

# Film And Television Swinburne

## Jane Johnston

**The Australian Screen** Albert Moran, Tom O'Regan, 1989

**Creating** Joseph Pascoe, 2000 Pictorial history celebrating 25 years of The Victorian College of the Arts. Founded in 1972 the school draws upon its distinguished antecedent institutions such as the National Gallery of Victoria Art School, Ballet Victoria School and Melbourne Teachers College. Highlights the aims of the College, such as nourishing artistic talent and passing it on to the next generation by teaching and mentoring. Illustrated throughout with photos and includes chapters on each school, interviews and references. Foreword by Governor of Victoria Sir James Gobbo. Simultaneously published in hardcover and paperback.

*Global Trafficking Networks on Film and Television* César Albarrán-Torres, 2021-03-07 This book draws on a multi-method study of film and television narratives of global criminal networks to explore the links between audiovisual media, criminal networks and global audiences in the age of digital content distribution. Mapping out media representations of the ongoing war on drugs in Mexico and the United States, the author delves into the social, cultural and geopolitical impacts of distribution and consumption of these media. With a particular emphasis on the globalized Mexican cartels, this book investigates three areas - gender and racial representation in film and television, the digital distribution of content through the internet and streaming services such as Hulu and Netflix, and depictions of extreme violence in film, television and online spaces - to identify whether there are fundamental similarities and differences in how Hollywood productions reproduce stereotypes about race, gender and extreme violence. Some of the movies and television series analysed are Breaking Bad, Ozark, Weeds, Rambo: Last Blood, No Country for Old Men, Sicario and the Netflix series Narcos, Narcos: Mexico and El Chapo. Taking a unique interdisciplinary approach to the study of cartels in the media, this book will be of interest to students and scholars of media studies, film, television, security studies, Latin American and cultural studies.

*The Media Student's Book* Gill Branston, Roy Stafford, 2010-05-28 The Media Student's Book is a comprehensive introduction for students of media studies. It covers all the key topics and provides a detailed, lively and accessible guide to concepts and debates. Now in its fifth edition, this bestselling textbook has been thoroughly revised, re-ordered and updated, with many very recent examples and expanded coverage of the most important issues currently facing media studies. It is structured in three main parts, addressing key concepts, debates, and research skills, methods and resources. Individual

chapters include: approaching media texts narrative genres and other classifications representations globalisation ideologies and discourses the business of media new media in a new world? the future of television regulation now debating advertising, branding and celebrity news and its futures documentary and 'reality' debates from 'audience' to 'users' research: skills and methods. Each chapter includes a range of examples to work with, sometimes as short case studies. They are also supported by separate, longer case studies which include: Slumdog Millionaire online access for film and music CSI and detective fictions Let the Right One In and The Orphanage PBS, BBC and HBO images of migration The Age of Stupid and climate change politics. The authors are experienced in writing, researching and teaching across different levels of undergraduate study, with an awareness of the needs of students. The book is specially designed to be easy and stimulating to use, with: a Companion Website with popular chapters from previous editions, extra case studies and further resources for teaching and learning, at: [www.mediastudentsbook.com](http://www.mediastudentsbook.com) margin terms, definitions, photos, references (and even jokes), allied to a comprehensive glossary follow-up activities in 'Explore' boxes suggestions for further reading and online research references and examples from a rich range of media and media forms, including advertising, cinema, games, the internet, magazines, newspapers, photography, radio, and television.

**Public Relations** Jane Johnston, 2020-07-16 'This has always been the definitive text for PR in Australia. Public Relations: Theory and Practice is the complete companion for new and not-so-new practitioners. I'll be keeping a copy on my bookshelf.' - Tracy Jones, FPRIA former president, Public Relations Institute of Australia Public relations is a dynamic and rapidly growing field which offers a variety of career paths. Whether you're building the public image of an organisation, developing news and social media strategies, or managing issues for a company or political party, you need strong communication skills and a sound understanding of public relations processes. In this widely used introduction to professional practice, leading academics and practitioners outline the core principles of public relations in business, government and the third sectors. They show how to develop effective public relations strategies and explain how to research, run and evaluate a successful public relations campaign. Drawing on a range of communication and public relations theories, they discuss how to work with key publics, using all forms of media for maximum impact. It is richly illustrated with examples and case studies from Australia, New Zealand, Asia and other countries. Public Relations has been substantially revised and includes newly written chapters on social media, tactics, integrated marketing communication, risk and crisis communication, public relations history, corporate and investor public relations, and law, as well as a new glossary of theoretical terms.

**Mobile Storytelling in an Age of Smartphones** Max Schleser, Xiaoge Xu, 2022-01-01 This book explores contemporary approaches to mobile storytelling, with contributions covering mobile education, news and screen storytelling, creative practice research, and the impact on vulnerable communities and social innovation. With 18 original chapters, Schleser and Xu bring together international media and communication scholars, digital storytellers, filmmakers, musicians, and educators

to discuss the significant contributions made by mobile storytelling within academia, culture and society, resulting in a vibrant and interdisciplinary collection that will be a valuable resource to researchers across the arts, humanities and social sciences. This edited collection is a result of the collaboration between Mobile Studies International (MSI) and the Mobile Innovation Network & Association (MINA) at the International Mobile Storytelling Congress (IMSC) at the University of Nottingham Ningbo China.

VTAC eGuide 2016 VTAC,2015-07-15 The VTAC eGuide is the Victorian Tertiary Admissions Centre's annual guide to application for tertiary study, scholarships and special consideration in Victoria, Australia. The eGuide contains course listings and selection criteria for over 1,700 courses at 62 institutions including universities, TAFE institutes and independent tertiary colleges.

**Computers and Creativity** Jon McCormack,Mark d'Inverno,2012-08-21 This interdisciplinary volume introduces new theories and ideas on creativity from the perspectives of science and art. Featuring contributions from leading researchers, theorists and artists working in artificial intelligence, generative art, creative computing, music composition, and cybernetics, the book examines the relationship between computation and creativity from both analytic and practical perspectives. Each contributor describes innovative new ways creativity can be understood through, and inspired by, computers. The book tackles critical philosophical questions and discusses the major issues raised by computational creativity, including: whether a computer can exhibit creativity independently of its creator; what kinds of creativity are possible in light of our knowledge from computational simulation, artificial intelligence, evolutionary theory and information theory; and whether we can begin to automate the evaluation of aesthetics and creativity in silico. These important, often controversial questions are contextualised by current thinking in computational creative arts practice. Leading artistic practitioners discuss their approaches to working creatively with computational systems in a diverse array of media, including music, sound art, visual art, and interactivity. The volume also includes a comprehensive review of computational aesthetic evaluation and judgement research, alongside discussion and insights from pioneering artists working with computation as a creative medium over the last fifty years. A distinguishing feature of this volume is that it explains and grounds new theoretical ideas on creativity through practical applications and creative practice. *Computers and Creativity* will appeal to theorists, researchers in artificial intelligence, generative and evolutionary computing, practicing artists and musicians, students and any reader generally interested in understanding how computers can impact upon creativity. It bridges concepts from computer science, psychology, neuroscience, visual art, music and philosophy in an accessible way, illustrating how computers are fundamentally changing what we can imagine and create, and how we might shape the creativity of the future. *Computers and Creativity* will appeal to theorists, researchers in artificial intelligence, generative and evolutionary computing, practicing artists and musicians, students and any reader generally interested in understanding

how computers can impact upon creativity. It bridges concepts from computer science, psychology, neuroscience, visual art, music and philosophy in an accessible way, illustrating how computers are fundamentally changing what we can imagine and create, and how we might shape the creativity of the future.

**Turning Off the Television** Jock Given,2003 Explores the constant shifts in the technologies, business models and social uses of TV and radio, and explains the aspects of broadcast media which have attracted so much government policy attention, as well as what might happen to them in future.

Australian Film Brian Reis,1997 Contains entries, many with descriptive annotations, on books, book chapters, periodical articles, government reports, academic theses, films, videos, and audio recordings published in Australia and elsewhere from 1988 to the early and mid 1990s. Works cited embrace all aspects of Australian film considered as art, industry, and sociological phenomenon, except extremely technical aspects of filmmaking. Categories include film archives and libraries, production, super-8mm film, government and film, history and criticism, ethnographic film, biographies, and film criticism and reviews. Includes author, book title, and film title indices. Distributed by Books International. Annotation copyrighted by Book News, Inc., Portland, OR

**The Education of the Filmmaker in Europe, Australia, and Asia** M. Hjort,2013-07-17 Practice-based film education is a crucial element in the institutional landscape of film. This book fills the gap in understanding practice-based film scholarship, focusing on Europe, Asia, and Australia.

*The Encyclopedia of Film* James Monaco,1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

The Play of Daniel Keyes' Flowers for Algernon Bert Coules,1993 The Heinemann Plays series offers contemporary drama and classic plays in durable classroom editions. Many have large casts and an equal mix of boy and girl parts. This play is a dramatization of Daniel Keyes's story about a retarded adult who desperately wants to be able to read and write.

Shadow Economies of Cinema Ramon Lobato,2019-07-25 How do people access movies today? What are the most popular and powerful channels for media distribution on a global scale? How are film industries changing in the face of media convergence and digitisation? To answer questions such as these, argues Ramon Lobato, we must shift our gaze away from the legal film business and toward cinema's shadow economies. All around the world, films are bought from roadside stalls, local markets, and grocery stores; they are illegally downloaded and streamed; they are watched in makeshift video clubs, on street corners, and in restaurants, shops and bars. International film culture in its actually-existing forms is a messy affair, and it relies to a great extent on black and grey media markets. Examining the industrial dynamics of these subterranean film networks across a number of different sites - from Los Angeles to Lagos, Melbourne to Mexico City - this book shows how

they constitute a central rather than marginal part of audiovisual culture and commerce. Combining film industry analysis with cultural theory, *Shadow Economies of Cinema* opens up a new area of inquiry for cinema studies, putting industry research into dialogue with wider debates about economic informality and commodity circulation. Written in an accessible style, this book offers an original 'bottom-up' perspective on the global cinema industry for researchers and students in film studies, cultural studies, and media and communications.

**Media Reloaded** Hugh Mason-Jones, Augusta Zeeng, 2011-04 *MEDIA RELOADED* is an innovative and engaging student text for middle secondary media courses in Australia and beyond. It is also an invaluable resource for the development of visual literacy skills in the English classroom. Developed by experienced media educators with a passion for understanding contemporary media and technology both in and out of the classroom. Studies the contemporary media landscape, from both practical and theoretical perspectives, including media language, technologies, institutions, the role of audiences and the social values embedded in representations. Discusses how media and multimodal texts are produced and received by exploring genre; narrative; visual literacy; film and video; photography; representation; advertising and propaganda; text media; animation and gaming; and audio forms. Helps students consider the historical, social, and cultural factors that shape the meaning of texts. Explores how theory and practice works outside the classroom through profiles of prominent media practitioners and personalities.

Don't Shoot Darling! Annette Blonski, Barbara Creed, Freda Freiberg, 1987 Australia's film industry was amongst the earliest and most innovative in the world -- and women contributed substantially to this. Over forty contributors have made this book a fascinating and definitive record of independent women's filmmaking in Australia. The book contains essays and statements by film theorists and film makers.

**Forgotten British Film** Philip Gillett, 2017-05-11 Some films are remembered long after they are released; others are soon forgotten, but do they deserve oblivion? Are factors other than quality involved? This book exhumes some of the films released in Britain over the last seventy years from *Daybreak* (1948) to *16 Years of Alcohol* (2003), and considers the reasons for their neglect. As well as exploring the contributions of those involved in making the films, the book examines such issues as marketing and the response of critics and audiences. Films are grouped loosely into categories such as "B" films and television films. Some works were little seen when they were first released and have stayed that way; others were popular in their day, but have slipped into obscurity. In some cases, social change has overtaken them, making the attitudes or subjects they depict seem dated. Even being released as a DVD does not guarantee that a title will be rehabilitated. In addition, how significant is the American market? This book should appeal to lovers of British film, as well as to film studies students and everybody curious about the vagaries of success and failure in the arts.

**Pen to Pixel** Nanette Carter, 2008 'Swinburne University of Technology celebrates a century of history in 2008. Pen to

Pixel tells the stories of a dozen designers whose professional careers began at what is now Swinburne's Faculty of Design: Ellison Harvie, Margaret Lord, Joe Greenberg, Robert Rooney, Tony Ward, Gillian Armstrong, Visnja Brdar, Martin Reid, Marco Damiano, Jemi White and Ben Greig. It also tells of Hsiao-Ying Lin, who did her postgraduate research in the faculty'-- P. 5.

*Gender and Australian Celebrity Culture* Anthea Taylor, Joanna McIntyre, 2020-12-29 This intellectually vibrant volume is the first collection to deal with Australian celebrity in ways that account for both cultural and gendered specificities, demonstrating how gendered ways of imagining Australia are reinforced and contested in celebrity representations and self-presentations. *Gender and Australian Celebrity Culture* engages with celebrities across a diverse range of fields - actors, journalists, athletes, comedians, writers, and television personalities - and in doing so critically reflects upon different forms of Australian fame and the media platforms and practices that sustain them. Authors in this volume engage directly with pertinent issues relating to gender and sexuality, including celebrity feminism and the generative capacity of feminist rage; normative femininity and its instability; hegemonic masculinities; and queerness and its (in)visibility. Contributors also intervene in a number of ongoing debates in media and cultural studies more broadly, including those around the politics and affordances of digital media; whiteness and Australia's colonial histories; celebrity labour; and methodologies for celebrity studies. This timely collection urges scholars of celebrity to attend further both to the gendered nature of celebrity culture and to local conditions of production and consumption. This book will be of key interest to researchers and graduate students in cultural studies, television and film studies, digital media studies, critical race and whiteness studies, gender and sexuality studies, and literary studies.

**Fred Schepisi** Tom Ryan, 2017-03-31 In the *New Yorker*, Stephen Schiff has described Fred Schepisi (b. 1939) as “probably the least-known great director working in the mainstream American cinema—a master storyteller with a serenely muscular style that can make more flamboyant moviemakers look coarse and overweening.” Schepisi’s launch in Australia during the country’s film renaissance of the 1970s and his ongoing international work have rightfully earned him a reputation as an actors’ director. But he has also become a skillful stylist, forging his own way as he works alongside a talented team of collaborators. This volume includes twenty interviews with Schepisi and two with longtime collaborators, cinematographer Ian Baker and composer Paul Grabowsky. The interviews trace the filmmaker’s career from his beginnings in advertising, through his two early Australian features—*The Devil's Playground* and *The Chant of Jimmie Blacksmith*—to his subsequent work in the United States and beyond on films as various as *Plenty*, *Roxanne*, *A Cry in the Dark*, *The Russia House*, *Six Degrees of Separation*, *Empire Falls*, *Last Orders*, and *Eye of the Storm*. Schepisi’s films are diverse thematically and visually. In what is effectively a master class on film direction, Schepisi discusses his creative choices and his work with actors and collaborators behind the scenes. In the process, he provides a goldmine of insights into his films, his filmmaking

style, and what makes him tick as an artist.

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