

TECHNE AHRC funded studentship – Partnership Award offered by Kingston University and the BFI.

Project: *The film document and its veracity*

Proposed Supervisors: Kingston University: Associate Professor, Phillip Warnell (Director of Studies), Kingston University: Associate Professor, Julian Rodriguez (Second Supervisor) Head of Department of Film & Photography.

British Film Institute proposed supervisors: Dr Paul Gerhardt (Director of Education & skills) and Mark Reid (Head of UK learning).

The Studentship

Applications are invited for a TECHNE Partnership PhD studentship, part-time or full-time, funded by the Arts and Humanities Research Council, starting in October 2018. The studentship includes an AHRC stipend for three years (for 2017/18 this was £16,553 for full time students) or pro rata for six years part-time, plus fees at home/EU rates. In addition, the student will receive £550 per annum to support engagement with the BFI. Students can apply for an additional six months stipend to engage in extended development activities such as work placements.

As a TECHNE student, the person selected will have full access to the TECHNE Doctoral Training Partnership development activities and networking opportunities, joining a cohort of about 50 students per year from across seven universities in London and the south-east. See www.techne.ac.uk TECHNE students can apply for additional funding to support individual or group training and development activities.

Project Description

The project is an enquiry into the origins, interpretation and potential of archival sources, engaging with how partisan viewpoints emerge in audio-visual secondary media, unlocking broadcast and/or cinematic tropes relative to: citation and quotation, verbatim and interview, the news 'feed', 'truth' media and editorial view. It will examine the process by which documentary and broadcast editorial material emerge from these, presented as definitive films and summarised perspectives. It will investigate specific parallels between filmic and textual sources, their equivalence, difference and usage. As a practice-based PhD, the research will involve a filmmaker's responses to, and/or direct working with archival material, primarily that held in the BFI's national archive at Berkhamstead.

The research is an opportunity to scrutinise moving image/sound relative to the scholarly use of text, as in citation or quotation. Are certain sources considered more academically legitimate, and others not? Can we equate film sources with a primary textual equivalent? If so, what are the pedagogic and social resonances of doing so? The project will consequentially address parallels and differences between 'editorial' and 'authorial' approaches, testing the veracity of the film document as employed in both audio-visual and textual applications.

Case studies will be used to examine social and historical moments and their prior representation. How have viewpoints been 'produced' and/or omitted relative to the use of primary sources and original recordings? Responding to such material, the studentship will encapsulate how might editorial/authored perspectives be re-evaluated, developing this research via a number of resources for engaging with this potential:

1. Investigating with the margins of edited out viewpoints and forgotten sources, exploring the potential embedded in 'lost' material. The project will test the limits of the 'story' or 'narrative' through an exploration of its origins: image/sound and material/recordings.

2. Examining key primary textual and moving image sources relative to seminal social and historical moments, questioning how editorial and authored perspectives are 'produced' and sustained, interrogating their social, political and pedagogic resonances.
3. The project will identify and explore the conventions of cinematic or broadcast representation, critiquing these using other practice-based methods. The research will engage with primary and secondary sources contained within the BFI national film archive to achieve this. The students work will be both contextualised and informed by the practices of key independent film practitioners, the accessibility and indexing of digital data, its methods and solutions.
4. To investigate how film and digital post-production offer differing platforms and solutions for reframing existing material, interrogating potential differences in intentionality when working directly with, for example, analogue gauge or digital file in post-production formats.

The student will develop practice-based moving image work, exploring how testimonial and editorial perspectives coincide, conflict or even corrupt the authenticity or veracity of the document. They will employ a range of filmmaking and academic modes of study to achieve this, drawing on contemporary strategies for reappraisal and post-historical approaches to genre, non-fiction and sound-image use. Key skills developed during the project's timeframe will include specialist practice-as-research methodological understanding and advanced practical filmmaking outputs, along with gaining an ability to identify, analyse and develop informative, discursive threads within an interdisciplinary framework.

Leadership skills will be gained during the interface provided by this unique partnership and specific training input from the BFI, to include gaining an understanding film archive research. Insight into how specialist input and creative practice combine to produce new knowledge of film ethics, social responsibility and wider policy innovation will enhance the potential for the research student to enter employment at a high level and in a consultative capacity.

Supervision

Kingston University's supervision is set within a thriving post-graduate community at Kingston School of Art, with the faculty renowned for its excellence in practical filmmaking, offering bespoke facilities and expertise in independent, documentary and artists' filmmaking.

First supervisor Phillip Warnell has worked extensively in collaborative partnership with the BFI on behalf of Kingston University, both as a filmmaking mentor and associate programmer. In 2009 he co-established and co-programmed 'Essential Experiments', a twice monthly film programme at BFI Southbank, foregrounding experimentation in films held primarily in the national archive. Second supervisor Julian Rodriguez is Head of the Department of Film and Photography, and has previous completions at PhD and skilled understanding of archival research. Julian is an External Examiner in Documentary Film (MA) at University of Bedfordshire was Chair of the LCC Screen Academy and was instrumental in bringing the Stanley Kubrick Archive to University of the Arts London. The department of film and photography at Kingston School of Art is encapsulated in a newly established research unit, www.thevisibleinstitute.org

Dr Paul Gerhardt is Director of Education at the BFI, a BAFTA winner (BBC creative archive project) and a specialist in using archives to support creativity. Paul has worked for the US Corporation for Public Broadcasting, New Deal of the Mind, LUX, Skillset, Nesta, and co-chaired the Film and Sound Think Tank for JISC.

Mark Reid is Head of Education at the BFI and responsible for creating research and development networks in the UK and Europe. He has over 20 years experience with the BFI both writing and teaching on film and film education. Mark coordinated the EC-funded project which led to *The Framework for Film Education in Europe*.

Eligibility

The successful candidate should have an a first class (1st or 2:1) first degree and a Masters in a film-related subject: Documentary or ethnographic film, Experimental filmmaking, artists' film. Other film-related pathways and professional equivalence from suitably qualified applicants will also be considered. Applicants must meet the RCUK residency requirements as described in paragraphs 43-46 of the 'Conditions of Research Council Training Grants' <http://www.rcuk.ac.uk/documents/documents/termsconditionstraininggrants-pdf/> and comply with conditions set out in the AHRC Training Grant Funding Guide <http://www.ahrc.ac.uk/skills/phdstudents/currentawardholders/>

A formal agreement regarding the Partnership between Kingston University and the British Film Institute will be signed at the commencement of the project and the student asked to confirm that they have read and understood this agreement.

Enquiries and Application procedure

Informal enquiries on the project or the application should be directed to [\(j.rodriquez@kingston.ac.uk\)](mailto:j.rodriquez@kingston.ac.uk)

The closing date for applications is Monday 27th November 2017.

Interviews will take place **in early December – date to be confirmed.**

Application

You should complete a Kingston School of Art [Postgraduate Research Application form](#) with your submission details.

Please also ask two referees to submit references by the application closing date (27.11.2017).

You should also send with your application:

- A covering letter explaining what you would bring to the project in terms of experience, qualifications and knowledge.
- Prospective summary of initial ideas in response to the project summary above.
- An up-to-date CV which must include online links giving two or three examples of practice-based filmmaking work or equivalent, completed during either Masters or undergraduate study.

This is a 2-step application process:

Stage 1

Applications will be considered by a panel convened at Kingston University and the selected applicant will be offered a place at Kingston University.

This offer will include full supervision, mentoring and support from both Kingston University and the BFI for the duration of their studies.

Stage 2

The selected applicant will complete the TECHNE Partnership Award Application for submission via Kingston University to the TECHNE Partnership Award Selection Panel by mid January 2017. Kingston University supervisors will give guidance on its completion. The criteria for selection at this stage are in line with the standard TECHNE selection process (please see the TECHNE Application Student Guidance Notes for more information).

Please Note

Applicants must be aware that success in stage 1 of the process (the offer to pursue the project at Kingston University) does not guarantee TECHNE funding, but does guarantee supervision, mentoring and support from Kingston University and the BFI.

Application Timeline

- Applications open: Monday 16th October 2017
- Application deadline: Monday 27th November 2017
- Stage 1 successful applicant confirmed: 26th January 2018
- Stage 2 funding outcome: Friday 4th May 2018

Studentship begins: September 2018