

FRN - Sightlines Workshop Notes
30 November 2016,

The task was to discuss these filmmaking genres and address the topics.

Genres: Professional Practice, Interdisciplinary, documentary, Fiction, essay film, screenwriting, digital media hybrid works

Topics to trigger conversations use as appropriate:

- What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)
 - Are there preferred research methodologies? (ie Practice-led, Practice-based)
 - Are there exemplars or best practice models/case studies that can be cited? (provide specifics of the project, journal, etc)
 - What forms of dissemination are appropriate? Are there better ones than others?
 - Which funding body support this genre?
 - What funded research projects are you aware of? Give details
 - Does this genre attract HDR students?
-

Screenwriting

Associate Professor Craig Batty, RMIT, Susan Thwaites, University of Canberra, Dr Susan Kerrigan, University of Newcastle

- *What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)*

Positioning: Screenwriting Research Network, AAWP Creative Writing – TEXT, ASPERA/Screen Production/ MeCCSA, Local Centres – institutional. Still sits comfortably and uncomfortably within/across various disciplines and groupings (Australian FoR Codes 1902, 1904)

Focus: Southern Hemisphere has more practice based than Northern Hemisphere which tends to be more screen play studies.

Challenges: The screen play as an output/artefact is not ‘produced’ and this means as a research artefact it has a different ‘end point’. This raises the question ‘does it need to be ‘produced’ to count as research?’. So that leads to ‘What are the forms of peer-review that make it count? – like Publications, awards/development funding?’

Research question pursuit – the screen play has to evidence the role the research played in it’s creation.

Opportunities: Is it easier to ‘make’ as it can be a solitary practice, text based peer-reviewed opportunities are available

- *Are there preferred research methodologies? (ie Practice-led, Practice-based)*
- Creative Practice Research is the methodology.

There is a conflation between methods and methodology, often traditional methods used to inform the making through a practice-based lens which is not necessarily process. Research question is important here as it drives the methodological approach and methods.

- *Are there exemplars or best practice models/case studies that can be cited? (provide specifics of the project, journal, etc)*

Stacyi Taylor RMIT PhD – Feature film comedy

Louise Sawtell – PhD – Form of the screen play

Karen Lee Street – Creative Writing

Benjamin Law – TV Series/comedy

- *What forms of dissemination are appropriate? Are there better ones than others?*

Where to publish or perform the creative artefact are two key issues with dissemination.

While journals like TEXT, New Writing, Sightlines, allow for publication of un-made screen plays, this is one form of dissemination. A repository could also work well but there isn't one at present.

- *Which funding body support this genre?*

'ouch!' – there isn't one.

- *What funded research projects are you aware of? Give details*

NIL

- *Does this genre attract HDR students? – YES!!*

Essay Film

Dr Leo Berkeley, RMIT, John Hughes, Filmmaking and Adjunct Professor RMIT, Steve Warne, Victoria University

- *What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)*

The Essay Film is ideally suited to integration of filmmaking and research. It is authored through voice over and visual language. It is into the moving image it is about historical studies and it produces knowledge through aesthetic practices. It is a form of public experience and personal expression. Essay films provide the closest possible contact with a wide audience but their usefulness as films works in opposition to their purity.

- *Are there preferred research methodologies? (ie Practice-led, Practice-based)*

It is utilising a new methodology. This is creative and reflective/reflexive practice and that is essential to ethical practice. It also adopts an ethnographic methodology which is highly theorised.

- *Are there exemplars or best practice models/case studies that can be cited? (provide specifics of the project, journal, etc)*

Essay Film Exemplars:

Laurie Anderson: The Heart of a Dog

Gillian Leahy, UTS: Baxter and Me

Margo Nash, UTS: The Silences

: My Kodachrome

Kathery Millard, Macquarie: The Boot Cake

<https://www.youtube.com/watch?v=BxaZxKsGIOW>

Ross McClewyn (Canada): Freedom Stories

Leo Berkeley, RMIT: Queue Standing (researching iphone practices)

- *What forms of dissemination are appropriate? Are there better ones than others?*

Film Festivals for Essay films include UK Birkbeck (Uni of London),

- *Which funding body support this genre?*

Screen Australia (Baxter and Me), ARC, Galleries and Museums

- *What funded research projects are you aware of? Give details*

Baxter and Me, Gillian Leahy, Screen Australia Signature fund.

- Does this genre attract HDR students? Yes

•

Documentary:

Dr Leo Berkeley, RMIT, John Hughes, Filmmaking and Adjunct Professor RMIT, Steve Warne, Victoria University

The academy can preserve the one-off documentaries as opposed to the series or presented-led reality style TV formats.

Professional Practice

Dr Karen Pearlman, Macquarie University, Nicolette Freeman, VCA, Kirsi Rinni, Alto University, Finland.

Professional Practice – examining industry working practice for example the study of professional practice like cinematography or editing.

- *What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)*

How do we understand and access this knowledge?

- Screen poetics is funded by the academia of Finland.
- Images of Harmony
- VR
- Success – what are the elements of have been funded by the Innovation Agency
- Costume and Design research
- What is 'intuition' – Bodily experiences of the screen environment – what embodies expertise do filmmakers have that could be applied.
- How do Editor's think?
- Collaboration, Creative Contributions and Authorship
- Gender and Genius

Opportunities

These are transferable skills and by understanding old skills we can work with new tools. Tools to let ordinary people experience creative processes. This might be found in cognitive, neurological and philosophical ideas about the mind that allows us to understand transferable and collaborative embodiment expertise.

- *Are there preferred research methodologies? (ie Practice-led, Practice-based)*

Preferred methodology is to connect back to the unique practice and expertise.

By collating primary research data you can quality old skills and that can generate new skills with new technologies. Forms of primary data would be interviews, lived experiences.

- *Are there exemplars or best practice models/case studies that can be cited? (provide specifics of the project, journal, etc)*

Journal of Media Practice, Journal of Creative Behaviour

- *What forms of dissemination are appropriate? Are there better ones than others?*

Forms of dissemination are different for different audiences. Video Essay

- *Which funding body support this genre?*

Finnish Research Council, Creative Europe, ARC, Industry Bodies (infuture), Screen OZ, Universities and Innovation funds.

- *What funded research projects are you aware of? Give details*

- *Does this genre attract HDR students? Yes more can be attracted by linking to other disciplines and through research communication and dissemination.*
-

Interdisciplinary/Transdisciplinary

Dr Sean Maher, Associate Professor James Verdon, Dr Trish FitzSimons, Dr Alison Wotherspoon, Joanna Callaghan, Rachel Wilson

Interdisciplinary Practice – filmmakers working with researchers who are outside the discipline.

- *What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)*

Opportunities: Research Centres provide opportunities for transdisciplinary work?

Challenges:

Interdisciplinary research needs to maintain equity with the partnerships so filmmakers are not subsumed into a broader project. Power relationship need to be identified.

Need to be careful that we don't become a 'service provider' for other disciplines. (eg doing community service announcements and Not for Profit).

The structures within academic make it difficult to collaborate in real terms (competitive).
Double Coding of FoR Research projects.

Often project are based on personal relationship. It is important for each of the scholars to take the lead in the appropriate conference/publications.

- *Are there preferred research methodologies? (ie Practice-led, Practice-based)*

No preferred methodologies but that can be a positive as it can give a researcher flexibility in being able to choose their methods.

Participatory Action Research, example is Alison Wotherspoon's research where ethnographic methods were used.

- *Are there exemplars or best practice models/case studies that can be cited? (provide specifics of the project, journal, etc)*

Exemplars for Transdisciplinary are:

Kathryn Millard – The Miligram Experiment (ARC funded).

Utilitarian Filmmaking in Australia 1945 – 1980 (2016-19). Four year Australian Research Council funded Discovery project. With co-Chief Investigators: Prof. Ross Gibson (U. Canberra), A/Prof. Deane Williams (Monash), Prof. Joe Masco (U. Chicago).

Love in the Post – Joanna Callaghan

- *What forms of dissemination are appropriate? Are there better ones than others?*
- *Which funding body support this genre?*

There are trusts that can be applied for – not film bodies nor ARC – Government research bodies.

Still some issues around having different forms of research income classified, as in Category 2 and 3 funding.

- *What funded research projects are you aware of? Give details*

- *Does this genre attract HDR students?*
-

Fiction:

Andrew O’Keefe, VCA, Sandra Scibberas, VCA, Dominique Webb Lincoln University, Michael Bentham,

- What are the opportunities and challenges for this genre in relation to research criteria? (for example ERA, REF, institutional definitions)

The FRN should use less academic lingo, and that would make it more accessible to filmmakers

Opportunities:

- Education re research statements
- Building resources (SRN)
- Keynotes
- Peer-reviewed vimeo channel could be something to work towards

Challenges:

Budget sources for funding films, government and private are limited.

Industry related benchmarks like funding bodies and festivals.

University production – does the uni take a cut?

Exhibition challenges - vimeo channel could be something to work towards