

ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON

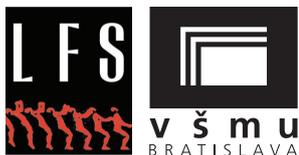
La femis

Research in film schools

European Film School Network Conference

La Fémis, Paris / April 16-17, 2015

In partnership with



With the support of



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In April 2011, La Fémis organized an international workshop entitled “What is research in a film school?”, as part of the European Film School Network. More than 40 representatives of nearly 30 film schools across Europe gathered to share their experience on the development of research activities, Master’s and PhD programs, research funding and partnerships, and the place of theoretical courses in the curricula, in the wake of the Bologna process.

In 2015, four years on, and in the context of the recent changes regarding EU supports to education and cinema, how have these questions evolved? Have there been changes in the way research is being conceived, experienced, implemented, oriented? Are we entering a new stage? Have new or previously unseen obstacles emerged? What new directions are being taken?

This 2-day symposium explores ways in which film schools create meaningful research activities, suited to their educative, cultural and professional objectives. It will probe the stakes of research for students, teaching staff and for the overall film, media and visual arts environment. The workshop will, we hope, provide a more comprehensive view of experiments and activities regarding research in film schools throughout Europe – and to some extent, the wider world – today!

SCHEDULE

WEDNESDAY, APRIL 15

07:30 pm **Dinner**
Brasserie Wepler, 14 place de Clichy
75018 Paris

THURSDAY, APRIL 16

09:30 am - 10:00 am Registration and coffee
Classroom 1 - 1st floor

10:00 am - 11:30 am Opening words
Classroom 1 - 1st floor
Marc NICOLAS
General Director, La Fémis (France)

SESSION 1

MAPPING RESEARCH IN FILM SCHOOLS: AN OVERVIEW

Introduction of participants

11:30 am - 12:00 am **Coffee break**
1st floor lobby

12:00 am - 12:45 pm Barbara TURQUIER
Classroom 1 - 1st floor
Head of Research, La Fémis (France)
+ Discussion

12:45 pm - 01:30 pm Guided tour of La Fémis

01:30 pm - 2:30 pm **Lunch break**
Cafeteria - ground floor

SESSION 2

HOW TO COMBINE RESEARCH WITH THE SCHOOLS' PROFESSIONAL AND ARTISTIC TRAINING MISSIONS?

- 02:30 pm - 04:30 pm
Classroom 1 - 1st floor
- Dana WHITCO
Director, Tisch Initiative for Creative Research, Tisch School of the Arts, NYU (USA)
+ Discussion
- Kirsi RINNE
Coordinator (research and doctoral studies), ELO, Aalto University (Finland)
+ Discussion
- 04:30 pm - 05:00 pm
1st floor lobby
- Coffee break**
- 05:00 pm - 06:30 pm
Renoir Screening room
2nd floor
- Screening of a selection of research projects
- Film presented by Robin MacPHERSON
Director, the Screen Academy Scotland (United Kingdom)
- Films presented by Jyoti MISTRY
Associate Professor, Wits School of Arts, University of Witwatersand (South Africa)
- Film presented by Christian ISELI
Professor, ZHdK (Switzerland)
- Film presented by Barbara TURQUIER
Head of Research, La Fémis (France)
- 07:30 pm
- Dinner**
Restaurant Le Moulin de la Galette, 83 rue Lepic
75018 Paris

SCHEDULE

FRIDAY, APRIL 17

SESSION 3

ARTISTIC RESEARCH IN MASTER'S AND PHD DEGREES: A EUROPEAN MODEL?

09:30 am - 11:30 am
Classroom 1 - 1st floor Mieke BERNINK,
Lector, Head of the Master's department, NFA (Netherlands)
+ Discussion

Fredrik GRAVER,
Head of Studies, DNF (Norway)
+ Discussion

11:30 am - 12:00 pm
Classroom 1 - 1st floor **coffee break**

12:00 pm - 01:00 pm
Classroom 1 - 1st floor Nadeije LANEYRIE-DAGEN
Professor, ENS, Head of the "SACRe" doctoral program, PSL (France)
+ Discussion

01:00 pm - 2:00 pm
Cafeteria - ground floor **Lunch break**

SESSION 4

THE USES OF RESEARCH

02:00 pm - 03:00 pm
Classroom 1 - 1st floor Manuel José DAMÁSIO
Head of the Film and Multimedia Department, ULHT (Portugal)
+ Discussion

03:00 pm - 03:30 am
1st floor lobby **Coffee break**

03:30 pm - 05:30 pm
Classroom 1 - 1st floor Michael WEDEL
Vice President for Research, Filmuniversität Babelsberg Konrad Wolf (Germany)
+Discussion

Lewis PAUL
Senior Lecturer, Northern Film School (United Kingdom)
+Discussion

05:30 pm - 06:00 pm Closing words

07:30 pm **Visit of the exhibit «Mark Lewis: Above and Below»
and goodbye drink**
Le Bal
6 impasse de la Défense - 75018 Paris

09:30 am - 10:00 am
Classroom 1 - 1st floor
Registration and coffee

10:00 am - 11:30 am
Classroom 1 - 1st floor
Opening words by Marc NICOLAS
Introduction of participants

11:30 am - 12:00 pm
1st floor lobby
Coffee break

12:00 pm - 12:45 pm
Classroom 1 - 1st floor
Barbara TURQUIER

12:45 pm - 01:30 pm
La Fémis
Guided tour

01:30 pm - 02:30 pm
Cafeteria - ground floor
Lunch

Mapping research in film schools: an overview

Marc NICOLAS General Director
La Fémis (France)

General Director of La Fémis, the French national film school, since 2002 and president of the European association of film schools (GEECT) from 2006 to 2014, Marc Nicolas has spent his professional life working for cultural and film policies.

With a background in economy and cinema studies (he has directed two short films), he has been involved in important steps of the French film policy-making as a counsellor to the Minister of culture Jack Lang (1989-1993) and as deputy director at the cabinet of the Minister of culture Catherine Trauttmann (1997-1998).

After that, he headed the department of research and prospective at the Ministry of culture (1993-1997). He was in charge of the French national film archive and the promoter of the new settlement of the Cinémathèque française in Paris (1998-2000) and the deputy director at the CNC (The National Cinema Center), in charge of international affairs (2001).

Co-author of various collective books on cinema policy and of articles in French cinema reviews like *Les Cahiers du cinéma* and *Positif*, he has taught in various schools and universities in Paris.

Barbara TURQUIER Head of Research
La Fémis (France)

In April 2011, La Fémis organized an international workshop entitled "What is research in a film school?" as part of the European Film Schools Network. The 2015 edition, re-titled "Research in film schools", places the focus not so much on the question of "what" research is, i.e. on the search for a

definition or a model for research in film schools, as on "how" research activities are concretely conceived, implemented and experienced in film schools today. Examining significant practices will we hope enrich our understanding of what research may mean in this context. This presenta-

tion will introduce some of the main questions addressed in the workshop, drawing notably on the conclusions of the 2011 edition as well as on the results of the 2015 questionnaire sent to all participants, to summarize the issues they raise.

Barbara Turquier has been Head of Research at La Fémis since 2014. She is in charge of developing research activities and partnerships, and overseeing La Fémis participation to the "SACRe" doctoral program. After studying English literature at Ecole normale supérieure de Lyon and UC Berkeley, she obtained a PhD in 2012 with a dissertation on the American avant-garde cinema of the 1960s and 1970s. She has taught at Paris Diderot University and Paris Est Créteil University. She has directed documentaries for radio channel France Culture and worked as a documentary film production assistant. She was previously employed at Centre national du cinéma et de l'image animée (CNC). She is the author of several publications on experimental and animation cinema, and on the relationship between architecture and film.

02:30 pm – 04:30 pm
 Classroom 1 - 1st floor
 Dana WHITCO
 Kirsi RINNE

04:30 pm – 05:00 pm
 1st floor lobby
 Coffee break

How to combine research with the schools' professional and artistic training missions?

This panel discusses research activities in the school's general curriculum, apart from PhD or Master's programs specialized in research. What are the research formats that can be implemented? How do they contribute to the other missions of the school? How are the different "cultures" of teaching combining? How can we meaningfully involve students and teaching staff in research activities? What is the place of theoretical courses and theses in the curriculum?

Dana WHITCO Director, Tisch Initiative for Creative Research
 Tisch School of the Arts, New York University (USA)

One of the first strategic investments made by Dean Allyson Green following her appointment in June 2014 was the creation of a new initiative to support research at the Tisch School of the Arts. Launched in September 2014 as a two-to-three year pilot, the Tisch Initiative for Creative Research is the first school-wide effort to support and highlight the research praxis of Tisch faculty and students.

Previously, the individual academic departments at Tisch assumed responsibility for supporting and nurturing undergraduate and graduate student research, and the Office of Faculty, working in close collaboration with the Office of the Dean, administered annu-

al grants to support faculty research. However, paradigmatic shifts across American higher education and across the American artscape over the past 15 years require us now to reexamine how our institution not only supports but frames the research conducted by the artists, scholars, and practitioners in our Tisch community. Some of the questions we seek to answer during this initial pilot period of the Initiative include: how do we recognize creative production as a form of knowledge production? How can we more fully integrate artists into the intellectual life of the University? How do we dissolve the binaries that limit access of scholar-practitioners and artist-scholars to one another's work? How can

we foster an environment of deep collaboration and inter/trans-disciplinary curiosity?

In its first year, the Tisch Initiative for Creative Research has begun to formulate responses to these questions – while generating more – with resource strategies that range from faculty and student grants to a variety of academic events (conferences, convenings, symposia, roundtables, etc.) and dynamic partnerships with institutions and organizations across New York City. Our first year of activity will be documented in July 2015 when Tisch launches its new interactive website.

Dana Whitco currently directs the Tisch Initiative for Creative Research (Tisch School of the Arts, New York University), a new strategic initiative designed to catalyze, nurture and promote the research praxis of Tisch faculty, students and staff. In her capacity as the first research officer in Tisch's 50-year history, Dana works with diverse Tisch stakeholders to formulate new opportunities for research, to deeply integrate artists into the intellectual life of the University, and to strengthen Tisch's capacity as an incubator for innovation and collaboration. She is also the Co-Founder of Positive Feedback, NYC's first inter-institutional consortium dedicated to supporting collaborations between artists and scientists working on issues of climate change; and Founding Director of the Center for Creative Research. Previous appointments in the performing arts include the Andrew W. Mellon Foundation, the National Dance Project (New England Foundation for the Arts) and Center Theater Group (Mark Taper Forum/Ahmanson Theater/Kirk Douglas Theater) in Los Angeles where she also completed graduate studies in Dance at University of California, Los Angeles. She has taught dance and dance-related subjects at NYU, UCLA, and Loyola Marymount University among others, and is a board member of Movement Research, Bebe Miller Company and Culturebot.

Kirsi RINNE coordinator (research and doctoral studies)
ELO Film School, Aalto University (Finland)

The aim of research at the ELO Film School Helsinki (Aalto University) is to produce original theoretical and conceptual approaches and practical knowledge and insights on filmmaking. The research questions usually emerge either from the artistic or pedagogical work – or both. Most researchers and doctoral students are practicing filmmakers and have experience in teaching.

The research outcomes are also supposed to inform pedagogical prac-

tices and development. Some years ago the objectives of research teaching were rethought and the reflective connection between theoretical thinking and film-making was emphasized. Research courses offered to the MA students (25 ETCS) should be meaningful and relevant to the student's personal artistic work.

In my demonstration, I will present two course modules that have originated from our research projects. These extensive courses are increasingly

based on the idea of experimental research laboratory work and include always practical exercises in tandem with the theoretical background on the subject.

The Workshop on Rhythm aimed at contemplating cinematic rhythm in relation to sound, actor direction, cinematography and editing. The starting point for the Laboratory of Poetic Dramaturgy is Marja-Riitta Koivumäki's (senior lecturer in screenwriting) dissertation on the same topic.

***Kirsi Rinne**, M.Sc. from the University of Helsinki in sociology, has worked in several positions in the Finnish film institutions. For the last 12 years she has been responsible for research activities at the ELO Film School Helsinki at Aalto University. As a research coordinator, Kirsi's tasks include the planning of doctoral studies for film and performance design, the development and coordination of research projects and international research collaborations. She is a member of the executive committee of the international Screenwriting Research Network and coordinator of Nordcil, the Nordic network of film schools. Kirsi's dissertation "Experiences and practices of doctoral studies in two Finnish Art Universities" is nearing completion.*

Screening of a selection of research projects

05:00 pm - 06:30

Renoir screening room - 1st floor

Robin MacPHERSON

Jyoti MISTRY

Christian ISELI

Barbara TURQUIER

07:30 pm

Restaurant

Le Moulin de la Galette

Dinner

SCREENING 1

Robin MacPHERSON Director
Screen Academy Scotland (United Kingdom)



TREEFELLERS REVISITED

directed by Robin MacPherson, 2014

This practice-led research project involved the presentation of 'Tree Fellers', an existing half-hour documentary film made in 2004 portraying the experiences of Belizean emigrants in Scotland during World War 2, to audiences in Belize in order to explore how documentaries made by filmmakers from outside the country or community depicted are perceived and contribute to the historical, archival memory of that community. The process of presenting the film and exploring links between the Belizeans in Scotland and communities in Belize was itself filmed as part of the construction of a new documentary project with a parallel online/social media presence.

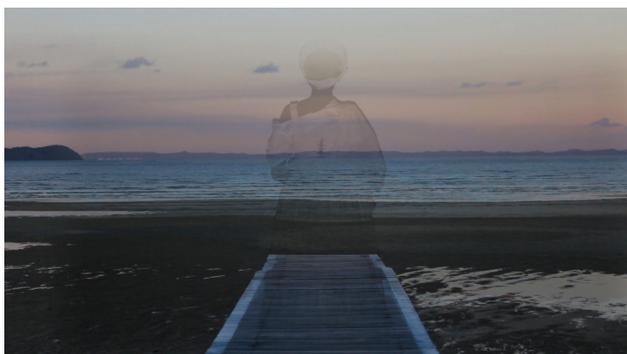
The research aim of the project is to explore how possible it is to apply to a film itself a deeper understanding of how documentary films are appropriated by different audiences to advance their own understanding of (contested) histories and how film 'poetics' can act as a challenge to 'objectivist' accounts of history.

The core of the project fieldwork was a ten day visit to Belize in November 2014, working in collaboration with the Belizean National Institute for Cultural and History (NICH), screening the original film to a range of audiences from school children to army veterans. These screenings were themselves filmed and interviews conducted with audience members. During the shooting period and afterwards excerpts of the video material recorded in Belize were posted online to a dedicated video channel and social media to explore building an online community of interest in the project.

The next stage of is to complete both linear and interactive versions of the material together with associated academic outputs documenting and interrogating the process as a contribution to the development of the documentary field

Robin MacPherson is Professor of Screen Media, Director of the Institute for Creative Industries and founding director of Screen Academy Scotland (a Creative Skillsset Film Academy) at Edinburgh Napier University. He leads ENGAGE, a multi-national development programme for film-makers supported by the EU MEDIA programme since 2008. He is a board member of both Creative Scotland and Creative Edinburgh and a Fellow of the Royal Society of Arts (RSA). Robin has produced a wide range of documentary, current affairs and drama for the BBC, Channel 4 and international broadcasters, receiving a UK BAFTA nomination in 1996 for his first drama production and a Scottish BAFTA nomination for best documentary in 2004. At Scottish Screen (1999-2002) he was responsible for feature film development and Executive Producer of the *This Scotland* documentary series with Scottish Television. His research interests include film in small countries, radical cinema and the role of the creative producer.

Jioty MISTRY Associate Professor
WITS School of Arts, University of Witwatersrand (South Africa)



TRANSATLANTIC HAUNTING by Kisto Lelliot

CINEMA IS WASTED ON CINEMA by Nduka Mntambo

The two works that I will be showing draw from current WITS Film and Television PhD candidates research projects: Nduka Mntambo (African Modernities) and Kisto Lelliot (Transatlantic Hauntings). Their work brings together two research considerations that have been a preoccupation in film research for some time.

The first is the ubiquitous preoccupation with the technologies of the medium but in this case it is a matter of addressing the languages of film as an epistemic possibility for the production of knowledge. The second deals more directly with the context of an African past and present that is in conversation with the use of film as means to reimage and recreate histories that challenge the architecture of representation. Film as a medium and as a language is thus deployed to consciously imagine and create new epistemologies of experience with the aim to find ways to write the personal, repressed (or unofficial) narratives back into official narratives and representation. The appropriation of film language is therefore not viewed or considered as a “naturalized” system but the candidates work reflects the potential for film syntax to offer radical semantic reimagining’s for African histories, narratives and experience.

The two works that are available for the screening are 5 minutes each; they are visual explorations of the research areas that the PhD candidates have explored thus far, and are parts (or sections) of larger works (that have yet to be completed).

Jyoti Mistry's artistic practice moves seamlessly between filmmaking and installation art practices. She has made critically acclaimed narrative, documentary and experimental films. Mistry's installation work draws from cinematic traditions but is often re-- contextualized for galleries and museums that are outside of the linear cinematic experience. Mistry has been an invited guest to teaching institutions internationally and to artist in residence programmes in NYC, at California College of Arts, SACATAR (Brazil), and NIROX Foundation (Johannesburg). She has published widely on the topics of multiculturalism, identity politics, race and memory. We remember differently: race, memory and imagination (2012) is a collection of essays inspired by her short film in which she explores the complexity of racial identity in South Africa. Her PhD from New York University is in the field of Cinema Studies. Currently she is Associate Professor at the Wits School of Arts in Film and Television at the University of the Witwatersrand in Johannesburg, South Africa.

Christian ISELI Professor
Zürcher Hochschule der Künste (Switzerland)



BOXER directed by Anna Furrer and Rafael Kistler, ZHdK 2015 (currently in post-prod.)
8 mins, 2K Scope HFR 96fps

THE TROUBLE WITH MOTION

In the technical development of cinema higher frame rates are widely discussed. Whereas 48 frames per second have been possible for quite some time in digital projection and were used by Peter Jackson in The Hobbit trilogy, the Digital Cinema Initiatives DCI proposes frame rates of up to 120 fps for 2K and up to 60 fps for 4K projection. In a pilot project, we are exploring the phenomena of motion representation in order to discuss production aesthetics in a larger context.

Key questions regarding HFR:

- Does the highly precise representation of reality inevitably lead to hyper realism or is it merely a question of viewing habits?
- Do higher frame rates prevent cinematic immersion?

- Do higher frame rates lead to different viewing patterns?
- How do higher frame rates change the aesthetics of moving images?
- Do we need to adjust our means of acquiring images and our way of telling stories?

In 2014, we conducted a first series of HFR test screenings with 90 subjects using eye tracking. Afterwards a complete short film was shot at 96 fps (currently in post-production). Final versions will be available at 96fps, 48fps, 24fps and variable frame rate. The comparison of these versions will be the basis of further artistic research.

Christian Iseli is a Swiss filmmaker and professor at the Zurich University of the Arts (subject area film). He is Head of the research focus film and is also responsible for the graduate program for documentary filmmaking. Iseli graduated in History from the University of Berne before becoming both a documentary filmmaker and cameraman. Later in his career, he also worked as a film editor. Iseli has been teaching at the Zurich University of the Arts since the mid-nineties. He has been involved in research activities for the last three years.

Barbara TURQUIER Head of Research
La Fémis (France)



FILMOGRAPHIE : PIERRE LHOMME
directed by the cinematography students of
La Fémis, 2015

In 2014, La Fémis launched a program of oral archives involving interviews with leading figures of the film industry, in collaboration with the French Cinémathèque, entitled "Filmographies". Every year, a group of students take on the preparation, shooting and editing of a long interview, under the supervision of an academic. In the preparation stage, they research the person's complete filmography and bibliography, and prepare the questions for the interview. The pedagogical aim is to contribute to the students' knowledge of their trade's history, to teach research methods and to create a great opportunity

for dialogue with an illustrious peer. After completion, all archives enter the collections of the French Cinémathèque, which is in charge of its circulation in its research facility and exhibitions. In 2014, Pierre Lhomme, Director of Photography for such filmmakers as Chris Marker, Jean Eustache or Jean-Pierre Melville, was interviewed by students of the Cinematography department: a very short extract of this 10-hour long interview is screened today. In 2015, interviews were conducted with Continuity woman Sylvette Baudrot and DoP Ricardo Aronovich.

Barbara Turquier has been Head of Research at La Fémis since 2014. She is in charge of developing research activities and partnerships, and overseeing La Fémis participation to the "SACRe" doctoral program. After studying English literature at Ecole normale supérieure de Lyon and UC Berkeley, she obtained a PhD in 2012 with a dissertation on the American avant-garde cinema of the 1960s and 1970s. She has taught at Paris Diderot University and Paris Est Créteil University. She has directed documentaries for radio channel France Culture and worked as a documentary film production assistant. She was previously employed at Centre national du cinéma et de l'image animée (CNC). She is the author of several publications on experimental and animation cinema, and on the relationship between architecture and film.

09:30 am - 11:30 am
 Classroom 1 - 1st floor
 Mieke BERNINK
 Fredrik GRAVER

11:30 am - 12:00 pm
 1st floor lobby
 coffee break

12:00 pm - 01:00 pm
 Classroom 1 - 1st floor
 Nadeije LANEYRIE-DAGEN

01:00 am - 02:00 pm
 Cafeteria - Ground floor
 Lunch

Artistic research in Master's and PhD degrees: a European model?

This panel deals with degrees specifically designed around research, notably artistic or practice-based PhD. How are the programs built? What conceptions of artistic research are promoted? How to best train students, fund artistic projects, have their expertise recognized? What are the professional goals of these degrees? How has their recognition evolved?

Mieke BERNINK Lector, Head of the Master's department
 Nederlandse Filmacademie (Netherlands)

Since March 2009 the Netherlands Film Academy offers not just a four year bachelor programme but also a two year international Master's programme for a limited group of filmmakers and artists from other fields, all with a few years of professional experience under their belt. From the start the programme was conceived around the notion of research, and more specifically 'artistic research in and through film'. In the presentation the focus will be on this notion of artistic research and its 'translation' into a two year programme.

In its particular take on artistic research, the Film Academy takes full advantage of the fact that Dutch art schools are not part of academia and therefore not obliged to fit in with the demands, and restraints, that universities put on research. Similarly, when broadening out the practice of and focus on research to both the bachelor programme and the Film Academy in general, the Academy seeks to develop its own strategy, from within the everyday practice of the school. Thus the recently initiated 'innovation Lab' functions as a

playground or experimental space for short term practical research projects by teachers - leading to new ideas for the school's curriculum - for investigations done by artists in residence - working together with students - or for more extensive technologically driven research, executed together with partners from the film and media industry and other research institutes.

In 2008 Mieke Bernink was invited by the Netherlands Film Academy to develop and set up a Master's programme at the Academy. Having worked for several years as film critic and chief editor of a cinema journal and subsequently as head of the film and media department of the national Council for Culture – an advisory body to the Dutch government – she was appointed Head of Research ('lector') at the Film Academy. In this capacity she runs the international Master's programme, but is also responsible for conceptualizing, developing and implementing the so-called Innovation Lab and its research initiatives by teachers, artists in residence and bachelor students.

Fredrik GRAVER Head of studies
Den Norske Filmskolen (Norway)

In 1995, the Norwegian government granted artistic research status as a parallel to academic research in the higher education system in Norway. This gave room for the development of artistic research within the artistic education community independent of academic theoretical programmes, and led to the establishment of the national Programme for Artistic Research in 2003, which organises and funds the Fellowship Programme for PhD-level artistic research in visual arts, music, film, design and perform-

ing arts. In addition, PAR funds a Project Programme, which funds artistic research projects at a senior and institutional level. The Norwegian Film School has been a member of PAR since the beginning, and has seen 3 fellows successfully complete the programme; two screenwriters and one director. At this present time, NFS has one candidate in the Fellowship Programme and three projects funded through the Project Programme. Recent changes to the Fellowship Programme open for greater possibilities

of admission for fellowship candidates with alternate sources of funding, and NFS expects to have another candidate join the programme in 2015. This presentation will give a brief introduction to PAR and the place of artistic research in the strategic thinking of NFS, some of the current debates around artistic research in Norway, and take a closer look at two cases: director Trygve Allister Diesen and cinematographer Cecilie Semec.

***Fredrik Graver** has been the Head of Studies at the Norwegian Film School in Lillehammer since 2009, coming to the post with a varied background in education, film, theatre and arts administration. As Head of Studies, Graver is, among other things, responsible for the day-to-day progression of the students through NFS programmes, and works closely with the Dean of the school and the teachers in the various departments to ensure the continued quality of the education.*

With a background that includes The Canadian Film Centre and Vancouver Film School, Graver examines the ways in which film schools teach, and in particular the way we nurture individual artistic talent in a collaborative art form. He also investigates the potential uses of new technology in higher education in general, and in the arts academy in particular. This will hopefully lead towards the establishment of a pedagogic training programme for filmmakers who teach in film schools.

Artistic research in Master's and PhD degrees: a European model? (follow up)

Nadeije LANEYRIE-DAGEN Professor, Head of the "SACRe" doctoral program
Ecole Normale Supérieure, Paris Science & Lettres Research University (France)

ARTISTIC RESEARCH IN THE "SACRe" PhD

In 2012, an experimental PhD program called "SACRe" (for "Sciences, Arts, Creation and Research") was created at PSL Research University, involving 5 major art schools in Paris and the Ecole normale supérieure. Today, this program comprises 31 students, among which 25 "artists" – who practice various arts (filmmaking, stage direction, musical composition, design, artistic practices...) and 6 "theoreticians" – whose more academic dissertation deals with the arts. The students receive a monthly salary

during three years. They are recruited on the basis of three criteria : their excellence (artistic or academic for theoreticians) ; their desire to embark on a long term project with a coherent subject ; and their ability to have a dialogue with fellow students from other disciplines. Our utopian model is the Bauhaus or the Black Mountain College, and the "reunion of the arts". The body of the PhD consists of the artistic work, which is presented publicly, and what we call the "portfolio", a written text, whose presentation can be formally creative, but which must address such issues as : "Why did I

choose this hypothesis ?" ; "What are my references?" ; "What is my position on the question, where do my work and my ideas place me ?"; "What are my methodology, protocols and tools?" ; and finally "what "results" did I obtain?" The PhD is defended before a jury composed of three scholars and three artists. The process of the defense is in compliance with the French academic habits, but the portfolio is completed by a presentation of a body of works, in the form of an exhibition, a screening, a concert, etc.

***Nadeije Laneyrie-Dagen** is a History of Art Professor at Ecole Normale Supérieure in Paris. She is a specialist of the Renaissance, but also of long-term comparative studies. She has written many books, either thematic ones (*L'invention du corps*, Flammarion, 1998), monographies (*Rubens*, Hazan), or books intended for a general readership (*How to Read Paintings*, Chambers Art Library, 2004 - an insight into the creative and technical processes involved in the creation of a painting ; *L'histoire de l'art pour tous*, Hazan, 2010). With Georges Vigarello, she curated the ongoing exhibition *La Toilette, Naissance de l'intime* at the Marmottan-Monet Museum in Paris (*Bathing, The Birth of Intimacy*, Paris, Hazan, 2014). Since 2012, she has been joint director of the "SACRe" PhD program, together with Emmanuel Mahé.*

02:00 pm - 03:00 am
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 Manuel José DAMÁSIO

03:00 am - 03:30 pm
1st floor lobby
 coffee break

03:30 am - 06:00 pm
Classroom 1 - 1st floor
 Michael WEDEL
 Lewis PAUL
 Closing words

from 07:30 pm
Le BAL
 visit of the Mark Lewis exhibit
 and goodbye drink

The uses of research

In a context where research increasingly needs to justify its relevance, both economically and socially, and to be evaluated in multiple ways, how can we meaningfully approach some of the “uses” of research in film schools? This panel explores how research involving the arts can yield results that have scientific, social or economic relevance. It deals with programs involving technical applications, notions of social outreach, as well as issues dealing with the circulation of research productions (publication, exhibition, broadcasting, patents...)

Manuel José DAMÁSIO Head of the Film and Multimedia Department
 Universidade Lusófona de Humanidades e Tecnologias (Portugal)

DISSEMINATING RESEARCH IN FILM AND MEDIA ARTS: A PROPOSAL
 The Evaluation of impact constitutes a core element of research activities. All researchers today are urged more and more to produce research outcomes that have an impact in society and that

are highly disseminated. Artistic fields are also slowly starting to feel this pressure. In the field of film and media arts research, there is very few experience of collaborative research, and examples of publishing and discussion venues outside the anglo-saxon

world are scarce. The present proposal deals with the presentation of a new proposal for an on-line journal – international journal of film and media arts – and its scope; publishing policies and relevance for European research.

Manuel José Damásio is the Head of the Film and Multimedia Department at Universidade Lusófona de Humanidades e Tecnologias (ULHT) in Lisbon, Portugal. He holds a PhD from Universidade Nova de Lisboa and gained his tenure in 2011 from Minho University in Portugal. He has worked both as a trainer, consultant and producer in the audiovisual industry at a European and international level and also has a strong past experience as head researcher and project manager in several national and European research and development projects. He is the author of three books and more than 50 book chapters and papers in international refereed journals.

The uses of research (Follow up)

Michael WEDEL Vice President for Research
Filmuniversität Babelsberg Konrad Wolf (Germany)

IMMERSIVE MEDIA AND FILM HERITAGE RESEARCH AT THE FILM UNIVERSITY BABELSBERG KONRAD WOLF

My presentation will give a brief outline of the scope of the research activities at the Film University Babelsberg KONRAD WOLF, which consist of academic research in film and media studies, technological research and development as well as artistic research. The specific focus will be

put on two areas: on the one hand, technological development / applied research projects involving immersive media technologies (digital 3D, film production for 180° projections) and locative sound systems (Wellenfeld-synthesis), on the other hand on preservation and heritage projects (exhibitions, film programmes, DVD editions) in cooperation with the Film Museum Potsdam which became part of our university in 2011. For both research

areas I will address the connections to our teaching and study programmes, the output in student films, the terms of cooperation with external partners such as private companies, right holders and heritage institutions, and the strategic relevance of these types of research in terms of public visibility and regional networking effects.

Michael Wedel is Professor of Media History and Vice-President for Research at the Film University Babelsberg KONRAD WOLF. He is currently also acting director of the Brandenburg Centre for Media Studies (ZeM) and was from 2011-2014 co-director of the Film Museum Potsdam. Between 2005 and 2009 he was Assistant Professor for the History and Theory of Media and Culture at the University of Amsterdam. He has published widely on the history German, European and American Cinema as well as on film theory and analysis, media aesthetics and technology and the history and culture of serial television. Among his most recent publications are books on the history of the German musical film (2007), Asta Nielsen (2009), Konrad Wolf (2009), Dominik Graf (2012), early film adaptations of the Titanic disaster (2012) and a crisis historiography of the German cinema (2011). He is currently working on two books, one on Hollywood war films (with Thomas Elsaesser) and one on the cinema of Tom Tykwer.

Lewis PAUL Senior Lecturer
Northern Film School at Leeds Beckett University (United Kingdom)

THE IMPORTANCE OF THE PERSONAL NARRATIVE IN RESEARCH: OVERVIEW OF SCHOOL RESEARCH EXAMPLES AND CINAGE CASE STUDY.

The Northern film school at Leeds Beckett University UK has a history in drama production and a developing reputation within documentary production and experimental film. The staff within the school support film production in a wider creative social infrastructure of the creative arts.

The nature of research activity within the school although represented in

traditional research papers, Journal articles, books etc. is also concerned to place the activity of research firmly within the practice of filmmaking.

The culture of the school allows for and encourages the engagement with the creative messiness (in possible research terms) in how we might consider overlaps between filmmaking and contemporary art.

The importance of considering the personal narrative in the widest framework within research and film research in particular has been one of

many strategies employed within the research of the Northern Film School. There are as you would imagine many other areas of research activity in the Northern Film School that take a different approach and adopt different research methodologies. The personal narrative has however proved to be a useful one in developing larger and more complex research projects. The expertise it generates has allowed the school scope in supporting the CINAGE research project, which will also be presented.

Lewis Paul joined the Northern Film School, UK, in 2000. He led the development of the BA programme within the school alongside the established MA programme and teaches *Experimental Film and Critical Practice* within the BA and MA programmes. Lewis oversees the Doctorate programme within the Film school working alongside the university research office that support Doctorate level study.

Lewis is particularly interested in the intersections between film and contemporary art, and research and practice. His recent Doctoral research was completed in 2014 when he was awarded a Professional Doctorate in Fine Art from the University of East London, UK. Lewis produces films, photographic work and sculptural objects that consider a broad historical relationship between class (working men), family and forms of gender representation. His work has been exhibited in the UK and internationally.

Prior to joining the Northern Film School, in addition to his own practice Lewis worked in a range of postproduction roles, working as a freelance editor for artist's film and video, and as an online editor. Lewis also worked as a broadcast camera, sound recordist and editor at the London college of Fashion UK, supporting Fashion broadcasting strands.

Lewis completed the influential *Electronic Imaging Postgraduate Programme* at Duncan of Jordanstone College of Art and Design, University of Dundee, UK and a BA (Hons) in Mixed Media Art at the University of Westminster, UK. Lewis is also a qualified aeronautical engineer.

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