**Rebellious Research Seminar Series - Round 5 (2025/2026)**



Welcome to Round 5 of the Rebellious Research Seminar Series focusing on Creative Practice Research. The four rounds led to a Special Issue on [Recontextualising Practice-based Research](https://ijcmr.online/2/issue/view/4), a creative practice research manifesto, [Collaborative Creative Provocation](https://www.tandfonline.com/doi/full/10.1080/13642529.2025.2492962), a book on [Filmmaking in Academia](https://www.routledge.com/Filmmaking-in-Academia-Practice-Research-for-Filmmakers/Lulkowska/p/book/9781032391250?srsltid=AfmBOopHM49j5un16wW8_kKgzpuiBwVAXffkPgM8jq3gsmFSZ9MIRfaA), another one on [Fiction Filmmaking as Research](https://www.ineff.org/fictionresearchpanel.html#:~:text=We%20are%20compelled%20to%20reconcile,tools%20with%20potentially%20radical%20implications.) (due 2026), and a book series (in progress) on Creative Practice Research.

For the fifth time, the seminar series returns with, again, 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 are recorded and available to rewatch on the dedicated [YouTube channel](https://www.youtube.com/%40followingred).



**Session 1: Wednesday 29th October 2024, 3:30-5pm (UK): Chris Nunn (University of Birmingham)**

[**Link**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_MzcxM2Q4ZDYtMmE0ZC00NTNjLWJkMDgtMGQ4MDRjOGJiZmQ2%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) **to join on MS Teams**

Title: **Practice-Based Research and Feature Film Production**

*This talk examines how universities might function as alternative production bases for feature films that commercial industry structures cannot support. Drawing on two recent University of Birmingham projects - the documentary Children of The Wicker Man (2024) and folk horror feature An Ill Wind (2026) - I argue that higher education institutions possess unique resources positioning them as sites of genuinely independent filmmaking.*

*Both projects emerged from archival discovery and practice-based research, prioritising investigative inquiry over commercial viability. Children developed from found documents exploring Robin Hardy's cult film and complex creative legacy, while An Ill Wind attempted ethical folk horror through extended Shetland Islands collaboration. Neither would have necessarily secured traditional funding due to their investigative approaches, moral complexity, and development timelines allowing genuine reflexivity.*

*Universities offer key advantages: access to emerging talent, reduced labour costs through academic-industry hybrid models, intellectual frameworks for complex cultural questions, and freedom from immediate commercial pressures. However, this model faces limitations around funding structures, equipment access, and temporal conflicts between academic cycles and industry schedules.*

*The talk examines whether universities can genuinely function as alternative production spaces or inevitably become industry training grounds. Rather than mimicking industry practices, universities might develop distinctly educational approaches prioritising process over product, collaboration over hierarchy, and inquiry over entertainment. The question remains whether such approaches can create films finding audiences beyond academic contexts, and whether rebellious research can translate into genuinely rebellious cinema.*

**Dr Chris Nunn** is Assistant Professor of Film at the University of Birmingham, creative producer of both films discussed, and Associate Editor of the Film Education Journal.

**Session 2: Wednesday 26th November 2024 3:30-5pm (UK)**: **Louis Netter** (Ravensbourne University London)

[**Link to join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_NmZiZjE1MjYtMTcyNi00ZjIxLWExYmItNjNkZDU3ZmMwNmY1%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)

Title: **Drawing is enough: The history of drawing as an act of conjuring, narrative and witness and why it still matters in a hyper mediated world.**

*If we see drawing as a distinctive activity from painting or other forms of image making we can isolate it is as both a crude act of inscription and designation, and or, a full articulation of narrative or personal truth. The currency of drawing, like that of painting, lies in the limitations of the artist or maker and our understanding of the depicted is suspended in our understanding of visual language, stylism and the myriad intentions of the artist. This often imbues both power and mystique to the image but also confusion and occasionally apprehension. Like the shamanistic painters of caves in Lascaux, draftspersons are creating new realities in drawing with a formal logic of their own and a symbolic vernacular that holds our gaze and asks, ‘what if this was true?’. People engage in drawing because the act is inherently a radical conversation with the here and now. It is the vital nexus between what is and what can be represented. This survey of the function and power of drawing will highlight the ways in which drawing has humanised world history and has enabled entry into the most intimate corners of the human psyche. Drawing in caves, as preparation for paintings, as cartoons and as witness to man’s barbarism, are fundamentally radical artefacts of artistic vision made to invite reflection, introspection, pleasure and revulsion. In a world where societies are hyper-mediated through technology, drawing re-orients us to ourselves, a conduit to the past, present and future in lines which are idiosyncratically singular yet universal, of the time and stretching beyond it. Drawing can radically bring us towards a confrontation with modernity that is, at its core, a deeply human experience.*

**Louis Netter** is a practising illustrator and animator with over 20 years of experience. His satirical illustration has been published in magazines and books and his artwork is collected by the Metropolitan Museum of Art and the Library of Congress amongst other collections in the US. His animations have been screened at the Coney Island Film Festival and the Williamsburg International Film Festival. Recently, a comic collaboration with Olly Gruner was published in the Corbyn Comic (Self Made Hero). He has a PhD from Royal College of Art in Reportage Drawing and is exploring further practice based research in documentary comics and animation and is developing ‘comic as research’ projects following the publication of Steal This History in the journal Re Thinking History, published by Taylor and Francis. Other practice-based research is exploring medical narratives in the comic, community outreach and lived experience through art making in Nairobi slums, and exploring the factors that impact violence against women in Southeast Asia and South Sudan. He has just concluded his second graphic novel called Refuge. Refuge explores the lesser known history of displaced African Americans in the post slavery period seeking the establishment of their own communities.

**Session 3:** **Wednesday 17th December 2024** **10am-11:30 (UK)**: **Kim Munro (University of South Australia)**

[**Link to join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_NWFiOTZlODMtYTM3YS00ZTVjLWExZDYtYjc5Zjk1ZmViMTdh%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)

Title: **Your collective energy is stunning”: archives, theatre, and embodied documentary**

*Radical Brazilian theatre maker and activist, Augusto Boal proposed the term ‘spect-actor’ to describe an audience that is not merely passive, but an active participant in meaning-making and social change (2008). For Boal, while the theatre may not intrinsically be a space for transformation, it might at least provide an opportunity for “rehearsals for revolution” through engaged dialogue.*

*In this presentation, I discuss centring the audience in my expanded documentary project, The Art of Work is a Work of Art. This experimental archive project was inspired by the 40-year history of feminist theatre, Vitalstatistix based in Yartapuulti / Port Adelaide. Performed over 5 events in May, 2025, the project uses audio, community choir, artist book, dramaturgy, and soft furnishings to create an embodied audience experience of history, collective action and artist labour. Employing a range of aesthetic and formal strategies, as well as collaborations across disciplines, The Art of Work is a Work of Art imagines the potential for expanded documentary within community spaces.*

**Kim Munro** is a documentary researcher and practitioner who works across installation, film, audio and performance. Her work explores entangled histories of place, people and archives as well as ways of being together. Her work has been screened on the ABC as well as at local and international galleries and festivals. She has participated in residencies in Iceland, regional Victoria and Adelaide.

Kim has written on a range of documentary styles, genres and forms and is the co-editor of *Constructions of the Real: Intersections of documentary-based film practice and theory*(2023, Intellect). In 2023, Kim founded the Adelaide-based Documentary Film Society which is dedicated to showing local and international nonfiction films to new audiences. Kim is the Program Director of Film & Television at the University of South Australia.

**Session 4: Wednesday 28th January 2026 3:30-5pm (UK)**: **Scott McLaughlin (University of Leeds)**

[**Link to join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_YTBiY2I5NDgtMjJkYi00M2FkLTkzZjgtYjI3MDYxODJlZjA5%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)

Title: **Optimism in the Fragmented Landscape of Practice Research**

*Practice research in the UK is rich and vibrant but also catastrophically fragmented, which I think is a significant factor in the issues many of us encounter in attempts to find funding, in recognition (internally and externally), and even in the basics of doing our research. The 2021 PRAG-UK reports did an excellent job of articulating a state-of-the-art and a set of transdisciplinary principles to allow us to better share within and across disciplines, but the insights from these reports have not circulated as much as they need to. UK academia is of course in a general state of crisis, but for those of us doing practice research it can feel endlessly alienating on top of the general malaise. But I don't want to talk doom and gloom, instead I want to talk about the ways in which we can build more community and more confidence, about pushing those shared values so that we can share our work better and find each others' work, and that our institutions value our work equally with other forms of knowledge*.

**Scott McLaughlin** is an Irish composer/improviser based in Huddersfield (UK). He lectures in composition and practice research at the University of Leeds, and his research is on contingency and indeterminacy in the physical materiality of sound. Scott directs the Centre for Practice Research in the Arts at Leeds and is a steering group member of PRAG-UK.

**Session 5: Wednesday 25th February 2025 3:30-5 (UK): Pavel Prokopic (University of Salford)**

[**Link to join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_YzBlZjBmNDEtZTNiZC00YWJjLThmYTctY2Q2MWE1OGM5YzE2%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)

Title: **Creative Limitation as a Radical Mode of Film Conception and Production**

*Creative limitation is a kind of voluntary or self-imposed creative challenge or practical obstacle, often driven by true necessity, which limits the choices or options that the filmmaker has. The universal creative principle – that less is more – brings any artwork closer to a sense of aesthetic consistency. Nevertheless, in film practice, creative limitation can become the sole structuring principle of the work. This is because film forges a privileged relationship with reality: film mirrors the movement of light that reflects off the contingent vibrant matter of the real. Creative limitation thus represents a simple but powerful rewiring of the relationship between the camera, reality, and the filmmaker’s mind. Here the mind learns from the camera’s intimate relationship with reality, rather than using the camera to impose received ideas upon reality. In my practice, I have used creative limitations to trace the invisible bond with the real, to allow the mysterious hidden reality to supply the building blocks of meaning and story. In this talk, I am going to set out some of the key principles of working with creative limitations that emerged from the iterative process of practice and reflection, which guides my practice-as-research. I will focus on the specific new methods developed through this work, as well as on the practitioner, conceptual and personal insights that I have gathered along the way.*

**Pavel Prokopič** is a Czech filmmaker, and lecturer at the University of Salford. His current work focuses on advancing cinema as a unique form of art and storytelling by combining creative experimentation, philosophical concepts, and cutting-edge technologies. Pavel is the creator and principal investigator of Nested Cinema ([nestedcinema.com](https://eur03.safelinks.protection.outlook.com/?url=http%3A%2F%2Fnestedcinema.com%2F&data=05%7C02%7CAgata.Lulkowska%40staffs.ac.uk%7C6f976edb23a54c1df98408ddefa310da%7C57af78f2c87d4466b7bb6b6cc99ed124%7C0%7C0%7C638930206194581851%7CUnknown%7CTWFpbGZsb3d8eyJFbXB0eU1hcGkiOnRydWUsIlYiOiIwLjAuMDAwMCIsIlAiOiJXaW4zMiIsIkFOIjoiTWFpbCIsIldUIjoyfQ%3D%3D%7C0%7C%7C%7C&sdata=61WeJ9rfcLt1QOa%2F6SqyMfBjjqGm0WTriLpLPPXLmIQ%3D&reserved=0)), and the co-founder and principal investigator of the International Network of Experimental Fiction Filmmaking ([ineff.org](https://eur03.safelinks.protection.outlook.com/?url=http%3A%2F%2Fineff.org%2F&data=05%7C02%7CAgata.Lulkowska%40staffs.ac.uk%7C6f976edb23a54c1df98408ddefa310da%7C57af78f2c87d4466b7bb6b6cc99ed124%7C0%7C0%7C638930206194608387%7CUnknown%7CTWFpbGZsb3d8eyJFbXB0eU1hcGkiOnRydWUsIlYiOiIwLjAuMDAwMCIsIlAiOiJXaW4zMiIsIkFOIjoiTWFpbCIsIldUIjoyfQ%3D%3D%7C0%7C%7C%7C&sdata=Lk9OtHDLSzGylSX1SzxscJT1ZdTOEeNZ5NhXDqww290%3D&reserved=0)). His work has been widely published, exhibited and presented, including FACT and the V&A Museum, as well as the Leonardo journal and the Journal for Artistic Research. He holds an AHRC-funded PhD, and a Master’s degree in Film Aesthetics from Magdalen College, University of Oxford.

**Session 6: Wednesday 25th March 2026 10-11:30 am (UK -please note this is a different than usual time for the seminar): Susan Kerrigan (Swinburne University of Technology, Australia)**

[**Join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_YjBhYjFhYmYtYjdmNS00ZjMyLWI2ZTUtZDhhYWE3NGYxMmQ0%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)

Title: **A Systems Model of Creative Filmmaking**

*“Does creativity start with the filmmaker?” - The desire to attribute creativity to an individual is enshrined in the concept of ‘The Auteur’ (Buscombe, 1981, p. 23) where a film director is recognized as the creative force behind a film. Auteur theory tends to be particularly offensive to screenwriters (Redvall 2013, Maras 2009) as it ignores their contributions entirely. This once popular concept has been critiqued (Hogan, 2004; Maras, 2009) because it perpetuates romantic notions of an individual creative genius and ignores the creative and collaborative contributions of the other members of the filmmaking team. Other’s take the concept further, like Hogan (2004) who argues any person involved in the crew is an auteur: director, producer, cinematographer, editor, star, set designer—whose oeuvre shows distinctive characteristics for any aspect of the film (narrative, sound, lighting, theme, etc.). Those distinctive characteristics are the product of standard cognitive structures, processes, and contents.(p. 84)*

*This ongoing desire to identify the one singular person responsible for the creation of a film, draws on a belief system that reinforces concepts like the “lone genius”. While others have taken different routes, to unpack the myth of the genius (Weisberg, 1993) with some going further by suggesting that romantic notions of individual creative geniuses may be flawed (McIntyre, 2012; McIntyre & Thompson, 2021; Negus & Pickering, 2004). With the development of technology and innovation it is becoming more difficult to identify singular artists who are responsible for the creation of contemporary artistic works (Glaveanu, 2014; Sawyer, 2012). So commonly held beliefs that creativity starts with the individual are being challenged by research that suggest creativity can be found in groups and through businesses (Paulus et al., 2018; Paulus et al., 2021), that creativity is distributed ( Glaveanu, 2014; Sawyer, 2009) and creativity connects to the creative industries that are explained through a creative ecosystems approach (Kerrigan, 2019; McIntyre P & Thompson P, 2021; McIntyre, Fulton, et al., 2023; McIntyre).*

*So by reframing the question from “Who is the most creative person” to “Where is creativity?” it becomes possible to reconsider the origins of creativity and to consider it as something that is manifest through a system that is culturally distributed. For filmmaking creativity doesn’t begin “in the creative person’s head”, it is enculturated within ideas that are shared, objects that are used and enjoyed and through the practices and collaborative actions of teams of people. Creative filmmaking occurs through a dynamic system of interactions.*

***Professor Susan Kerrigan*** is Department Chair, Film, Games and Animation at Swinburne University of Technology, Australia. She is an expert in Creative Practice and Screen Production Research and has published extensively in these fields for the last 15 years. Kerrigan was a co-editor on “Screen Production Research: Creative Practice as a Mode of Enquiry” (2018) with Professor Craig Batty, and she has also co-edited “The Palgrave Handbook of Screen Production” (2020). Susan's is a co-author on the book titled “Educating for Creativity within Higher Education: Integration of Research into Media Practice” (2018) which outlines a creative curriculum approach to media production in Australian Universities. Susan was on the editorial board for “The Journal of Media Practice and Education: and has co-edited multiple Special Issues of Journals on the topics of filmmaking, practice-led research and Screen Production Research.

As a qualitative researcher she has investigated regional Creative Industries in Australia. Applying the creative (eco)system in action approach, she has been Chief Investigator on two Australian Research Council Linkage Grants examining regional creative workers. She worked at the University of Newcastle, Australia for nearly two decades and has worked professionally in the Australian Screen Industry, producing and directing Australian Children’s content.

**Session 7: Wednesday 29th April 2026 3:30-5pm (UK): Ian McDonald (Newcastle University)**

[**Link to join on MS Teams**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_ZTUwZDkyY2MtMTYxNy00N2QzLTkwNjgtYmEwNjBjZGMwOTUw%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)

Title: **Why Observational Filmmaking?**

*Truth is not out there waiting to be captured—but reality is.
(Erika Balsom, 2017)*

*Drawing on my own practice as an observational filmmaker, this presentation explores the embodied craft, ethics, and critique of the form, illustrated with clips from my corpus of films—Algorithms (2013, 96 mins), Who Is Europe? (2019, 40 mins), The First Year (2021, 88 mins), and the forthcoming Comrade VS: The Lasting Campaign (2025, 90 mins). Grounded in my sociological training, these films privilege attentiveness, embodied immersion, and the unfolding of social life in real time. The depth and difficulty of the form are often underestimated: observational filmmaking demands anticipatory craft, ethical awareness, and interpretive engagement; it probes power, vulnerability, and emotional ambiguity while requiring audiences to participate actively in meaning-making.*

*Often dismissed as a naïve and dated practice, observational filmmaking is in fact urgently relevant in an era of misinformation and AI-generated imagery. Film theorist Erika Balsom, in her 2017 essay The Reality-Based Community, contends that observational documentary can foster a “reality-based community,” supporting shared understanding and critical reflection in the face of political and media distortions. My films demonstrate how observational cinema creates an ethical and interpretive space where subjects, filmmakers, and audiences engage in dynamic dialogue, functioning as witness, provocation, and critique, and realising the critical possibilities of documentary in our contemporary moment.*

**Dr Ian McDonald** is a documentary filmmaker and Reader in Film Practice at Newcastle University

**Session 8: Wednesday 27th May 2026 at 3:30-5 UK time with Orson Nava (Ravensbourne University)**

[**Link**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_ZDBjOTNhYWQtNTEwNi00ZTFjLWI0ZWItYmE1OGQ5YWVjMzUw%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) **to join on MS Teams**

Title: **Film Practice as Research. A personal trajectory'**

*In this presentation, Associate Professor Orson Nava (PhD) from Ravensbourne University will reflect on his personal trajectory as a filmmaker working in the industry and then with university research centres. He will focus on two recently completed film practice as research projects. The first film DISTERRA, was produced in collaboration with ethnographer professor Nichola Khan from Edinburgh University and examines the work of a psychiatric clinic in Paris that treats homeless Afghani refugees who are suffering from trauma after losing relatives in the journey to Europe. The second film, The Building’ is a 18-minute drama that explores the relationship between a company CEO and the Ai that runs his office. It examines questions of power, ‘object identification’ and ethics. Both films were produced through the Centre for Film Practice as Research that he currently establishing at Ravensbourne University. Orson will show clips from the films and contextualise them and the research centre in terms of the emerging academic field of film practice as research, and his personal history working in the black British independent film sector of the 1990s where filmmakers like John Akomfrah and Isaac Julien collaborated closely with academics such as Stuart Hall and Paul Gilroy. He will reflect on how this historical conjuncture offers a useful model for a dialogic relationship between film practice and cultural theory, that can be applied in the current context.*

**Dr Orson Nava** is an Associate Professor in the Digital Film Department at Ravensbourne University. He has a background directing dramas, documentaries, music videos and research films. Orson’s fully funded PhD research at the University of East London focused on Race, Innovation and the Creative Industries lead regeneration of East London. He is currently setting up a Film Practice as Research Centre at Ravensbourne University.

**Session 9: Wednesday 24th June 2026 3:30-5 UK time with Nariman Massoumi (University of Bristol)**

[**Link**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_MDc5Y2QzMDQtNTZlNi00MzM4LTgyNmMtMTdmMzhhMTMwYTIy%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) **to join on MS Teams**

Title: **Pouring Water on Troubled Oil: Reconfiguring colonial archives and counter-histories of petroleum**

*This presentation interrogates the colonial oil archive as a contested site of imperial power, failure and contingency through the case study of my practice-as-research film Pouring Water on Troubled Oil (2023). In 1951, the Anglo-Iranian Oil Company (AIOC) commissioned Dylan Thomas to script a prestige docudrama in Abadan at the height of the oil nationalisation crisis. While the eventual Technicolour production, Persian Story (1951), exemplifies BP’s strategy of linking petroleum to modernity and erasing racial segregation (Damluji 2013), Thomas’s sardonic correspondence about his journey represented in my view a discordant “unmade” film: a shadow history that registers corruption, inequality, and disillusion.*

*By reworking these letters alongside BP’s photographic archive and contemporaneous epistles from Iranian oil workers, Pouring Water on Troubled Oilseeks to reimagine this encounter as a counter-history that destabilises the presumed impervious authority of oil company corporate propaganda. Drawing on photo-roman aesthetics, epistolary narration, and representational strategies of interruption and dissonance, the film seeks to “unmute” the Oil Encounter (Ghosh 1992), foregrounding both the evidentiary limits and disruptive potential of archival fragments. In this sense, the project resists the extractivist logic of Persian Story by recuperating what James C. Scott (1990) terms “hidden transcripts,” rendering visible suppressed voices and unrealised visions.*

*Situating the work within debates on extractivism and the historiography of unfinished or unrealised cinema, I argue that these fragments illuminate the historical contingency of petro-imperial image-making and the disruptive agency of labour and social struggle. Ultimately, the paper reflects on how aesthetic strategies of layering, silence, and contradiction can reconfigure colonial archives into acts of rectification and reparation, troubling the smooth narratives of petro-colonial modernity.*

**Nariman Massounmi** is a filmmaker and lecturer with a background in documentary television production. He is an Associate Professor in Film at the University of Bristol. His research specialises in Iranian/diasporic cinemas and documentary film practice, and I have a wider interest in British/Iranian film cultures and histories. The focus of his practice-as-research PhD was on the relationship between documentary ethnography, family and displacement. Currently, he is working on a project on Anglo-Iranian Oil Company films.  He is an Associate Editor of [Screenworks](http://screenworks.org.uk/%22%20%5Ct%20%22_blank), the peer-reviewed journal of film and screen practice research.

**Session 10: Wednesday 29th July 2026 at 3:30-5 UK time with Ari Purnama (Utrecht University)**

[**Link**](https://teams.microsoft.com/l/meetup-join/19%3Ameeting_Mzk5MTkzMDAtMjQzMS00Y2I1LTg4MGMtMTU0ZWQwZDRmODMx%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) **to join on MS Teams**

Title: **Camera Movement in the Classroom: Constructively Aligning Theory and Practice in Cinematography Education at Research-Intensive Universities**

*Cinematography is both an art and a craft; it is the elemental component of cinematic images that involves both theory and practice. Yet teaching cinematography within research-intensive universities presents distinct challenges—chief among them a strong institutional emphasis on text-based scholarship over the kind of creative practice more typical of film schools/academies.*

*In this seminar, I propose the ways in which cinematography education can be achieved in a research-intensive university film studies program by using camera movement as a focal site. Drawing on my experience designing and teaching an upper-division course on cinematography within a theory-focused film studies curriculum at an R1 university in the Pacific Northwest of the United States, I show how constructive alignment can link intended learning outcomes, teaching/learning activities, and assessment to bring practice into parity with analysis. Low-stakes formative and summative tasks (e.g., short in-class camera-movement exercises and*

*final cinematography projects) serve as “testing grounds” for theoretical ideas—such as Jakob Nielsen’s (2017) Five Functions of Camera Movement theory—while simultaneously building student portfolios. Guided by the SOLO taxonomy (Biggs & Tang 2011), the sequence scaffolds learners from declarative knowledge to relational and extended abstract understanding, positioning theory and practice as mutually reinforcing. The contribution is a transferable set of design principles and assignment templates suitable for research-intensive universities, cultivating graduates who are both critical thinkers and reflective practitioners able to apply, challenge, and extend cinematography theory through making moving images.*

**Ari Purnama** is a tenured Assistant Professor of Screen Media Studies at Utrecht University, the Netherlands**.** His research centers on three key areas: transnational screen media aesthetics and production cultures—particularly in the Global South; interracial intimacy in global film and television; and the role of screen media in shaping youth mental health and well-being, both in content production and audience reception. He is the author of the book *Film Style in IndonesianCinema, 1998-2018: Lighting, Production Design and Camera Movement* (Edinburgh University Press, 2023). He is an elected member of the Utrecht Young Academy and a Fellow of the Society for Cognitive Studies of the Moving Image (SCSMI). Ari is an active filmmaker and a committed practitioner of creative practice as research, seeking to bridge theory and practice within screen media studies.