



Image: Cady Noland, Untitled (Brick Wall), 1994/1995

## **Postgraduate Application Workshop – Led by Alun Rowlands**

### **Description:**

Thinking of applying for a masters or interested in postgraduate study? This workshop shares the secret of a good application. How to develop your statement into a research proposal/ personal statement. How to organise and share your practice as a portfolio. And how to organise your referees and prepare for interviews. The material session is developed in support of modules FA3HS1, FA3HS2 and FA3HSB aims “to plan future postgraduate opportunities ... as an artist, writer, curator, educator.”

Whereas, our focus is postgraduate Art programmes, the workshop is relevant to those students interested in applying for humanities masters, PGCE or Schools Direct.



Image: Diamond Stingily, In the Middle but in the Corner of 176th Place (detail), 2019

## What do artists know? - Led by Alun Rowlands

### Description:

What does research look like in Art? This material session will consider your understanding and processes of research within art practice. Research is an integral tool for developing your individual voices and lines of enquiry. Through scenario-based learning this session aims to support engaged, contextual and material investigations into and alongside art and artmaking. From gut feelings and hunches to open experiments and the subtexts of practices we will discuss non-linear, formless and ongoing research positions connecting you, artworks, experiences, materials, texts and images. We will share processes, recursive practices and approaches to looking, writing and drawing amongst other modes of visual intelligence.

What do artists know addresses Learning Outcome 3 of Part 2, 21, 3 studio modules - 'how evidence of imaginative and informed engagement with relevant cultural and/or other contexts [RESEARCH] and also informs LO1, LO5.

### Materials required:

Prior to this Material Session please select and be prepared to share:

- An image of something you have in your studio, something that you are currently using to make art
- An image of your work (completed)
- An image of an artwork (current, historical, any medium) that informs your own work
- The connection between the three images you have chosen; this could be written, spoken, annotated, drawn or diagrammed ...
- A process that you undertake to help you think/research/progress ideas
- A quote or textual reference that informs your approach to making art

Can be delivered online or in person – requires screen for presentation.



Billy Bultheel and Franziska Aigner in Anne Imhof's Faust (2017). German Pavilion, 57th International Art Exhibition – La Biennale di Venezia © Photo Nadine Fraczkowski, courtesy: German Pavilion 2017 and the artist.

## Performance Salon - Led by Christine Ellison

**Description:** Troubleshooting performance issues

This session is suitable for anyone experimenting with performance in their studio work. We will share our work together and examine the challenges you are facing. You may want to join for support with a technical issue or help in resolving your work, more broadly. We will consider the challenges relating to presentation and think about different ways to stage a performance. There will be lots of opportunity to ask questions and discuss any relevant issues you have come up against in your practice to date.

**Materials required:**

If you have documentation of a performance work you have done before or that you are developing, please bring it with you.



Martin Messier, Sewing Machine Orchestra Installation.  
Photo: Carly-Matsumoto 2019

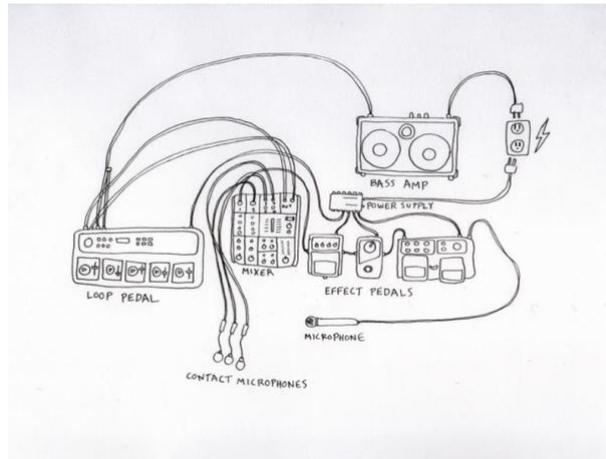
## Introduction to Sewing - Led by Christine Ellison

**Description:** Learn how to use a sewing machine.

This session will introduce to you to how to use a sewing machine and do basic stitches and seams. You will also learn about different types of fabric (weight, content, woven/non-woven) and ways of working with them. You will be shown different tools that are useful to have when using sewing/stitch in your studio practice. There will be lots of opportunity to ask questions and discuss any relevant issues you have come up against in your practice to date.

**Materials required:**

If you have cloth that you want to work with, please bring it along. I will also have different types of fabric to experiment with.



Drawing by Juliana Espana Keller

## Sound Salon - Led by Christine Ellison

**Description:** Troubleshooting sound issues

This session is suitable for anyone using sound in their studio work. We will share our work together and examine the challenges you are facing. You may want to join for support with a technical issue or help in resolving your work, more broadly. We will consider the challenges relating to presentation and think about different ways to stage a sound work. There will be lots of opportunity to ask questions and discuss any relevant issues you have come up against in your practice to date.

**Materials required:**

If you have a recorded sounds or an audio piece that you are developing, please bring it with you.



Atsuko Tanaka, Work\*, 1955, reconstruction 2002,  
Hofgarten, Innsbruck.  
Photo Galerie im Taxispalais

## **Textile Salon - Led by Christine Ellison**

**Description:** Troubleshooting textile issues

This session is suitable for anyone using textiles in their studio work. We will share our work together and examine the challenges you are facing. You may want to join for support with a technical issue or help in resolving your work, more broadly. We will consider the challenges relating to presentation and think about different ways to stage a textile work. There will be lots of opportunity to ask questions and discuss any relevant issues you have come up against in your practice to date.

**Materials required:**

If you have cloth that you want to work with, please bring it along. I will also have different types of fabric to experiment with.



## Making Photo Stencils - Led by Emily Gillmor

**Description:** Learn how to make a photo stencil

Introduction and instructions on how to make stencils for Screen printing using Photo emulsion.

Learn how to

- Coat a screen in emulsion
- Produce artwork for the stencil
- Expose a screen and wash out the stencil
- Remove hardened emulsion from a screen

Expect to learn the techniques to use in Open Print Studio sessions.

### **Materials required:**

Be aware that clothes can be permanently stained with the emulsions and inks used in this technique.



## Greeting Cards - Led by Emily Gillmor

**Description:** Print your own collect of original greetings cards

A fun session to print a collection of greetings cards to send to family and friends or give away as gifts. There is a tradition amongst some artists of making and giving away their own handmade cards – tiny original artworks. Consider how your practice can be used in small ways and incorporated in the everyday.

**Materials required:**

Bring a pack of card blanks – cheaply available from Hobbycraft or The Works or can be bought online. Come to the session in clothes that can be stained with ink or bring an overall or apron.



developing a photograph in the darkroom

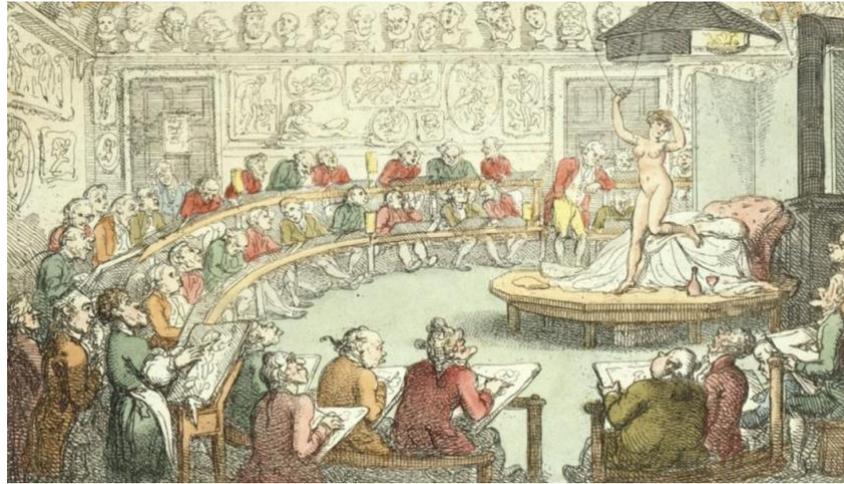
## **B & W Photography Darkroom - Led by Florian Roithmayr and Wendy McLean**

**Description:** Induction to B&W photography and Health & Safety of the darkroom

This session is suitable for anyone experimenting B&W photography: it is an introduction to the facility, Health & Safety of the darkroom, the materials necessary to develop your own photographs and the process of doing this.

### **Materials required:**

If you have any negative film already developed you would like to print please bring this with you.



life drawing at the RA

## Life Drawing - Led by Florian Roithmayr and John Russell

**Description:** Life Drawing from a human model

This session is suitable for anyone experimenting with live drawing. It is aligned with modules FA1DS and FA1ED but is also open to all other students. There will be different approaches to drawing from a life model, including quick sketches and movements, as well as longer detailed studies.

**Materials required:**

Please bring your own drawing or painting materials.



Ulrike Ottinger, Superbia – The Pride, 1988

## **Punk Film - Led by Galia Kollektiv**

**Description:** Home-made epics and other cheap tricks for film-makers

In this session, we will explore DiY and punk aesthetics as artistic strategies. Drawing on the immediacy of no-wave cinema and more recent lo-fi practices, we will experiment with improvised film making and interrogate the production of cinematic spectacle. We will discuss appropriation and deskilling and consider the possibilities opened up by making bad copies.

### **Materials required:**

Bring any camera you might have (including phone).



Pyuupiru, PLANETARIA / Mercury, 2001

## **Costume Making for Performance - Led by Galia Kollektiv**

**Description:** Textile construction techniques for posing as art practice

At the intersection of art and fashion, artists have used fabric as a sculptural material to imagine new ways of being. Focusing on the relationship between textiles and the body, this workshop presents sewing techniques for making costumes in the context of performance art.

Following an introduction and technical demonstration, students will be invited to think of ways to construct looks using textiles as material.

### **Materials required:**

Bring any material you want to work with beyond those provided

# ArtLab

## Teaching and Learning Through Making and Technology

Mon am 10:00-12:00

Mon pm 13:00-15:00

Seven participants per session

### **ArtLab Prints. An introduction to 3D printing.**

Two-hour session that introduces the basics of 3D, the types of printing that we use in ArtLab and the applications of this technology. We will explore the ideas around additive print processes and discuss what techniques are available to create three dimensional forms.

No previous experience necessary.

### **ArtLab Scans. An introduction to 3D scanning.**

Two-hour session. An overview of how we can create digital models of 3D objects. These can then be used to print on the 3D printers, but more importantly, they can be used to build digital imagery for performance, projection and manipulation. We will introduce object documentation as well as 360degree environment scanning.

No previous experience necessary.

### **ArtLab Forms. An introduction to vacuum forming.**

Two-hour session. Using a vacuum former machine, we can create moulds and forms for work. This workshop explores the applications of the vacuum former and expands upon the traditional uses of the machine. We will also use this workshop to present peripheral technology from within the ArtLab that is used in our Widening Participation programme.

No previous experience necessary.

### **ArtLab Forms. Consultation and one-to-one advice.**

Two-hour session. Come and discuss your project, your ideas or ambitions for using ArtLab technology.



Emma Hart, No No, 2020

## Introduction to Glazing - Led by Julia Crabtree

**Description:** In this session participants will get the opportunity to try out different earthenware glazes on bisque fired tiles.

In this session students will be introduced to a range of contemporary artists working with ceramics and glazing to help contextualise the process.

Participants will get the opportunity to test out different earthenware glazes on bisque fired tiles.

### **Materials required:**

This will involve painting and mark making so please come with ideas and references.



David Altmejd, Le Saut, 2017

## Introduction to Plaster - Led by Julia Crabtree

**Description:** Learn how to mix plaster and create a relief cast.

This session sets out to give participants an introduction on how to work with plaster. We will be looking at making plaster reliefs from clay and other surfaces to gain an understanding of the material principles of plaster. In the session we will be working with clay and selected surfaces to take reliefs from, however, if you have an object with a surface you are interested in taking a relief from please do bring this along to the workshop.

Please wear appropriate clothing, as this is a messy activity i.e. either old clothes or an apron.

**Materials required:**



360 image of climate scientists and trees.  
Collaborators with Down Loading the Woods Project

## Downloading the Woods - Led by Kate Allen

**Description:** Create multi-sensory artworks exploring complex relationships between organisms.

Experimental collaborative workshop gathering sensory materials from the trees at the back of the art dept. We will explore tree networks, fungi, and data from climate scientists from Reading University Meteorology Dept. We will collect sound, observational drawings, scientific data, consider smell and textures of the woods. We will be taking 360 photographic images and experiment projecting digital imagery to create a multi-media experimental installation. Plants funnel chemical information from the air to the fungus, whose mycelia bring similar signals to the plant from underground. In woodland, the network, involving numerous species, can be so extensive and dense that trees detect what happens to each other across long distances. Some people call this the “Wood Wide Web”. Collaborating with scientists we can create artworks that share an understanding and awareness of trees and their importance for the health of our planet today.

### Materials required:

Phone, computer or ipad for drawing with using an App like Endless Paper, recording sound/video etc.  
Drawing materials of your choice.  
Read Entangled Life by Merlin Sheldrake



Untitled, Martine Syms, 2020

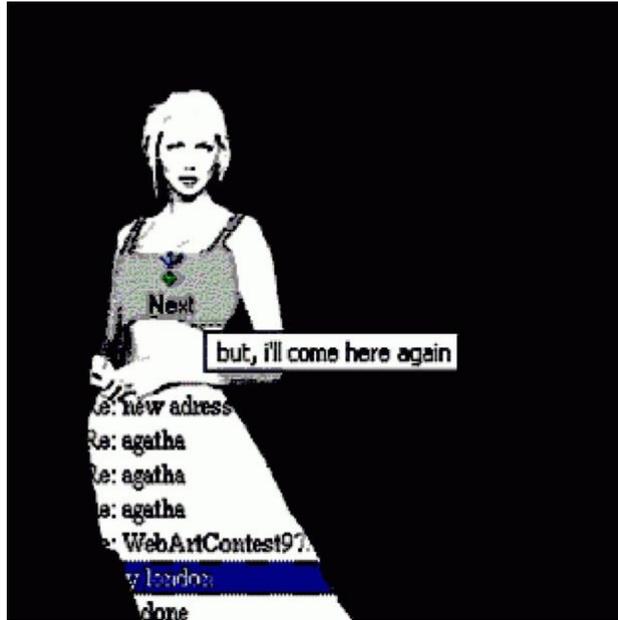
## Online Documentation: Wordpress - Led by Lisa Barnard

**Description:** Create a website to share your work online

Learn how to create a website on WordPress to present your work online. While exploring WordPress functions, we will publish posts and pages, customise the appearance of your site and embed media content.

**Materials required:**

Bring a laptop. Make sure you can connect to eduroam wifi before the session.



Agatha Appears, Olia Lialina, 1997.

## Website Hosting - Led by Lisa Barnard

**Description:** Learn how to host your own free website

Typically, domain names and websites cost money to register and host. Learn how to choose your own domain name and host your own website for free.

**Materials required:**

Bring a laptop. Make sure you can connect to eduroam wifi before the session.



Richard Wilson, Square the Block 2009  
Jesmonite

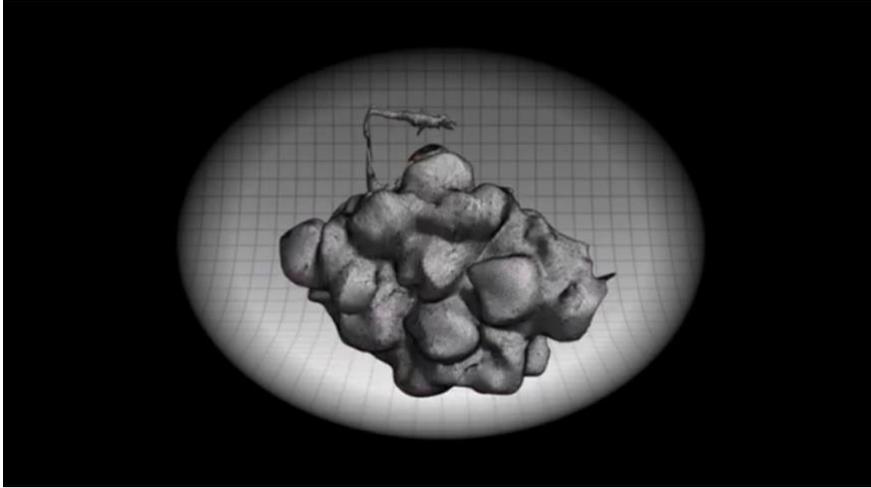
## **Materials and Sculpture - Led by Mark Nader**

**Description:** A look into the different materials you can use in sculpture

A look into the different materials you can use in sculpture using clays, slip, jesmonite, plaster

**Materials required:**

Please wear clothes you don't mind getting messy.



Image, Tina O'Connell, AR image "Test"

## **Sculpture, an Augmented Reality - Led by Tina O'Connell**

**Description:** This Material Session addresses emergent approaches to new technologies and the production of new experiences, events and objects.

The aim of this materials session is to explore the unique role of sculpture as the subject of political discussion as well as a platform for addressing artistic public works. Exploring sculpture and monumental works within such a context is a means to address social, cultural and personal attitudes, as well as that of museums and cultural institutions whose decisions shape our perceived cultural heritage. We will be taking traditional clay sculpture on a journey to augmented reality.

### **Materials required:**

Any recording devices, including good cameras, laptops or phones if you have them or can get access to them.



Lynette Yiadom-Boakye, Light Of The Lit Wick (2017)

## **Colour Mixing in Oils and Painting the Figure - Led by Wendy McLean**

**Description:** Build experience with oils whilst working from contemporary figurative paintings

In this session we will be considering how we handle and mix colour in oil paint and this matters relationship to the body and portrait. We will be working from contemporary figurative paintings, looking at how the painters have used tone, temperature, and suggested light and shadow to develop their paintings, and what this might suggest about their interests and values in making. This session is suitable for those with experience using oils, or those new to them.

### **Materials required:**

Oils, mediums, and solvents will be provided, along with some surfaces to work on. Please bring a range of brushes, two jam jars, a pallet if you have one, and a recent painting, preferably of a figure/body.



Amy Sillman, Blue Diagram

## Repetition and Investigating Form in Painting - Led by Wendy McLean

**Description:** Lively experimentation teasing out the possibilities with repetition in painting

In this painting session we will be working from a painting or drawing that you feel is either unresolved or unfinished and exploring how we can treat old works as the departure point for new ones. We will look at the ground work of oil painting, thinking about how we prepare and handle paint, and approach colour, liquidity, density, tone and body. What strategies can we explore to rework, and re-awaken images and subjects so they continue to be active and full of possibilities? Alongside making we will look at how painters have employed repetition as a way of teasing out thoughts, particularly those which we may overlook; the quiet or the unnamable. How reworking can release pressure and may produce productive detours.

### **Materials required:**

Please bring a previous work (not necessarily by you!) to the session. If possible please bring the original object, rather than an image of it. Oils, acrylics, mediums, and solvents will be provided, along with some surfaces to work on. Please bring a range of brushes, two jam jars, a pallet if you have one, and a recent painting, preferably of a figure/body. If there are other paints you wish to use please bring these.



Lisa Brice, Untitled,  
Oil on archival paper mounted on aluminium 201 x 84.5cm

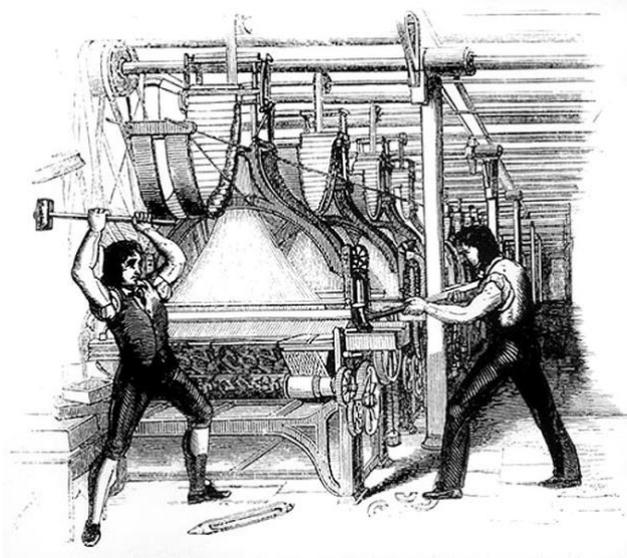
## **Painting from the Figure - Led by Wendy McLean**

**Description:** Painting the figure – live!

In this session we will be painting the figure, directly from life. Starting with quick monochrome works, we will use blocks of colour and line to describe form, space, volume, presence and absence, and the fall of light and shade. In the second half of the session we will focus on a longer, slower study, adding further colours and thinking about the body in relation to the frame of the surface. You can work in oil, acrylic, ink or other paints, or a combination.

### **Materials required:**

Oil paints/Acrylics, mediums, and solvents will be provided, along with some surfaces to work on. Please bring a range of brushes, two jam jars, a pallet if you have one. If you would like to work in any other medium (gouache, watercolour, inks ect) please bring these.



Anon., *Luddites Frame Breaking*, c.1811-1816.

## Forms of Barbarism: I Hate Techno - Led by James Hellings

### Description:

This Material Session will further introduce you to what the philosophers Max Horkheimer and Theodor W. Adorno once referred to as new 'forms of barbarism.'

Through very close and directed reading we will discover Bernard Stiegler's negative 'form of barbarism,' i.e. his hatred of all things techno(logical).

Stiegler, in his 2016 (trans. 2019) book *The Age of Disruption: Technology and Madness in Computational Capitalism*, is concerned with how the late-capitalist mode of production (i.e. technology, especially the digital) has 'manifested in all areas of culture.' Culture, long ago, transformed into an industry, but with the advent and takeover of all forms of art and culture by the digital, this negative form of barbarism has become second nature, naturalised. This, according to Stiegler, has alarming consequences for both individuals and groups in such societies. Stiegler argues that the contemporary, increasing advancement of the culture industries through digital technology has 'wiped out' 'the processes of psychic and collective individuation' – i.e. how we become ourselves, individually and collectively. The digital technologies of the culture industry 'now exclusively operat[e] in the service of the market and the organization of consumption.'

This new form of barbarism, which destroys the primary narcissism of subjects, people, individuals, 'leads to madness, that is, to the loss of reason, and, more precisely, to the loss of this *reason for living* that creates and gives the feeling of existing.'

To hate techno(logy), in this context, is to live – but isn't this position untenable?

**Materials required:** Reading of one philosophical essay in advance of the Session. A copy of the set reading will be provided by James.



Climate Scientist Dr Tristan Quaife showing us a mushroom in the woods at the back of the Art Dept during a Downloading the Woods workshop.

## Downloading the Woods: Walking as an Artwork and Walking as Participatory Art - Led by Kate Allen

**Description:** Walking as art material: develop an art walk for the woods.

You will develop ideas for your own Walking Artwork and collaborate with developing a participatory walk through the woods on campus.

We will explore Walking as material for art and science collaboration, walking for Wellbeing and as part of Social Prescribing.

We will develop prompts, objects and ideas for the walk connecting the walkers with the woods. These engagements during the walk will highlight scientific knowledge bring alternative and personal perspectives for the walkers.

*“Plants funnel chemical information from the air to the fungus, whose mycelia bring similar signals to the plant from underground. In woodland, the network, involving numerous species, can be so extensive and dense that trees detect what happens to each other across long distances. Some people call this the “Wood Wide Web”.*

### **Materials required:**

Phone, or recording device. Sketch pad and drawing/materials of your choice.

Reference Materials to look at before the session:

Nature Nurture <https://nature-nurture.co.uk/what-we-do/social-prescribing/wild-walks/>  
<https://nature-nurture.co.uk/projects/talking-trees/>

Participatory Walking as Art Elastic City <https://drive.google.com/file/d/1sh-Tk50R2bT0ChRiYzJdzdWH1wetsTRv/view>

Walking as Artwork <https://glasstire.com/2012/11/23/the-ten-list-walk-as-art/>

Downloading the Woods Session with the Abbey School  
<https://readingartlab.com/2022/08/03/downloading-the-woods-the-abbey-school/>



Mya smelling Truffle aroma during a Downloading Woods Sensory Art Session at the Avenue Special School

## Downloading the Woods, Sensory Stories: Developing Participatory Workshops - Led by Kate Allen

**Description:** Co-develop an environmental/nature outdoor sensory art/sci workshop

Develop a participatory hands-on sensory expedition, focusing on nature for the Museum of English Rural Life and the Avenue Special School. We will consider how to make the workshops accessible for very young children and people with profound and multiple learn difficulties.

Focus on the 5 senses we will explore trees, above and below ground, connect sensory experiences with the natural environment through stories. Draw on ideas of tree networks and data from climate scientists from Reading University Meteorology Dept.

### **Materials required:**

Phone, or recording device etc. Drawing materials of your choice.



The Earth viewed over Chernobyl, in Pripyat, Ukraine  
The site of the world's nuclear disaster in history, where rare and endangered species now live

### Olafur Eliasson's *Earth Perspectives*

For the 50th anniversary of Earth Day 2020, the artist offers a participatory artwork for creating a new world view.

<https://www.moma.org/magazine/articles/298>

## Maps as Material - Led by Kate Allen

**Description:** Create artwork with paper and/or digital maps.

We will explore the relation between science as the map and nature as the territory.

We will create work using old maps, drawing, collage, installation, projection, and digital maps.

"The map is not the territory" (1931) a phrase coined by the Polish American philosopher and engineer Alfred Korzybski. He used it to convey the fact that people often confuse models of reality with reality itself. That human knowledge of reality is constrained by our perception/sensory organs, our neurology and by our language.

That our understanding of reality is constantly challenged.

A map is only helpful when you understand its limitations as Argentinian writer Jorge Luis Borges later highlights in his short story *On Exactitude in Science*. (1946)

### Materials required:

Phone, or recording device.

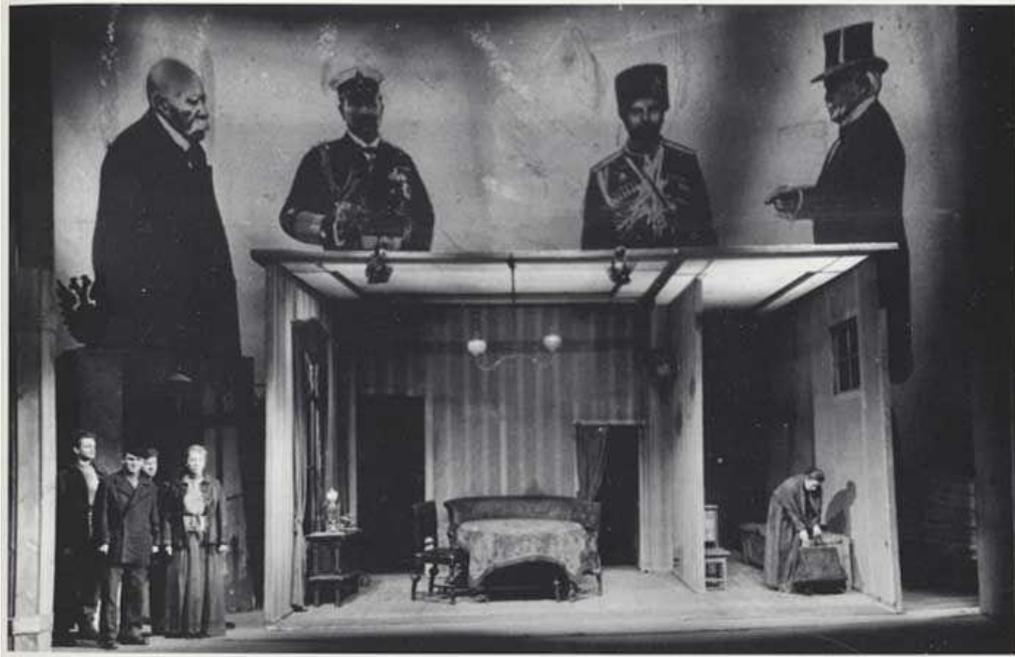
Sketch pad and drawing/painting materials of your choice. Old Maps, Box Cutters, Scissors, Tape

## Reference Materials to look at before the session:

Please listen to the 6min audio of Will Self discussion On Exactitude in Science.(1946) <https://www.theguardian.com/books/audio/2013/jan/04/will-self-jorge-luis-borges>

Mark Bradford and maps.

<https://www.frieze.com/article/mark-bradford-masses-and-movements-2021-review>  
<https://www.cobosocial.com/cobo-salon/mark-bradford-hauser-wirth/> Temporary Atlas Mostyn Gallery Wales <https://mostyn.org/event/temporary-atlas/>  
'The map is not the territory' . <https://artthrob.co.za/2016/02/16/the-map-is-not-the-territory/> Knitting maps of climate change [https://www.ursinus.edu/live/profiles/4975-mapping-climate-change/\\_ingredients/templates/berman-2018/exhibition](https://www.ursinus.edu/live/profiles/4975-mapping-climate-change/_ingredients/templates/berman-2018/exhibition)



John Heartfield, Stage Set & Costume Design For Die Mutter (The Mother), Deutsches Theater, Berlin 1951

## **Brechtian Performance Exercises - Led by Pil Kollektiv**

**Description:** *“Art is not a mirror held up to reality but a hammer with which to shape it”*

Bertolt Brecht developed his Epic Theatre as a critique of conventional stage drama. He wanted his plays not to ‘carry’ audiences away but to make them think and take action. In this material session, we will look at a number of techniques and conduct short exercises in order to help us understand Brechtian performance. Brecht suggested that performers use gestures instead of words and wished to produce alienation on stage instead of identification. We will examine these concept and try and think about what performers can do to challenge conventional ideas of art appreciation.



Allan Kaprow (center, with beard) and participants in his “Yard” (1967), at the Pasadena Art Museum.

## How to Make a Happening - Led by Pil Kollektiv

**Description:** “The point is to make something new, something that doesn’t even remotely remind you of culture.”

“Forget all the standard art forms. Don’t paint pictures, don’t make poetry, don’t build architecture, don’t arrange dances, don’t write plays, don’t compose music, don’t make movies, and above all, don’t think you’ll get a happening out of putting all these together.”

With these words, delivered in a lecture in 1966, the American artist Allan Kaprow invited others to develop art through a new and experimental method he called ‘happening’. For Kaprow this was a way of injecting art into the ‘real world’ and away from conventional places of production (studios, workshops) and display (museums, theatres). In this session, we will go over the Kaprow’s “11 rules of the game” where he advises his audience on strategies to develop happenings. We will then try and respond to these ideas by coming up with our own happenings.

### Materials required:

Read Allan Kaprow’s “How to Make a Happening” in advance. Found here: <https://primaryinformation.org/files/allan-kaprow-how-to-make-a-happening.pdf>



Alexander Brener, Green dollar sign over Malevich's *Suprematism (White Cross)*, 1997.

## How Does the Art Market Work? - Led by Pil Kollektiv

**Description:** Art is unlike any other commodity art: How is the value of art works determined?

Art is one of the least regulated and more speculative commodity markets in existence. But what mechanism are there to determine prices for art works? Why are some works of art more valuable than others? Is there a relationship between labour, materials and value? What is the role of public institutions (museums, biennials) in the private art market? In this session, we will look at several models for understanding the art world and go over terms such as 'human capital', 'primary and secondary markets', 'artistic prestige', 'semio-capital', 'surplus value'. We will also analyse specific examples of recent price fluctuations in the art market.



## **Stop Frame Animation - Led by Susanne Claussen**

### **Description:**

Introduction to stop frame animation in the AV Studio Animation Suite

### **Materials required:**

small objects and/ or dark pens and paper

You will need to bring some small objects to be animated. They must be small enough to fit on the animation table. Or you may bring paper and pens to create an animated drawing. Bring drawing tools that allow you make easy marks, strong pencils, charcoal, chalk, felt pens.



## **Audio Visual Studio - Led by Susanne Claussen**

### **Description:**

**Drop in Sessions:** Bring your ideas for making video works or filming, and we will try to help you to realise them, using the equipment available in the AV Studio. You will be able to try out cameras and lighting or bring your camera.



KathrynBigelow at work

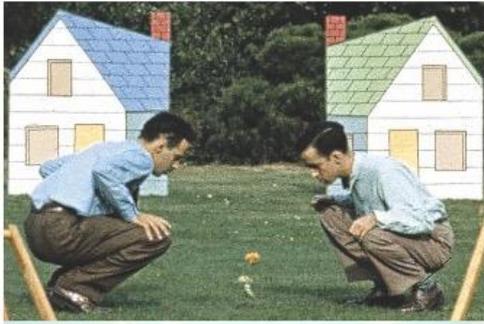
## **Who is the Camera? - Led by Angus Wyatt**

### **Description:**

A talk about the significance of camera movement and position and the effect it has on how an image is read. We will look at examples from film and video art to explore possibilities. We will also look at how to use your camera and get the most out of your image.

### **Materials required:**

Bring a camera (including phone) to try some ideas out.



You can animate anything



## Introduction to Animation - Led by Angus Wyatt

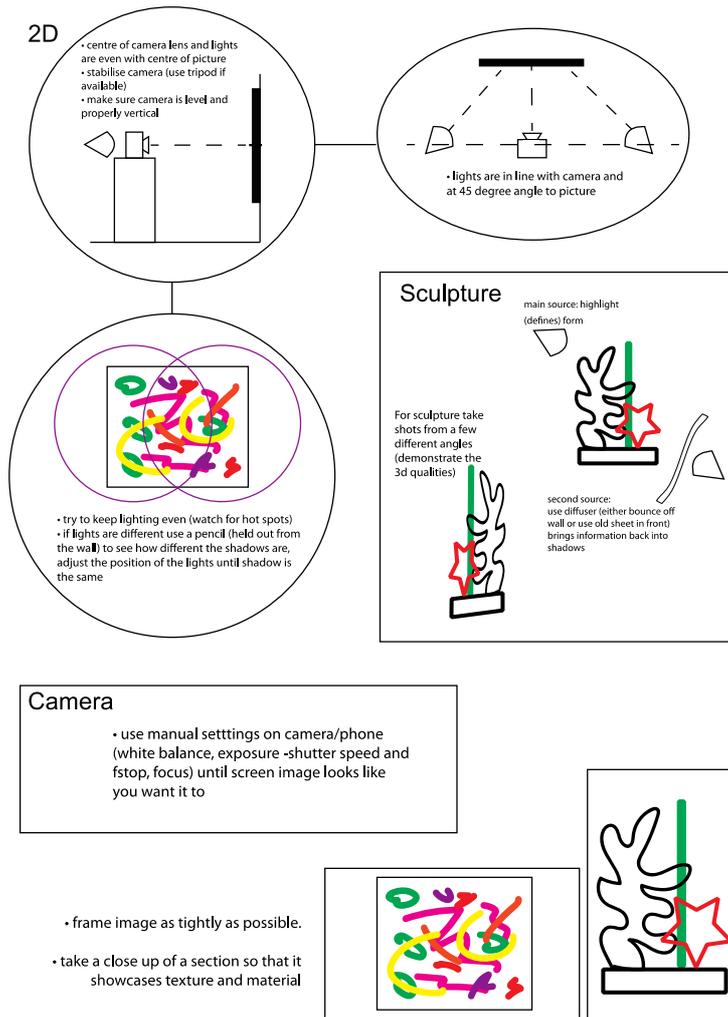
### Description:

A practical guide as to what to think about when considering animation as a process. We will look at the incredible breadth of possibility available to animators and offer advice as to how to get started.

### Materials required:

Bring an idea of something that you have been thinking of and we will discuss it as a group.

## Photographing artwork



## Photo Documentation - Led by Angus Wyatt

### Description:

A practical session on how to take a good photo of your artwork including lighting and camera usage.



## Getting started with Video - Led by Angus Wyatt

### Description:

A guide to what to think about (and how to get started) when making a video. We will discuss the kinds of things you need to consider from the beginning and decisions you may need to make along the way.