REBELLIOUS RESEARCH - ART/PRACTICE-BASED RESEARCH SEMINAR SERIES



Following the popular first round of the Art/Practice-based research seminar series (and a [Special Issue on Recontextualising Practice-based Research](https://www.creativemediaresearch.org/issue-9) which followed), the seminar series returns with a new title and some truly exquisite guests. As always, free and open to all (all sessions run online via MS Teams), this initiative aims at widening support and understanding around practice research in a friendly and inclusive manner, with some top experts sharing their experience and advice.

For more info and to be added to the mailing list please contact Agata Lulkowska (Agata.Lulkowska@staffs.ac.uk)

All sessions will recorded and available to re-watch on the dedicated [YouTube channel](https://www.youtube.com/playlist?list=PLMUvev1_9LqMfwY4BBRR71vwa5YQaKxWw).

**SESSION 1: Wednesday 26th October 2022, 15:30-17:00 (GMT)** – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_NDBiZDcwNTktYzBjYi00ZTBmLWJhNGMtZDEzNDBhMDViOGNh%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***‘Tentacular thinking’ in Creative Practice Research as a Radical Intellectual Gesture*** by

**Agnieszka Piotrowska** (Reader in Film, SODA, MMU & Professor, Film and Cultural Studies, The University of Gdańsk).

*In this talk, Agnieszka Piotrowska considers the notion of what ‘knowledge’ might be for a creative research practitioner and how ‘high theory’ might be of assistance in inspiring ideas and creative strategies. She will share her most recent experience of working across disciplines with the new experimental film Wash (2022). It is a hybrid documentary with element of animation and drama dealing with serious issues of development in Zimbabwe, a country in which she has done much work over the years. The piece of work has been funded by Strategic England Research 2021 and the University of Edinburgh.*

**SESSION 2: Wednesday 30th November 2022, 15:30-17:00 (GMT)** – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_ZDQyZDdhNDAtNTVjMi00MGRhLThjYWYtOTcxNjU5MWNiYTA1%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***So What? Film Practice Research and Impacts*** by **Prof. Erik Knudsen** (Faculty Director of Research, Faculty of Culture and Creative Industries, Professor of Media Practice, University of Central Lancashire).

*Media practice research has over the past 25 years, or more, firmly established itself within the broader UK higher education research environment as important and legitimate research. In this wider context, research funding, and the evaluation of research, both in the UK and globally, is being focused on the impact the research being undertaken is having on both audiences, beneficiaries and industry partners. As an example of this, the UK's Research Excellence Framework (REF), which measures quality of research every five or six years across the UK higher education sector, has unequivocally indicated that evaluation of impacts will be an increasing feature of research assessments going forward. Various funding bodies, too, while not always using the word "impact", are equally concerned that their investments deliver meaningful impacts. Professor Erik Knudsen will explore how we as filmmakers working in the academy can shape, engage with and address the need for our creative practice research to deliver impact.*

**SESSION 3: Wednesday 14th December 2022, 15:30-17:00 (GMT)** [– link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_MzMyZjk5MTktNTNhNC00ZjNkLTkxYjAtMzU3YWIwNmJlYzll%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

By **Roy Hanney** (Associate Professor of Media Production, Southampton Solent University)& **Ben Harbisher** (Head of MeCCSA Practice Network andAssociate Professor at Coventry University).

*Part 1: Roy Hanney:* ***The best questions are often the last questions: making sense of experimental creative practice as research***

*Dr. Hanney will explore some of the issues that emerged from a recent paper that reflected on a creative practice project he ran in 2019. In particular, he will reflect on how the research question emerged after the practice and ask what this means for practice-based researchers engaged in experimental and sandbox projects.*

Part 2: Ben Harbisher: **Behavioural science, normative discourse, and the art of consent**

*The session will largely examine visual examples and advertising practices that emerged during the pandemic. In part this will also provide a critique of Thaler and Sunstein's "Nudge" theory and its deployment during the crisis as a means to sway public opinion and shape conduct during the new normal.*

**SESSION 4: Wednesday 25th January 2023, 15:30-17:00 (GMT)** – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_ODQ5N2NiY2EtMGZlMC00NTY2LWI3YzYtZGZjZmIzYzA1ZTkx%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***Filming the non-human*** by **Catherine Gough-Brady** (Head of Postgraduate Studies at JMC Academy in Australia, and is an associate editor of *Screenworks)*.

*Dr. Catherine Gough-Brady is exploring ways to film the non-human. This includes filming a river system during a drought and attempting to capture a sense of place in the film. More recently Gough-Brady has been wondering what would happen if she interviewed the place, rather than observed it, and how this would change the way she films and edits the material. This work is leading to a larger project where she intends to film in an urban park and meld the stories of the people, the plants, the water, the sky and the animals, to combine rather than separate nature and culture.*

*Gough-Brady will talk about how her practice interacts with research and theory, and how her practice forms part of the post-humanist, feminist and decolonising discussions in filmmaking, including on scale, the act of listening, methodology and precarity.*

**SESSION 5: Wednesday 22nd February, 15:30-17:00 (GMT)** – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_ODQ2MjZhN2ItY2FjYy00ZDFmLTk3MGYtMGUwYmQyM2RiOGEw%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***In the quest of creating a “Third Path in Cinema” in the Greek academic and filmmaking environment*** by **Iakovos Panagopoulos** (Ionian University)

*This presentation will focus on the creation of film practice research field in Greece, the “Third Path in Cinema” as I like to call it. I will present the issues, challenges and possibilities of creating this path and the solutions that this field can provide to academia and independent filmmaking industry. I will present examples, case studies and my new book, that got published recently in Greece, entitled: “The Third Path in Cinema: The Academic Filmmaker Model” that is focusing on this specific topic.*

**SESSION 6: Wednesday 29th March 2023, 15:30-17:00 (GMT)** – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_MWY2ZWQwM2ItZjVlOS00OWUwLTljZWYtYjNlOWFmNjU4MTIw%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***Artist-researchers on the margins*** by **Sophie Hope** (Birkbeck)& **Josephine Coleman** (Brunel University)

*In this seminar, Josephine Coleman and Sophie Hope discuss their recent article published in The International Journal of Creative Media Research:*[*Artist-researchers on the Margins: Communities of Practice Beyond the PhD (creativemediaresearch.org)*](https://www.creativemediaresearch.org/post/artist-researchers-on-the-margins-communities-of-practice-beyond-the-phd)*.  They reflect upon the series of interviews featured which were conducted as part of a Birkbeck Corkscrew project:*[*CORKSCREW – Practice-Research at Birkbeck (bbk.ac.uk)*](http://www7.bbk.ac.uk/corkscrew/)*. The material shared provides insights into the experiences of a range of arts/creative media practice-based PhD graduates. Sophie and Josephine will then facilitate discussion around what it means to do practice as research, the intellectual rigour of doing this kind of PhD and how it affects our relationships with creativity, and what communities of practice exist to support us after graduation.*

**SESSION 7: Wednesday 26th April 2023, 15:30-17:00 (GMT**) – [link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_MjFlMmIxZDctYTMwMi00MDNmLTg5YjItYTNmNzM5M2I1MzA1%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***Contributing to Knowledge through Creative Practice: A Screenwriting Case Study*** by Prof. **Craig Batty**, (Dean of Research (Creative) at the University of South Australia).

*What does a contribution to knowledge look like in creative practice research, and how do you know if you are making one? For PhD projects, how do you articulate it in the thesis – and how do supervisors know you understand what you have contributed? In this seminar, we will unpack how creative researchers locate and explicate the contribution to knowledge (including practice and industry) they are making, and for PhD projects, where in the thesis this is (or should be) apparent. Screenwriting will be used as a case study to examine this topic, using examples of creative research projects and creative doctorates from around the world.*

**SESSION 8: Wednesday 31st May 2023, 15:30-17:00 (GMT)** [– link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_NGEyYzM4NTMtNTdlYS00YWRkLTk1ZjMtODUyMWU4ODhmMmRi%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***Mapping a Sustainable Support Model for Practice-based Researchers, Supervisors and Examiners***by **Érica Faleiro Rodrigues,** (CICANT, Lusófona University/FILMEU).

*This session focuses on stepping stone towards a sustainable support model for practice based researchers, supervisors and examiners within the FilmEU alliance and, most importantly, beyond it, opening up the debate on the opportunities and challenges facing the topic. For this task, four relevant players from the artistic research arena were interviewed: Till Ansgar Baumhauer, Nico Carpentier, Michelle Teran and Florian Cramer. FilmEU includes Lusófona University, Portugal, Baltic Film and Media School, Estonia, LUCA, Belgium, and IADT, Ireland.*

**SESSION 9: Wednesday 28th June 2023, 15:30-17:00 (GMT)** [– link to join](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_Y2I1MzJmMmQtYTE1OS00OGRhLTg5N2QtZmJmYTA3YTc2MWU5%40thread.v2/0?context=%7b%22Tid%22%3a%2257af78f2-c87d-4466-b7bb-6b6cc99ed124%22%2c%22Oid%22%3a%2223c36ed5-be0e-4e55-9ddb-2ea214c28b66%22%7d)

***An examination of a multi component output portfolio for REF 2021 – Deborah the World War One Tank - a French and British community focussed narrative* by Fiona Graham & Paul Ottey** (Staffordshire University).

*This seminar led by Associate Professor Fiona Graham and Senior Lecturer Paul Ottey uses the Production House method created at Staffordshire University. The talk examines the method capturing a number of outputs about the story of a unique World War One tank called "Deborah" – now a National French Monument - discovered on the battlefields in France. The story has grown widely to engage communities, schools and museums lending tank Deborah to become known as ‘the friend making machine’. This specific film practice allows producer-led narratives to give voice to academic research content, with the result of bringing communities together when learning about the First World War and its aftermath on societies. Creating a multi component output for REF 2021 was an example where a filmic practice pulls the creation of new content through a line of enquiry, as the narratives are developed with the communities that have been affected.*