



Universität
Zürich^{UZH}

Filmmaking Methodologies for Researchers



Program

Why make a research film?

Definitions

State of the field

Defining motivations

Challenges

Dissemination

Case study I (video)

Case study II (website)

Coffee break

Group discussion

Filmmaking methodologies

Examples of film approaches

Pre-production and equipment

Production and filming

Reviewing and selecting the
footage for editing

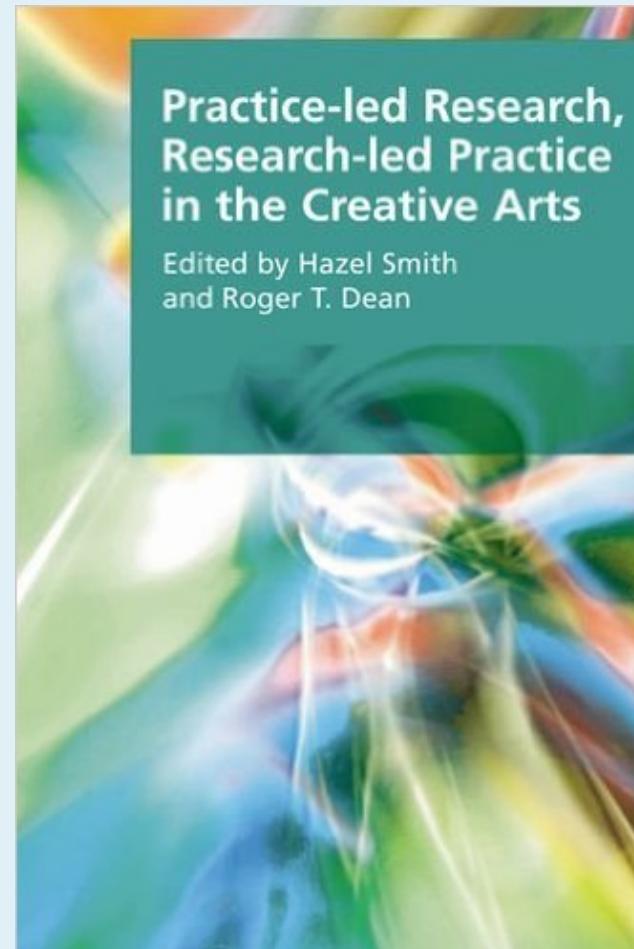
(Shifting) definitions...

Practice-led or research-led?

- Research-led film
- Research in film
- Film as research

Visual methodologies
“researching with visual materials” (Rose, 2016)

Creative methodologies
“a form of research”
“detectable research outputs”
(Smith & Dean, 2009)



Expansive scope...

“outputs, by-products, records of research undertaken, dissemination tools or practice-based research itself. They may include reconstructions and enactments, animations, installations and gallery pieces, games, interactive storytelling or co-produced work including collaborations with community groups, and may take the form of documentaries, visual essays or broadcast programs”

(Arts and Humanities Research Council [AHRC], 2016)

Growing recognition...



“marked increase in the number of films being used ... to both disseminate and engage audiences with research’ in recent years. In 2005, only 20 researchers listed film or animation as an ‘artistic or creative output’ By 2013 ... that number had jumped to 149.”

(Reisz, 2016)

Public engagement in the “Big Tent”...

Digital Humanities is not a unified field but an array of convergent practices that explore a universe in which: a) **print is no longer the exclusive or the normative medium** in which knowledge is produced and/or disseminated; instead, print finds itself absorbed into **new, multimedia configurations**; and b) digital tools, techniques, and media have altered the **production and dissemination** of knowledge in the arts, human and social sciences.

(Presner & Schnapp, 2009: 2; cited by Porsdam, 2013)

Advantages

- Access a wide, non-specialist audience who would never read expensive monographs or journal articles

Challenges

- Availability doesn't guarantee viewing
 - Scholars don't pitch well to non-scholarly audiences

Funding: Goals & audience

Film for public engagement?

→ Institutions invested in societal “impact”, dissemination of specific cultural knowledge, practices

Film for teaching?

→ E-learning, Digital research and learning

Digitale Lehre und Forschung (UZH)

Fördermittel Digitale Lehre und Forschung:

“Gefördert werden Vorhaben im Bereich der **digitalen Lehre und Forschung** sowie Projekte, die sich durch einen **innovativen, lehrunterstützenden Charakter** auszeichnen.”

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Gleichstellung
Der Dekan gratuliert
Projekt «Bologna 2020»

Digitale Lehre und Forschung (DLF)

Zugangskontrolle Statistiken
E-Assessment
Automatische Auswertung Fragenpool

Was haben Sie vor? Wobei können wir Sie unterstützen?

- ↳ Ich möchte meine Lehrveranstaltung evaluieren
- ↳ Ich möchte in der Vorlesung eine Abstimmung durchführen
- ↳ Ich möchte wissenschaftliches Schreiben fördern
- ↳ Ich möchte meinen OLAT-Campuskurs «tunen»
- ↳ Ich möchte elektronisch prüfen

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Letzte Beiträge im Blog Digitale Lehre und Forschung

06.02.2017, 17:34 FS 2017 – Unser aktuelles Workshopangebot
Für jedes Semester stellen wir ein spezielles Schulungsangebot zusammen, so auch für das FS 2017. In unseren Workshops über Mittag können Sie bestimmte Anwendungen und Online-Dienste kennenlernen und ...
→ Mehr ...

17.01.2017, 13:56 NZZ Serie «Digitalisierung»

<http://www.phil.uzh.ch/de/fakultaet/dlf.html>

Persistent challenges...



Candida Höfer, St Gallen, 2005

Resistance in academia

Lack of “gatekeepers”

- Is film as rigorous as a journal article?
- What about peer-review?

Sustainability

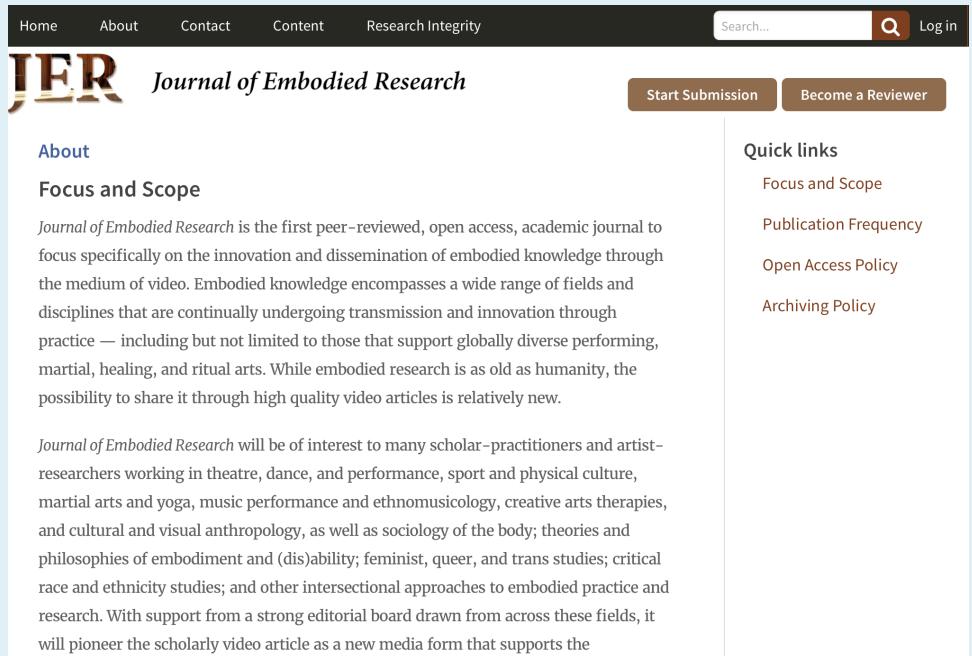
- Will it have an “afterlife” that enables people to find it online?

Film as a scholarly output

→E-journals

e.g. *Journal of Embodied Research*

- First peer reviewed open access, academic journal for “video articles”
- Indexed
- Permanently archived
- +info: <http://jer.openlibhums.org>



The screenshot shows the homepage of the *Journal of Embodied Research*. At the top, there is a dark navigation bar with links for Home, About, Contact, Content, and Research Integrity. To the right of the navigation is a search bar with a magnifying glass icon and a 'Login' button. Below the navigation, the journal's logo, "JER", is displayed next to the title "Journal of Embodied Research". There are two buttons: "Start Submission" and "Become a Reviewer". On the left side of the main content area, there is a section titled "About" with a sub-section titled "Focus and Scope". The "Focus and Scope" section contains text about the journal's purpose of disseminating embodied knowledge through video. On the right side, there is a sidebar titled "Quick links" with links to "Focus and Scope", "Publication Frequency", "Open Access Policy", and "Archiving Policy". The main content area also contains some descriptive text about the journal's scope and impact.

Film as a scholarly output

→ Festivals

- Format-specific
- Thematic
- By discipline
- By funder (e.g. AHRC)

→ Blogs

- Personal
- Institutional



The screenshot shows the homepage of the Essay Film Festival website. At the top, there is a black and white film still with the festival's name overlaid in red and blue text. Below the header, there is a navigation bar with links for "About", "Events", "News", "Contact", and "Resources". The main content area features a section titled "ABOUT" with a short paragraph about the essay film form and its history. Below this, there is another paragraph providing details about the inaugural edition of the festival.

ESSAY FILM FESTIVAL

About Events News Contact Resources

ABOUT

The essay film is a hybrid form that brings together elements of documentary and experimental filmmaking into a highly personal and often politically engaged mode of expression. Some classic exponents of the essay film are Chris Marker, Harun Farocki, Patrick Keiller, and Agnès Varda. But more recently the essay has flourished in the new era of digital filmmaking, and one of the aims of the festival is to provide a focus for the current global expansion of the form.

The [inaugural edition](#) of Birkbeck's Essay Film Festival took place in 2015, featuring a varied programme of screenings, discussions and special guests, and held at Birkbeck Institute for the Moving Image and the ICA, and featured artists included Thom Andersen, Esfir Shub, The Otolith Group, Peter von Bagh, and Constanze Ruhm.

Case Study: *The Many Lives of a Shield* (2016)



<https://vimeo.com/200369869>

Case Study: *The Many Lives of a Shield*

Collaboration with Derek Jarman Lab: <http://www.jarmanlab.org>

Purpose of filming:

1. “to explore the potential of film to elicit memories and stories of the indigenous peoples participating in the workshop about specific artefacts of Kew’s collection.”
2. “to tell the story of one of these artefacts in a way that she could convey cinematically the contrasting environments of the object’s life.” (Martins, 2016)

Case Study: Learning & Research website



<http://www.phil.uzh.ch/elearning/blog/despues-de-trujillo/>

Works cited

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