encourages playful and material encounters between critical thinking, creative work, and industry research, that might have social and industrial impact.

FoR Codes: 2001 Communication and Media Studies

ECP alignment: Design and Creative Practice

Project Title: Music and Film

- Supervisors: Alexia Kannas, Steve Gaunson, Ian Rogers, Shelley Brunt

Outline: It is only relatively recently that theorists and scholars have begun to challenge the "hegemony of the visual" in film studies by turning their attention to the roles played by music and sound. The School of Media and Communication at RMIT has a number of academics working at the intersection of film and music studies and seeks proposals for projects that will contribute to this rich and dynamic field. This project aligns with research priorities in the Social Change and Design and Creative Practice ECPs, and possible topics might relate (but are not limited) to: film music and affect; film music economies; film music and industry; studies of particular composers and creative teams; the curated film soundtrack; musical performance on film; music and silent cinema; the soundtrack album; film music and genre; film music materialities; film music and technology.

FoR Codes: 1902 Film, Television and Digital Media; 1904 Performing Arts and Creative Writing; 2001 Communication and Media Studies; 2002 Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: Music and the City

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: In 2018, Melbourne was not only named the world's most liveable city but also the live music capital of the world. How can music shape a city and also shape the lives of its residents? This project considers the place of music (particularly live popular music performance, although other forms are considered) within the city, investigating such aspects as infrastructure, sustainability, understanding and engaging communities, policy, the music economy, related creative industries, scenes and subcultures, festivals and events, and more. The project will use interdisciplinary research techniques, such as practice-based enquiry, digital and participant/observation ethnography to understand the urban environment.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice; Urban Futures

Project Title: Care for Social Futures

- Supervisors: Jaz Hee-jeong Choi (School of Design), Larissa Hjorth

Outline: This project explores how we might embed care in all facets of formal and informal, digital and material context to create new pathways towards inclusive and just futures in this rapidly ageing, socially precarious, and digitally networked era. We are particularly interested in exploring non-disciplinary-bounding, and co-creative ways of doing research and practice focused on care and wellbeing.

FoR Codes: 200102 Communication Technology and Digital Media Studies; 120304 Digital and Interaction Design

ECP alignment: Social Change; Design and Creative Practice

Project Title: Mobile first image communication

- Supervisors: Olivia Guntarik, Seth Keen

Outline: Digital media technologies make it simple to capture and share images using mobile devices and social media services, however the innovative potential of these technologies and practices is open for further exploration. How can design and media practices be utilised to co-design software tools that help academic and industry partners achieve solutions and improve the services they offer? How do organisations manage images for sharing information and knowledge? How is visual

content produced, consumed and analysed in media rich and mobile environments? How do organisations utilise 'mobile first' developments, everyday media practices and peer production to share image-based information and knowledge? Prospective students will have the option to work with the supervisory team on the development of a bespoke media platform for the public sector. Candidates are also invited to develop their own topics related to the theme of photographic or audiovisual communication.

FoR Codes: 200102 Communication Technology and Digital Media Studies; 200212 Screen and Media Culture; 120302 Design Innovation

ECP alignment: Design and Creative Practice

Project Title: Music and Youth Identity

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: Popular music was once considered a strictly 'youthful' form of culture, but over time this connection has become more tenuous. What is the relationship between youth and popular music in contemporary society? This project will investigate how young people understand and use music, in particular as a part of identity-making. How have new forms of interaction with music, such as streaming and the creation of digital subcultures, changed young people's relationship with music? To what extent do music and music-making provide resources to a group characterised as problematic and 'at risk' in a neoliberal economy?

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Music as Global: 21st Century Perspectives

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: In this age of digital media and 21st century communication technologies, music can impact industries or communities of people that lie beyond the confines of the geographical borders of cities, states or countries. This critical and trans-disciplinary project focuses on the globalisation of music (via, for example, genres, bands, musicians and instruments) and the resulting issues (such as multi-

culturalism, cross-culturalism, identity), using a chosen method of enquiry (practice-based / written research) in a region (preferably Australasia, Asia-Pacific or Japan). It may include contemporary examinations of 'world music', marketing non-western musics in western markets or the analysis of local/global music production.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Nostalgia in Contemporary Film and Television

- Supervisors: Alexia Kannas, Adrian Danks, Stephen Gaunson, Ramon Lobato, Djoymi Baker

Outline: From the idealised visions of 1950s life offered in television shows like Happy Days (1974 – 1984), to the romanticisation of cinema's yesteryear in films such as Cinema Paradiso (1988), film and television have always yearned for the past. But many cultural critics see the current "nostalgia boom" as a particular post-internet phenomenon, citing the wave of remakes, reboots and other efforts to revive the past as symptomatic of cultural exhaustion. This project invites proposals for studies that respond to this cultural and critical interest in nostalgia in film and television. Possible topics might include (but are not limited to): nostalgia and economies; nostalgia programming and the "reboot"; studies of particular eras as represented in nostalgic film and television; studies of particular films or television series; politics and nostalgia; sound and music in nostalgic film and television; digital technologies and the nostalgia boom. This project aligns with research priorities in the Social Change and Design and Creative Practice ECPs.

FoR Codes: 1902 Film, Television and Digital Media; 1904 Performing Arts and Creative Writing; 2001 Communication and Media Studies; 2002 Cultural Studies

ECP alignment: Social Change, Design and Creative Practice

Project Title: Popular Music Now

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: What is the place of popular music in contemporary society? This project examines specific issues in popular music in the 'here and now': intercultural

challenges, political issues, or postcolonial identities, among others. It seeks to unpack and analyse the role popular music can play in the everyday life of people via, for example, mediated contexts such as television, the internet or live streaming; performance spaces such as concerts; community engagement such as festivals or street parties; and other music-industry areas. This project can use practiced-based modes of enquiry, such as music-making, or a thesis as its mode of investigation.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Television in Transition

- Supervisors: Ramon Lobato, Tania Lewis, Djoymi Baker

Outline: Television culture is in a state of flux, shaped by the emergence of new technologies, online streaming platforms, devices, institutions, and cultures of viewing. We invite applications for projects in media, communications and cultural studies that explore changes and continuities within national, regional or transnational contexts, or in relation to specific critical debates and issues in the field of television research. We welcome projects addressing transformations in television and related telecommunication and media industries, and changing working practices within television and related design and creative industries, as well as other topics relevant to the broad theme of "Television in Transition".

FoR Codes: 2001 Communication and Media Studies; 2002 Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: Thinking cinema

- Supervisors: Daniel Binns, Allan Thomas, Adrian Danks

Outline: The histories of film theory and, more recently, of film-philosophy, can be productively read through the lens of the speculative proposition that film 'thinks'. We seek to approach film in its widest sense, including VR, interactive cinema, online and digital video, as well as cinema more conventionally conceived, in order to explore their conceptual and critical affordances as modes of conceptual and practical engagement with the world, and with human life and social practice. We

invite projects that explore this 'thought of the cinema', whether from theoretical or philosophical perspectives (film-philosophy, the histories of film theory), or through 'hands on' explorations of film form and practice. This project sits within the Design & Creative Practice ECP and encourages playful and material encounters between different ways of thinking and working.

FoR Codes: 1902 Film, Television and Digital Media

ECP alignment: Design and Creative Practice

Project title: Understanding Changes in Representation in Australian Popular Music

- Supervisors: Catherine Strong, Ian Rogers, Shelley Brunt, Tami Gadir

Outline: Recently there has been increasing scrutiny of issues relating to equal representation in the Australian music industries. This has led to a number of initiatives from industry bodies, government, and at more grassroots levels, to try to increase the participation of women-identified, GNC, queer, CALD, Indigenous, and non-white persons in music, as well as a focus on class and geographic inclusivity. This project will study these attempts to determine how inequality has become entrenched in popular music, what approaches are most successful in addressing this, and ensuring the full participation of all Australians in this important segment of our economy/workforce.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Young people's views of digital advocacy

- Supervisors: Jenny Robinson, Olivia Guntarik, Adrian Dyer, Jair Garcia, Michaela Jackson

Outline: Young people are actively engaging in digital advocacy alongside leadership development and activism. Children, adolescents and emerging young adults are getting involved in areas as wideranging as digital rights, social causes, and healthy use of social media. In this project we're interested in exploring the views of young people themselves about digital advocacy, what entices them to

engage, and to go deeper into understanding the social and personal motivations for youth digital advocacy. We encourage HDR projects from a variety of methodological approaches, and particularly welcome proposals that might be interested in including eye-tracking/multi-sensory perception as ways of understanding young people's views. For example, can eye-tracking technology provide insights into how young people experience co-design or development of digital advocacy content? What kinds of digital/social content engages them in advocacy, and can eyetracking and psychophysiology tell us what draws their attention and/or their emotional response to content & comments. This research project is aligned with the Social Change and Design and Creative Practice enabling capability platforms, representing the different approaches to the research area by the team members.

FoR Codes: 200102 Communication Technology and Digital Media Studies; 220311 Philosophical Psychology (incl. Moral Psychology and Philosophy of Action)

ECP alignment: Social Change; Design and Creative Practice; Urban Futures

Project Title: Screening Gender: creative practice approaches to interrogating gender in screen works and screenwriting

- Supervisors: Glen Donnar, Alexia Kannas, Peta Murray, Stayci Taylor, Lisa French

Outline: This project examines gendered screen representations and perspectives. Through playful approaches to writing and making, we seek new understandings of gender in narrative structure and visual storytelling. The project is interested in intersections of professional practice and gendered perceptions in society and popular culture through various critical frameworks (feminism/s, masculinities, queer theory), applied to genre (such as romantic comedy, action) and thematic concerns (e.g. gender fluidity, female friendship, bromance). The project is driven by the desire to understand how contemporary shifts in the cultural practices of screen production and screenwriting impact on representations of gender on screen. The project aims to generate creative and inventive solutions to real-world problems, especially in the context of storytelling and screen production, which have the capacity to change social expectations about gender and inspire greater cultural diversity.

FoR Codes: 1902 Film, Television and Digital Media; 1904 Performing Arts and Creative Writing; 2001 Communication and Media Studies; 2002 Cultural Studies

Project Title: Social Inclusion and Exclusion within Consumer Fan Cultures and Civic Engagement Spaces

- Supervisors: <u>Catherine Strong</u>, <u>Ramon Lobato</u>

Outline: Marginalised groups must regularly manage their participation in social spaces that are hegemonically exclusionary by nature, often by creating spaces and communities of their own that, in turn, exclude individuals who threaten or do not 'belong' in those spaces. Both these processes of gatekeeping can be problematic: the protocols and rules of communities that manage their safety through gatekeeping may not be well thought-out and lead to intersectional exclusions. This project will investigate the structural processes of inclusion and exclusion in Australian spaces and communities, such as gendered fan cultures and activist spaces, and the social, economic and cultural consequences of these exclusions. It seeks to examine barriers (whether policy-based or algorithmic) that marginalised people face for inclusion to various groups, and how those barriers shape the groups that create and enforce them. It will also attempt to understand the digital, mediated strategies marginalised people utilise for creating new communities and overcoming barriers for inclusion into hegemonic spaces.

FoR Codes: 1904 Performing Arts and Creative Writing

ECP alignment: Social Change; Design and Creative Practice

Project Title: Mediations of Queer and Trans Thinking

- Supervisors: <u>Rebecca Hill</u>, <u>Patrick Kelly</u>, <u>Ronnie Scott, Jay Daniel Thompson</u>

Outline: This project articulates queer thinking and/or trans thinking as a constructive practice that enables social change for queer and trans people and others effected by heteronormativity and cis-sexism. The study can be either a project or a thesis. The candidate will produce a queer or trans work; for instance, through the medium of film or animation, poetry or a novel or as a thesis that articulates queer and/or trans ideas. The project/thesis will be a significant work that embodies queer and/or trans mediation as a constructive practice. If the student

creates a project, the exegesis will define the theoretical basis for the creative practice, drawing on examples from relevant literature.

FoR Codes: 220306 Feminist Theory; 200205 Culture, Gender, Sexuality

ECP alignment: Social Change

Project Title: Masculinities in popular culture, film and television

- Supervisors: <u>Glen Donnar</u>, <u>Stayci Taylor</u>, <u>Anna Hickey-Moody</u>

Outline: This project in interested in global representations of screen masculinities to examine critical intersections of men and masculinity, society and popular culture. What might contemporary representations indicate about attitudes to broader social transformations, such as male anxieties about continued cultural, economic and political precedence? The project encourages research on a variety of projects, including but not limited to: ageing on screen in film and television; masculinities in 'male action' genres (e.g. war films); masculinities and transnational stardom in Asian action cinemas; approaches to screenwriting and creative practice; studies of reception and fandom in popular culture, film and television; and gendered depictions of radicalisation or extremism. It is especially interested in extending screen scholarship beyond Anglo-American contexts. The project is driven by the desire to understand how contemporary shifts in global sources of cultural influence impact on representations of gender on screen and to generate creative and inventive solutions to real-world problems, especially in the context of ageing populations, changing social expectations about gender, and calls for greater cultural diversity.

FoR Codes: 1902 Film, Television and Digital Media; 2002 Cultural Studies

ECP alignment: Social Change; Design and Creative Practice

Project Title: Gender and Sexual Diversity, Museums and Archives and Identity

- Supervisors: [Rob Cover](), [Patrick Kelly](), [Stayci Taylor](), [Smiljana Glisovic](), [Rebecca Hil]()l

Outline: This project investigates archived, curated and digital preservation of stories of gender and sexual diversity, and how diverse stories of minority identity and experience can be collected and preserved. While there are existing histories of LGBTQ experience, media, curatorial and archival practices related to inclusivity of diverse gender and sexual identities are disparate and il-defined. The project builds on media studies, cultural studies and digital cultures approaches to understanding and assessing national and international norms of preserving stories, and may include work embedded in an accredited collecting body such as an Australian archive, library or museum.

FoR Codes: 2002 Cultural Studies; 200205 Culture, Gender, Sexuality

ECP alignment: Social Change; Design and Creative Practice

Project Title: Gender and Sexual Diversity in Australian Film and Television

- Supervisors: [Rob Cover](), [Patrick Kelly](), [Stayci Taylor](), [Smiljana Glisovic](), [Rebecca Hil]()l, Jay Daniel Thompson

Outline: This project is connected to an existing ARC Discovery Project investigating the history and responses to LGBTQ representation in Australian film and television. The project involves assessing the health, mental health, wellbeing impact of on-screen inclusivity and diversity and works with media practitioners to understand and develop new practices. The PhD project will be on an sub-section of work in the area of LGBTQ representation in Australian media, creative practices, and impacts, and may involve working with creative producers, collecting bodies (archives) or audiences to assess the role, value and sustainability of diversity screen representation in Australia.

FoR Codes: 1902 Film, Television and Digital Media; 200205 Culture, Gender, Sexuality

ECP alignment: Social Change; Design and Creative Practice