

FilmEU

Summer Seminars (D 10.6)

WP 10 Sustainability and Dissemination

Date: 30th June 2023



film_eu

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for Film and Media Arts

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ARTISTIC RESEARCH AGENDA

Impact and Objectives

Since the beginning, FilmEU has sought to integrate students into its activities, mainly PhD students interested in artistic research. PhD candidates are active in WP 6/ WP 10 activities and are invited to participate in workshops and activities promoted by FilmEU.

Research lies at the core of the FilmEU Alliance, emphasizing collaborative initiatives and programs aimed at supporting PhD candidates and enhancing third-cycle education. In the short term, the Alliance strives for shared PhD supervision, collaborative training, and development activities. The objective is to establish a Joint PhD degree in the long run.

FilmEU's dedicated efforts to synchronize PhD programs across the Alliance have taken the initial steps towards aligning quality assurance principles in doctoral training. As part of this endeavour, the FilmEU Alliance facilitates the mobility of two students from each Higher Education Institution (HEI) to participate in our doctoral seminars.

The quality of the FilmEU Doctoral Summer Seminars can be gauged by considering various factors. These include qualifications, career prospects, internationalism, interdisciplinarity, and interculturality, all of which are inherent in artistic practices. Additionally, the research environment plays a pivotal role. Integrating an artistic doctoral program within a suitable research environment ensures the most favourable conditions for interdisciplinary advancements in artistic work, supervision, and dissemination.

In the scope of increasing joint FilmEU research activities and with the objective of facilitating and promoting networking between young researchers, the sharing of experiences and methods and the emergence of new collaborative initiatives, FilmEU promoted during its 2022 summer summit in Dublin on the 10th of June, a one-day Doctoral seminar. The second edition of the doctoral summer seminar took place during the FilmEU_RIT Summit in Lisbon on June 2nd, 2023.

This report will briefly recap the activities and focus on the possibility and effectiveness of the capacitation of the junior researchers through.

DOCTORAL SUMMER SEMINAR

2022 Dublin (Ireland)

During the 2nd FilmEU Summit, IADT hosted the first Doctoral Summer Seminar. The seminar consisted of students' presentation of papers or posters of their ongoing work followed by an experts panel and a peer feedback session (Fig.1).

The Alliance invited its students to participate in the event by submitting a short proposal through a form. Selection for participation was based on the quality of proposal, considering how the research is related to the field of Film and Media Arts. Moreover, the aim was to ensure diversity by including students with different disciplinary emphases and at different stages of their PhD trajectory.

Schedule

Open Call: Deadline for Submission until 15th April 2022

Feedback on submission: End May 2022

Event: 10th June 2022



Fig. 1 Screenshot FilmEU website [\[Link\]](#)

Open Call

Doctoral Summer Seminar was exclusively available to PhD and Master students from the four schools within the alliance. The call for papers was communicated internally through Moodle (Fig. 2) and Direct Email in each institution mail list, and externally through the FilmEU newsletter (Fig. 3), website, and social media channels (Fig. 4). The four institutions shared the social media content to expand the reach of the publications.

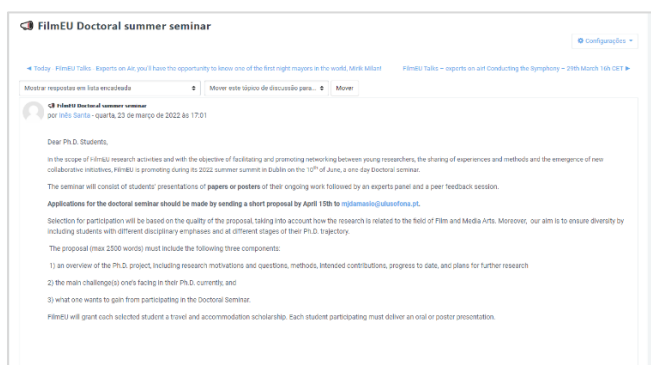


Fig. 2 (left) Screenshot Open Call – Moodle, 2022.

Fig. 3 (right) Screenshot Open Call – FilmEU Newsletter #6 [Link].



Fig. 4 Screenshot FilmEU Facebook.

Selection Process

Applications from PhD candidates and research Masters' students at the full partner schools for the doctoral seminar were made by submitting a short proposal. The selection for participation was based on the quality of proposal, considering how the research is related to the field of Film and Media Arts, and the aim to ensure diversity by including students with different disciplinary emphases and at different stages of their PhD trajectory (Fig. 5 and Video 1).



Fig. 5 Doctoral Summer Seminar, IADT, 10th June 2022. © Rita Mata



Video 1 Doctoral Summer Seminar. Online on the FilmEU YouTube Channel [[Link](#)]. @Ricardo Bacalhau

Doctoral Presentations

For the first Doctoral Summer Seminar, the following students and topics were selected for presentations:

- *The History and Cultural Politics of the Irish Surf Film Genre*, Steven Boyd (IADT).
- *The Denied Image: Art Interventions Between Iconoclasm and Institutional Critique*, Gianluca Costi (LUCA School of Arts).
- *The Pluralised Protagonist and Her Implications in an Interactive Feature Film “The Limits of Consent”*, Michael Keerdo-Dawson (IADT).
- *Reenacting Trauma: Working with Documentary Characters Through Fiction Film*, Anastasiya Maksymchuk (Lusófona University).
- *Rituals for Camera: In search for visual repetition to install attentional shifts*, Ans Mertens (LUCA School of Arts).

The presentations and reviewers feedback are available online on the Research Catalogue webpage [\[Link\]](#).

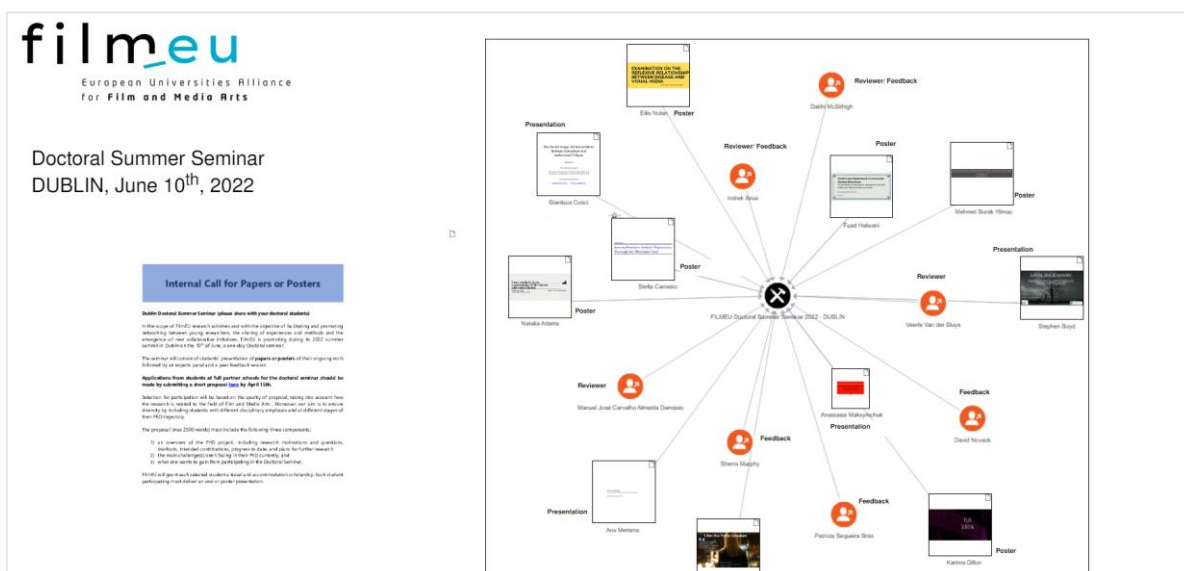


Fig. 6 Research Catalogue webpage, with the 1st FilmEU Doctoral Summer Seminar presentation [\[Link\]](#).



Fig. 7 Doctoral Summer Seminar, IADT, 10th June 2022. © Rita Mata

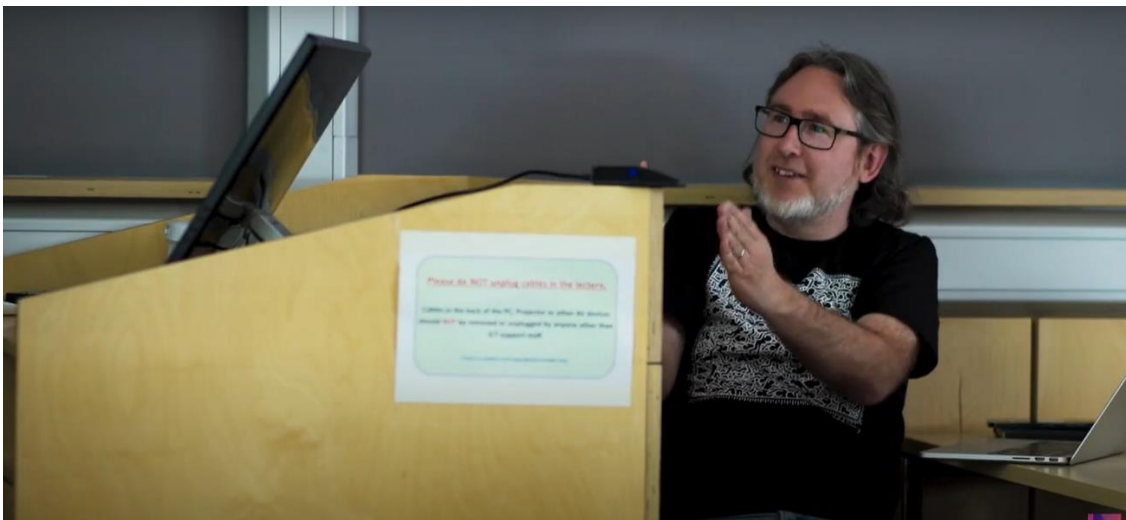




Fig. 8 Doctoral Summer Seminar, IADT, 10th June 2022. © Rita Mata

Posters Sessions

For the poster presentation session, the following students have been selected:

 <p>EXAMINATION ON THE REFLEXIVE RELATIONSHIP BETWEEN DISEASE AND VISUAL MEDIA Eilís Nolan, MA by Research</p> <p>INTRODUCTION</p> <p>The COVID-19 pandemic has brought the reflexive relationship between disease and visual media into sharp focus. This poster explores the ways in which visual media has shaped public perception and understanding of the disease, and how this has in turn influenced the disease's spread and impact.</p> <p>METHODOLOGY</p> <p>This poster is based on a critical analysis of a range of visual media, including news reports, social media posts, and documentaries. It also draws on theoretical frameworks from media studies and cultural studies to explore the reflexive relationship between disease and visual media.</p> <p>ANALYSIS</p> <p>The analysis identifies several key ways in which visual media has shaped public perception and understanding of the COVID-19 pandemic. These include the role of visual media in creating a sense of urgency and crisis, the role of visual media in shaping public perception of the disease's spread and impact, and the role of visual media in influencing public behavior and responses to the disease.</p> <p>CONCLUSIONS</p> <p>The poster concludes that the reflexive relationship between disease and visual media is a complex and dynamic one. It is shaped by a range of factors, including the nature of the disease, the role of visual media in society, and the cultural and political context in which the disease is being experienced. Further research is needed to explore this relationship in more depth.</p>	<p><i>Examination on the Reflexive Relationship between Disease and Visual Media</i></p> <p>Eilís Nolan (IADT)</p>
 <p>Aurality and Mysticism in Parafictional Shadow Narratives: A Framework for the Creative Development of (AKQ) Al-Khayyam Quadraints Podcast Series Fuad Halwani</p> <p>INTRODUCTION</p> <p>This poster explores the creative development of the AKQ podcast series, focusing on the use of parafictional shadow narratives and the role of aurality and mysticism in shaping the series' content and style. It also discusses the challenges of creating a podcast series that is both engaging and thought-provoking.</p> <p>METHODOLOGY</p> <p>The methodology for the AKQ podcast series is based on a combination of research and creative development. It involves a deep understanding of the themes and concepts that the series is exploring, as well as a commitment to high-quality production and storytelling.</p> <p>OBJECTIVES</p> <p>The objectives of the AKQ podcast series are to explore the themes of aurality and mysticism in a way that is both engaging and thought-provoking, and to create a framework for the creative development of the series that is both flexible and adaptable.</p> <p>OUTCOMES</p> <p>The outcomes of the AKQ podcast series include a range of episodes that explore the themes of aurality and mysticism in a way that is both engaging and thought-provoking, and a framework for the creative development of the series that is both flexible and adaptable.</p> <p>KEYWORDS</p> <p>Shadow narratives, parafictional, aurality, mysticism, podcast series.</p> <p>CONTACT</p> <p>Fuad Halwani Universidade Lusófona de Humanidades e Tecnologias CICANT, Portugal fuad.halwani@gmail.com</p>	<p><i>Aurality and Mysticism in Parafictional Shadow Narratives: A framework for the Creative Development of (AKQ) Al-Khayyam Quadraints podcast series</i></p> <p>Fuad Halwani (Lusófona University)</p>

AFFECTIVE FUNCTIONS OF DIFFERENT CAMERA MOVEMENT TECHNIQUES IN STORYTELLING A PRELIMINARY STUDY ON THE PERCEPTIONS OF THE CAMERA MOVEMENT TECHNIQUES ON AUDIENCES' EMOTIONAL ENGAGEMENT AND LEVEL OF 'IMMERSION'

MEHMET BURAK YILMAZ
Lecturer at Tallinn University
Baku, Tbilisi and Ankara School

Abstract

The study aims to investigate the affective functions of the camera movement techniques in storytelling. The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'. The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'. The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'.

Keywords

Camera movement techniques, emotional engagement, level of 'immersion', storytelling.

Introduction

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Methodology

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Results

The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'. The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'.

Conclusion and Discussion

The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'. The study is a preliminary study on the perceptions of the camera movement techniques on audiences' emotional engagement and level of 'immersion'.

Affective Functions of Different Camera Movement Techniques in Storytelling

Mehmet Burak Yilmaz
(Tallinn University)

FILM SCORING

An investigation into the different approaches to film composition used by today's industry professionals. It aims to determine how film composers can understand these new approaches and apply them to their own work.

The findings will allow for other composers to apply their skills in a more focused way in order to further their creativity whilst also meeting the changing needs of directors and producers.

This research will further the understanding of how aural and visual components interact with and complement each other. Keeping abreast of the latest approaches to film scoring will ensure that composers and fixers keep producing work that is both contemporary and innovative.

In 2022, 5 interviews were conducted with composers currently working in the industry of film and animation. The topics were chosen by the works of current industry professionals to ensure the research remains at the forefront of an evolving industry.

Some key areas of interest were discussed with the industry professionals over the course of their interview:

- i. Is the traditional 'classical score' still legitimate?
- ii. What non-traditional methods of composition are composers using and why?
- iii. How have creative workflows changed over the course of their careers?
- iv. Does evolving technology affect creative choices in regards to film scoring?
- v. To what extent trending musical styles vs. traditional film scores dictate their decision?

The findings from the analysed interviews will be applied to 4-6 commissioned short film and animation scores. The aim of this project is to expand and elaborate on past works, be more immersive in the creative practice, and look at the work in more depth. The resulting scores will be presented to the directors for feedback.

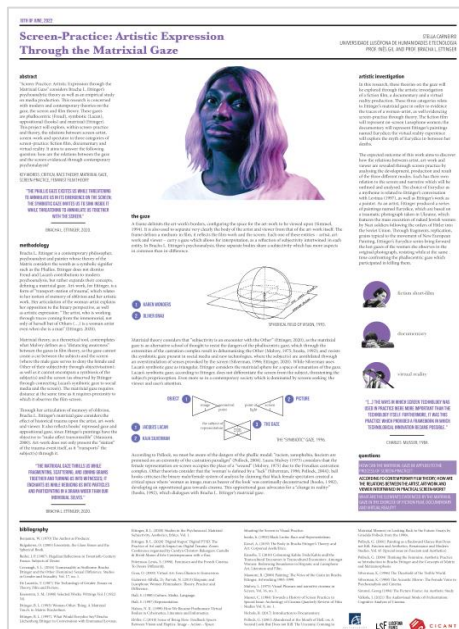
KARIMA DILLON

iadt

SOUND TRAINING COLLEGE

Film Scoring

Karima Dillon (IADT)



Screen-Practice: Artistic Expression Through the Matrixial Gaze

Stella Carneiro
(Lusófona University)

From reality to form: a genealogy of film diaries and video diaries

Natália Lago Adams
(Universidade Lusófona, Portugal)

Media Arts and Communication

Abstract

This thesis explores the narrative, aesthetic, and technological equilibria of autobiographical diaries in cinema, tracing the lack of comprehensive historical research on this topic that goes back to the early years of film. It aims to conduct a genealogical study of films and practices that fostered the origins of this diary form. Based on this knowledge, I also intend to trace a collective set of characteristics for by analyzing and comparing film of the nature central before and after the 1960s, considering this as a turning point for diaries. Thereafter, I will explore these objectives, I will conduct a historical analysis that seeks the precise moment of the emergence of a film mode that resembles the diary diary to understand how that transition happened and the technological and aesthetic paradigms of the time, by parallel I will investigate how cinema evolution led to an individual language that operates as the author's use and thus, create the conditions for making diaries in this medium. The driving force of this discussion is the montage, supported by the theoretical review of authors whose

proposals for cinematic writing can relate to the technical and narrative logic of the diaries — namely, Edgar Verne, André Bazin, Alexandre Astruc, and André Franju. The following step is a literature review of film and video diaries as I can elucidate on previous attributions by connecting other perspectives within this thesis domain, such as cinematization, point of view, and the relationship between memory and vernacular imagery — attempting to elucidate how subjective and objective space were transformed in this form of diary. Finally, I will base on the two modes of autobiographical diaries proposed by Lee (2013) — personal and retrospective — to conduct a narrative and visual analysis of a corpus of film that span decades of cinema history before its formal recognition in the 1960s, as well as provide a comparative analysis between them and well-known film and video diaries. The expected outcome of this thesis is to help expand the domain of film and video diaries and provide coherent theoretical principles that can underlie further investigations.

Research questions

Is there a correlation between the adaptation of the diary diary to cinema and the evolution of this technology as a means of writing?

What apparatus, theories, and practices fostered the development of autobiographical diaries as a particular form in cinema?

How does montage articulate the perceptual and retrospective forms of diaries, thematizing by creating or restoring reality?

What are the aesthetic effects of vernacular narrative imagery in film and video diaries?

What film practices planned the diary form postulated in the 1960s?

Methodology

The thesis is a theoretical, qualitative, and exploratory investigation. The first section consists of a bibliographical review of the montage paradigm in cinema history so to be the basis for technological perspective on the diaries. The remainder includes concepts of diary diary, memory, vernacular imagery, cinematization, and point of view — which allow connecting the apparatus of diaries thematizing with narrative structure and aesthetic effects. Next, a literature review of film and video diaries research will be combined with the previous theoretical questions to define a set of characteristics for this mode of cinema. These will be used as categories to conduct a visual and narrative analysis of the produced before the 1960s that may be considered precursors of the diary form. Finally, a comparative analysis between this corpus and selected film diaries after the 1960s will allow drawing an evolutionary line that facilitates this genealogical investigation.

Contributions

1. Outline the history of the diaries and video diaries, as well as identify a group of characteristics that allow considering them a specific and coherent form of expression in cinema;
2. Expand the discussion around the comparison between cinema and the written language, as Verne, Bazin, Astruc, and Franju mentioned;
3. Offer a solid theoretical basis for future investigations about the evolution and adaptation of diaries to new social phenomena and technological tools;
4. Further proposals that require critical and theoretical revision — such as the horizontal montage, defined by Bazin, the film-inspired essays of Franju, or the concept of vernacular cinema;

Following the students' presentations, they had the chance to converse about their ongoing work with a group of film and media arts experts. The panel was comprised of:

- Dr. Sherra Murphy (IADT, Ireland)
- Dr. Patrícia Sequeira Brás (Lusófona University, Portugal)
- Dr. David Novack (Lusófona University, Portugal)
- Prof. Indrek Ibrus (Tallinn University, Estonia)

Testimonials

"I was honoured to be invited to participate in the FilmEu 2023 Doctoral Summer Seminar. It was a unique opportunity for me to share my work with a range of international".

Fiona Hallinan (LUCA School of Arts)

"It was a great pleasure to participate in the FilmEU 2023 Doctoral Summer Seminar in Lisbon. I highly appreciated the presentations of artistic practice-based researchers, the opportunity to meet in person with other members of the Alliance, and the fostering of further collaboration across multiple creative fields and cultural contexts".

Natália Gondim (Lusófona University)

"Participating in the PhD seminar was a truly invaluable experience, benefiting both my research and personal growth. Over the course of the seminar, I found myself questioning my initial research question, eventually leading to a transformative change in its focus. Furthermore, the seminar introduced me to the world of artistic research, an area I was previously doubting myself being in."

Vera Pirogova (Tallinn University)

"Participating in the FilmEU 2023 Doctoral Summer Seminar in Lisbon was an invaluable experience as it gave me a chance to present a piece of research conducted since completing my Masters of Arts by Research in IADT to an academic panel whose insights have since added to this work. Furthermore, this experience has given me confidence to continue researching and to potentially consider further study, at PhD level, in the next few years."

Sophie Quin (IADT)

2023 Lisbon (Portugal)

During the 2023 FilmEU_RIT Research Summit in Lisbon, FilmEU hosted a one-day Doctoral Summer Seminar on June 2nd. The seminar aimed to encourage networking among young researchers, share research experiences and methods, and foster the formation of new collaborative initiatives.

Schedule

Open Call: Deadline for Submission until 2nd May 2023

Feedback on submission: End May 2023

Event: 2nd June 2023

Open Call

Similar to the previous year, the Doctoral Summer Seminar was exclusively accessible to PhD and master's students from the four schools within the alliance. The announcement for papers was internally circulated through Moodle (Fig. 8) and Direct Email, while externally disseminated via the FilmEU newsletter (Fig. 9), website, and social media channels (Fig. 10/11). In addition, the four institutions dispersed the social media posts to amplify their reach.

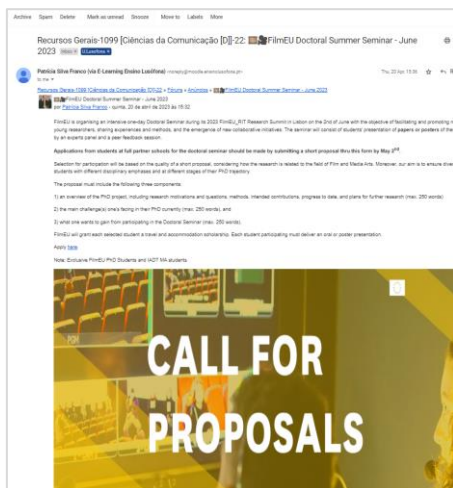


Fig. 8 (left) Call for Proposals – Email from Moodle, 2023.



Fig. 9 (right) FilmEU_RIT Newsletter, 2023 [\[Link\]](#).



Fig. 10 (left) FilmEU webpage, 2023 [\[Link\]](#).



Fig. 11 (right) Lusófona Filmes Instagram Post, 2023 [\[Link\]](#).

Selection Process

The selection process was similar to the previous edition. PhD candidates and research Masters' students from the full partner schools applied to participate in the doctoral seminar by submitting a short proposal. Selection for participation was based on the proposal's quality, its relevance to the field of Film and Media Arts, and the aim to have a diverse group of students with different disciplinary focuses and at various stages of their PhD trajectory.

The Event

The event took place the Cinema Fernando Lopes, at Lusófona University (Portugal), on the 2nd of June [[Link](#)]:

9h Welcoming Session

9h10 Keynote Speaker **Teemu Mäki**

10h10 Keynote Speaker **Sara Driver**

[Livestream on FilmEU Youtube Channel](#)

11h35 **Doctoral Summer Seminar**

13h00 Poster Session

13h00 Lunch Break

14h00 Poster Feedback and Discussion

16h45 Conclusions - Doctoral Summer Seminar

17h From RIT to FilmEU +: Future Perspectives around Research Round Table with Daithí Mac Síthigh, Teet Teinema, Lies Van de Vijver and Manuel José Damásio





Fig. 12 – 19 Doctoral Summer Seminar, Lusófona University (Portugal), 2nd June 2023. @Filipa Valente [\[Link\]](#)

Doctoral Presentations

These are the presentations that were chosen:

- *Engendering eco connectedness in design practice through diffractive engagement in place*, Clyde Doyle (IADT).

- *Making Dust: An Ultimological approach to filmmaking*, Fiona Hallinan (LUCA School of Arts).
- *Golden Shower: Artistic Research on Gender Politics and Comedy*, Stella Carneiro (Lusófona University).
- *How Female Body Experience can be Portrayed in Cinema?*, Vera Pirogova (Tallinn University).
- *Film Editing and Chance*, Liis Nimik (Tallinn Univ.).
- *(Re)Animating the Irish Elk and Wolf*, Sophie Quin (IADT).
- *Cinematic Contact Zone: a study on live practice in participatory documentary filmmaking with Portuguese-speaking diasporic artists in Lisbon*, Natália Godim (Lusófona Univ.).
- *Bioscope, the Bangladeshi peepshow: Colonial past, traditional roots and digital media*, Md Sarower Reza Jimi (Lusófona Univ.).

Posters Sessions

The following students were chosen for the poster presentation:

[illegible]



DRESSING UP THE PORTUGUESE CINEMA
CONTEXTUALIZATION OF THE SEVENTH ART AND FASHION THROUGH COSTUME DESIGN IN THE 20th CENTURY

ABSTRACT
This project aims to write a history of Portuguese cinema dressing, a definition of a different and rich way of clothing designed on screen throughout the 20th century. When analyzing the relationship between two national cultures, *cinema* and *fashion* in the last half century, *cinematographic costumes* are the central topic in many, reporting the communicative potential of the costume. It is intended to identify and catalog, whenever film films each generation of the national cinema, tracing the clothes seen by their main characters. The last years (1940-1950), the golden age (1950-1962), the cinema (1960-1964), after April (1974-1976). The film from the Cinema (1984-1990), and A Family History (1994-1998) are individually approached by two films, "here" has been used by historians recognized in the Portuguese public, actors and/or popular taste. A costume is defined by attributing the role of *message* to the costume, capable of meaning something (symbolic or historical) to the viewer (audience). The selected works are also analyzed in the registration of professionals involved in the conceptualization of costumes. By identifying costume designers, wardrobe artists and assistants responsible for the production of the selected costumes, a departmental credit problem is worrisome. The understanding of the costume is defined and discussed through very structured and relevant with previous research in the field. The foundation of the index is based on the fact that cinematographic costumes are capable of generating new contributions to the story of the Portuguese history of cinema and fashion.

Requisito curricular obrigatório: costume design e cinema.

MAIN CONCEPT UNDER INVESTIGATION
The investigation represents a multidisciplinary approach to costume design in Portuguese film. Considering its semiotics, its social and cultural conceptualization, the costumes are a reflection of certain historical, cinematographic, and fashion eras. By finding your cinematographic costumes you are comparing to the national reality and the books that are placed in parallel to Portuguese cinema. It is common to find this area credited as wardrobe and, consequently, linked to the person in charge of wardrobe. The term costume is still referenced in the Portuguese Language Dictionary as "trunk or trunk that represents a model of clothing recommended by fashion or as set or model and as a 'fashion designer'". In the English lexicon, costume is referred not only to cinematographic and theatrical themes, but also to the historical costume. When we speak of costume, in its traditional, complete, also refers to costume. However, to elucidate this study focused on cinema is the correspondence of the costumes used by a character who represent its behavior, its needs and for his communicative capacity. The visual performance of the costume must remain as a functional immediacy of the character in relation to the viewer, leading, by setting, the actor in a new being being, the appropriate clothing. In this particular investigation, the deconstructed concept is placed in the history of national cinema was deconstructed by the its communicative and meaningful level.

Image: "A Canção de Lisboa" (1938)


Carolina Felgas
carolinafelgas@gmail.com

UNIVERSIDADE LISBOA
Filmeu

Dressing up the Portuguese cinema: Contextualization of the seventh art And fashion thorough costume design in the 20th century

Carolina M.F. Pereira
(Lusófona Univ.)

Specters of the visible: decolonizing documentary photography



Photography has been central to the construction of a visibility of the Other and was instrumental in the scientific endeavor towards a discourse of race inferiority, thus constituting a key evidence for the colonial and imperial project. Despite its complicated legacy, can photography provide an effective tool for historical research on and cultural resistance?

Research project for the Master's thesis in the Department of Communication, Faculty of Social Sciences, University of Lisbon, Portugal. The project is part of the research project "Specters of the visible: decolonizing documentary photography" funded by the Portuguese Foundation for Science and Technology (FCT).

RESEARCH QUESTIONS
What is the role of documentary photography in the construction of a visibility of the Other? How does it contribute to the construction of a discourse of race inferiority? What are the challenges and opportunities for using photography as a tool for historical research and cultural resistance?

METHODOLOGY
The research methodology is based on a combination of qualitative and quantitative methods. It includes a literature review, a content analysis of documentary photographs, and a series of interviews with experts in the field. The data is analyzed using a grounded theory approach, which allows for the development of a theoretical framework that explains the role of documentary photography in the construction of a visibility of the Other.

OBJECTIVES
The main objective of this research is to explore the role of documentary photography in the construction of a visibility of the Other. Other objectives include: to identify the key actors and institutions involved in the production and distribution of documentary photographs; to analyze the visual language and narrative strategies used in these photographs; and to evaluate the impact of these photographs on public opinion and policy-making.

EXPECTED RESULTS
The expected results of this research include: a comprehensive understanding of the role of documentary photography in the construction of a visibility of the Other; a critical analysis of the visual language and narrative strategies used in these photographs; and a series of recommendations for using photography as a tool for historical research and cultural resistance.

OPEN QUESTIONS
Some of the open questions that remain to be explored include: How does the role of documentary photography change over time? What are the challenges and opportunities for using photography as a tool for historical research and cultural resistance in the digital age? How can we ensure that the voices of marginalized communities are heard through photography?

Specters of the visible: Decolonizing Documentary

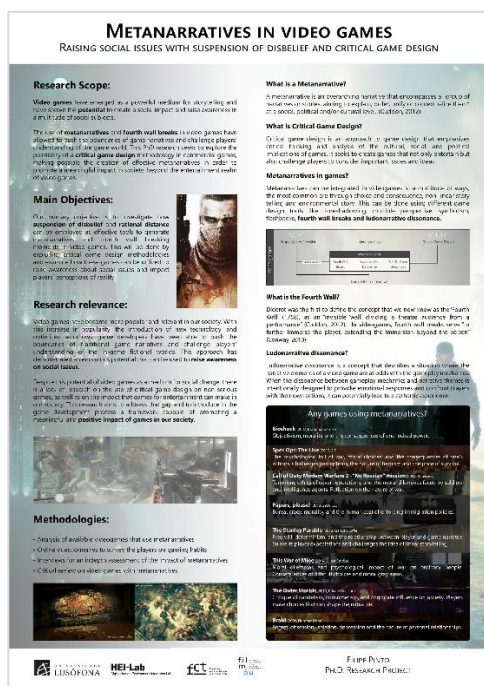
Diogo Bento
(Lusófona Univ.)

© courtesy of the author



Cultural Narratives, Breastfeeding and Design

Ella Fitzpatrick (IADT)



Metanarratives in Video Games - Raising Social Issues with Suspension of Disbelief and Critical Game Design

Filipe Pinto (Lusófona Univ.)



Mental Illness in social/cultural/media/film Studies

Ívar Erik Yeoman
(Lusófona University)



Extended Reality; Storytelling; Immersive Storytelling

Thomas Halton (IADT)



Media Arts Suspensions and Deviations: Paz dos Reis between Cinema and Photography

Isabel Pina
(Lusófona Univ.)

Testimonials

"The doctoral seminar in Lisbon was an inspirational event. As a researcher taking my first steps, it was of great importance to attend the presentations of experienced researchers, as well as exchanging ideas with PhD students from other countries. Hopefully, I can attend the next one too!"

Ívar Erik Yeoman (Lusófona University)

"The Doctoral Summit in Lisbon was a great way to showcase my research and create meaningful exchanges with other fellow students and professionals from around the world."

Stella Carneiro (Lusófona Univ.)

"Lusófona University hosted the 2nd FilmEU_RIT Summit between 31 May and 2 June, an incredible opportunity for researchers from the four FilmEU_RIT universities to meet personally, present their projects and discuss their ongoing work. The Fernando Lopes Cinema was the main stage for artistic researchers, academics and doctoral students who work in the field of film and media studies.

The university's excellent organization promoted an intense three-day agenda of exhibitions, master classes and film screenings. Lisbon's sunny and warm climate helped to make everything very productive and enjoyable.

There was also an opportunity for seven students from the PhD programme in Media Art and Communication to present their research projects by showing and discussing the scientific posters of their work."

Isabel Pina (Lusófona Univ.)



"Participating in the Doctoral Research Summit was a memorable experience. Presenting my findings to a diverse and engaged audience was not only rewarding but also offered valuable insights and feedback that will undoubtedly shape the future of my research."

Ella Fitzpatrick (IADT)

Fig. 20 Ella Fitzpatrick presenting her poster, during the Doctoral Summer Seminar, in Lisbon (Portugal).

CONCLUSION

Research stands as the cornerstone of the FilmEU Alliance, with a dedicated focus on collective initiatives and programs spanning our consortium, catering to the needs of PhD candidates, and bolstering third-cycle capacity. The FilmEU consortium has undertaken a significant effort to enhance collaborative research through the implementation of a Doctoral Summer Seminar. This platform was initially introduced during the summer summit in Dublin on June 10th, 2022, and further amplified during the FilmEU_RIT Summit in Lisbon on June 2nd, 2023 (Video 2).

The Doctoral Summer Seminar is an exclusive program designed for PhD and Master students from the four esteemed institutions that form the alliance. Its primary objective is to provide a holistic approach to academic enrichment, seamlessly integrated into a conducive research environment ensures optimal interdisciplinary advancement in artistic work, supervision, and dissemination.

The FilmEU consortium is dedicated to supporting new voices and promoting collaboration in academia, as evidenced by their recent efforts.



Video 2 FilmEU-RIT Summit Recap Video. Online the FilmEU Youtube Channel [[Link](#)].

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[@filmeualliance](#)

www.filmeu.eu

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