

## **Making Films for Your Research: Innovative Audio-Visual Practices**

A CHASE Doctoral Training Event, November 17, 2018  
At Birkbeck Cinema, 43 Gordon Square, London WC1H 0PD

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**Organised by Catherine Grant (Birkbeck) and Joanna Callaghan (Sussex)**  
**Supported by CHASE, the Filmmaking Research Network, Birkbeck Institute for the Moving Image (BIMI) and the University of Sussex**

### **9.30-10.00: Tea and Coffee**

#### **10.00-10.30: Filmmaking Research**

What is filmmaking research? What does it produce? How does it meet research criteria? What examples exist? Joanna Callaghan will speak about the work of the Filmmaking Research Network, an AHRC funded project.

#### **10.30-11.45: New Possibilities in the Audiovisual Essay: Desktop Documentary**

What new filmmaking research methodologies are emerging in academia as a result of the increasingly sophisticated use of screen capture technologies? Filmmaker and PhD student Chloé Galibert-Lainé will present and discuss *My Crush Was a Superstar* (2016, 10'), one of her 'desktop documentaries' (or 'epistolaries'), forms of filmmaking that treat the computer screen (and its messaging and search technologies) as both a lens and a canvas. With Catherine Grant, she will discuss the use of these methods as part of her PhD project 'In Defense of Netnographic Cinema'.

#### **11.45-13.00: Beyond Documentation: Creativity in Filmmaking Approaches to Research**

What happens when non-filmmaker researchers start conceiving of their research using filmmaking methodologies, or begin to collaborate with filmmakers to extend their research into forms of creative practice? In this session, Catherine Grant will explore two such filmmaking research projects with their academic producers and directors: *Crafting Resistance: The Art of Chilean Political Prisoners* (Carmen Luz Parot/Gloria Miqueles, 2017, 25'), a film produced by Dr. Jasmine Gideon, Senior Lecturer in Development Studies at Birkbeck; and *Fallen Women* (Lily Ford, UK, 15'), a film drawing on documents and images from 'The Fallen Woman', an exhibition at the Foundling Museum curated by Professor Lynda Nead (History of Art, Birkbeck), made by Lily Ford during an AHRC Cultural Engagement Fellowship.

### **13.00-13.45 Lunch** (Make own arrangements)

#### **13.45-15.00: Filmmaking as Research: Practice Methodologies in an Academic Context**

What does the academic environment bring to filmmaking? How can research approaches benefit filmmaking practice and what methodologies can be applied? In this session, two filmmakers will discuss producing film within an academic context with Catherine Grant. Cinematographer Alex Nevill will outline the research process for his PhD and what it brought to his practice. He will discuss issues of authorship, and the relationship between his research-driven experimental projects and his ongoing cinematography. Director Producer Joanna Callaghan will present her work on adapting philosophical texts into fiction films, and specifically her AHRC funded feature film *Love in the Post: From Plato to Derrida* (2014, 80') inspired from Jacques Derrida's *The Postcard*.

### **15.15-16.15: Facing Outwards: Collaboration and Engagement**

What are the collaborative relationships essential to ensuring a successful research project? How can you work with external partners to maximise impact? Documentary filmmaker Emma Davie will speak about working with external partner, the Motor Neurone Disease Association for the award winning *I am breathing* (2013, 72'). For her recent film, *Becoming Animal* (2018, 78'), Emma collaborated with a philosopher/writer and another director. She will discuss with Joanna Callaghan how these collaborations worked and what advantages they bring.

### **16.30- 17.30: Filmmaking in the Academy (plenary – all speakers)**

A roundtable discussion on the role, contribution and impact films produced within the academy can have on wider culture, society and the film industry.

## **DRINKS RECEPTION**

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### **SPEAKER BIOGRAPHIES**

#### **Joanna Callaghan, University of Sussex**

Joanna is an artist filmmaker and Senior Lecturer in Filmmaking. In 2014 she produced feature *Love in the Post: From Plato to Derrida*, based on a book by Jacques Derrida and funded by the Arts and Humanities Research Council. The film won first prize from the British Association of Film, Television and Screen Studies and forms part of a series of films under the project 'Ontological Narratives'. Since 2012 she has sat on the executive of the Media, Communication and Cultural Studies Association (MeCCSA) as Chair of Practice and is on the Steering Committee of the Practice Research Advisory Group (PRAG). She is currently leading a UK-Australia AHRC network project aimed at consolidating the field of filmmaking research by sharing best practice and developing resources.

#### **Emma Davie, University of Edinburgh**

Emma has made a wide variety of documentaries for national and international broadcasters and most recently co-directed a feature documentary called 'Becoming Animal' (2018) with Swiss Canadian director Peter Mettler. It has been touring round festivals internationally and was nominated for best feature documentary at CPH DOX, Documenta Madrid, Edinburgh Film Festival, Docs Against Gravity, Bildrasuch and other festivals. Her previous film "I am Breathing" (2013) co-directed with a fiction filmmaker, Morag MacKinnon won a Scottish BAFTA for Best Director and played in over 50 countries. She currently teaches at Edinburgh College of Art where she runs the course in Postgraduate Documentary Directing. She also works as mentor and story advisor and regularly teaches on workshops and gives seminars internationally. She programmed documentaries for the Edinburgh Film Festival, was on the board of EDN for 4 years and taught at the European Film College in Denmark for a year. She has also written widely on documentary making practice.

#### **Lily Ford, The Derek Jarman Lab/Birkbeck, University of London**

Lily is a cultural historian and filmmaker. She works on the history and culture of aviation and aerial views, and her first book is an illustrated history of flight, *Taking to the Air* (British Library Publishing, 2018). She is deputy director of the Derek Jarman Lab at Birkbeck, which she co-founded in 2013, and has produced a variety of films at the Lab ranging from research shorts to the internationally

distributed feature documentary on John Berger, *The Seasons in Quincy* (2016). As director-producer, she has made the AHRC-funded *Fallen Women* (2016) with Birkbeck and the Foundling Museum, and *A Humbrol Art* (2018) on the British painter George Shaw, for the Yale Center for British Art. She is currently planning an investigation into women making aeroplanes in the early 20th century which will combine text and moving image outputs.

### **Chloé Galibert-Lainé, Ecole normale supérieure de Paris**

Chloé is a French researcher and filmmaker. She is currently preparing a PhD within the research-creation doctoral program SACRe at the Ecole normale supérieure de Paris and teaches film studies at Université Paris 8. Her work takes different forms (texts, video essays and live performances) and explores the intersections between cinema and online media, with a special interest in questions related to modes of spectatorship, gestures of appropriation and mediated memories. Her video essays have shown at venues including the Ars Electronica Festival, the Rotterdam International Film Festival, the IMPAKT Festival, the London Essay Film Festival, and the Austrian Film Museum. In 2018 she was Artist in Residence at m-cult (Helsinki) through the European Media Art Platform (EMAP) and an Art of Nonfiction Grantee from the Sundance Institute.

### **Jasmine Gideon, Birkbeck, University of London**

Jasmine is a Senior Lecturer in Development Studies in the Department of Geography at Birkbeck. Her current research involves working with Chilean exile communities in the UK, examining questions of health and well-being. She is also interested in feminist perspectives on social policy in Latin America and is the author of *Gender, Globalization and Health in a Latin American Context* (Palgrave Macmillan, 2014) and the editor of *Handbook on Gender & Health* (Edward Elgar, 2016).

### **Catherine Grant, Birkbeck, University of London**

Catherine is Professor of Digital Media and Screen Studies at Birkbeck. She is the author of *Spatial Montage and Digital Cinephilia* (Caboose/Rutgers, forthcoming, 2019) and co-author of *The Videographic Essay: Criticism in Sound and Image* (expanded edition, Caboose/Rutgers, forthcoming 2019), and has also published widely on theories and practices of feminist and queer storytelling, and film authorship, adaptation and intertextuality. She is most known for her work on the audiovisual essay in screen studies, and she has produced well over 200 videos in the last decade, dozens of which have been screened in festivals and museums and published in online journals alongside her written reflections on these forms and their emergent role in film and media studies. She is founding co-editor of *[in]Transition: Journal of Videographic Film and Moving Image Studies*, an award-winning peer-reviewed publication supported by the *Journal of Cinema and Media Studies* and MediaCommons.

### **Lynda Nead, Birkbeck, University of London**

Lynda is Pevsner Professor of History of Art at Birkbeck. She has published widely on aspects of the history of nineteenth and twentieth-century British visual culture, most recently *The Tiger in the Smoke: Art and Culture in Post-War Britain* (Paul Mellon Centre for Studies in British Art for Yale University Press, 2017). Her work examines the relationships between visual media such as film, photography and art and is interdisciplinary in its approach. In 2016 she curated an exhibition called 'The Fallen Woman' at the Foundling Museum and was awarded an AHRC 10th Anniversary Cultural Engagement grant for Dr Lily Ford to produce a film related to the content of the show. She is currently working with film and media producer,

John Wyver (Illuminations), on some research films on the work of 20th-century photojournalist, Bert Hardy.  
She is a Trustee of the V&A and a member of the academic advisory board of the Museum of London.

**Alex Nevill, San Francisco State University**

Alex is a cinematographer, filmmaker and Assistant Professor in the School of Cinema at San Francisco State University. He has photographed several independent feature films as well as short projects for Creative England, Channel 4, Film London and the British Film Institute. He received first class honours for his undergraduate degree at the University of Gloucestershire in 2011 and then completed a Master of Fine Arts degree at the Scotland Screen Academy in 2014. He recently finished his practice-led PhD in the Digital Cultures Research Centre at UWE Bristol with a scholarship through the UK Arts and Humanities Research Council's 3d3 Centre for Doctoral Training. Alex is also an associate editor of Screenworks, a peer-reviewed online publication of practice-research in screen media.