Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

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ABSTRACT

This study is situated within traditions of education research investigating undergraduate students' experiences as first-time practitioners in media practices. The research examines the ways in which students encounter documentary practices as first-time filmmakers. I argue that documentary filmmaking should be seen as a complex creative practice characterised by ethical and practical dilemmas which practitioners face. Whilst such practice clearly involves production knowledge or techne, seen as the ability to produce a well-crafted artefact, this study focuses on the practical knowledge or phronesis that is demanded of documentary filmmakers. Drawing on the virtue practice perspective of Alasdair MacIntyre, the research illuminates the practical and ethical negotiations students make as they go about their documentary filmmaking practice. As the research participants are my own students, I adopt a relational Narrative Inquiry research design informed by the philosophical hermeneutics of Hans-Georg Gadamer. Through one-to-one conversational interviews with participants and the writing of eight first person stories, I give narrative hermeneutic interpretations of these filmmaking experiences and reveal the way student filmmakers enact practical knowledge as they go about their projects. The research argues that such knowledge, often concealed or marginalised in views of documentary solely as production, misses the important 'educative energy' that lies at the heart of documentary as ethical practice. By illuminating the 'encounters' within individual experiences of filmmaking, the research shows the practical knowledge or 'phronesis' that is developed by these first-time filmmakers.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

CONTENTS

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

LIST OF FIGURES

ACKNOWLEDGEMENTS

CHAPTER 1 – INTRODUCTION

1.1 BACKGROUND

Walking down her street, in voice-over we hear Kelly talk about the history of the lane and the flat where she lives in the heart of Brighton.

> In the 1970s, the top of the building was converted into flats, which is where I come in. I love living in the heart of Brighton and wouldn't change it for the world. However, there are some questions I often think about. What's so special about Meeting House Lane such that the majority of its buildings are listed? Where do I fit in and what do I bring to this unique area of Brighton? Does anybody realise I'm actually here in my somewhat hidden flat looking over the street? As Meeting House Lane is mainly built up of shops I've gone to talk to some local shop owners in search of some answers to my questions and who knows maybe some substitute neighbours.

Kelly completed her documentary *Meeting House Lane* in 2010 as part of her undergraduate degree on a second-year option module I teach called 'Documentary Filmmaking: Theory and Practice'. In the proposal for her documentary she said:

> The inspiration for my documentary has come from moving into my own place. This is the first house I have rented, and for me this is a completely new environment and new territory I wish to explore.

She described her plans for the film as being a 'personal discovery', about meeting the other members of her street and 'finding out their stories'. Ultimately, she wanted to find out where she fitted in to the street and making herself known.

I had been leading the module since it started in 2008 and Kelly's filmmaking had a powerful impact on me. The background of my own family's movements to and from Australia during my formative years, may have heightened my emotional connection to research questions around my students' experiences of documentary filmmaking. Place, identity and storytelling (e.g. Taylor 2010) figured highly at the time in how I was conceptualising my research. Were some students finding filmmaking a way of working with questions of 'self-location' (Bruner and Weisser 1991) for example? Stating that she was inspired by the Channel 4 documentary *My Street* (Bourne 2008), which adopts a similar framing strategy, Kelly's filmmaking seemed a conscious attempt to change the reality of her living situation.

We assess the module through the film itself and a subsequent viva. Kelly was quite explicit in her proposal and viva about how her documentary project was a means not only to fulfil the requirements of the module but also to make material, affective and relational changes in her life. Whilst the specifics of autobiographical filmmaking and questions of location receded somewhat from my subsequent research, it was the realisation that students were getting something more out of the module than learning how to make and talk about documentaries that prompted me to

pursue the question of what that 'something more' might be. I take the Deweyan view that "perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time", (Dewey 1973, p. 523). This idea became my research guide.

1.2 RESEARCH PUZZLES AND QUESTIONS

I sensed there were powerful possibilities for documentary filmmaking. However, I had a relatively impoverished view of what it was like for my students to make films. This original hunch was added to from hearing established filmmakers talking about their work. Ross McElwee for example has been interviewed extensively about his filmmaking style (PBS.org 2005; Rhu 2004; Poppy 2006; Macdonald 1988; Dawson 2011) . He says:

> For me, putting a camera on my shoulder is a wonderful way of intersecting with life. It sparks a response from people I'm filming. It takes me places I wouldn't ordinarily go, not just geographically but emotionally and psychologically with the people I'm filming and with myself. (Lucia 1993, p. 37)

To move beyond this hunch, I needed to develop an approach sensitive to human experience, and it had to focus on practical kinds of knowledge rather than technical knowledge or skill. This I came to see was a kind of knowledge that is everyday but that is inflected in particular ways when immersed in the complexities of cultural activities such as documentary filmmaking. The idea of 'practice' became an important way that I subsequently began to conceptualise what was going on as I came to see filmmaking less as technique and more as practice. This thesis therefore asks:

1. How do undergraduates experience documentary practice as first-time filmmakers?

2. What practical knowledge do first-time filmmakers develop in their practice?

My research lies in the 'documentary encounters' (Ellis 2011) that filmmakers come up against as they make their films and the kinds of practical knowledge they develop as they do so. Practical knowledge means knowing how to judge what is good to do in specific situations and thus is fundamentally ethical in nature. More specifically, I take a virtue practice perspective (MacIntyre 2007) since it is the figure of the filmmaker who remains central throughout.

Questions around experiences of the filmmaker became particularly acute as I reflected on my own identity as a teacher on the module. As I commenced my doctoral research, I had informal conversations with the two colleagues I co-teach with. There was a collective recognition that none of us were or had been documentary practitioners. Previously, I had jointly produced a documentary film on my master's degree and a multimedia package to help learners of English with everyday conversation. I had also been part of educational game development whilst research officer on a 3 year EU funded project at the Institute of Education. However, I identified

at the time of starting the module as a Media Studies scholar with my teaching mainly focussing on traditions of textual criticism mainly within non-fiction media. So, although I was teaching documentary filmmaking, not identifying as a practitioner meant students' filmmaking experiences were doubly distanced. They were others' experiences not mine and they were of a practice which I had relatively little experience of.

1.3 METHODOLOGY

In order to understand better these experiences, I knew I had to speak to my students. Other approaches may have been possible, perhaps observation, but this seemed overly intrusive into filmmaking situations. I certainly went through several detours and blind alleys as I gradually found a methodology which resonated with my philosophical orientation to inquiry, the subject matter and the students who would become my research participants. I was drawn to interview conversation as a means to co-explore and step closer to understanding others' filmmaking experiences. An overall narrative approach developed as it became clear that it was human experience over the course of a filmmaking project that I was interested in. The particular storying method of creative non-fiction also developed over time and was not apparent at the outset. It came about as I became increasingly frustrated with the amount of transcript material I was attempting to work with. More importantly however I felt my research voice was being lost in trying to present 'their experiences' as if I were not there. It increasingly became clear that a more faithful approach to the subject matter was for me to take more authorship in telling stories rather than naively believe that those stories would just present themselves to me from interviews. Documentary is (often) storytelling and I was dealing with first-time filmmakers. Research is storytelling and I was a first-time creative non-fiction writer. The parallels between myself as teacher/researcher and my participants as students/filmmakers fulfilled a desire to continually seek harmony between my subject matter and its expression in the inquiry. I see myself as an apprentice in traditions of research practice as much as I see my students as apprentices in traditions of documentary filmmaking practice. I came to see myself as a creative non-fiction writer through the experience of writing this thesis.

1.4 JUSTIFICATIONS FOR THE RESEARCH

I have outlined my own professional interest in understanding students' filmmaking experiences. My interest is also to "live my pedagogic life … more fully", (van Manen 1997, p. 78). By this I mean a desire to make sense with my students of their experiences through which I can encounter that pedagogic relationship more fully. For example, I see the development of these stories of filmmaking experience as enriching my practice of teaching documentary filmmaking. I can 'pass on' the insights and experiences of previous students to future students embarking on their first film project. There is even a sense of 'care' in how I see these stories perhaps coming from my own lack of experience as a practitioner and a sense that neophyte filmmakers were 'on their

own' as they went out and did their filming. In many ways they will always be so, but I hope these filmmakers at least gain some sense of 'walking with others' as they embark on their projects.

Secondly, my research questions arise out of a commitment to education which pays attention to the lived nature of experience rather than solely focussing on outcomes, often seen solely in terms of skill and knowledge acquisition. In Dewey's (1938, p. 49) terms

> The idea of using the present simply to get ready for the future contradicts itself. It omits, and even shuts out, the very conditions by which a person can be prepared for his future.

I thus feel a shared responsibility as an educator for the 'present experiences' of my students rather than solely relying on an orientation which emphasises future outcomes. This view contains an embedded critique of overly technicist conceptions of media production in education which over-valorise making only in terms of instrumental outcomes. In this view, media production are activities leading to technical skill acquisition, development of the craft of documentary storytelling, or a deepened knowledge of theoretical critiques of filmic/documentary representation. In these instrumental terms, experiences of filmmaking are framed entirely as leading to production related learning for the student. Conversely, my research adopts a view of filmmaking which situates it in the life of the filmmaker. In other words, it focuses more on the ontological nature of learning, of 'being in the world', rather than more epistemological or skills-based conceptions of education (Barnett 2007).

Thirdly, much documentary scholarship is also concerned with the outcome of filmmaking processes, that is filmic texts, rather than experiences of the practice by filmmakers and participants. This is perhaps changing as notions shift of who can make films. The latest edition of Nichols' *Introduction to Documentary* (2017) for example contains a chapter entitled 'I want to make a documentary. Where do I start?' My research is justified in adding to the growing body of inquiry which prioritises interest in the social and relational aspects of documentary over its textual manifestations. In terms of ethics as well, what is often focussed on in documentary scholarship revolves around questions of truth and representation and avoiding harm through informed consent procedures. Questions of respect, care and maintaining trusting relationships with all involved become downplayed when the focus of inquiry is on the textual outcome of filmmaking. This thesis therefore finds its home amongst research which is fundamentally relational, examines lived experiences of complex cultural practices and sees narrative as an important way to engage with understanding such practices.

1.5. OUTLINE OF THE THESIS

The thesis is organised into seven chapters. In the next chapter, I describe the institutional and pedagogic contexts which surround the study. As documentary filmmaking embraces many forms and approaches and the sites where it is taught similarly range from formal education in film schools through to informal clubs and associations, it is important to give a sense of the particular educational site in which I work, the curriculum, who the filmmakers are and the types of films that typically come out of that site.

In chapter three, I start by looking at the purposes for media production education and some of the tensions that have arisen historically within the field. A key tension has been the relationship between theory and practice. One attempt at resolving dichotomous approaches to theory and practice is 'practice theory'. This is a body of approaches that take as their focus human activity and so in this second section I look more closely at the particular variant of practice theory that underpins this thesis. I combine the virtue practice perspective of MacIntyre (2007) with the idea of 'practice architectures' (e.g. Kemmis and Grootenboer 2008) to produce a 'virtue-practice architectures' framework that guides my subsequent interpretations of students' filmmaking experiences. Key in this discussion is the way that practitioners strive for the 'internal goods' of a practice but in sites of practice which are always constrained and enabled by cultural/discursive, material/economic and social/political arrangements.

In the next section, I discuss the documentary literature starting with the ethical questions that arise for filmmakers as they work with their participants. I first discuss 'axiographic' (Nichols 1991) research which looks at evidence of ethical practices through textual analysis but then turn to studies which are more 'empirical' (Nash 2011a) in nature. These are studies that undertake research with filmmakers and participants in order to investigate how such people experience their involvement in filmmaking practices. I end that section by relating three key virtues arising from the virtue practice perspective with the findings of documentary filmmaking ethics research. In the final section of the literature review, I return to the educational literature resonant with a virtue practice perspective. Here I question notions of education as an ethically neutral process of knowledge and skill acquisition and instead turn to more 'ontological' conceptions of education, where students and teachers are fundamentally 'touched' by pedagogic relationships and processes. Gadamer's (2004b) notion of 'Bildung' is key here as it describes education as a process of self-formation. True educational value arises through experience where the limitations of one's current position is brought into question. I continue by looking at what is meant by a 'pedagogy of practice' before finally turning to another key concept in this inquiry, that of practical knowledge or phronesis. This is the vital component of acting for the good which develops through experience and in line with the virtue practice perspective is particularly potent as it arises in the pursuit of a practice.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

In chapter four I lay out my methodological approach and the methods I employed to understand my students' filmmaking experiences. I adopt an overall narrative inquiry orientation (Clandinin and Connelly 2000) with its focus on relationality in narrative research. It was this approach that first alerted me to the work of MacIntyre through his concept of the 'narrative unity of life'. An additional attraction to narrative inquiry was that it sees itself as a pedagogic methodology whereby research processes are seen to enable transformed understandings for all involved. The key philosophical position taken in this inquiry is the hermeneutics of Gadamer (2004b). This informs my understanding of the two methods of my inquiry, qualitative interviewing and creative non-fiction writing. I interviewed each participant three times: In the first we co-create the written interview dialogue of the filmmaking experience. The second I use to clarify things previously said and in the third, I share and discuss the story I have written. I see interviewing as a process of the 'fusion of horizons' (Gadamer 2004b), a site not for the transmission of information from one to other, but a hermeneutic endeavour in human understanding. I use the insights of 'narrative hermeneutics' (e.g. Brockmeier 2015) by showing how creative non-fiction is similarly interpretive work. I note how the process of understanding my students' experiences of filmmaking starts with the 'application' that is the hermeneutic situation in which my interpretive processes are rooted. Finally, I look at the ethical questions that arise in my inquiry through an examination of my research relationships, writing ethics and the ethics of the research design.

Having laid out the substantive and methodological landscape of my inquiry, chapter five contains the eight stories of filmmaking experience. Each story is surrounded by a brief prologue describing the reasons why the filmmaker chose the film subject followed by an epilogue in the form of an 'interpretive conversation'. These conversations commence with a creative non-fiction interpretation of actual questions and answers from the third interviews and then go on to give 'everyday language' interpretations of the stories as if directly speaking to the participant. I found it was necessary to write in this way in order to clarify for myself what I thought each story was saying.

In chapter six, I go on to give more detailed interpretations of the stories and 'interpretive conversations' through the application of the virtue-practice architectures framework. Through a discussion of each filmmaker I identify three types of 'encounters'. I then go on to discuss the practical knowledge that each filmmaker develops through these encounters and identify three broad types of practical knowledge arising in these stories of filmmaking experience. The chapter ends by discussing the affordances of narrative inquiry and the limitations of my study. These arise from the specifics of my context of inquiry, in particular the nature of the documentaries made, the filmmakers who took part and the way the methodology and interpretations are intimately intertwined.

In the final chapter, I first conclude with a statement of the implications of my research for my own professional and personal development. These are the understandings I have developed in the course of my inquiry, not only in regard to documentary filmmaking but my own sense of self as narrative inquirer. Next I discuss the criteria by which my inquiry should be judged before moving on to state the contribution to knowledge which I see as part of the 'ongoing conversations' within documentary filmmaking education scholarship. I suggest that attention to the figure of the filmmaker in such education is an important addition to understanding what documentary filmmaking actually is. Holding together the filmmaker and the project of filmmaking serves to highlight the way self-understanding and developing understandings of the practice are intricately linked. Through my twin notions of 'encounters' and 'practical knowledge' I add to documentary scholarship through contributing an expanded understanding of what it means to be a first-time filmmaker and how practical knowledge figures in the practice. Finally, I suggest some 'pragmatic truths' (Bochner 2001) which come out of my research. These are recommendations for further questions and modes of inquiry with the suggestion that hermeneutically oriented participative research is an important way to recognise that all involved in documentary filmmaking education, be they teachers or students, may deepen their understanding of what it means to be a documentary filmmaker.

CHAPTER 2 – INSTITUTIONAL AND PEDAGOGIC CONTEXT OF THE INQUIRY

In this chapter, I set the scene for the inquiry by discussing the contexts which surround my inquiry. I look at the institutional and pedagogic contexts within which my teaching is situated also noting the wider Higher Education context through relevant subject benchmark descriptors. I go on to describe the development of the module out of which this research arises. I note the pedagogic emphasis within the module and the purposes and aims for which the module team strives. I comment on the way the academic identities of the team who teach on the module influence the curriculum and rationale behind the module.

2.1 DEVELOPMENT OF THE DOCUMENTARY MODULE

Media Studies provision in my school emerged in 2003 out of the use of media, primarily video production, for language learning. The school had been a School of Languages and owned a three-camera analogue TV studio which I used as part of my master's degree in 'Media Assisted Language Learning' in 1997/8. An English Language and Media undergraduate degree was introduced in 2003 and a first-year compulsory module 'TV Studio Production' was included from the start. The first half of the module was primarily studio based, with the second concentrating on 'outside broadcast' segments. These often took a 'mini documentary' style approach, investigating issues of relevance to students which would be suitable for inclusion into their TV programmes.

Increased student numbers by 2008/9 (a Media and English Literature degree was added in 2008) and a change in course structure led to the offer of a stand-alone documentary filmmaking module. The Quality Assurance Agency's (QAA) most recent subject benchmark (2016) expresses the range of ways that production work may figure in media studies courses including not at all. It also illustrates the breadth of purposes to which production work may be put. However, the section of the benchmark relating to the range and diversity of courses ends by highlighting what is shared:

> 2.2 Nevertheless, degree programmes within Communication, Media, Film and Cultural Studies share the broad aim of producing graduates who have an informed, critical and creative approach to these areas.

> 2.3 In furthering students' academic and personal development, programmes within Communication, Media, Film and Cultural Studies are committed to developing critical and creative independence, flexibility, and reflexivity, across individual and group work, and in critical and production work. (QAA 2016, p. 8)

The documentary filmmaking module shares these aims since it combines 'critical and production work' to further 'academic and personal development'.

Team teaching was encouraged to develop new curricula and as there was already existing expertise in our small media team myself and two other colleagues devised the documentary module. I had a background at the time in textual criticism particularly in the various genre of non-fiction television. The second colleague taught the TV studio curricula and the third was already teaching documentary theory as part of a popular culture module. The mix of backgrounds meant that from the start we wanted to combine theoretical work alongside production activity as the combined curriculum for the module. None of the team however had professional or practitioner-based backgrounds in documentary filmmaking. Our expertise instead derived from our experiences in media production as a tool for language and other types of learning. After my master's degree, for example, I became a research officer on the 'Playground Project' at the Institute of Education, University of London. This project investigated young children's understandings of mathematical and logic rules through video game construction (Hoyles et al. 2002). My non-practitioner background, involvement in the 'Playground Project' and my earlier work in video for language learning meant that I was sensitive to educational experience that arises 'alongside' learning production skills.

I am situated within a School of Humanities where a range of undergraduate and postgraduate courses are taught. We teach joint and single honours degrees derived from the following subject areas: Media Studies, English Language, English Literature, Creative Writing and Linguistics. Any student on these courses can elect to take the Documentary Filmmaking module as a second-year option. The result is that the module is populated with students who may never have considered themselves a filmmaker or even interested in filmmaking. Often, they arrive on their degree not knowing that such opportunities exist. A proportion of the students each year have done A level Media Studies or BTEC Creative Media Production in which case they will already have production experience. Typically, these students may have created movie trailers or film shorts in particular genre in their studies. The majority on the module however have no such background and none of the eight in this study had ever made a documentary previously. Thus, the module as I go on to describe, assumes no previous study of documentary theory or production.

2.2 THE MODULE: PEDAGOGY AND PURPOSE

The module has been running for eleven years as I finalise this thesis (December 2019). Originally called 'Video Documentary Project' before taking on the current name, there have

been six different versions with various configurations of theory and production. As an institutionally defined 'contract' with students, the module aims are stated as follows:

1. open up documentary practices for critical analysis
2. explore the historical, political and ethical aspects of documentary representation
3. give students opportunities to critique and experiment with documentary filmmaking practices.

These articulate clearly the combination of theory and production work or 'practice' as I named it then, which students undertake. In terms of learning outcomes, by the end of the module students should be able to:

1. give in-depth discussion of theoretical perspectives on documentary filmmaking
2. critically apply theoretical perspectives to own documentary filmmaking planning
3. produce documentary films which demonstrate competent documentary storytelling and creativity with regard to the subject matter
4. critically reflect on documentary making process (ethical, technical and strategic issues)
5. give a critical reflection on documentary theory and practice

These outcomes attempt to draw together the two 'sides' of the module by relating application of theoretical perspectives to planning, and through critical reflection on the whole process. However, as I go on to discuss in the next chapter, these two elements do not always sit happily together. This tension is apparent in the module as evidenced by my experimentation with different module structures and in the variety and weight of assessment tasks I have devised over the years.

Two trajectories are noticeable in this development. First, in terms of organisation of theory and production in the module, there is a trajectory from an initial disconnect between the two to attempts to create a closer alignment. Lindahl Elliot (2000, p. 29) points out that labour-space-time separations between theory and practice elements can result in a subtle cultural classification of worth: "there is one person, place and time for things to do with the mind, and another person, place and time for things to do with the hands". Whilst the critique of labour distribution is not so applicable in my context (two out of the three module tutors teach both theory and practical classes) the separation by time and place of theory and practice is. Various configurations were implemented which maintained a separation between theory and production until 2014 when closer alignment was achieved. In 2015 (the cohort who took part in my study), this alignment was extended to six weeks through the pre-production phase. The last configuration (2019-20 academic year) holds together theory and production elements in one three-hour class each week.

The second trajectory is in terms of the nature and weighting of the assessment tasks. The first task, a 'production portfolio', broadly takes as its focus the outcomes of filmmaking with accompanying documentation. The other has taken two different forms over time a viva or a production commentary. The inquiry cohort undertook the viva. This is an opportunity for the student to discuss their filmmaking in light of theoretical concerns around the relationship between approach, form, representation and ethics. There has also been a shift from theory to production in terms of the weighting of assignments. Production work in 2008 contributed 40% to module marks, the latest iteration however rising to 75%. I see this shift as a result of my own increasing interest in the opportunities afforded for development by production work as well as the realities of time spent by students on the relevant components.

Whilst an employability discourse is increasingly present across these courses and the institution as a whole, descriptions of professionality or employment are absent in our module literature. As a team, we have never seen the module in terms of 'training' for progression into the film industries but rather for the experience of filmmaking itself and to inspire interest in the practice. We have collaborated with a local filmmaking company since 2014, to offer a series of awards including a mentorship prize. This is:

> to help exceptional graduating students from The University of Brighton bridge the gap between education and industry (DavidThomasAwards.Com 2018)

So, whilst it is not an explicit focus of the module, students are encouraged to take their filmmaking further when the interest arises. Here lies however one of the tensions in media studies courses which include production elements. Lindahl Elliot (2000, p. 19) states that "Many, if not all, critics of media theory and practice courses in British newspapers have assumed that the objective of all media theory-practice courses is to prepare professional communicators." Thus, prior assumptions about the purpose of courses lead to criticisms of the outcomes of those courses, that is their (in)ability to produce industry ready graduates. Curran (2013) used his address to MeCCSA (the Media, Communication and Cultural Studies Subject Association for UK Higher Education) to defend Media Studies from being accused of being intellectually worthless and of no value in the job market. The attack is (perhaps not surprisingly) often from those very media which are often the object of attention for Media Studies (Bennett and Kidd 2017). Media Studies it seems has often had to justify its existence (Barker 2001). Thus, pedagogic and axiological relationships between creativity and criticality arise within different traditions of media education and it is within such traditions that the documentary filmmaking module sits.

Overall, my pedagogic approach is one which sees multiple values of production work. First, as the students on the module are first-time documentary filmmakers, production work serves to develop students' passions for filmmaking. This may be simply as a 'creative outlet' or to

consider taking up filmmaking as a career. Secondly, in line with the aims of the 2016 QAA benchmark above (2.3) I see production work helping to develop reflexive and critical practitioners. The statement notes how some courses "offer experience of practice primarily as a means to critical reflection", (QAA 2016, p. 8). Finally, as the principal focus of this thesis I see production work as providing opportunities for developing self-knowledge and knowledge of the practice that can only be gained through actually carrying out a documentary film project. As Fairfield (2011b, p. 2) says, "if we would understand education, we must understand the intangibles of the classroom and the higher purposes that it serves – higher, that is, than the vocational and the pragmatic narrowly conceived".

2.3 SKETCH OF THE CURRICULUM

Whilst the module has seen variations in organisation, several key aims have remained. I aim to introduce students to key debates within the field, widen their understanding of what documentary film can be and give them the opportunity to experience what it is like making a film. The key debate I engage with is the tension between the work of the filmmaker as artist, in other words the 'creativity' of the practice, and the work of the filmmaker as engaging with the socio-historical world. I introduce a classification system by using Nichols' (2001; 2010; 2017) documentary 'modes' and exemplify through a range of documentary films. They are 'discursive formations' which are "basic ways of organising texts in relation to certain recurrent features or conventions", (Nichols 1991, p. 32). It is worth noting that Nichols retains the textual orientation of 'modes' in the 1st and 2nd editions of his book *Introduction to Documentary* which I draw on significantly in the module. However, by the third edition his notion of modes is broadened by identifying the 'qualities' that distinguish different types of documentary. He retains some of the textual orientation from earlier versions as he describes a mode as for example the "look and feel of the documentary film", (p. 107). However, he now includes ethical concerns and 'the way knowledge is treated' as part of the repertoire of qualities that films in a particular mode will have.

I use filmic examples to highlight the different cinematic conventions some of which are regularly cited as being part of a 'documentary canon'. The following are typical examples I use. From the 'expository' mode *Industrial Britain* (Flaherty-Grierson 1931) demonstrates the use of authoritative voice-over and evidentiary images. From 'direct cinema' or 'observational' filmmaking, *Être et Avoir* (Philibert 2002) exemplifies the use of synchronised sound, the detached camera observer and the avoidance of non-diegetic sound such as music or voice-over commentary. From the 'participatory' mode I introduce *Chronique d'été* (Morin and Rouch 1963) and more recent work, for example *Lift* (Isaacs 2001). These films demonstrate the interview as a prime documentary strategy. We also show films that may challenge received notions of what documentary is. Early on we use a clip of *Waltz with Bashir* (Folman 2008) to

illustrate how documentary can imaginatively challenge certain orthodoxies of the 'discourse of sobriety' (Nichols 2017, p. 26) that are often attributed to documentary. We include more performative, first person and autobiographical works including *Roger and Me* (Moore 1989), *The Leader, His Driver and the Driver's* Wife (Broomfield 1991) and *Stories We Tell* (Polley 2012). In summary, part of what I do is to present films from a canon but also to start discussions of the 'language of documentary' via the notion of modes. More recently I have focussed more on the short documentary form as found on filmmaker sharing sites such as shortoftheweek.com and vimeo.com. This not only gives students the chance to see what can be done with the short form, it also opens up the diversity of filmmakers which 'the canon' tends to exclude.

An important part of the curriculum is to show previous student-made films. This not only demonstrates particular conventions and styles that typically students choose, but also serves to valorise student work as legitimate documentary. This goes some way toward aligning with students' everyday lives through these films which deal with for example: motherhood and student life, student housing experiences, family members' interests or charity work and sports / student society examples. Here in student work too, are more experimental approaches. One which divides the class as to whether it is 'documentary' or not is a playful rendering of one man's (the filmmaker's brother's) recollection of a dream. I aim to challenge received notions of what documentary is and illustrate to students the breadth of what we as teachers consider documentary in order to encourage their experimentation with creative possibilities.

Production commences with a series of exercises that students undertake in small groups. These typically constitute mini projects where students produce video material to practise:

1) Recording establishing shots
2) Shooting the 'five shot rule' (different types of shots that edit together easily)
3) Writing interview schedules
4) Setting up and carrying out interviews
5) Sound recording for interviews
6) Editing practice

Part of the production process on the module is for students to submit a documentary proposal. This is a chance to check the viability of the proposed subject matter and to guide students on ethical matters. Given the nature of the cohort as first-time filmmakers often without any prior production experience, we guide students towards working with either known and/or local participants or in autobiographical ways.

Access to participants can be problematic for any filmmaker and to avoid jeopardising their project, the outcome of which has implications for degree progression, this strategy does mean

that the range of documentary types is somewhat circumscribed. We advise for example against more poetic and avant-garde practices or purely observational filmmaking which for first-time filmmakers can be daunting. A further consideration is that the work is individually assessed, and whilst students may help each other as co-producers, on the whole this is envisaged and assessed as a solo project. Each filmmaker has responsibility for the whole project. In pre-production, initial ideas are constructed and research involves finding and building relations with the key subject(s) and other contributors. Locations are identified and permissions sought. Production then proceeds involving mainly interviewing and other recording with participants. Finally, students are individually responsible for editing their material. Distribution of the films is left entirely up to the student. There is no requirement to do this in terms of module criteria, but we stress the requirement for copyright clearance for any music or other materials in order that the film is, if desired, available for appropriate distribution.

2.4 CONCLUSION

As I go on to discuss in my methodology, this research comes out of a particular time and place in mine and my participants' lives. As the module has changed over time so have I and my orientation to the way I teach. This research is part of that process of my deepening understanding of the practice I teach and dealing with the tensions that have arisen in my teaching particularly in regard to how I strive to combine documentary 'theory' with documentary 'production'. As I go on to show, the notion of 'practice' has helped me to resolve some of this tension and become an important framing for what I do with my students.

CHAPTER 3 – SITUATING THE INQUIRY

3.0 INTRODUCTION

Media Studies has a long and contested history (Durant 1991) with contradictory values and purposes informing different pedagogies and curricula. Recognising that media plays a significant role in everyday life but that it should be marked for critical attention produces particular pedagogic concerns about the relationships between teachers, students and the subject matter. Production work is often seen as being "a major focus of these contradictions and anxieties", (Buckingham et al. 1995, p. 201). Traditional pedagogies privilege the objective and rational with critical theory being applied to production work. Progressive pedagogies however, have privileged a different set of concerns. Often, the subjective and emotive are highlighted in these stances, production work being employed for purposes of play, exploration and individual creativity. Into this mix is added a fundamental tension that arises, particularly in public discourses about the purpose of media studies courses (Barker 2001), between media production as training and preparation for industry against it being used to help develop a critical disposition towards the corporate industrial media. I therefore open this chapter by highlighting some of these tensions (Lindahl Elliot 2000) that permeate programmes of study combining production and theory. The key tension I deal with is the binary conception of knowledge as being either 'in the head' (theory) or 'in the hands' (practice).

First I discuss attempts to "find a way beyond this polarisation", (Buckingham et al. 1995, p. 202) through recourse to a socially oriented theory of practice. Instead of seeing production as the development of a discrete set of skills to be employed at will, or production as an object to be analysed through post hoc theory, social practice theory strives to overcome such binaries. I move on to look at how in media research (Brauchler and Postill 2010) and practice based education (Grootenboer et al. 2017; Higgs et al. 2012), social practice theory problematises dichotomies of theory and practice, and subjectivity and objectivity to produce an understanding of "human action and the historical conditions that shape what happens in social situations", (Choy et al. 2017, p. 267). I draw on the notion of 'practice architectures' (Kemmis and Grootenboer 2008; Kemmis 2009; Kemmis et al. 2014b; Kemmis and Mahon 2017) as a way to highlight the situational and contextual aspects of practice activity. This work in turn combines Schatzki's (1996; 2002; 2010) perspective on social practices with MacIntyre's (1985; 1988; 1990; 1999; 2007; Horton and Mendus 1994a) virtue practice perspective. I develop a distinction between the terms 'production' and 'practice' as the discussion proceeds. I use the terms 'practice' and 'practices' following the practice theories just cited. These terms indicate a non-binary understanding of what knowledge means in the context of 'making media'. However, as I will show they extend beyond any constrained notion of 'making'. In the next section. '3.3 Documentary practices', I explore the 'internal goods' (MacIntyre 2007) of documentary

filmmaking that is the 'excellences' that filmmakers strive for in their projects. Using what Nash (2012, p. 319) calls the 'empirical turn' in documentary theory, I investigate the particular dynamics of production contexts and in particular focus on the relations between filmmaker and participants. At the heart of these relations are ethical questions since documentary aims to produce representations of the real thus inviting consideration of how people are treated (Nichols 2017, p. 31). I draw on documentary theory (Renov 2004) which points out the tensions and ambiguities in documentary work where "spaces are left for doubt, uncertainty, and contradiction within the text, and participants need not conform to the expectations of the filmmaker or audience", (Nash 2011b, p. 232). The notion of 'encounter' reveals the commitments and responsibilities of filmmaking when faced with the unpredictabilities of ethical encounters. A virtue practice approach highlights the way:

> the virtues sustain us in the relevant kind of quest for the good, by enabling us to overcome the harms, dangers, temptations and distractions which we encounter, and which will furnish us with increasing self-knowledge and increasing knowledge of the good (MacIntyre 2007, p. 154).

Thus, with this sense of the educational value of pursuing practice, I conclude my discussions with a virtue education perspective through contrasting production knowledge (techne) with practical knowledge (phronesis). I draw on the idea of a Pedagogy of practice (Kemmis 2012a) and philosophies of education (Dunne 1997) which take their inspiration from Aristotle's virtue ethics (Aristotle 2001b; 2001a) and the philosophical hermeneutics of Gadamer (2004b). I conclude by proposing that we need this different conception of knowledge in order to fully understand what it means to become a documentary practitioner.

3.1 MEDIA PRODUCTION EDUCATION

3.1.1 PURPOSES OF PRODUCTION IN MEDIA EDUCATION

Production work takes a variety of forms and purposes in the media subject area with no requirement for it to take place at all in Higher Education media courses. The 2016 Subject Benchmark for Communication, Media, Film and Cultural Studies makes several references to a 'diversity of emphases' with varying degrees of breadth and focus on particular media forms in the curriculum. It states that "Programmes may focus on the social, the contemporary, the aesthetic, the historical, the technological or the practical production aspects of these forms, or a combination of them." (p. 8). It goes on to state:

> Some [courses] focus primarily on professional practices and their associated creative and commercial management including the legal and other aspects of intellectual property rights, and intellectual and/or technical skills, while others either do not offer any direct experience of media/cultural production, or offer experience of practice primarily as a means to critical reflection. (QAA 2016, p. 8)

Whilst diversity is clearly a feature of media studies, Durant (1991, p. 409) points out that the subject:

> is still as clearly describable in terms of what it has taken along - or thrown off - in its emergence from other fields (especially English studies, sociology, and vocational media training) as in terms of its own current aims, methods or other defining properties.

In the context of principally secondary school curricula, Alvarado et al. (1987, p. 9) identify the "interrelated traditions of media education" arising out of the "intricate pattern of constantly shifting relations between the economic and political, the social and the cultural, the aesthetic and the technological". In the next section I therefore give a brief outline of the development of media education through the accounts of Alvarado et al. (1987), Durant (1991), Masterman (1997) and Buckingham (1998) along two broad lines, literacy and creative expression. As Masterman (1997, p. 18) notes "different rationales for media education have produced very different kinds of [classroom] practice". I subsequently go on to show how these rationales have produced tensions within the field of media production education and again relate that to the pedagogic context of my study. From Buckingham's (2003) perspective the outcome of media education is media literacy. However, literacy is a 'deeply problematic' term (Connolly and Readman 2017) in terms of defining it and how it can suggest a deficit understanding of human capabilities. I take it to refer both to 'reading' and 'writing' media, as do Connolly and Readman (2017, p. 247) who see it as "communication across a range of modes; a sense of producing texts as well as reading them". I will draw on Buckingham's (2003, p. 4) analysis of the different phases of the 'evolution of media education in the UK' in order to highlight the contrasting emphases taken.

The first phase comes out of a broadly 'discrimination' approach from traditions of English Studies (Leavis and Thompson 1933, p. 5). These saw the media industries as having a potentially corrupting influence since their output was not seen as conforming to high cultural literary traditions. Media education here serves to develop media literacy in the sense of a heightened awareness of the 'corrupting' influence of media. Literacy is a form of protection or 'inoculation' "*against* the media" (Masterman 1997, p. 20) in order to instil a sense of taste in cultural consumption. The second phase questioned this privileging of a cultural canon in line with more progressive stances on education. Durant (1991, p. 409) notes that "some early versions of media studies defined themselves in relation to - generally against - longstanding critical arguments in English studies." The emerging field of 'cultural studies' (Hall 2016) understood the need to teach students how to interrogate their lived experiences of media as culture and to develop their own abilities to critically interrogate media texts and to develop their own understandings and appreciation of those forms that they were already familiar with outside classroom contexts. Hall and Whannel (1964) for example recognised the importance of studying popular culture seriously, and incorporated more reflexive questions of taste and judgment. Out of this tradition comes an emphasis on textual understanding and investigation in terms of the specificities of 'media

language'. A further 'paradigm shift' (Buckingham 2003, p. 8) occurred in the 1970s with a turn to the social and ideological contexts of media production and reception. Informed by structuralist accounts of ideology deriving from post-Marxist cultural traditions, media research considered more closely the relationships of "texts (and the conditions of their production) to patterns in terms of social consumption and the circulation of ideologies of gender, race and nation", (Durant 1991, p. 413). This emphasised the role of the teacher in a political task to 'demystify' the media by showing "the ideological premises behind media messages, to lay bare the political messages that were transmitted by the media", (Leaning 2009, p. 11). Collins (1976) for example, argued for an *oppositional* pedagogic approach whereby production tasks would reveal the way particular world views were ideologically concealed in hegemonic or dominant media practices. The 'demystification' of media forms (Collins 1976; Ferguson 1981; Masterman 1985; 1986) aimed to develop students' 'critical autonomy' (Masterman 1985, p. 25) or 'critical media literacy' (McLaren et al. 1995; Kubey 2001). Out of these traditions came an emphasis on the critical study of texts in their social and cultural contexts with questions of the political significance of representations.

A parallel trajectory is observable in regard to the role of creative expression in media education. Production activities have roots going back to the 1930s in journalism training and postgraduate filmmaking courses from the late 1950s (Alvarado et al. 1987, p. 29). A focus on creative expression also has roots in the 'arts paradigm' of education (Abbs 2003, p. 49). This values "the child's innate creativity through acts of self-expression and self-discovery".   Read's (1943) 'Education Through Art' was influential in the way it promoted a view "in which art - creative aesthetic activity - becomes the core of the curriculum and the focus of educational work", (Keel 1969, p. 47). The innate creative potential of each child was to be protected rather than having the specific aim of developing particular artistic skills. The Newsom Report (Newsom 1963) expressed a similar ethos in its discussion of 'The practical subjects'. Commissioned to consider the education of 'average and below average' 13-16 year olds, a principal recommendation was that "attention should be paid both to the imaginative experience through the arts, and to the personal and social development of the pupils." (p. xvi). The report recommended introducing a range of practical subjects including filmmaking.

> These subjects offer creative and civilising experiences beneficial to all pupils. …
> we do strongly believe that many, though not all, of our average and less than average
> pupils may find through practical activities a sense of achievement which can
> energise the rest of their work. (p. 128)

Perhaps in a sign of a value differentiation between theory and practice which I will discuss later, there is a framing here of production being beneficial to 'less than average pupils' resonant perhaps with news media conceptions of media studies as a 'Mickey Mouse' subject (Barker 2001). This attack is predicated on the assumption that production work is intellectually

worthless. However, the report emphasised how practical subjects could produce educational value beyond 'The exercise of a skill'. It states:

> Film making is a particularly interesting example of a creative craft which combines exacting technical skills with invention, visual imagination, and selective judgement. To make people more observant of the world about them, more responsive and more discriminating, is potentially to enrich their personal lives a great deal (para. 378, p. 132)

The report goes on to recognise how for some art subjects it will be 'semi-recreative' but for others it will take on 'broad vocational relevance'. This vocationalism gained pace later with "James Callaghan's 1976 Ruskin College speech demanding that educators pay more attention to the 'needs of industry'" (Alvarado et al. 1987, p. 31). This highlights a set of tensions in the subject area of its relationship with the media industries.

3.1.2 TENSIONS IN MEDIA PRODUCTION EDUCATION

In the opening chapter to a collection of responses from media educators as to the question of the purpose of media education, Fraser and Wardle (2013, p. 2) ask "are we seeking to develop the media producers of tomorrow, or to nurture individuals capable of holding power to account?" Another way of asking this is "if students are to be critical of media influence, then this doesn't sit comfortably with the idea that they should be 'trained up' to be part of the process they are critiquing", (Berger and McDougall 2012, p. 10). Seen in this way, students are being asked to simultaneously distance themselves from but draw closer to media production activity. This oscillation between celebration and critique of production in media education is reflected in the 1970s/80s debates in *Screen* and *Screen Education* (e.g. Ferguson 1977-1978; Williamson 1981/1982; Buckingham 1986; Masterman 1986; Walkerdine 1986). Theory which is often employed to be *critical* of the media may collide with students' individual and social pleasures of media consumption and production. A fear on the other hand is that 'de-theorised' media production is prone to 'formulaic' modes of production, where students are "reproducing the most restrictive and formulaic of broadcasting forms", (Bell 2004, p. 741). Buckingham (1990) sees these debate as having an either/or tendency, an attack on one implying complete acceptance of the other. However, he argues that "detailed, ethnographic accounts of classrooms … [show that] … the realities of teaching and learning are much less straightforward" (p. 215). Lindhal Elliot (1997; 2000) makes a similar claim about the need to look at actual instances of Higher Education pedagogic practices in media theory/practice courses. He identifies different 'modalities' of media theory and practice courses along a broad divide between the 'vocational' and the 'autonomous'. The former have explicit aims to develop students' cultural capital and the skills and knowledge to enter the media market place. Employment is the end of such courses. The latter is:

> a liberal educational discourse which makes a virtue out of the strong separation of education and work … [and provides students with] … a utopian space for reflection, experimentation, criticism, and for developing alternative ways of interpreting mass media texts (Lindahl Elliot 2000, p. 22)

A reflective, experimentalist disposition to production untainted by the demands of the media market place is the telos of this second type of course. A third modality, which he calls 'critical-vocational', is where the aims are to "educate critical producers - producers able to critique, and to avoid reproducing, such ideologies as sexism, racism, ethnocentrism, nationalism or scientism", (Lindahl Elliot 2000, p. 19). In other words, there may be a vocational aim but this is embedded within a critically oriented frame where the developing practitioner is able to challenge hegemonic practices.

However, Lindahl Elliot (2000) argues that whilst some courses often have an 'official logic' of integration of theory and practice the actual logic opposes them. He argues that in theory/practice 'critical-vocational' courses, the 'pedagogic subjects', i.e. the students, are "unable to integrate the two or more forms of social relation, identity, and order which are associated respectively with 'theory' and with 'practice'", (p. 30). Students are expected to be 'two types of people' in different relations to the theory and practice elements of the work. Wayne (2001) notes similarly that it can be difficult to develop what he calls 'critical practitioners' in theory practice courses, due to a range of factors including the 'pedagogic context' of "the assessment profile, objectives and content of a course or specific module", (Wayne 2001, p. 36). The 'instructional discourse' of the skills and competencies associated with media production actually becomes embedded within the 'regulative discourse' of the core values and beliefs of criticality. He argues that particular messages about these different identities and relations arise depending on the way theory and practice are integrated and differentiated in the classroom. He notes that theory from media or cultural studies often acts as the guide to practice which is often seen as "relatively unselfconscious, or craft, forms of reasoning", (Lindahl Elliot 2000, p. 27). In the 'autonomous' mode the reverse occurs. Production becomes a 'teaching aid' to help deepen understandings of theoretical perspectives. Either way, an unhelpful dichotomy arises where:

> theory as practice-less theory, practice as theory-less practice - are the result of an empiricist reduction that has a long history in western culture, one that suggests that theory is to do with the mind and practice with the hands (p. 27)

He goes on to state that:

> Unless a course mediates the relationship differently, the kind of reflexivity and self-reflexivity associated with 'theory' discourses is incompatible with the relatively unselfconscious reproduction of techne associated with 'craft' forms of media production. (p. 30)

Wayne (2003, p. 55) makes the same integrative argument in stating "[i]f cultural production on the curriculum is to generate reflexive and critical practitioners, then practice has to be integrated

with theory". Lindahl Elliot (1997) notes the struggles that students often go through in trying to reconcile these contradictory discourses. In reflecting on his own teaching on an undergraduate degree in Science, Culture and Communication, he says that some of his students could articulate a critical discourse but could not produce videos which reflected that articulation. Most students however, in his small-scale anecdotal research, simply reproduced what he called the 'dominant regulative orientation', that is relatively unselfconscious reproduction of production norms. Either way, it is a form of disempowerment because students could not fully function within the context of the pedagogic discourse that framed his teaching. The end result he argued is that despite protestations to the contrary, courses which aim to combine theory and practice do so in ways which actually make it hard for students to develop identities as critically disposed media producers.

3.1.3 OVERCOMING THEORY/PRACTICE DIVIDES

Lindahl Elliot (2000) proposes an alternative classroom approach that recontextualises the competing discourses of criticality, the craft of media production and creativity that students negotiate in their studies. His most relevant suggestion here is that we need "aspects of the epistemology of the craft model that has traditionally been the object of critique in Media and Cultural Studies", (p. 32). There should be ways of engaging with the 'unselfconscious' craft model of production and to understand more fully what is production. I pick up on the term 'techne' extensively in the last section (3.4.3) of this chapter. For now, however he appears to be suggesting that an explicit examination of craft knowledge (techne) should form part of any pedagogic practice which is aiming to mediate the theory-practice divide. I find a stronger statement of this in McDougall's (2013, p. 176) idea to resist "recourse to the idea of 'the media' as external to mediated/ing agents [students] in social practice" (p. 178). Students become "apprentices in theorising their culture" (p. 182) rather than simply disembodied acquirers of skills. In a further reflexive pedagogic move, Readman (2011, p. 171) calls for students to be involved "in a meta-discourse about the ways in which their educational experiences are produced, and how their production of 'valid media knowledge' is conditioned and regulated". This points to the importance of a practice perspective which treats "media texts, practices and interactions as exemplifications of negotiations, constructions and contradictions", (p. 172) and where the teaching of those practices is seen itself as a practice also open to inquiry. This is a reversal of the project to understand the 'philosophy of media education', as I have been following it so far, and instead to do "philosophy *as* media education" (p. 172). Readman's proposal is to "rethink media studies as a discrete subject and look, instead, at complex and sophisticated mediatised practices of cultural production" (p. 172). This suggestion for a rethink of the subject area and its boundaries echoes Couldry's (2010b, p. 36) idea to:

> decentre media research from the study of media texts or production structures (important though these are) and to redirect it onto the study of the open-ended range of practices focused directly or indirectly on media.

Simply put his suggestion is to reinsert the social into the study of media by viewing it as a practice.

3.1.4 PRACTICE APPROACHES TO MEDIA RESEARCH

Couldry (2004; 2006; 2010b; 2012) proposes a 'new paradigm' of media research which rests on a "socially oriented media theory", (Couldry 2012, p. 8). This may be fruitful for two reasons. First seeing media as practice parallels the 'practice turn' in social theory, which I discuss in the next section. The second is to move away from the impasses of previous dominant approaches to media research namely a focus on texts and their effects, deriving from a literary criticism paradigm or from political economy approaches which take institutional (media production) structures, embedded in political and economic realities, as their starting point. Both he argues are problematic in their assumptions and cannot in themselves explain the role of media in social life.

> Outside literary approaches which regard the text as of value in itself, why treat a media text as your primary research focus unless you know its details make a difference to wider social processes? (Couldry 2012, p. 36).

For Couldry there is a similar disconnect in political economy approaches which "do not of themselves tell us anything about the *uses* to which media products are put in social life generally", (p. 36).

Couldry traces this historical shift towards researching media as practice as being part of "a broader sociology of action and knowledge", (Couldry 2010b, p. 37). From anthropology of visual communication comes the important recognition of "the centrality of people and their social relations", (Ginsberg 1994, p. 13) in the study of media. This resonates with the call by Buckingham et al. (1995) to focus on the social dimension of media learning. They see production activities as having the potential to illuminate questions of "power and political understanding" (p. 204) of existing social relations. Couldry (2012, p. 33-35) points to four advantages of taking a practice approach to media research. His first point relates to the common-sense notion of practice, as in the phrase 'common practice'. This alludes to the idea of regularity. What is of interest are the usual patterns of action not 'incidental occurrences'. This is because human activity takes place within senses of order and regularity which enable that activity in the first place. Related to this is the way practice perspectives emphasise sociality. Practices do not consist of individuals' idiosyncratic actions but instead are social constructions. Thirdly, Couldry (2012) points to the way practice is embedded within human needs. He includes the way media practices relate to needs for "coordination, interaction, community, trust and freedom" (p. 34).

Finally, Couldry discusses the normative dimension of practice arising from Aristotelian ethics (Aristotle 2001b) and the notion of eudaimonia or human flourishing. This relates to the question of 'how we should live with media'. To summarise, Couldry (2012, p. 37) asks "what are people (individuals, groups, institutions) doing in relation to media across a whole range of situations and contexts?".

A practice perspective offers a useful intellectual position in which to situate this inquiry since my interest is the activities, actions and encounters in the project of filmmaking rather than in the textual outcomes of those activities. However, there is a diversity of practice approaches, with different emphases. Some, for example Bourdieu (1977; 1986; 1990; 1993) highlight the way agents are constituted within fields of practice. Others, for example Schatzki (1996; 2001; 2002; 2010) emphasise the social constitution of mind/action through participation in practices. Finally, from MacIntyre (1985; 1988; 1990) practices are sustained in 'cooperative human activity' which depend on the exercising of virtues. All practice accounts however see social practices as the smallest 'unit of analysis', (Reckwitz 2002, p. 249). It is this appeal to people and 'social relations' in practices that I find most fruitful for my inquiry context. I will now turn to elaborate my theoretical framework drawing on Schatzki's ideas of 'the site of a practice' with MacIntyre's approach to practice as a core component of the virtues.

3.2 SOCIAL PRACTICE THEORY AND PRACTICE ARCHITECTURES

3.2.1 ACCOUNTS OF SOCIAL PRACTICE THEORY

There is no unified account of practice theory but instead "only a body of highly diverse writings by thinkers who adopt a loosely defined 'practice approach'", (Postill 2010, p. 6). Reckwitz (2002) gives an overview of such approaches to give an 'ideal' practice theory. One key marker of all practice accounts is that they attempt to overcome dualistic thinking of totality versus individuality or structure versus agency. The dualist account poses the ontological question of whether social reality exists in social structures or in individual action. Practice theory however aims to leave behind "the either/or of totality or individuality", (Schatzki 1996, p. 11). Epistemologically, practice theory recognises the difficulties of subjectivist and objectivist positions and has the desire "to move beyond the antagonism between these two modes of knowledge", (Bourdieu 1990, p. 25). Thus both ontologically and epistemologically practice theory is a 'third way' approach to understanding social life focussing on the "arrays of human activity", (Schatzki 2001, p. 2) which constitute such life. One key underpinning in all practice theory is that it takes 'the human thinking agent' (Taylor 1993) as engaged in the world. It rejects the 'view from nowhere' of a disengaged rational mind and instead posits an embodied understanding of human reasoning and activity. Whilst there are clearly commonalities, practice

theories differ substantially in terms of how they conceptualise individuals operating within social realities.

Bourdieu's (1977; 1990) practice theory as part of the 'first generation' (Postill 2010, p. 6) or first 'turn' (Couldry 2012, p. 35) has been drawn upon significantly in research on media production practices in for example journalism (e.g. Marliere 1998; Benson and Neveu 2005) and television production (Bolin 2004) as well as 'new media' practices (Papacharissi and Easton 2013). His account, through the notions of 'habitus' and 'capital', sees all practices as "directed towards the maximizing of material or symbolic profit", (Bourdieu 1977, p. 183). Bourdieu (1990) draws on Heidegger's (1927/1962) ontology of being-in-the-world and critiques theoretical reason through the development of a reflexive account of practical reason, or practical logic. He first outlines the problems with objectivism and subjectivism before turning to his proposal to 'return to practice'. By this he means:

> The theory of practice as practice insists, contrary to positivist materialism, that the objects of knowledge are constructed, not passively recorded, and, contrary to intellectualist idealism, that the principle of this construction is the system of structured, structuring dispositions, the *habitus*, which is constituted in practice and is always oriented towards practical functions (p. 52).

This move rejects the idea that there is an objective standpoint on which the observer can represent the world (as knowledge) particularly in the realm of human affairs. Instead the only position is:

> *within* 'real activity' … the site of the dialectic of the *opus operatum* and the *modus operandi*; of the objectified products and the incorporated products of historical practice; of structures and habitus (Bourdieu 1990, p. 52).

In Heidegger's terms this is being-in the world or 'Dasein'. The hyphenated preposition is key because, as Dreyfus (1991, p. 43) argues, the notion of being-in the world indicates the interestedness and involvement of being-in rather than the spatial location of being in.

Bourdieu's account is useful for a sensitisation to the distributions of power within social practices and to highlight competition for and acquisition of various kinds of capital within fields. However, it doesn't provide a particularly sophisticated vocabulary to discuss practice and practices in relation to their application in specific fields. I discuss the distinction between these two terms in the following section. In addition Bourdieu has been accused of a 'subtle structuralism', (Margolis 1999) in that his notion of habitus downplays or excludes any "microprocesses of cognition in the world of practice", (p. 78). The work of Schatzki (1996; 2001) and MacIntyre (1985; 2007) instead provides a rich set of concepts and understandings of practices which has fruitfully been taken up in media, education and professional practice research. More specifically, my inquiry draws on and adapts the notion of 'practice architectures' (Kemmis and Grootenboer 2008; Kemmis 2009; Kemmis et al. 2014b; Kemmis and Mahon 2017) which itself is derived from the works of Schatzki and MacIntyre just cited. The practice approach

I align with recognises itself as a pivot point between substantive and methodological concerns. As Kemmis (2009, p. 31) states referring to Gadamer's (2004b, p. 336) notion of 'historically effected consciousness':

> we must always remember that *our activity aimed at grasping practice as an object for understanding is always itself a practice*. Especially as researchers into practice, we should or must become conscious of the "melting of horizons" between the practice we are researching and the practice of our research.

I detail this methodological reflexivity in chapter 4 but for now I turn to detail the differences and connections between three key terms 'praxis', 'practice' and 'practices'.

3.2.2 PRAXIS, PRACTICE AND PRACTICES

Reckwitz (2002, p. 249) distinguishes between 'practice' and 'practices' by pointing to the "useful difference between Praxis and Praktiken" in German. Following Reckwitz and drawing on this distinction in the German, I use 'practice' to refer to human action in the world. In contrast, 'practices' or 'a practice', drawing on the German 'Praktik' are more complex terms. 'Praktik' is "a routinized type of behaviour which consists of several elements", (p. 249). A practice is a particular domain of regularised human social activity. They are characterised by shared understandings, values and purposes. This is not to say that everyone participating in the practice always agrees, but that such understandings, values and purposes exist. Praxis on the other hand following Aristotle stresses the moral dimension of action as "right conduct in particular concrete situations", (Smith et al. 2010, p. 5). The practice and hermeneutic theorists I am drawing on all take inspiration from Aristotle's (2001b) distinction between three different kinds of reasoning or knowledge: episteme, techne and phronesis which are associated with different kinds of 'objects of knowledge'. I outline the distinction here before later detailing the relationship of techne and phronesis to practice and educational process in section 3.4.

In book six of the Nicomachaen Ethics (hereafter NE) Aristotle distinguishes between episteme (science or scientific knowledge), techne (art or technical skill) and phronesis (practical wisdom) as three different 'modes of thought' or 'states of mind'. Associated with each are different kinds of action. Contemplation (theoria) is associated with episteme, production (poeisis) with techne, and morally committed action (praxis) with phronesis. Episteme is associated with the invariable, that is eternal scientific truths, whereas techne and phronesis deal with the variable. Techne however has the specific aim of "bringing something into being", (Aristotle 1976, p. 208) through the work of poeisis and which involves "means-ends or instrumental reasoning to make something which achieves a known objective or outcome", (Kemmis and Smith 2008a, p. 15). Praxis is deliberative action which involves judgement in "doing the right thing in uncertain circumstances", (Kemmis and Smith 2008a, p. 16) and phronesis is the 'mode of thought' that guides such action. Praxis, as I use it, is thus Aristotelian with the idea of "action that is morally-

committed, and oriented and informed by traditions in a field", (Kemmis and Smith 2008b, p. 4). Consistent with practice theory, 'practice' is doing "more shaped by intention, by social context and by tradition than mere 'action', 'acts' or 'behaviour'", (p. 4). This latter is what Schatzki (1996, p. 90) says is the 'performing' or 'carrying out' of a practice, its 'actual activity' or 'energization'. So both 'praxis' and 'practice' arise in the carrying out of social practices but praxis emphasises the idea of morally-committed action. This aspect of praxis is important as it distinguishes praxis from poeisis. Whereas poeisis is productive activity external to the producer,

> *praxis* is part of the self-formation of the one who acts: the person who is doing *praxis* is doing it because it is good in itself to do it, and because by acting this way the person will be in accordance with the good of the human community, (Kemmis 2012a, p. 87).

This idea of praxis becomes important later when I discuss filmmaking since it is a practice which has ethical tensions at its core and requires a 'morally committed' practitioner. This is what Gross et al. (1988, p. 20) call the:

> complex 'contract' at the heart of the documentary tradition associated with photography and film – the promises made, or implied, to both the subjects and the audiences that the image maker will be held to standards of truthfulness, while yet aspiring to art, that is, to a personal vision and statement.

This 'contract' turns on the 'promises' made by the filmmaker. This focus on the figure of the filmmaker, rather than for example the outcome of filmmaking, draws me towards a practice perspective which focuses as much on the life of the practitioner as it does on the 'life' of the practice. MacIntyre's (2007) virtue practice perspective does just that.

Such a perspective has not been taken up extensively within the research literature on media practices, although Couldry (2006; 2010a; 2013a; 2013b) and Plaisance (2016) favour a neo-Aristotelian virtue ethics approach in searching for a media ethics that can take account of "the vast and contradictory complexity of contemporary media practice" (Couldry 2013b, p. 24). There is also some evidence that virtue ethics inspired work is being applied to social media (Vallor 2012; McFall 2012; Elder 2014; Vallor 2016). For example a special issue of the *Ethics and Information Technology* journal (Cocking et al. 2012) examined the notion of online friendship through an Aristotelian perspective. However, it is in journalism that virtue perspectives have most taken hold. Borden (2010, p. 16) states:

> good practitioners confronted with ethical dilemmas should consider their mission, the standards embodied in their profession, and their personal sense of identity – guidelines easily translated into the virtue-ethics concepts of a *telos*, the internal goods of a practice, and character.

It is to these concepts that I now turn as I outline MacIntyre's account of practice.

3.2.3 A VIRTUE ETHIC FRAMEWORK ON DOCUMENTARY PRACTICES

MacIntyre's account of practice is rooted in virtue ethics (Darwall 2003; Besser-Jones and Slote 2015). Virtue with its etymological root in the Greek for excellence, arête, originally relates goodness with function. Thus, for MacIntyre internal goods can only be achieved in pursuing a practice. They are internal because they can only be specified in relation to a particular practice and because "they can only be identified and recognized by the experience of participating in the practice in question", (MacIntyre 2007, p. 219) and "their achievement is a good for the whole community who participate in the practice", (MacIntyre 2007, p. 222). Internal goods are of two types: a) those referring to the products and performances of and within practices and b) those referring to the way lives are bound up with practices. Thus, internal goods relate to both achievement for the practice and for the practitioner in relation to the practice. In contrast, external goods refer to individual gain and come to be possessed by individuals in their pursuit of certain kinds of individual reward. They are external because they do not relate in themselves to any one practice but the same external good, for example, status, financial reward or prestige can be obtained from participation in any practice. Thus, through the notion of internal goods MacIntyre defines a practice as:

> any coherent and complex form of socially established cooperative human activity through which goods internal to that form of activity are realised in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that form of activity, with the result that human powers to achieve excellence, and human conceptions of the ends and goods involved, are systematically extended (p. 218).

MacIntyre (2007) lists activity that does and does not count as practices as he defines it and makes it clear that the range of practices is vast. Included are the "arts, sciences, games and politics in the Aristotelian sense" (p. 219). He includes music and painting as practices as well as farming. Within the last however, 'planting turnips' is not a practice. This would appear to lack the complexity of farming or painting and not be able to offer opportunities to extend 'human powers to achieve excellence'. In 'practices' however, there are such opportunities. MacIntyre identifies three virtues that are the 'necessary components' when we pursue the internal goods of a practice which "can only be achieved by subordinating ourselves within the practice in our relationship to other practitioners" (MacIntyre 2007, p. 222). These virtues are justice, courage and honesty. Justice implies the recognition of who owes what to whom in the practice. Courage means a willingness to confront the 'self-endangering risks' that are encountered in the such pursuits. Honesty refers to the ability to listen to others as they point out "our own inadequacies and to reply with the same carefulness for the facts", (p. 223). Recognising the way that the virtues sustain practices, MacIntyre points out that a practice "is never just a set of technical skills" (p. 225) directed towards pre-defined fixed goals. Whilst technical skills are necessary, practices do not just comprise such skills. The difference is that "every practice has its own history and a history more and other than that of the improvement of the relevant technical skills" (p. 225).

Entering a practice is entering into relationship with contemporary and past practitioners. A further contrast arises in that practices are not the same as institutions. Institutions are the social entities which surround and support practices. Indeed Nichols (1991, p. 15) calls documentary an 'institutional practice' in that there is both regulation and material support for documentary producers. He cites 'festivals and conferences' and 'media and journalism schools' as typical supports for filmmaking practices. Institutions are seen to have capacities to both support and threaten practices. The relationship between external and internal goods is not particularly well detailed in MacIntyre's work. He simply refers to the way:

> The ideals and the creativity of the practice are always vulnerable to the acquisitiveness of the institution, in which the cooperative care for common goods of the practice is always vulnerable to the competitiveness of the institution (MacIntyre 2007, p. 226).

In order to tease apart the ways that institutions figure in the enabling and constraining of practices, I turn to discuss the notion of 'practice architectures' (Kemmis and Grootenboer 2008; Kemmis 2009; Kemmis et al. 2014b; Kemmis and Mahon 2017).

'Practice architectures' bring into view the 'bundling' together of arrangements and practices (Schatzki 2012, p. 16). Drawing on Schatzki's work, Kemmis and Grootenboer (2008, p. 46) and Kemmis (2010) identify three types of ordering or arrangement that surround any practice: 1) the cultural/discursive, 2) material/economic and 3) social/political. These constrain and enable respectively the characteristic sayings, doings and relatings of a practice summarised as follows:

1. **Cultural-discursive** arrangements are in 'the medium of language and symbolic space'. They constrain and enable "what language or specialist discourse is appropriate for describing, interpreting and justifying the practice" (Kemmis et al. 2014b, p. 32). I refer to these arrangements subsequently as constituting 'symbolic space'.

2. **Material-economic** arrangements are in 'the medium of activity and work in physical space'. They constrain and enable what can be done with the material resources and 'physical set-ups' in the site of practice. I refer to these arrangements subsequently as constituting 'physical space'.

3. **Social-political** arrangements are in 'the medium of power and solidarity in social space'. They constrain and enable the relationships between people and objects in the practice. I refer to these arrangements subsequently as constituting 'social space'.

The notion of practice architectures helps understand the way practices occur in sites and are enabled and constrained within these three spaces. For example, Thomas (2012a) describes his

experience as a filmmaker in how the commissioners of his television documentary prevented him from showing it to participants until after it was released. In other words, the external goods related to distribution demands and the need for profit threatened the internal goods associated with ethical filmmaker – participant relations. In physical space, the material economic arrangements of distribution demands, and in social space the social-political arrangements associated with filmmaker/commissioner relations, constrained aspects of the ethical relationship between filmmaker and participants. However, it is important to note from MacIntyre's account, that institutions and practices are not static. They have a 'fluid nature' and are open to variation and change. For example in the development of more reflexive documentary practices, Nichols (1991, p. 17) discusses how the maxim "it is more important to talk about something than to talk about how we talk about something" is now no longer an 'inviolate continuity'. Here ideas of what documentary can or should do, that is in symbolic space, intertwine with the 'doings' of ways of bringing that about, and the enmeshment of filmmaker/participant/audience relations in such changing practices. Nichols is pointing out the way that filmmakers developed various forms of reflexivity "as a conscious effort to heighten viewers' awareness regarding the problematic relationship between the documentary image and that which it represents" (Govaert 2007, p. 245). Reflexivity becomes a part of the changing repertoire of filmmaking practices as an example of the pursuit of internal goods. Having shown the way practices can be conceptualised as occurring in sites constituted by the three spaces of arrangements, I now go on to outline the final two stages of MacIntyre's development of the concept of virtue.

MacIntyre (2007) firmly places his account of the virtues within the Aristotelian idea of the good life (eudaimonia) in the way that it makes actions intelligible. MacIntyre terms this 'the unity of a human life' and sees it having a fundamentally narrative character. It is, he says, "a concept of a self whose unity resides in the unity of a narrative which links birth to life to death as narrative beginning to middle to end" (p. 239). Thus "we cannot characterise behaviour independently of intentions, and we cannot characterise intentions independently of the settings which make those intentions intelligible both to agents themselves and to others", (p. 240). Ortner (1984, p. 152) makes the distinction between 'short term tactical moves' as opposed to 'long-term projects' in her discussion of motivations for action. She suggests that in the former there is:

> a sense of motive and action as shaped not only by problems being solved, and gains being sought, but by images and ideals of what constitutes goodness - in people, in relationships, and in conditions of life (p. 152).

Thus, in order to understand what people are doing in practices we need to be able to capture something of their intentions, as described above, as they arise in relation to the settings of their actions. These intentions are thus placed within both personal and social histories:

> We place the agent's intentions, I have suggested, in causal and temporal order with reference to their role in his or her history; and we also place them with reference to their role in the history of the setting or settings to which they belong. In doing this,

> in determining what causal efficacy the agent's intentions had in one or more directions, and how his short-term intentions succeeded or failed to be constitutive of long-term intentions, we ourselves write a further part of these histories (MacIntyre 2007, p. 242).

This captures the idea of two types of development, that of the practitioner and that of the practice already described. I elaborate more fully on the connection between these two in the final section (3.4) where I discuss the educational relations between practice and practitioner.

The third and final stage of MacIntyre's (2007) development of the concept of a virtue is to note how the exercising of virtues arises within traditions. "The story of my life is always embedded in the story of those communities from which I derive my identity", (p. 256). In other words, we bear social identities which are historically situated. Thus, what is characterised as 'the good life' is relative to the social traditions that constitute that life. But as noted already, the notion of tradition also extends to practices:

> The history of a practice in our time is generally and characteristically embedded in and intelligible in terms of the larger longer history of the tradition through which the practice in its present form was conveyed to us (p. 258).

Thus, in striving for the standards of excellence of a practice, which the virtues sustain, the practitioner is sustaining "relationships to the past - and to the future – as well as in the present", (p. 256). Whilst this may appear a conservative idea of what a practice is, in the sense of 'fitting in' to pre-existing standards, MacIntyre is clear that "traditions embody continuities of conflict" (p. 257) and goes on to sum up his notion of 'a living tradition' as "an historically extended, socially embodied argument, and an argument precisely in part about the goods which constitute that tradition", (p. 257). In terms of documentary practice, this can be seen in the way that "every film we consider a documentary contributes to an ongoing dialogue that draws on common characteristics that take on new and distinct form, like an ever-changing chameleon", (Nichols 2017, p. 5). Practices and individual lives are thus embedded in traditions (Horton and Mendus 1994b), both being sustained by the exercise of the virtues. It is the virtues which sustain relationships such that internal goods to practices can be achieved and which provide "both practices and individual lives with their necessary historical context", (p. 258). In short it is the virtues that help practitioners as they encounter the "harm, dangers, temptations and distractions", (MacIntyre 2007, p. 254) of the practice. As Borden (2010, p. 16) says in her discussion of journalism as a practice:

> virtue theory suggests that the way to understand ethics is in terms of pursuing a *telos*, that is, the good of a whole human life; the *telos* hinges partly on doing one's role-related work well. This goal-oriented, or teleological, feature of virtue ethics makes the theory especially useful when examining the ethic of a group united behind a common purpose.

Before I turn to this idea of common purpose, as it relates to documentary filmmaking, I will first summarise diagrammatically the relationship between practice architectures and the virtue practice perspective.
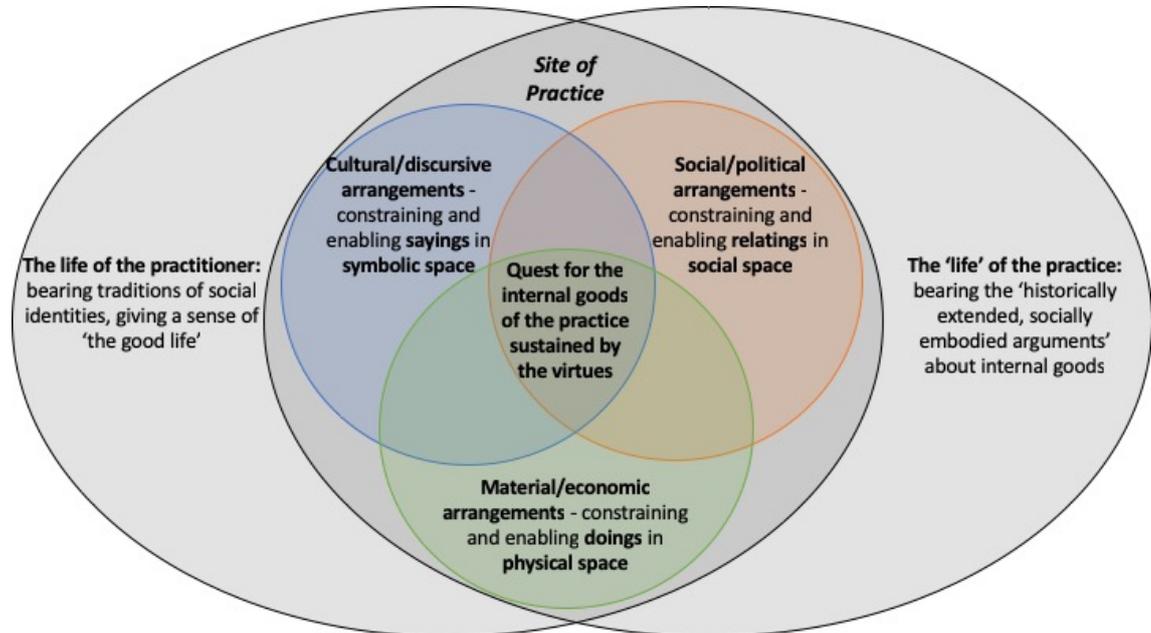
FIGURE 1 – VIRTUE-PRACTICE ARCHITECTURES FRAMEWORK

In trying to understand someone's experiences of participating in a practice, that is in understanding the ways a practice becomes intelligible to the practitioner, MacIntyre's account shows the embeddedness of practices a) in the life of the practitioner and b) what I am calling the life of the practice. Figure 1 shows this diagrammatically by placing the site of practice, where the practitioner is carrying out the quest of their project at the centre of these two 'lives'.

> The project of a practice is what people say when they sincerely answer the question 'What are you doing?' while they are engaged in the practice. The project of a practice encompasses (a) the intention (aim) that motivates the practice, (b) the actions (sayings, doings and relatings) undertaken in the conduct of the practice, and (c) the ends the actor aims to achieve through the practice (although it might turn out that these ends are not attained) (Kemmis et al. 2014a, p. 155).

Using 'lives' here, is a reminder of the living traditions, discussed above, within which the practitioner's life and the practice are embedded. First, individual lives inherit traditions since "the story of my life is always embedded in the story of those communities from which I derive my identity", (MacIntyre 2007, p. 256). Secondly practices embody traditions whereby a tradition "is the medium by which such practices are shaped and transmitted across generations" and "is a mode of understanding their importance and worth", (1996, p. 90).

To summarise so far, I take documentary filmmaking to be a practice in the MacIntyrean sense, defined above, since it is 'socially established', 'cooperative' and through its traditions, as I go on to discuss, is sufficiently complex to provide opportunities for systematically extending 'human powers to achieve excellence'. The notion of practice architectures helps differentiate the kinds of spaces which surround practices and the ways that these can be seen to constrain and enable respectively their characteristic sayings, doings and relatings. In the next section therefore, I discuss documentary filmmaking in terms of its internal and external goods, its institutions and typical arrangements and the kinds of filmmaker ethos which are associated with pursuing excellence within the practice.

3.3 DOCUMENTARY PRACTICES

3.3.1 INTRODUCTION

Ellis (2011, p. 1) notes that "Documentary is easy to identify but difficult to define. Anyone can tell that a particular film or TV programme is a documentary, but the range of documentary styles is vast". As a complex practice, these varying styles are embedded within different traditions. Borden (2010) in her MacIntyrean discussion of journalism states that "it is the specific configuration of a practice – its intersection with different traditions informing different kinds of practices – that provide it with a unique combination of internal goods", (p. 64). Likewise, documentary filmmaking holds together in an ongoing 'conversation' a range of practices and traditions each contributing their own sets of internal goods. Despite this plurality however, it is possible to see common concerns that unite all documentary practices. Nichols (2017, p. 5) says that "[n]either a fictional invention nor a factual reproduction, documentary draws on and refers to historical reality while representing it from a distinct perspective". The filmmaker becomes 'intimate' (Grierson 1933, p. 8) with their 'reality material' to reveal the drama of that material rather than simply provide a surface description of it. This is captured by the tension between the 'journalistic' vision of producing a social document that gives an honest account of the historical world whilst carefully guarding principles of artistic vision to make that account aesthetically compelling. Thus, at the heart of documentary filmmaking is a 'balancing act' between the 'creative vision' of the filmmaker and "respect for the historical world" (Nichols 2017, p. 5). It is because documentary is both 'journalistic' and 'artistic' in intent (Winston 2000, p. 157) that Nichols (2017) sees ethical issues as 'central' to documentary filmmaking. As Nash (2011b, p. 224) puts it, "it is not possible to engage in documentary production for long without stubbing one's toe on ethical questions". Gross et al. (1988, p. 6) see such 'moral imperatives' as surrounding all "'professional' production and use of images". These imperatives are:

1. The image maker's commitment to him/herself to produce images which reflect his/her intention, to the best of his/her ability

2. The image maker's responsibility to adhere to the standards of his/her profession, and to fulfil his/her commitments to the institutions or individuals who have made the production economically possible;

3. The image maker's obligations to his/her subjects; and

4. The image makers' responsibility to the audience

In MacIntyrean terms the first two 'moral commitments' collapse together since:

> we cannot … characterize behaviour independently of intentions, and we cannot characterize intentions independently of the settings which make those intentions intelligible both to agents themselves and to others (MacIntyre 2007, p. 240).

Thus, filmmakers' aesthetic and ethical actions derive from their goals embedded in the practices in which they are situated. In other words, actions are made intelligible by their place in individual and practice histories with their own goals or telos. The above scheme also makes it clear that aesthetic considerations also appear as ethical action in the sense of acting for the good in relation to self and practice. As a result, the internal goods of documentary filmmaking cluster within three primary relationships:

1. Relationship between filmmaker and self and practice: Striving for the goods of artistic integrity – acting ethically toward self and the practice
2. Relationship between filmmaker and audience: Striving for the goods of honest interpretation – acting ethically toward audiences
3. Relationship with participants: Striving for the goods of participant trust – acting ethically toward participants

As I discussed in chapter 2, each of the participants in my inquiry made films with human participants including working autobiographically. In the next section, I therefore focus my discussion of documentary ethics on the relations between filmmakers and their participants (including self) and in so doing, the internal goods associated with artistic integrity and audiences will necessarily be drawn into the discussion. To carry out the practice is to be embedded within all three sets of relations. Since there is a lack of formal ethical guidelines for documentary filmmakers (Nichols 2017, p. 11) I will be looking at the 'common practices' which provide the standards to which filmmakers may find their guidance.

3.3.2 THE ETHICS OF FILMMAKER/PARTICIPANT RELATIONSHIPS

Pryluck (1976, p. 23) observes that "[u]ltimately, we are all outsiders in the lives of others. We can take our gear and go home; they have to continue their lives where they are". Given that, a tension arises between "the documentarists' fundamental right of free expression" with the need for filmmakers to avoid misusing "their position as public communicators" (Winston 2000, p. 1).

This notion of the 'public commentator' embraces both the need for honesty with audiences and care in working with participants.

A standard way to offer some protection to participants is through the use of release forms as 'contracts' derived from legal frameworks. Such procedures are used to "resolve disputes over alleged violations of ethical norms", (Gross et al. 1988, p. 15) based on legal rights. However, consent obtained in this way can be seen as an external good in that such procedures help maintain reputations through avoiding legal dispute or as a way to protect revenue since such consent is primarily a legal codification of ownership rights. As Maccarone (2010, p. 199) points out "there are obligations to be followed by filmmakers other than what is legally codified".

Such codifications alone do not answer all ethical questions since "how that contributor is handled and what s/he understands by their involvement is key", (Rughani 2013, p. 100). That consent was obtained is not a defence since as Pryluck (1976, p. 22) points out "the method of obtaining consent is stacked in the filmmaker's favor" since the apparently legitimised presence of filmmaker and equipment make it difficult for the participant to refuse. In addition, informed consent suggests that participants and even filmmakers can be aware of the possible consequences of contributions or the form in which those contributions will appear in the final film.

> With the best intentions in the world, filmmakers can only guess how the scenes they use will affect the lives of the people they have photographed; even a seemingly innocuous image may have meaning for the people involved that is obscure to the filmmaker (Pryluck 1976, p. 23).

None of the parties involved can fully know likely consequences hence the argument here is for ongoing assent to the filmmaking process rather than a one-off consent procedure. Further any legally proscribed 'duty of care' could lead to the stifling of free expression. Instead, Winston's (1995; 2000) proposal is for an 'ethical consciousness' of the filmmaker to work closely with participants to 'renegotiate' the power balance and identify the range of possible outcomes. If these are determined unacceptable by the participant, then any contribution should be discarded. Winston (2000) argues that care for participants trumps interests of truth telling since the potential consequences for participants are more profound than of those for audiences.

> The relationship between participants and documentarists is far more pregnant with ethical difficulties than is the connection of film-maker to audience. Unlike the audience, the vast majority of which remains usually unaffected (in measurable ways, at least) by a documentary it sees, participants are engaged in an exercise that could be life-changing (p. 158).

This also holds true for Pryluck (1976) in his discussion of 'direct cinema' or observational filmmaking. This is a documentary practice that avoids interventionist strategies such as interviews, in order to facilitate a 'direct' mode of address from participant to audience.

> A direct cinema film is irreducibly the product of the personalities of the subjects as refracted through the personality of the filmmaker; this strength of direct cinema is vitiated when filmmakers insist instead on imposing their own personalities.

Nash (2011b) also examines respect for participants in her discussion of observational filmmaking. She draws on the relational ethics of Levinas (1969; 1991; 1998; 1999). Rather than the consequentialism of Winston's (2000) approach, Nash sees ethics as residing in the necessary relations between filmmaker, participant and spectator. She stresses the relationality of filmmaker to participant and audience as one of recognition and the avoidance of a totalising objectification. "Levinas calls into question our desire to know the Other, reconfiguring ethics as a kind of deep reflexivity in which assumptions about the Other and the possibility of knowing are constantly challenged", (p. 231). In terms of relations of audience and text, a non-totalising ethics of spectatorship that stresses particularity over universality is needed to avoid the subsumption of the participant's image within the assumptions of an 'all-knowing' viewer. The filmmaker-participant relation in observational documentary, Nash notes, is characterised by length of time. In particular, she notes how "In the encounter with the Other, the spontaneity of the Self is called into question and obliged to take responsibility", (p. 235). There is in other words, a humility that is required in the encounter with others in filmmaking. Justice here is the virtue of being fair to self and others, and a recognition of both sets of needs.

This is echoed by Maccarone (2010) in her MacIntyrean inspired study of three filmmakers (or co-filmmakers): Morris (1988) in *The Thin Blue Line*, Briski and Kauffman (2004) in *Born into brothels: Calcutta's red light kids* and Conte, Renaud and Renaud (2005) in *Dope Sick Love.* She discusses the key ethical tension in documentary filmmaking, already identified, between the obligation to participants, what she calls the excellences of human interaction, with the obligations to the practice, which she calls the excellences of art. She notes that these two excellences overlap considerably in much documentary practice and concurs with Winston (2000) above:

> The two competing practices of art and human interaction must weigh in the favor of the latter when the practice of art is documentary filmmaking because no such practice is possible without other humans, no internal goods could be realised (p. 203).

Unlike other artistic practices which do not by definition include human interaction between practitioner and others, Maccarone concludes that because "[w]e are first human and only then artists and practitioners" (p. 202) the obligation to 'excellences of human interaction' comes first. Using this standard of internal goods, she weighs up the actions of the filmmakers cited in order to suggest which of them were most ethically responsible. She concludes that since human interaction is the "background conditions needed for the practice of documentary filmmaking to continue" (p. 203) documentarians should put the prevention of harm above other concerns where they are in a position to prevent such harm. This is then "goods internal to the practice of

documentary filmmaking because without human interactions, there would be no practice" (p. 203).

A special case arises with filmmakers who work more autobiographically. Katz and Katz (1988) ask how audience knowledge of pre-existing intimacies between participant and filmmaker may affect their judgement of filmmakers' ethics. They examine the issues that arise in these films in terms of voluntarily informed consent, disclosure, filmmaker motive and construction. The last term refers to the extent to which the filmmaker employs reflexivity in their textual constructions. These films often but not always revolve around a filmmaker's explorations of self in relation to intimate others.

Regarding consent, Katz and Katz point out that standards of voluntary informed consent should be higher in autobiographical works since there are cultural expectations of treating family members with greater consideration than strangers. They also point out the particularly complex nature of working with 'intimate consent', where often familial desires are to be helpful to the filmmaker. Katz (2003) notes that consent is likely to be more easily obtained from a family member but also that intimate details which might be denied to a stranger are perhaps more easily obtained. Additionally, he argues that family members are more unlikely to question consent procedures or more fully investigate with the filmmaker potential repercussions issues arising from distribution. In terms of disclosure, Katz and Katz (1988) argue that if the participant appears to be voluntarily disclosing intimate matters "the subject's judgment, not the film-makers' ethics, is in question" (p. 127). Questions again arise because of prior intimacy. If consent appears to be compromised by such intimacy, viewers may read 'over-disclosure' leading to a perception of unethical behaviour. Matters become more ethically acute when mental health is present. Czach (2005) for example discusses disclosure in Jonathan Caouette's (2003) film *Tarnation*. This autobiographical documentary depicts Jonathan's relationship with his mother, Renee, who suffers from a mental health disorder. Czach discusses a key 'unsettling' scene where Jonathan continues to film whilst his mother, appearing mentally unwell, sings and dances around the living room with a pumpkin. Czach argues that "Jonathan's 'access' to his mother, by virtue of being her son, enables him to film her in circumstances that would probably be unavailable to other filmmakers. The privileged intimacy enabled by the 'home video' can easily slip into an exploitative relationship" (p. 9). Similarly, in the case of depictions of age related illness, Capp (2015) discusses *Mum and Me* (2008), filmmaker Sue Bourne's documentary about living with her mother's deteriorating mental health due to Alzheimer's disease. Capp sees a right to privacy being infringed in the film as "Sue undertakes unnecessarily blunt discussions about Ethel's increasing incontinence, discussions that clearly distress her mother" (p. 498). An additional risk for autobiographical filmmaking is of narcissism. Suspicions of self-indulgence arise if a relatable social issue is not raised by the film. Renov (2008, p. 47) argues that "[s]elf-construction is only with great effort possible outside of social relations; as the site of our mobile, multiple,

and often conflicting identities, it is shot through with politics". Alan Berliner's 'Nobody's Business' (1997) for example, depicts the filmmaker son repeatedly attempting to get his father, Oscar, to open up about his divorce. At times, the filmmaker's insistence appears on the verge of bullying. However, there are wider social issues of Jewish family history, the holocaust and subsequent global migration that their conversations are embedded within.

Finally, one of the ways that Katz and Katz see filmmakers tackling the ethical concerns arising in questions of consent, disclosure and motive is through reflexive practice. They draw on Ruby's (1981/2005, p. 210) argument that filmmakers should "never appear to produce an objective mirror for the world to see its *true* image". Katz and Katz argue that filmmakers should be "'up front' active participants" (p. 131). In fact, they argue that autobiographical filmmakers are more likely to employ reflexivity due to the nature of autobiography. Reflexivity can be seen as the virtue that sustains filmmakers to go 'on stage' rather than remain 'back stage' in their depictions of the historical world. Katz and Katz (1988, p. 131) praise such filmmakers for their honesty with audiences in the constructedness of documentary.

These studies foreground the actions of the filmmaker as s/he negotiates the ethical dilemmas that arise between their actions as part of a practice, the people they work with, and the audiences they speak to. However, as I now go on to discuss there is a need to turn to the literature that discusses the ethical dilemmas for documentary filmmakers through an 'empirical' lens (Nash 2011a) since much of what actually happens during filmmaking is not always apparent from what is observed in the final film. I am not suggesting by discussing particular instances of these practices that this particularity can be extended to all documentary film practices, but instead claim that these analyses are at least not untypical and do therefore capture something of the 'ritual practices' (Nichols 1991, p. 17) of documentary filmmaking.

3.3.3 FROM 'AXIOGRAPHICS' TO 'EMPIRICAL' RESEARCH

Nichols (1991, p. 77) names 'axiographics' as a neologism meaning "how values, particularly an ethics of representation, comes to be known and experienced in relation to space". By space, Nichols means the way that documentary representations create 'a world' of which the documentarian is a part. Axiographic space is therefore how "the visual representations of the camera place the filmmaker in relation to the historical world" (p. 77). It is "an indexical bond [that] exists between the image and the ethics that produced it", (p. 77). It is through this ethical space of representation that the viewer is invited to judge "how the filmmaker acquitted him- or herself in relation to those segments of the historical world that have become the scene of the film", (p. 79). Donovan (2012), for example, acknowledges the importance of ethical reflection throughout research and production phases of filmmaking but adopts an axiographic orientation in assessing how her ideological perspective to correct mainstream news media representations

of youth in an inner city Sydney suburb are revealed in the aesthetics of her film. However, seeing documentary as 'a record of relationships' suggests also taking account of "what took place before the camera was ever switched on", (Rabiger 2015, p. 199). So rather than axiographics as the sole source of claims on ethical matters it is important to also understand ethics as arising in aspects of the practice that are never recorded or that do not make the final cut. Sanders (2012) concurs by saying that the assumptions around ethical tensions "deserve to be tested in the empirical everyday practice of documentary filmmaking, which in my view is the only way to forward the debate on documentary filmmaking and ethics", (p. 388). This is an argument to pay attention to the 'everyday ethics' of filmmaking through 'empirical research methods'. For Nash (2011a, p. 2):

> documentary ethics can become richer and more relevant by considering the actual practices of documentary making. For every headline there are many untold stories of filmmakers struggling with the ethical ambiguity of their craft.

Seeing ethical questions as only arising in headline stories or court cases cannot account for the 'mundane' but often hidden encounters, dilemmas and ambiguities that arise in filmmaking and demand a sensitivity to the situated 'ethical consciousness' already cited (Winston 2000) rather than relying only on "generalised 'ethical prescriptions'", (Nash 2011b, p. 224). Sanders (2010, p. 550) makes the same call for 'empirical research': "It is about time we include the realities of making documentary films in our research and discuss a proper documentary ethic". Thus, in line with the approach in this study, I will now go on to discuss the "normative and ethical questions … [which allow us to] … understand how social actors perceive their own actions and choices and the motivations behind them", (Nisbet and Aufderheide 2009, p. 452).

One of the ways that this has been carried out is through large scale surveys. Butchard and Har-Gil's (2019) survey of 154 filmmakers looked at filmmaker reflection as part of the ethical process of filmmaking and revealed decision making around the eight core issues of:

> (1) respect of participants, (2) care and participant endangerment, (3) legal constraints, (4) artistic choice and creative freedom, (5) inclusion and exclusion of audio-visual content, (6) objectivity, (7) attracting audiences, and (8) truth.

Chattoo and Harder's (2018) 'state of the field' survey of 550 'documentary industry professionals' focuses on how filmmakers see their core values.

> When thinking about some of documentary's core values, the documentary professionals represented here say 'the impact on social issues' is most meaningful to them about documentary work (p. 9).

Second only to this is the core value of '[m]aintaining an independent editorial and creative voice' (p. 9). The authors conclude that "The documentary directors and producers represented here identify strongly as creative individuals working to make a difference in social challenges", (p. 10). An earlier study by Aufderheide et al. (2009; 2012) carried out 45 'long form interviews'

with 41 directors and producer-directors to discuss ethical challenges. The authors report that documentary filmmakers "identified themselves as creative artists for whom ethical behaviour is at the core of their projects", (p. 1) and that "filmmakers reported that they routinely found themselves in situations where they needed to balance ethical responsibilities against practical considerations", (p. 1). This balance between ethical responsibilities and creative and practical decision making can be seen to lie at the heart of a practice which aims to respect participants, be honest with audiences but at the same time fulfil the creative and practical concerns of the filmmaker 'getting the job done'. Practitioners reported wanting more clarity in standards of ethical practice and the need for support for "ethical deliberation under typical work pressures", (p. 2). Comments from these practitioners were "grouped into three conflicting sets of responsibilities: to their subjects, their viewers, and their own artistic vision and production exigencies", (p.1). It is worth contextualising this study by pointing out that it only involved practitioners who had "released at least two productions at a national level and who have authorial control" (p. 5). Many of the comments refer to the demands of broadcasters and other industry professionals. Artistic vision, that is the demands made by filmmakers of themselves with regard to their own creative practice sometimes run up against production exigencies or "the obligation to broadcasters to complete a compelling and honest documentary story within budget", (p. 6).

However, a different perspective is found in Sanders' (2012) survey research of 158 filmmakers. She suggests that documentarians on the whole communicate with their participants in ways to maximise the likelihood of a beneficial filmic outcome for the filmmaker. This is what she calls a teleological perspective whereby concerns for care and justice for the participant are subsumed within the project of making the final film. She states that filmmakers "used their position and abilities to get what was needed for the project and to solve disclosure issues with the participant. In my view, they take a professional approach; they are first and foremost filmmakers" (p. 405). Again, as with Aufderheide et al.'s (2009) study, Sanders' respondents were more experienced filmmakers. Her sample consisted of filmmakers who had their films screened in international documentary film festivals across the world. Whilst this is clearly distinct from my context, the broad concerns raised nevertheless provide a backdrop to ethical matters that may apply elsewhere. Such surveys thus provide a useful overview of the 'ethical and balancing acts' that filmmakers deal with. However, I now turn to interview case studies with specific filmmakers in particular filmmaking situations in order to tease out more in-depth understandings of ethical encounters. As Nisbet and Aufderheide (2009, p. 452) note, "[t]his is an arena in which scholars can contribute powerfully to public knowledge by drawing data directly from the source: the producers of a film".

In depth case studies of particular films such as the making of and legal cases surrounding *Titicut Follies* (Anderson and Benson 1991) or the collection of essays on the reception of Dennis O' Rourke's 'The Good Woman of Bangkok' (Berry et al. 1997) are not as common in the literature

as there are analyses of films with treatments of their particular ethical implications in the axiographic tradition of analysis (for example, Renov 2004; MacDonald 2013). Another more prevalent approach is to give portraits of particular filmmakers (Rothman 2009; Henley 2009; Eaton 1979; Cuevas and Garcia 2007; Goldsmith 2003; ten Brink 2007) through biographical details and interview extracts revealing key features of their approach or their stance on documentary film form and ambitions (Levin 1971; McCreadie 2008; Grant and Sloniowski 1998). An alternative, from a psychoanalytic perspective, is that of Piotrowska (2014) who gives an autoethnographic account of the 'transference' that occurs in documentary filmmaking involving long term relationships. I will focus on a small number of interview studies that investigate filmmaking situations relevant to my study either with participants and filmmakers or where filmmakers themselves undertake self-examination, 'unreliable autoethnographies' (Piotrowska 2014, p. 11) or 'reflexive research' (Donovan 2012, p. 346).

3.3.4 BEYOND THE FRAME

In a trilogy of case studies, Nash (2010a) uses in-depth interviews with participants and filmmakers in order to draw out narratives of filmmaking experiences. She then analyses these narratives for what they say about questions of power and interpersonal relationships (Nash 2012, p. 323). In the case of *Molly and Mobarak* (2003), Nash (2010d) discusses the relationship between filmmaker Tom Zubrycki and participant Lyn. As its central characters, the film explores the relationship between Lyn's daughter Molly and Mobarak, an Afghan Hazara refugee. Nash's study reveals the complexities of relationship between filmmaker and participant (in this instance Lyn) where trust is key. Rather than power in filmmaking relationships seen as always being that of filmmaker over participant, Nash says that power is:

> more complex, something that constantly traverses the relationship between participant and filmmaker, resulting in ongoing negotiations. Central to this constant renegotiation is trust. In this particular case study, trust is found to develop slowly and is dependent on mutual values, goals and vulnerabilities, (p. 67).

Interviews with both Lyn and Tom reveal some of the complexities of trust. Lyn became involved in the film because she was committed to the politics of the production, that is to undermine refugee stereotypes and to humanise refugee lives. Because of this she actively takes part and the shared sense of purpose (with Tom) is crucial to the development of trust. On the other hand, she recognises that the filmmaker might feel guilt at being intrusive, but she understands his position as filmmaker. For Lyn, the filmmaker holding her beliefs and feelings as sacred is essential to trust. Whereas for the participant the risk to trust is of betrayal, for the filmmaker trust and vulnerability revolve around loss of access. Tom says that in order to stabilise the potential loss of access and to convince the participant that they will not be betrayed he does 'a kind of performance':

> you're focusing on being attentive, you're focusing on being interested, of understanding, of responding of being empathetic. And you really are searching for a very strong connection ... finding things that might be in common with the person that you're working with and relying on those but also making yourself to be an interesting person for the other, (p. 69).

Nash does not state whether this is an ongoing performance or just occurs towards the start to establish trust. What does seem important is the way trust develops as their lives intertwine. Lyn cites a turning point when Tom invited her to meet his parents. It was "that next step into someone's life", (p. 70) that helped deepen the relationship.

Trust for both however was potentially undermined by the institutional requirement for a release form to be signed. Seen as the 'ritualised form' of actual consent for Lyn and Tom this process carried its dangers. It 'cut across' the trusting relationship already built and being signed relatively early in the process by Lyn could not have constituted informed consent, because as already noted, participants and filmmakers often have no idea of the final shape of the film or its impacts later on in distribution. For Lyn it felt like 'giving away' all her rights; for the filmmaker it felt like 'enslaving' Lyn. For Tom "the release form replaces the trust relationship with a relationship based on a legal contract", (p. 70). However, what did contribute significantly to the trust of that relationship was Tom offering Lyn the right of veto in the film. This, for Tom, was particularly important since the film mainly takes on an 'observational' voice due to the way "it involves representing people, not just in terms of what they say, but also in terms of what they believe and how they feel", (p. 70). The potential 'stripping away of defences', (Pryluck 1976, p. 23) meant that Tom wanted Lyn to be given more control over her appearance. However, he acknowledges that this sometimes comes into conflict with the requirements of broadcasters and funders, contributing to the complexities of trust which constitute documentary relationships. To summarise, the comments that Zubrycki makes about trust and veto confirm Winston's (1995, p. 241) 'ethical consciousness' over relying upon external principles in order to safeguard both participants and freedom of expression. As Nash concludes, "[w]here the documentary relationship is oriented towards meeting the needs of both parties, participation is likely to be a positive experience", (p. 70). Ethical practice in this case at least appeared to derive from a joint commitment to a trusting documentary relationship.

Thomas (2012a; 2012b) discusses his film *Hope* (2007), telling the story of Amal Basry a survivor of the SIEV X (suspected illegal entry vessel) disaster of 2001 in Australian waters. The filmmaker describes his practice of ongoing collaborative consent drawing on Sanders' (2008) notion of agreement through dialogue, stressing the ongoing negotiated nature of trust and responsibility that Sanders says should permeate the filmmaker-participant relationship. Thomas discusses the many dilemmas in the making of Hope including whether to film and includes scenes that at the time he saw as irrelevant or even against his filmmaking ethos, how to proceed when his participant was unavailable due to detention abroad or towards the end because she had

died.   He notes that a collaborative approach implies more than just giving participants opportunities to contribute their image and performance to the film. Noting, as I will do, the parallels between documentary and research relationships, Thomas discusses Etherington's (2007, p. 614) 'guidelines for ethical research in reflexive relationships' and how they informed his ethical stance and practice.   He 'gave the space' to Amal to "actively share in shaping the film", (p. 84) and argues for a transparent reflexive stance in the final film that shows the filmmaker as a vulnerable contributor as much as the participant. He notes however that these conditions of collaboration are made much easier where (as was the case with Zubrycki in Molly and Mobarak) both filmmaker and participant have a strong shared interest and commitment to the film project.

The collaborative stance however has its challenges according to Thomas (2012a; 2012b) particularly with regard to industry demands.   The time taken to nurture and maintain relationships of trust and collaborative working methods runs up against production pressures. In addition, Thomas recognises the need for a 'reorientation' of industry practices towards supporting more ethical relationships between filmmakers and their participants. In MacIntyrean terms, the external goods associated with distribution exigencies should serve the internal goods of ethical filmmaker-participant relations. This however finds its converse when few or no constraints are imposed by the demands of industry funding, commissioners or broadcasters (as was the case with *Hope* which was funded from individual and philanthropic support). In these cases, with no industry constraints the filmmaker needs to fall back on their own ethical values and to reflect on that stance and how it affects filmmaking processes. He also acknowledges that the need to embrace a reflexively represented shared ownership has its own consequences. Such reflexive approaches can be seen as a derogation of the filmmaker's responsibility over authorial control or perhaps worse, from a filmmaker's perspective, an abandonment of the freedom of expression already cited. This is a recognition too, that audiences have certain expectations of certainty that surround documentary discourse as opposed to explicit acknowledgement of uncertainty which can accompany a more reflexive stance. Finally, he argues that collaborative approaches challenge informed consent procedures since offering for example, the right to veto contradicts standard practice, itself deriving from legal frameworks.   The realities that confront filmmakers in their attempt to work ethically with participants mean that a stance based on collaboration and mutual trust is essential to an ethical practice. I now turn to studies which explore filmmakers' experiences on autobiographical projects.

Citron (1999) discusses a range of her autobiographical work first considering the ethical tensions between filmmaker and familial participants before looking at the tensions arising between filmmaker and audience in her autobiographical fiction work. In regard to the former, she first recognises that "an autobiographical work is connected to the pre-existing tensions in a video-maker's or filmmaker's life", (p. 273). It is in the mix of real life and filmed life that she argues

the "ethical dimension dwells", (p. 273). For example, in discussing her film 'Parthenogenesis' (1975) and the murkiness of consent with family, Citron acknowledges her probably unconscious influence as the older sister to get her younger sister Vicki to participate. In terms of disclosure, she notes that relationships extend "beyond the moment of shooting; both the maker and her family know this", (p. 276). Due to having to live with potential repercussions, "subtle censorship shapes the autobiographical work", (p. 276). However, she also notes the opposite effect is possible, that there is the potential for fuller disclosure to occur precisely because of the presence of the camera. In other words, filming becomes the excuse to acknowledge "what can't be acknowledged behind closed doors", (p. 276). Citron discusses her motives too; it is here that her emphasis shifts to considering the filmmaker-audience relationship. Her motives are to "understand my life in relation to larger cultural forces, as well as a yearning for a presence in the world", (p. 280). She acknowledges that she turns to autobiographical fiction to help produce a distance between the 'subject of history' and the 'agent of discourse'. This makes the distinction between the 'real or historical I' (the author/filmmaker) and the 'I's' who inhabit the autobiographical text: the narrating I who recounts the story, the 'narrated I' as the character depicted and the 'ideological I' as aspects of cultural identity, (Smith and Watson 2001). Ross McElwee, an autobiographical documentary filmmaker whose work over three decades has relied on the construction of a filmmaker persona, says that:

> those two characters, the real me and the persona argue all the time. One doesn't want the other to film as much as he wants to film so it's a constant source of friction between the two Ross characters; the Ross the filmmaker and the Ross the character (DocumentaMadrid 2018).

Citron's motive for personal and cultural insight however has a price to pay when it is not entirely clear to audiences where fact/fiction boundaries lie. *Daughter Rite* (1978) by Citron combines actual home movie footage as well as creative re-scriptings of interviews by Citron with daughters played by actors. She relates a story of a screening of *Daughter Rite* where one of her students was angry at discovering that her emotional investment in empathy for a rape victim portrayed in the film was misplaced. This actual woman did not exist and was not indicated clearly enough in the text as such. Citron contrasts *Daughter Rite* with her film 'What you Take For Granted …' (1983). In the latter she deliberately made the film "to deconstruct its aesthetic in a more obvious way" (p. 284). She concludes by stating that the later film was an 'ethical success' however "with a much-subdued emotional tone. For an autobiographical work, this is a high price to pay. As an artist, I'm concerned with the personal *and* the social, the emotional *and* the analytical", (p. 285).

A similar desire to deal with both the personal and the social arises in the discussion by Nash (2011c) of Vanessa Gorman's film *Losing Layla* (2001). Nash, as with her two other case studies, analyses narratives constructed in interviews between herself, participants and filmmakers. In Losing Layla, Gorman is filmmaker and participant but even with control of the camera and the shape of the final film, she still came to experience fear and discomfort in the course of her

filmmaking. The film, originally conceived as a video diary of her pregnancy and relationship with her partner, took a different turn when her new-born daughter died shortly after birth. Approaches to documentary that accentuate a performative aspect of their nature are those that draw attention to construction and artificiality through "the intrusive presence of the filmmaker or self-conscious performances by its subjects", (Bruzzi 2006, p. 186). In documentary, autobiographical performances accentuate even further tensions between the filmmaker outside the text and the filmmaker in the text. Gorman describes her experiences as simultaneously politically liberating and shaming. The double sense of the word exposure here helps to explain a feminist autobiographical practice which on the one hand:

> seeks to challenge the status quo by speaking about women's difference … speaking the unspeakable and showing that which is normally hidden is both evidence of the filmmaker's freedom and a weapon in women's ongoing struggle for equality (Nash 2011c, p. 56).

yet simultaneously exposes Gorman. The filmmaker recognises her own 'inappropriate actions', inappropriate that is relative to "social norms of appropriate femininity", (Nash 2011c, p. 57). This is perhaps clearest where Gorman describes the split between filmmaker and 'grieving mother' in a few days after her daughter died:

> it's that same thing, that split between intensely grieving mother and a sociopathic part of your brain ... But it feels, in a situation like that, 'who is that psychopath in my brain that can still do this at a time like this?'" (Nash 2011c, p. 57).

It is in this 'gap', between the lives outside and 'inside' the text, that the ethical tension sits. In the case of participatory documentary, as already described, the filmmaker is caught in the tension between care for participant and the drive to reveal for the public good. For Gorman, she was split between the 'cool', 'unemotional' or 'exploitative' filmmaker and the 'caring', 'loving', 'emotional' and 'attached' authenticity of grief felt by the mother. For Citron (1999, p. 271) "[a]utobiographical films and videos bear witness to our lives in all its variation, and these lives are untidy and contradictory". She goes on to state that autobiographical work can "break a silence and by doing so lessen the isolation and despair that we often experience, both personally and culturally … in this sense the autobiographical act is therefore a political act", (p. 272). However, she also points out that for female filmmakers autobiography can be seen as narcissism "while the male is lauded for his courageous vulnerability", (p. 273). Gender norms take their toll when such exposure leads to shame. Nash concludes by pointing out the difficult ethical terrain Gorman needed to tread between self-censorship and disclosure which resulted in feelings of shame despite the empowering nature of asserting the self and going public. Ethical tensions here were inflected by cultural norms of femininity.

Cuevas and Garcia (2007) draw together a series of interviews over fifteen years with the (mainly) autobiographical filmmaker Ross McElwee (Macdonald 1988; Lucia 1993; Lahav 1994; Thomson 1997; Rhu 2004; Poppy 2006). In discussing his most well-known film, 'Sherman's

March' (1986), McElwee observes that there are lines that need to be observed to avoid exploiting participants. His reasons for observing them however are more to do with preserving the integrity of the final film. He sees including "outrageous people who were pure fools" (Thomson 1997, p. 36) as undermining or damaging to the 'tensile strength' of the film. In an interview in Lucia (1993, p. 33) he refers to some contributions which whilst 'surreal' or 'humorous' were actually "detrimental to the film as a whole" and so he cut them out. Again, the reason cited is that they worked 'against the script'. Here the integrity of the filmmaker in their artistic practice can be seen to take precedence over concerns of exploitation in the ethical relationship with the participant. This perhaps echoes Sanders (2012) already cited conclusion which notes:

> the importance and relevance of the filmmaker's commitment to her project. The traditional notions of justice and care are not absent from these results, but they do not dominate in the experiences of filmmakers. With respect to the question of ethics, this commitment is relevant as it points towards a teleological attitude. From the filmmaker's perspective, the aggie comes first indeed (p. 406).

However, McElwee's comments can be interpreted in a different way, as a negotiation of the twin concerns of commitment to the project and care for the participant internal to the practice. The ethical integrity of the filmmaker as practitioner is a result of artistic decisions in the name of the film which itself comes out of a practice already embodying the internal good of ethical action with participant. In this light, neither concern is external to the other. In a truly ethical practice, both are in constant dialogue. Thomson (1997, p. 36) further asks McElwee what keeps him from falling into "narcissism, self-indulgence , and solipsism" in his autobiographical work. He replies by pointing out his reliance on friends and "the point of view of other people who've had the experience of making documentaries and know what it is you're going through, who can help me pinpoint where the film's gone amiss". It is the virtue of honesty here that sustains the practice since McElwee recognises the importance of trust in the authority of others. He appears willing to listen to that authority and recognise when he has not been successful.

I end this section by noting how in light of McElwee's comments on the value of others in pursuing the practice, and not 'falling', that the virtue of honesty, as the "willingness to trust the judgments of those whose achievement in the practice give them an authority to judge which presupposes fairness and truthfulness in those judgments", (MacIntyre 2007, p. 225) is essential to the pursuit of the practice. But more so, perhaps in the case of the neophyte filmmaker that:

> It is thus the achievement, and *a fortiori* the authority, of a tradition which I then confront and from which I have to learn. And for this learning and the relationship to the past which it embodies that the virtues of justice, courage and truthfulness are prerequisite in precisely the same way and for precisely the same reasons as they are in sustaining present relationships within practices", (MacIntyre 2007, p. 226)

Thus, the virtues are the goods which define the relationships to others in the practice. Given the preceding case studies, interviews and discussion of filmmakers in action, I now summarise these three virtues in regard to documentary filmmaking as follows:

A) Carrying out the practice with **justice** means that the filmmaker recognises what is due to:

- The filmmaker in/and the practice
- Audiences
- Participants

B) Carrying out the practice with **honesty** means:

- acknowledging limitations of self in the practice and being able to be 'careful with the facts' about others in the practice.
- being careful with filmic interpretations such that honesty is maintained with audiences
- being open with participants about the practice

C) Carrying out the practice with **courage** means being prepared to take risks associated with maintaining:

- artistic intentions and integrity
- honesty with audiences
- ethical relationships with participants

I thus now turn to the literature which examines ideas of education rooted in virtue-practice ethics. As Burbules (2019, p. 126) notes "understanding the processes by which practices are learned is part of understanding what those practices are: because part of the practice is learning to do it the proper way".

3.4 EDUCATION, PRACTICE AND PHRONESIS

The discussion so far has framed documentary filmmaking as a practice where filmmakers act in pursuit of internal goods. This final section of the literature review seeks to examine conceptions of education which resonate with the MacIntyrean virtue practice perspective. Opposed to a view of education which emphasises the acquisition of pre-determined knowledge and skills, often described in terms of 'learning outcomes', the contrasting view I present here, seeks to understand what other kinds of knowledge occur alongside "propositional, theoretical, or scientific knowledge" (Kemmis 2012b, p. 148). In order to explore this, I will first discuss views of education which take a more 'ontological' orientation by drawing on the notion of 'Bildung' (Gadamer 2004b). Next, I will consider the extent to which engagement in complex practices, of the kind under discussion here, can support the idea of a 'pedagogy of practice'. This is a view of education which sees participation in practices as a significant way to develop the dispositions necessary to achieve the internal goods of the practice where "such essential practices are learned

foremost by doing rather than teaching", (Smeyers and Burbules 2008, p. 187). Finally, I turn to examine the Aristotelian concept of phronesis and its relationship to engagement in practice as educational process. This I argue is necessary for a 'pedagogy of practice' which needs to be aware of the limits of teaching but that the 'spaces of uncertainty' that surround engagement in practices are important sites of 'self-education' (Gadamer 2001).

3.4.1 HIGHER EDUCATION: AN ONTOLOGICAL VIEW

The view of education I discuss here is opposed to one that sees education as the ethically neutral process of teachers facilitating the acquisition of sets of knowledge and skills by learners. The latter view embraces a strongly epistemological sense of 'learning' which leaves the learner untouched. It is an education that deals with the known. Biesta (2006) for example sees the 'new language of learning', arising "over the past two decades" (p. 15), as having become an 'economic transaction' where the needs of the learner (as consumer) are met by the institution (as provider) within a commodified educational relationship. Curricula are specified in advance through learning outcomes and the needs and desires of the learner are also seen to be known. This is an education devoid of risk and responsibility. It absences the person from education. An alternative set of views challenge this risk-free conception of educational experience and instead focus on the risks, trust and responsibilities inherent in a truly educational relationship. This view, strongly influenced by Heidegger (1927/1962; 1968; 1998), has been called 'ontological education' (Dall'Alba and Barnacle 2007). In the discussion that follows I outline the key conception of 'ontological education' as it finds expression firstly through Heidegger's interpretation of Plato's allegory of the cave (Thomson 2001). The discussion will draw in the notion of 'Bildung' (Gadamer 2004b), which is education as person formation. Finally I focus on the idea of the pedagogic relationship and its characterisation in an 'ontological education' (Barnett 2007; Biesta 2006).

Thomson's (2001) discussion focuses on Heidegger's analysis of the crisis facing the 20th century university but with an understanding of how this may be overcome. The analysis starts out from a recognition of the 'contemporary constellation of intelligibility' as being that of 'enframing'. This term describes the current epoch as being distinguished by its "*technological* understanding of being" (p. 249). This is a revealing of being as 'resource optimisation' in that entities are increasingly understood for their use value. The 'ontological impact' (p. 250) of this enframing reaches through to the organisation and relations that constitute Higher Education. Hyper-specialization and the accompanying fragmentation lead to 'professionalization' of the curricula and an increasing vocationalism. The student may see the teacher simply as a means to gain the knowledge and skills that amount in terms of credits to a degree title. The teacher in turn sees students as economic units which satisfy requirements for course viability and as the recipients of those packaged knowledge and skills. The alternative arises out of a reinvigoration of the idea

of 'paideia'. Heidegger (1998, p. 166) does this through an interpretation of Plato's allegory of the cave.

> Paideia means the turning around of the whole human being in the sense of displacing them out of the region of immediate encountering and accustoming them to another realm in which beings appear (Heidegger 1998, p. 167).

This process, unlike learning conceived solely as epistemological gain, is a 'slow and steady' process since:

> the turning around has to do with one's being and thus takes place in the very ground of one's essence…This process whereby the human essence is reoriented and accustomed to the region assigned to it at each point is the essence of what Plato calls παιδεια (Heidegger 1998, p. 166).

I interpret paideia then as the 'unfolding' of a reflexive awareness of the present situation through a 'turning around' within that situation. The idea of developing this 'stable comportment' is, according to Heidegger, 'Bildung'. This he identifies as 'the closest' equivalent to paideia. Gadamer (2004b) discusses the idea of Bildung extensively as it is a key idea in his philosophical hermeneutics. This I discuss extensively in the methodology chapter since it forms one pillar of the narrative hermeneutics of my study. For now, it is important to note that Gadamer's hermeneutics follows Heidegger closely in that it is 'ontologically based' (p. 245). Gadamer notes how the contemporary understanding of Bildung is "intimately associated with the idea of culture and designates primarily the properly human way of developing one's natural talents and capacities" (p. 9). Gadamer's emphasis in Bildung is the idea of formation of the individual in the sense of "rising to the universal" (p. 11). It is a cornerstone of Gadamer's hermeneutics that there is a horizon of understanding, in other words that any current understanding is limited. Bildung is the growing self-awareness of this possibility of finitude in understanding:

> keeping oneself open to what is other—to other, more universal points of view. It embraces a sense of proportion and distance in relation to itself, and hence consists in rising above itself to universality (p. 15).

Another way of putting this is the 'distance' or 'detachment' (Grondin 2003, p. 25) that is required in order to entertain the possibility that what is known may need revision or rejection. Plato's allegory already cited sees leaving the cave as this kind of distance. However, the culmination of the allegory is of a return to the cave in the figure of the teacher. It is important to retain the sense of the teacher not as the one who knows, but instead the one who is willing to risk being rejected because of this openness to 'other, more universal points of view'. From the etymology of 'teach' which is to show or point out, teaching is the process of "revealing through words" and thus learning "is experiencing what a teacher's words reveal" (p. 259). The pedagogic relation in 'ontological education' is thus the (difficult) process of letting learn:

> And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more

> difficult than learning because what teaching calls for is this: to let learn (Heidegger 1968, p. 15).

Paideia is the self-awareness that is awakened through pedagogic relations and is characterised fundamentally as a response:

> To learn means to make everything we do answer to whatever essentials address themselves to us at a given time. Depending on the kind of essentials, depending on the realm from which they address us, the answer and with it the kind of learning differs (Heidegger 1968, p. 14).

This conception of learning as an answer is expressed by Thomson (2001, p. 259) as "responding appropriately to the solicitations of the environment". At the heart of 'ontological education' then is a pedagogic relation which is one of learning how to learn. The teacher is the example of openness by showing that there is always more to learn. Biesta (2002, p. 379) notes in his analysis of Bildung as an 'educational ideal' that "relationships that bring about Bildung should be relationships that, through the concrete and the particular, bring the individual in touch with what is general or universal and enduring". In this truly 'educational relationship'

> you will learn something that you didn't want to learn – something about yourself, for example … learning might have an impact on you, that learning might change you (Biesta 2006, p. 25).

This he says is one component of a truly educational relationship, what he calls 'trust (without ground)'. The openness to the other relies on trust since the truly educational relationship is based on unknowns. Without the ontological unknowns there is no trust. With echoes of Heidegger, the genuinely educational is, according to Biesta, more a 'response' in the sense of 'coming into the world'. By this he means "learning as responding is about showing who you are and where you stand" (p. 27). The pedagogic implications are that something must be provided that allows students to respond. This is the curriculum, not as content, but as "the practice that allows for particular responses" (p. 28). Response here is not understood in an 'anything goes' individualised way. Instead 'coming into the world' "is about entering the social fabric and is therefore thoroughly relational" (p. 28). The educational relationship is therefore about a challenge or "a violation of the sovereignty of the student" (p. 29).

This account of the risks and responsibilities within the pedagogic relationship understands the necessity of dealing with the unknown. Barnett (2005, p. 795) sees this as a responsibility for the teacher to "present awkward spaces to and for students" in order to enable them to deal with the 'strangeness' they inevitably encounter in an uncertain and unpredictable world. The pedagogical task therefore according to Barnett (2007) is three-fold. 1) Curricula spaces need to be designed to allow students to make their own explorations, 2) students need to be encouraged to undertake such explorations, and 3) students need to encounter the "standards embedded within the intellectual and professional fields in question in her programme" (p. 148). The risks for the teacher lie within the unknowns embedded in the pedagogic relationship: students need to be let

go in their 'singularity' yet to be brought into the 'universality' of standards. Thus, it is to practices in the sense I have developed that I now turn. As Biesta (2006, p. 150) says, the need is to reimagine the curriculum:

> not as a set of knowledge and skills that has to be transferred into the minds and bodies of our students, but as a collection of practices and traditions that ask students for a response and that provide different ways for newcomers to respond and come into the world.

This is the risky relationship, a 'pedagogy of practice', where experience within and through the 'concrete and particular' leads to a more 'universal' understanding.

3.4.2 PEDAGOGY OF PRACTICE

As discussed in the previous section, 'ontological education' rejects the 'safety' of pre-planned objectives and a model of education whereby knowledge and skills are passed from teacher to student. Instead education is seen as a formation of the person within practices and traditions. Experiencing practices as "any coherent and complex form of socially established cooperative human activity" (MacIntyre 2007, p. 218) defines the pedagogy. Under consideration here is a view of education as 'initiation into practices' (Smeyers and Burbules 2006).

In a conversation with MacIntyre on education (Macintyre and Dunne 2002, p. 4), Dunne asks whether we can see the curriculum as "a set of practices into which students are to be initiated, so that what we mean by and perhaps what is to count as a `school subject' is reconfigured?" MacIntyre replies in the affirmative as long as education is reconfigured away from an 'input/output' productivity model of knowledge and skill acquisition (of the kind referred to above) to one where students "learn to care about 'getting it right', and, second, learn to feel a sense of his or her own powers, of achievement in getting it right" (p. 5). What is more, and perhaps the harder thing, is to 'let learn' the value of undertaking such practices (as curricula) 'for their own sake'. This is hard because of the social compartmentalisation that exists in life, and more so in educational settings because of the 'siloing' of subjects:

> Compartmentalisation occurs at more advanced stages in secondary and in undergraduate education when the specialisation of each discipline has become such that the student may be unable to bring to bear what she or he has learned in one area on questions that arise in other areas (p. 11).

What may mitigate this is the concept of the 'narrative unity of a life' already referred to. This refers to the way that engagement in practices with the necessary developing understandings of internal goods contributes to:

> a single overall good, the ultimate good of this or that particular individual. This important type of understanding is of course primarily practical rather than theoretical - it is not that theoretical understanding is unimportant - and to acquire it

is to see each individual human life as an answer to the question: `What is the ultimate human good?' (p. 10).

The key argument in 'After Virtue' is that the 'language of morality' is in a state of 'grave disorder' in contemporary life. He says that "the standpoint of academic history is such that from its value-neutral viewpoint moral disorder must remain largely invisible" and that "the real world and its fate has remained unrecognized by the academic curriculum" (MacIntyre 1985, p. 4). By this I take it that understandings of rival versions of moral traditions, those which constitute the 'ultimate human good', have been evacuated from curricula matters. Such matters are instead studied as de-contextualized, de-historicised subjects, rather than as practices rooted in particular traditions. Warnke (1987, p. 173) notes that Gadamer's conception of Bildung relates to the idea of traditions that MacIntyre's theory of practice relies on. She says, "The cultured individual is one who can place his or her life and concerns within a larger perspective or, to use Gadamer's term, 'horizon'". The key point about Gadamer's 'Bildung' is that it is the developing reflexive capacity to recognise the possibility of being wrong. For MacIntyre this is named in terms of a particular kind of rationality. That is a rationality that:

> requires a readiness on our part to accept, and indeed to welcome, a possible future defeat of the forms of the theory and practice in which it has up till now been taken to be embodied within our own tradition, at the hands of some alien and perhaps even as yet largely unintelligible tradition of thought and practice.

Thus, a pedagogy of practice refers to the educational relation that arises in the valuing of participation in complex practices of a kind which recognises the moral commitments embedded in the practice. Practices however are viewed as open to change. It is not just that the practitioner comes into the practice, but that there is a possibility for the practitioner to change the practice. It is worth noting that the term 'practice-based education' (Higgs et al. 2012) and 'practice-based learning' (Kennedy et al. 2015) amongst other practice-based terms are prevalent in the literature. I retain the term 'pedagogy of practice' however because it encapsulates the idea of a relation whether in formal education, in the figure of the teacher that I discussed above or indeed in situations of informal learning, since it still suggests a sense of a relation between the learner and the matter in hand.

This notion of 'Pedagogy' I draw from Kemmis (2012a, p. 81) who sees 'Pedagogy with a capital P' referring to "the philosophical position about what an education consists in" (p. 83). This, he argues, is to be distinguished from pedagogy which focuses more on teaching method, or how subject matter is taught. This difference is explored by Smith (2012). He notes the Greek distinction between the paidagögus who tended to the upbringing of children and the didáskalos who were subject teachers. The difference in emphasis is whether the role is for cultivation of the person as 'moral supervision' or giving instruction in particular forms of knowledge. Several differences emerge in these contrasting understandings of P/pedagogy. In terms of purpose, the paidagögus aims to develop the character of the child through 'moral supervision' whereas the

didáskalos aims to instil knowledge and capabilities into the child. Out of purpose comes a sense of the role. Young (1987) shows that the paidagögus acted as protector but more importantly like a 'ship's pilot' to "assist in the first pace towards virtue". Unlike the didáskalos whose role was reserved for 'formal instruction' (Smith 2006, p. 198) the paidagögus, usually a slave, older and of 'foreign origin', lived alongside the child and thus was an important part of their upbringing. Through "a combination of example, conversation and disciplining" (Smith 2012) the paidagögus acts *with* rather than *on* the child.

It is worth noting that as Young (1987) shows through reference to historical sources, the actual qualities of particular paidagögus were varied. The distinctions I am drawing here are therefore of an ideal nature but serve a purpose of illustrating the extent to which education is morally committed as is the case for the figure of the paidagögus or in a more morally disinterested position as in the figure of the didáskalos. This is of course a binary heuristic in order to map out different conceptions of education. It is not to suggest that any particular didáskalos or teacher is morally disinterested. A focus on education as a 'moral activity' (Kemmis and Smith 2008a, p. 17) comes about therefore when it is seen as developing senses of what constitutes a good life, and what constitutes a good society. Thus a pedagogy of practice encapsulates 'praxis', as morally committed action within a field (Kemmis and Smith 2008b). The particular emphasis this notion of praxis carries is fourfold: First, it is acting based on what is found in the practicalities of a given practice situation. Secondly, praxis is not rule following. Since it deals with the contingencies of the particular, where matters are not known in advance, it always deals with varying degrees of uncertainty and therefore can never imply perfection in action. Instead thirdly, it indicates a willingness to reflect on one's actions for their "character, conduct and consequences" (p. 9). Thus, praxis is conscious action which involves a 'critical consciousness' (p. 5). Finally, it involves a sense of what is good to do now for self, for related others in the practice but with the wider sense of the good for human flourishing described above. In this way, a pedagogy of practice provides opportunities of self-formation (Gadamer 2001; 2004b). These are opportunities for "something more than knowledge and technical skill" (Kemmis 2012b, p. 148) and come about 'in practice'. Either as 'initiation into practices' (Smeyers and Burbules 2006) or 'stirred into' practices (Kemmis et al. 2017):

> we learn not only knowledge, embodied in our minds, bodies and feelings, but how to interact with others and the world; our learning is not only epistemologically secured (as cognitive knowledge) but also *interactionally secured* in sayings, doings and relatings that take place amid the cultural-discursive, material-economic and social-political arrangements that pertain in the settings we inhabit (Kemmis et al. 2014b, p. 59).

This 'something more' that Kemmis (2012b, p. 148) refers to arises from the 'educative energy' of the practice. This notion underpins my original hunch surrounding Kelly's filmmaking experiences but which at the time I did not know how to characterise. To clarify the use of the term 'educative energy', I mean the potential that a practice provides that facilitates the

development of particular kinds of knowledge in the practitioner. This potential arises because of the 'friction' between present understandings and the new or unknown of an encounter in practice. It is in the negotiation of the hermeneutic circle, between present understandings and particular uncertainties arising in practice, that this educative energy arises. It is productive, potentially at least, of developed and developing self-understandings that is Bildung. So it is to the characterisation of these particular kinds of knowledge that I now turn through a discussion of 'practical knowledge' or phronesis. Drawing again on philosophical hermeneutics and the virtue practice perspective will enable me to bring into view what might constitute the 'something more' of knowledge and skill in documentary filmmaking.

3.4.3. TECHNE AND PHRONESIS

In the last section, I developed the idea that initiation into practices rather than the learning of subjects is the underlying understanding of education that is guiding this inquiry. With this focus, the morally committed aspect of participation in practices becomes more visible alongside the 'self-formation' within dimensions of praxis I identified above. The focus throughout this discussion of the literature has been to develop a conception of the filmmaker as practitioner in line with the ontological view of education already discussed. This is in opposition to 'enframing' where "[t]he ideal to which technical rationality aspires, one might say, is a practitioner-proof mode of practice" (Dunne 2005a, p. 375). Therefore, in this final section of the chapter, I return to discuss the relationship between virtues and practice, already outlined in section 3.2.3 above. To do this, I draw on the distinctions and connections in Aristotelian ethics between the intellectual virtues of techne and phronesis. As 'deliberative' or 'calculative' intellectual virtues, techne and phronesis deal with things that are variable unlike the virtue of episteme which deals with unchanging truths such as those of the sciences. The former involve choice which for Aristotle (2001b, 1139a33) has an origin in "desire and reasoning with a view to an end". Thus, whilst Aristotle makes a distinction between the intellectual and moral virtues[1], techne and phronesis as deliberative (rather than contemplative) intellectual virtues clearly involve both moral and intellectual aspects.

My prime ancient source is The Nicomachean Ethics (Aristotle 2001b) (hereafter NE) but brief mention is made also to the Metaphysics. The discussion also draws in Gadamer's (2004b) notion of 'application' as this is tied closely to the distinction between techne and phronesis. In drawing on these concepts, I aim to show that an attention to 'practical knowledge' and praxis, which are

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[1] Some writers (e.g. Curren 1999) use the phrase 'moral virtues' whereas other writers refer to 'ethical virtues' (e.g. Dunne 1999), both here in the same volume (Carr and Steutel eds. 1999). I will pursue the use of the term 'moral virtues' in this context in line with the term used in the translation that I am drawing on (Aristotle 2001b).

often missing from the 'technicist ideals' (Dunne 2005b, p. 156) of 'enframing' (Heidegger 1977, p. 19) referred to above in section 3.4.1, lead to a fuller understanding of what actually constitutes practices of documentary filmmaking. In this, I am aligning myself with those (Carr 2003; Dunne 2005a; Kemmis and Smith 2008b) who see that a concept of phronesis offers something significant to understandings of education.

Aristotle early on in chapter 6 of the NE, which deals with the intellectual virtues, makes it clear that "the reasoned state of capacity to act is different from the reasoned state of capacity to make" (1140a4) . It is in his discussion of 'practical wisdom' (phronesis) a little later, that the reason for this becomes apparent:

> Practical wisdom cannot be scientific knowledge or art; not science because that which can be done is capable of being otherwise, not art[2] because action and making are different kinds of thing. The remaining alternative, then, is that it is a true and reasoned state of capacity to act with regard to the things that are good or bad for man. For while making has an end other than itself, action cannot; for good action itself is its end (1140b1).

Techne therefore as a deliberative intellectual virtue is a technical rationality that involves reasoned capacities to make things well. A defining feature of this therefore is that as an excellence of production, deliberation is about the means to produce good results ("making has an end other than itself"). What is more "the products of the arts have their goodness in themselves, so that it is enough that they should have a certain character" (1105a27) tending to suggest that the moral character of the maker is not invoked in considering the virtues of production. Production knowledge resides in the maker and this knowledge can be consciously drawn on to link the ends of production to the image or idea that the maker has of the thing to be made. As Aristotle states, "Everyone who makes anything makes it for some purpose" (1139b1). Techne or production knowledge is therefore associated with the ability to make things for useful purposes. Furthermore:

> All art is concerned with … contriving and considering how something may come into being which is capable of either being or not being, and whose origin is in the maker and not in the thing made (1140a11).

The phrase 'whose origin is in the maker' is more fully dealt with in the Metaphysics where he states that "from art proceed the things of which the form is in the soul of the artist" (Metaphysics 1032a33) where form refers to the idea of essence. With the example of making someone healthy, that is with a techne of medicine, "health is the formula in the soul or the knowledge of it" (1032b5). This means that a healthy person can be 'made' through the techne of medicine via the

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[2] As Mackenzie (1991) shows, the modern meaning of art is distinct from the usage of art (techne) in ancient Greek. Housebuilding and medicine were arts for Aristotle as was the art of persuasion. These refer to skills in particular domains.

rational process of the medic who can make the ends (the healthy person) follow from the idea of what health is generally.

Phronesis on the other hand as 'the reasoned state of the capacity to act' is different from 'the reasoned state of capacity to make" (NE 1140a5). It refers to the idea of excellence of action being its own end in that it contributes to the overall aim of a good life. Whereas for techne the excellence is in the thing made, for phronesis excellence is in the doing. This distinction is summed up by Dunne (1997, p. 244):

> It [phronesis] is acquired and deployed not in the making of any product separate from oneself but rather in one's actions with one's fellows. It is personal knowledge in that, in the living of one's life, it characterizes and expresses the kind of person that one is.

It is important to note that Aristotle saw both techne and phronesis as arising from habit. For phronesis:

> we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts (NE 1103b1).

The difference lies in the emphasis of where the goodness lies. In phronesis the goodness lies in the person acting, in techne the thing made. As Dunne (1997, p. 263) states

> Whereas the latter [maker] can stand outside his materials and allow the productive process to be shaped by the impersonal form which he has objectively conceived, the agent on the other hand is constituted through the actions which disclose him both to others and to himself as the person that he is.

Because phronesis is more related to a 'who' than a 'what', it is not available for acquisition or disposal. Instead "we may look at this as an assimilation of action to being – seeing in all genuine praxis a manifestation of the being of the *phronimos"* (p. 268). Furthermore, techne tends towards being able to deliberate well about particular domains of life whereas phronesis relates to the broader domain of "the good life in general" (NE 1140a27). This is confirmed by Angier (2010, p. 3-4) who in surveying the pre-Platonic literature states that

> from etymology and early usage, then, we can determine a property of techne that will remain more or less constant: namely, that whoever practises a particular techne possesses a determinate form of expertise.

Furthermore, techne is associated with 'human power' and its ability to overcome 'divine' or natural causes and an exactness or correctness in application. Three further marks of techne are: first, reliability in the sense of being able to achieve the ends, where someone without techne might by chance achieve the end but not by deliberation. Secondly, with recourse to a specified knowledge, the person with a particular techne should be able to pass that knowledge on to others. Techne in this sense is teachable. Finally, Angier uses the term 'certifiability' to refer to the fact that techne can be broken down into methods, and hence "once an apprentice has sufficiently

grasped the methods relevant to his craft, he can thereby be certified as a *technites*" (p. 5). This discussion points to the characteristics of technical rationality. This emphasises the ability to take purpose-derived form and reliably make something useful from the guiding idea of purpose, along with the sense of control that techne gives. Because of this Dunne (1997, p. 250) assesses techne's 'ascendency' not only in Greek philosophy but "the whole subsequent tradition of Western rationality". This is because it is "the activity where, with least ambiguity, success can be achieved and assessed".

In light of this characterisation of techne so far, a simplistic temptation might be, especially in regard to complex practices such as documentary filmmaking, to see techne obstructing praxis. This view is more likely if the two intellectual virtues of techne and phronesis are seen as being in competition, or as if they have no mutual affinities. In order to clarify a complementary view, I will now briefly outline some of these affinities. First Dunne (1997, p. 260) points out that we can see a scale of control within techne, due to the way that Aristotle uses the term in a variety of domains. At the end of most control lie techne of production (poeisis) where there are tangible realisations being made. Housebuilding and shoemaking are often referred to here. At the other end, lie domains of increasing complexity and contingency due to the particularity of individual cases, such as navigation and medicine. This range implies a scale of techne from most control, where universal rules can always be reliably applied, to least control where there is more chance of error due to particular circumstances. Thus, at this latter end, there is more of an affinity with phronesis, which deals with the contingent and unknown. Secondly, whilst techne is clearly distinguished from phronesis by Aristotle, he also says that "practical intellect governs productive intellect" (NE 1139a36) suggesting a relation between the two. Dunne (1997, p. 264) points out that (to varying degrees) techne is at one's disposal and hence this "allows one to determine the direction in which they will be applied". Techne then, takes on an additional meaning of excellence in application. "Everyone who makes, makes for an end, and that which is made is not an end in the unqualified sense (but only an end in a particular relation, and the end of a particular operation)" (NE 1139b2). This suggests purpose is always borne in mind for there to be techne. In this sense, techne is good where the purpose for which the thing is made is good. This is borne out by the comment that:

> While there is such a thing as excellence in art, there is no such thing as excellence in practical wisdom; and in art he who errs willingly is preferable, but in practical wisdom, as in the virtues, he is the reverse. Plainly, then, practical wisdom is a virtue and not an art.

To be able to make mistakes is good in techne, as it implies control over the materials, and what is implied is that there are varying degrees of success. Ways of erring are voluntary and may serve particular further purposes. Dunne (1997, p. 266) gives the example of the teacher-potter who makes a bad example of a pot for pedagogic purposes. In phronesis however, this is not possible since an 'ethical mistake' implies the absence of the virtue. To possess techne is to be

able *to produce* excellences, whereas phronesis *is* excellence. Intrinsically tied to the being of the person in action, "it is not only a reasoned state; this is shown by the fact that a state of that sort may be forgotten but practical wisdom cannot" (NE 1140b28). Thus, we get to the point where the key relationship between the two virtues lies.

Phronesis arises 'in-application' as it is thoroughly practical and involved. This echoes the 'being-in' of Heidegger's Dasein already referred to in section 3.2.1, where "being-in is not a 'property' which Dasein sometimes has and sometimes does not have *without* which it could *be* just as well as it could with it" (Heidegger 1927/1962, p. 84). The in-application I mention here is the application of Gadamer's (2004b, p. 312) hermeneutics which draws explicitly on Aristotle's ethics.

> For moral knowledge, as Aristotle describes it, is clearly not objective knowledge—i.e., the knower is not standing over against a situation that he merely observes; he is directly confronted with what he sees. It is something that he has to do.

This undivided being-doing is praxis, i.e. morally committed action, and so "phronesis comes into its own only in the situations that draw the self into action" (Dunne 1997, p. 268). It is worth briefly returning at this point to the notion of practice as a reminder that phronesis as I am discussing it is in relation to the pursuit of the internal goods of a practice. It is this which contextualises action in practice. As Dunne (2005a, p. 382) says

> The horizon of his or her judgements is always set by the proper ends, goods and standards of the practice and is always at least potentially directed towards, and testable by, other practitioners set within the same horizon that establishes the practice as a collaborative and communal space

This understanding of practice and its relationship to phronesis and techne prevents any 'emotivist' notion of what constitutes the good in action or making or as Burbules (2019, p. 127) says "one is not to think of 'virtue' as simply an individual possession, but as a cluster of capacities and dispositions that are enacted in social contexts".

Phronesis then as "a virtue and not an art" (NE 1140b24) is what arises in action between the background 'capacities and dispositions' when faced with the particulars of specific situations. It is "a perceptiveness with regard to concrete particulars as by a knowledge of universal principles" (Dunne 1997, p. 273). It is the intellectual virtue which interprets between the particularities and relevant universals of a situation in order to judge what is the best to do for the internal goods of a practice. Again, not surprisingly, this echoes Gadamer's (2004b, p. 293) analysis of the circularity of understanding that accompanies textual interpretation:

> our understanding of a text is not an act of subjectivity, but proceeds from the commonality that binds us to the tradition. But this commonality is constantly being formed in our relation to tradition. Tradition is not simply a permanent precondition;

> rather, we produce it ourselves inasmuch as we understand, participate in the evolution of tradition, and hence further determine it ourselves

Phronesis is the virtue of action within a hermeneutic circle of practical reason that not only mediates between what is known and what is different, but is prepared to modify what is already known in light of the new. There is always a risk in describing phronesis in any way that it becomes reified as a formula to be followed. However, as Aristotle reminds us, "to do this to the right person, to the right extent, at the right time, with the right motive, and in the right way, *that* is not for everyone, nor is it easy" (NE 1109a28-29). In the hermeneutic parallel, Gadamer (2004b, p. 295) also states that understanding is never guaranteed since:

> The prejudices and fore-meanings that occupy the interpreter's consciousness are not at his free disposal. He cannot separate in advance the productive prejudices that enable understanding from the prejudices that hinder it and lead to misunderstanding.

This points to the nature of phronesis as a virtuous disposition for understanding a situation. What this does not say is how this disposition may come about. As already explained, it is clear that phronesis is a deliberative disposition and as such is practical reasoning aligned with a moral disposition. Dunne (1997, p. 280) argues that this rather chicken and egg situation can be explained through the idea that experience mediates between practical knowledge and virtuous disposition. This is because experience, only gained over time, allows one to gain 'the eye', 'insight' or the 'intuitive reason' (nous) which allows the perception of what is significant in the particulars of the situation. Phronesis is thus seen as a 'coordinating virtue' which 'pulls in' various other virtues according to the situation. I believe it is important however to hold onto the specifics of different practices since the 'material' that is being worked "will determine the kind of activity we are engaged in and, in turn, the kind of knowledge that is required or the type of rationality that is appropriate" (Dunne 2005a, p. 378). In more routine operations in a practice, it might be that the means end rationality of techne will suffice. In others, where there are significant challenges to the practitioner practical knowledge may be required. "Phronesis here would be the capacity to assess which aspects of the practice can be approached through techne, and which ones cannot" (Burbules 2019, p. 130). The key point here is that in any complex practice, the practitioner is not alone. She or he is either proximally with others in particular situations or within the wider sense of self as practitioner in relation to other practitioners. It is here that I see the importance of the place of phronesis in understanding practices.

Finally, in regard to documentary filmmaking practices which I have argued are characterised by the internal goods of morally committed action or praxis, it seems particularly important to remain vigilant to the ways in which an over-emphasis on techne may instrumentalise the practice. As Dunne (2005a, p. 374) states:

> It is in control over matter that technical rationality has most successfully demonstrated its power. But the story in which I am mainly interested here is that

> whereby attempts are increasingly made to organise and regulate *human action* and *interaction*, especially in specialised domains of practice, according to its dictates.

The particular internal goods of documentary filmmaking would seem to demand therefore a deeper understanding of what happens in practice. As Burbules (2019, p. 126) notes "understanding the processes by which practices are learned is part of understanding what those practices are: because part of the practice is learning to do it the proper way". If phronesis is, as I am arguing, a necessary part of attainment of the internal goods of documentary filmmaking practices, what might be the processes of understanding how these practices are learned? Kemmis (2012a, p. 95) states that:

> we cannot *teach* wisdom, I believe. But we can give people the kind of experiences that will lead them to wisdom. I think this is the key role of practice-based education. Perhaps, after all, there is a new Pedagogy for our times, and it takes the form of practice-based education.

Given that phronesis is contextual, experiential and cannot be taught through explicit instruction I now conclude by considering the ways that it may be understood as part of a pedagogy of practice.

3.5 CONCLUSION: PHRONESIS, PRACTICE AND EDUCATION

It is through experience that phronesis may flourish since the "undemonstrated sayings and opinions of experienced and older people or of people of practical wisdom … has given them an eye they see aright" (NE 1143b11). What this quote fails to capture however, is that not just any experience will do, but those as part of a striving for the internal goods of a practice. This is where the notion of practices is necessary. I have used the phrases 'initiation into practices' (Smeyers and Burbules 2006) or being 'stirred into' practices (Kemmis et al. 2017) as the view of educational processes that I am exploring. Part of what practices are, as noted above, in the view of practice architectures (section 3.2.3), occurs in symbolic space. This is the idea that practices are surrounded by and partly constituted by discursive formations. It is common to find practitioners discuss their practice in conferences, television interviews or indeed as part of further documentary work (e.g. Varda 2019). Dunne (2005a, p. 383) assesses the health of a practice in terms of the range of ways that practitioners not only reflect on what they are doing but to articulate those reflections. It is he says through this that a practice is 'kept in good order' in the advance of its 'overall horizon'. It is possible to see this as a form of Bildung, a term normally reserved for the individual but here applied to a practice since a practice 'in good order' will broaden its own horizons (Grondin 2011, p. 11) through processes of self-inquiry. It can be seen that all practices in 'good order' themselves encompass a 'pedagogy of practice'.

In terms of formal education contexts, the figure of the teacher also returns in a pedagogy of practice. Here once again, the role is not to instruct but to 'walk alongside', and engage in genuine

hermeneutic conversation as a process of paideia. This, I argue, is the hermeneutic conversation that *is* phronesis, but which may also have something to say *about* phronesis. Such conversations try to capture something of the 'happening-ness' of a practice (Kemmis 2012b, p. 148). This requires attention or receptiveness to the particularities of individuals' experiences of practice. It was the hunch that follows the specifics of Kelly's practice that initiated this inquiry. In my inquiry terms Kelly undergoes a process of self-formation in acting within the conditions in which she found herself, unrecognized in her community. Her story is not a part of this inquiry but it opened for me a 'sense of the possible' (Meretoja 2018) for documentary filmmaking education. Dunne (2005a, p. 386) sets up a challenge for a "different kind of research without generalizing ambitions" that I believe suits my inquiry. He asks for research that embraces:

> a variety of narrative modes and be strongly hermeneutical in character. That is to say, they will tell stories about particular projects or episodes … with the kind of interpretative skill that can bring out the complex weaving of plot and characters, the dense meshing of insights and oversights, of convergent or contrary motivations and interests, of anticipated or unanticipated responses from the internal environment – or irruptions from the external one – all conspiring to bring relative success or failure … Here we are reminded that the power and potentially universal import of all literary art lies in the vividness of its evocation of entirely particular characters and situations, so that any effort to create representativeness would already betray weakness … It was Aristotle himself who long ago suggested in the Poetics that drama and story can instruct and move us precisely because, in their depiction of particular cases and characters, they reveal – without necessarily stating or explaining – universal themes.

Thus, to conclude, and in taking up this challenge, I now turn to discuss the methodological horizons of my inquiry as research practice.

CHAPTER 4 – METHODOLOGY

4.1 INTRODUCTION AND RESEARCH DESIGN

This chapter details the methodological character of my inquiry. I see my research as an inquiry practice. This helps to recognise the research traditions within which my work is embedded. As Kemmis (2009, p. 31) states "we must always remember that *our activity aimed at grasping practice as an object for understanding is always itself a practice*". As a practice therefore, my research 'speaks' from within traditions in research methodology both drawing on and adapting established methods. I identify my research practice as embedded within narrative traditions of inquiry (Connelly and Clandinin 1990; Clandinin and Connelly 2000; Clandinin 2007; 2013). However, I also recognise the hermeneutic tradition (Gadamer 1976; 2004b) out of which the inquiry emerges. Thus following Brockmeier and Meretoja (2014) and Meretoja (2018) my overall approach is 'narrative hermeneutics'. Through the twin methods of 'conversational interviewing' and writing stories, I thus give interpretations of the documentary filmmaking experiences of my participants. In what follows, I first outline the research design before going on to detail my approach to interviewing and writing stories. Throughout the chapter I will illustrate the hermeneutic 'application' (Gadamer 2004b) of my practice through discussion of my research process with one participant, Abi. I could have chosen any participant for this purpose. I chose Abi since hers was the last story I wrote. I see it as most aptly showing the developing inquiry process.

In discussing this process, I adopt the terminology of 'field text' and 'research text' from Narrative Inquiry (Clandinin and Connelly 2000). I carried out interviews in the 'field', out of which I produced interview transcripts. These were my 'field texts', the written records of the interactions between myself and participants. Next I wrote 'research texts' which were the stories of filmmaking experience. The word 'texts' is important here as it is a reminder of the way all understanding is mediated "through sociocultural circumstances, history, and signs—particularly, language" (Brockmeier and Meretoja 2014, p. 4). The chapter then goes on to discuss my approach to interpretation of the stories before finally reflecting on the ethical challenges of carrying out my research.

Narrative Inquiry (NI) places experience and narrative at the heart of research activity and conceptualises such activity as taking place within a three dimensional 'inquiry space' of time, place and relationality (Clandinin and Connelly 2000, p. 50). This conceptualisation draws from Dewey (1938), in that experience is seen to derive from the interplay of interaction and continuity. Interaction means that people are "always in relation, always in a social context" (Clandinin and Connelly 2000, p. 2) where experience "is characterized by continuous interaction of human

thought with our personal, social, and material environment" (Clandinin and Rosiek 2007, p. 39). Continuity refers to the idea of experiences coming out of a history of prior experiences which "leads to an experiential future" (Clandinin and Connelly 2000, p. 2) . This idea of continuity resonates with MacIntyre's (2007) notion of the 'narrative unity of a life' which NI explicitly draws on. Actions are made intelligible "with reference to their role in his or her history … and with reference to their role in the history of the setting or settings to which they belong" (MacIntyre 2007, p. 242). Narrative thus takes both substantive and methodological centrality in this study. To clarify the terminology I adopt Connelly and Clandinin's (1990, p. 2) distinction between story and narrative:

> Narrative names the structured quality of experience to be studied, and it names the patterns of inquiry for its study. To preserve this distinction we use the reasonably well-established device of calling the phenomenon 'story' and the inquiry 'narrative'

As a narrative inquirer in the field over the course of several years, my research practice consisted of entering into relationships with my participants 'in the midst' (Clandinin 2013, p. 43) of their and my ongoing lives but in the sense of being active in the midst of "a nested set of stories – ours and theirs" (Clandinin and Connelly 2000, p. 63). As with any complex practice, entering into it includes a sense of change or becoming for all involved. NI embraces this idea of change since it draws "attention to the ways participating in NI shapes the lives of educators, including teachers and researchers, as well as the lives of children, youth, and families" (Clandinin et al. 2009, p. 81). In other words, as a relational practice NI retains a pedagogic perspective or can be seen as a 'pedagogical tool', (Atkinson 2009, p. 91). It recognises the potential for change in both researchers and participants, (Miller 1996, p. 138).

Understanding how individuals make sense of experiences entering documentary practice is at the heart of this inquiry. As I have elaborated in the previous chapter, the study also explicitly foregrounds understanding how practical knowledge plays a part in these experiences. My inquiry therefore reflects both experiential and knowledge aspects of documentary practice. To review my research questions:

1. How do undergraduates experience documentary practice as first-time filmmakers?

2. What practical knowledge do first-time filmmakers develop in their practice?

Below in figure 2, I give an overview of the research process before going on to detail each stage.
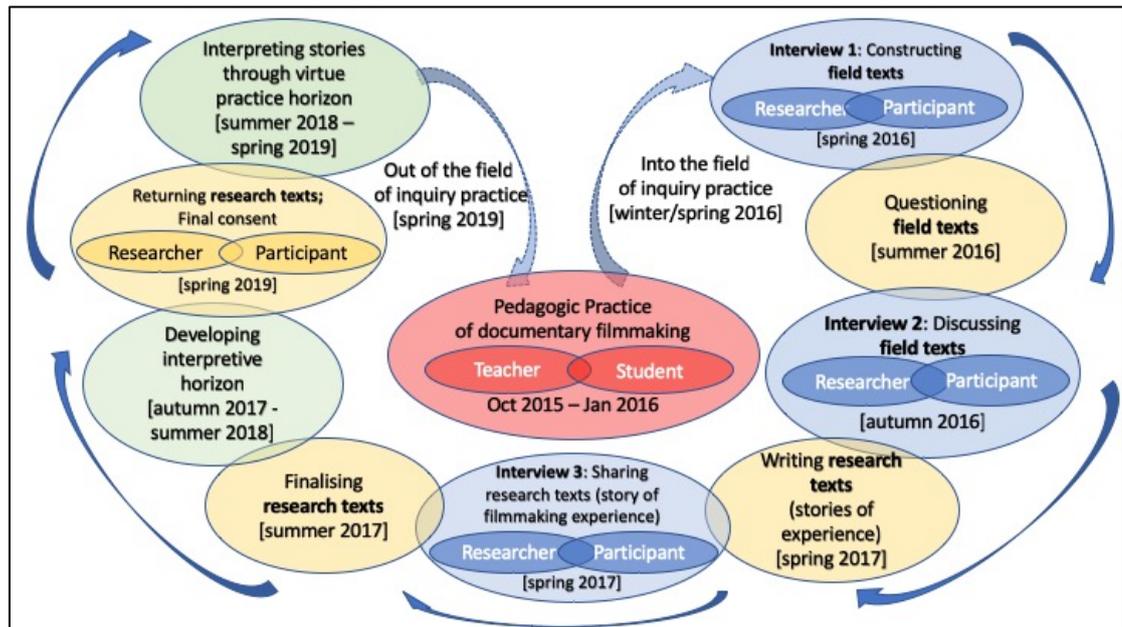
FIGURE 2 – OVERVIEW OF INQUIRY PROCESS

The diagram illustrates how I moved from relationships of teacher/student in my documentary pedagogic practice during the academic semester October 2015 – January 2016 to enter the field of inquiry with my participants in late winter-early spring of 2016. This was the period in which I carried out the first conversational interviews. The diagram goes on to show the developing process, from interviewing and the generation of field texts through to the final stage of interpreting stories.

I entered into research relationships through initially emailing all thirteen students who were in the 2015-2016 cohort of the documentary filmmaking module. Four of these thirteen I had known in a teaching and course leader capacity since September 2014, their first year at university. The other nine I met for the first time in October 2015 when they joined the documentary module. I contacted the whole cohort in the first instance a month before the end of the module in order to make known my additional positionality as researcher. This first email didn't request a response but instead aimed to outline the nature of the research and why I was doing it:

> I'm currently doing a Doctorate in Education (like a PhD) at Bournemouth University. I'm looking at students' experiences of documentary filmmaking particularly looking at how students make sense of those experiences.

> I'm doing the study because I believe that people can get a lot more out of filmmaking than simply passing the requirements of a module but that we don't actually know much about what those things are. My research mainly uses an interview-based approach to try and understand what happens in these filmmaking experiences.

This extract of the initial email reveals aspects of the conditions of understanding that I brought with myself to the 'hermeneutical situation' (Gadamer 2004b, p. 304). This is what Gadamer calls 'prejudice' which is "the way we understand ourselves in a self-evident way in the family, society, and state in which we live" (Gadamer 2004b, p. 278). Rather than an individual judgment, prejudice captures the historically situated nature of the interpreter. First, as a teacher I see myself having particular conceptions of education as discussed in the previous chapter. My email reflects that 'prejudice' of the 'something added' to the experience of filmmaking. The second 'condition of understanding' here is that interviewing allows me to understand what happens in filmmaking experiences and how participants make sense of those experiences.

I sent a second email in February, after the module had completed, to recruit my research participants. It reveals further my understanding at the time of how I saw the direction of inquiry.

> I wrote back in January about my documentary research and since the module has just finished, now is the opportunity to get involved. It would be a great chance for you to reflect on your creative work, learn more about yourself as filmmaker and experience being involved in research.

I emphasise this as an opportunity for the potential participants in that the research experience has educational value both simply by being involved in research but also in learning 'more about yourself as filmmaker'. Out of these communications I was able to recruit eight participants by the end of February 2016. Across that year, I arranged three interviews with each of my eight participants out of which I wrote the eight stories. Having given an overview of the research design I now go on to detail the methods I used before discussing and justifying them through their philosophical underpinnings.

4.2 METHODS

4.2.1 QUALITATIVE RESEARCH INTERVIEWING

My principal method of engagement with my participants in the field is through qualitative research interviews. As Kvale (1996, p. 1) states:

> The qualitative research interview attempts to understand the world from the subjects' point of view, to unfold the meaning of people's experiences, to uncover their lived world prior to scientific explanations.

This method generates accounts and 'testimony' (Audi 2011) out of interview interactions. However, different understandings exist of qualitative research interviews. In line with NI's concerns with setting, relationality and the narrative quality of experience, I was drawn to a particular practice of interviewing, that of the qualitative conversational interview envisioned as 'interactive' or an 'InterView'. Such interviews aim to capture "personal interrelation and the inter-view knowledge that it leads to" (Brinkmann and Kvale 2015, p. 5). This movement away

from "the orthodox model of distance and separation … [means that] … interactive interviewers often encourage self-disclosure and emotionality on the part of the researcher" (Ellis and Berger 2003, p. 469). Understanding is co-produced in interaction with one conversational partner responding to the other in the form of a 'professional conversation' (Steinar 1996, p. 5). This view contrasts with other understandings of interviews as potentially introducing bias and other obstacles to getting at the truth, because of for example the interview context, the personality, actions and motivations of the researcher and the interviewee, (Cohen et al. 2000, p. 267). The interviews between myself and my participants are therefore particular 'sites' that produce understanding in particular ways.

> Treating interviewing as a social encounter leads us rather quickly to the possibility that the interview is not merely a neutral conduit or source of distortion but rather the productive site of reportable knowledge itself. (Holstein and Gubrium 1995, p. 3)

This account of interviewing as a social encounter resonates with the larger view of interviewing as a social practice (Brinkmann and Kvale 2015). Drawing together the discussion so far, I characterise interviewing in the followings ways: 1) as a social site, it is relational, 2) it is narratively oriented, and 3) is a pedagogic site for changed understandings for both interviewer and interviewee. I now deal with these in turn.

"'Who are you in this narrative inquiry?'" asks Clandinin (2013, p. 81) emphasising the relationality of NI practices. As one such practice, interviewing recognises the social context of the setting and the roles and relations that inhabit it. For example, in her research on media use at home by school age children, Jordan (2006) discusses the different ways her participants constructed her role as 'student', 'person', 'guest', or 'negative agent'. Such roles are negotiated and socially constructed, multiple and often in tension in interview settings. Gunasekara (2007, p. 461) for example urges researchers to pay attention to "the intra- and inter-subjectivities that saturate the data by virtue of the multiple, constructed identities of interviewer and interviewees". For example, in the following passage from Abi's first interview (29) we are discussing her feelings about the differences between essay assignments and the documentary project:

A - I know there were certain things we had to pass for the submission thing that we had to talk to you and Julian [a co-teacher on the module] about. But yes, like choosing that by myself gave me freedom I think to go by what I wanted to do rather than what the uni was setting me to do if that makes sense.

R - Yes it does. I interviewed somebody yesterday who said exactly the same thing.

I am addressed here as a tutor 'we had to talk to you and Julian' whilst I respond as researcher 'I interviewed somebody yesterday …'. There is also an institutional role that I inhabit as part of

'the uni'. A little later we are discussing the value of filmmaking and my views as teacher emerge in the flow of conversation.

> *A - I find now I even look at programmes where I am like, "No that shot's not right." It had made me really critically analyse … I hate it but it is good because I can't just watch a film now.*

> *R - Yes sure. Yes that is something that people say about that idea of having some sort of insight into it. It is almost like you have to do it yourself first …*

Seen in this way, my research interviews are particular 'sites' that produce knowledge in particular ways. One of the ways that this occurs is that I do not leave behind my role as teacher. Brinkmann and Kvale (2015) employ a 'miner' versus 'traveller' metaphor to distinguish a detached interviewer positionality from a relational one. In the former, the interviewer 'prospects' for information 'buried' within the interviewee. In this metaphor, the interviewee is envisioned as having a 'passive subjectivity' (Gubrium and Holstein 2012) as opposed to the 'active subjectivity' position within the traveller metaphor. Here the interviewer travels "on a journey to a distant country that leads to a tale to be told upon returning home" (Brinkmann and Kvale 2015, p. 57). A 'logic of question and answer' (Grondin 1994, p. 119) permeates the travels and the dialogue which is the interview conversation. The same logic runs across my interview processes whereby outcomes of the first interviews prompted questions to be answered in the second, and so forth. This logic is also productive of the searching for joint understanding. For example, in Abi's second interview she discusses the limitations she came across in relation to 'knowing myself a bit more'. What she meant was not initially clear:

> *A - There are a lot of limitations there. Things like knowing myself a bit more, I think my creative side, it's hard to tap into it when you're not in the mood or something. Sometimes you just don't feel it. I think knowing myself a bit more, I did visualise all these different things for my documentary, and then it ended up being us sitting in our uni house.*
> *…*
> *R - Yes. You got to know yourself a bit more in the sense that you found out what…?*

> *A - What my limitations were, at that point in my life, I think.*

> *R - Got it.*

> *A - I limited myself, kind of thing. But then, the timeframe also limited me. It's getting to know myself under pressure. How I work under pressure.*

> *R - Really interesting. Yes. Thank you.*

The second characterisation is that interviewing is a site for the co-production of stories. In line with NI's view that stories are an important site for the interpretation of life the interviewer seeks and encourages the telling of stories. This is because of the 'meaningful shape' (Gubrium and Holstein 2012, p. 35) that experience can take through storying. There exists however, a spectrum of ways of conceptualising the qualitative research interview as a site for the production of personal experience stories (Smith and Sparkes 2008). At one end of the spectrum is the 'biographical narrative' interview (Rosenthal 2003). An initial prompt is used to elicit an uninterrupted extended life story account. The researcher simply takes notes during this phase. This is followed by a second phase where 'narrative internal' questions are asked in order to encourage the participant to elaborate on particular aspects of the storied life. The third phase seeks 'narrative external' comments according to topics of interest to the interviewer. This characterises stories as being 'within the person' (Squire 2013, p. 55) due to the lack of initial intervention on the part of the interviewer. This does not characterise my approach although there were sections of my interviews where somewhat extended accounts were given. At line 60 in Abi's first interview I ask:

> *R - Can you tell me about the production process? If you can take me through the journey*
> *from when you first talked to her about the idea of filming her and doing it on her through*
> *to the filming process and then afterwards.*

This is followed by a 3'20" uninterrupted account by Abi of that process. However, my overall approach was not to attempt lengthy biographical stories. Instead I encouraged storied accounts of experiences such as these but as arising within a more 'interventionist' approach.

Such approaches conceptualise stories as arising 'in-between' teller and listener. Jong and Strong (2014) see 'co-authoring' and 'co-editing' as features of storytelling emerging from social interactions. Drawing from Gubrium and Holstein's (2009) terminology, they note the way invitations to speak ('activation'), talk and response 'collaboration' and negotiations over whom is to speak and for how long 'control' all impact on the nature of the storytelling. This is the 'narrative work' (Gubrium and Holstein 2012, p. 34) in the interview context that is the process of how stories come about. A further dimension of situated storytelling is that stories arise in 'narrative environments' (Gubrium and Holstein 2012, p. 38). Avoiding the presumption that stories exist 'inside' storytellers, this social constructionist narrative view directs attention to the relationship between stories in a culture and the stories arising in conversation. Ricoeur (1991, p. 32) refers to this as our 'narrative identity' whereby "we never cease to reinterpret the narrative identity that constitutes us, in the light of the narratives proposed to us by our culture". This reinterpretation is key as it avoids any sense of overdetermination either by 'narrative work' or

'narrative environments'. As Gubrium and Holstein (2012, p. 39) say, "it is important to emphasise the practice of interviewing refracts, but does not reproduce, the narratives proffered by going concerns".

For example, directly after Abi's extended account of production, I ask about her feelings at the time. I introduce the word 'nervous' which she immediately picks up on.

> *R - Yes. Do you remember at that point when you decided to start filming her how you felt about that?*
>
> *A - [Laughs]*
>
> *R - Like were you feeling ...? [shrugs]*
>
> *A - How I felt?*
>
> *R - ... nerv ...yea*
>
> *A - I actually felt really nervous. I don't know why because she is my friend. I felt like I got the role of the filmmaker finally. I was like, "I'm the filmmaker." I felt really awkward about it actually because I don't like having an authority status. I like listening to other people but now I had to do this. I was asking her, "Where do you want to sit?" Then she was like, "But you are the filmmaker."*

This segment illustrates the directions that conversations can turn because of the to and fro between interviewer and interviewee. Additionally, it illustrates the 'cultural scripts' of what a particular type, the filmmaker, which is shared between Abi and Iona (her participant) is expected to do. Abi realised that because of that role she had to be a particular way with Iona which she initially felt awkward about.

Thirdly, in terms of being a 'pedagogic site', NI conceives of the research process as a shaping of lives of both researchers and participants. The traveller metaphor already referred to (Brinkmann and Kvale 2015) suggests a similar process in that "the journey may not only lead to new knowledge; the traveler might change as well" (p. 58). Kvale (2007) states this even more plainly by stating that "[a]n interview may be a learning process for the interviewee, as well as for the interviewer" (p. 13). As a relational practice therefore, interviewing conceived in this way is a reflexive practice, in that the process of co-production of stories may impact upon the sense-making that informs those stories. For the interviewee, "the process of being interviewed may produce new insights and awareness" (Steinar 1996, p. 31). This is sometimes framed in terms

of 'therapy' for the participant, (e.g. Ortiz 2001) or as a "coming to terms with his or her perceptions, emotions and evaluations about the topic at hand" (Hiller and DiLuzio 2004, p. 6). Given our prior relationship as tutor and student in a formal educational setting, I frame such interview processes, following Kvale (2007), as the idea of being open to the other in order to come to an understanding. For the interviewer in this conversation, I am a 'student' as I learn of participants' filmmaking experiences. For example, Abi used the word 'soothing' to describe her filmmaking experiences in contrast to the more usual essay writing which she found 'restricting' at times.

> *You used a really interesting word. … "I found the process really soothing because I love being creative". You used that word soothing again, much later on. I just thought, that's an interesting word. I haven't heard anybody use the word soothing.*
> *…*
>
> *It just means… Soothing. It's like therapeutic. I know I use that word a lot. Doing that was good because that was an outlet for me for all my creative ideas. Yes. I felt like I could think outside the box, basically, using my filming.*
>
> *Yes. I understand.*

What was new to me was not only a description of creativity as a release, as a kind of freedom but that in the context of her whole degree, filmmaking was 'soothing' in that it nurtured something that was missing elsewhere.

Finally, the qualitative interview is pedagogic in that both parties develop ongoing understandings of what it is like to be an interviewer and an interviewee. I see myself for example as an apprentice in the art and craft of interviewing thus developing further my understandings of interviewing as a social practice. This was an explicit part of my inquiry practice in that both 1st and 2nd interviews included reflexive conversations around the process of interviewing itself. Abi spoke quite extensively when I asked her in both interviews what the process of interviewing was like for her. In the 2nd one for example she reflects on how interviewing whilst at first scary gave her a chance to actually acknowledge her experience and be able to have chances to put that experience into words so that I can understand her.

> *R - Any thoughts now on what it was like to be interviewed the first time?*
>
> *A- I don't think I've ever been interviewed before, actually. I was quite scared. It was nice to reflect on my filmmaking process because I felt like I never really explain myself. I might just release, say something, or I'll submit something and I never actually get the*

chance to feedback on it. I think it's quite a therapeutic process because you're voicing your thoughts. Some things come to my mind and I'm like, "Did I even think that?"

...

I think it's good to do what you've done. You interview right after and then down the line because then you can see how it's developed and the ideas have changed.

R - Yes. Actually, someone suggested that to me. Originally, the plan was just to do one, but then she said, "Things do change. People think about things in different ways. So it would be better to do it later on and then also one more just as a final thing," which will be roughly a year after you made the film. So hopefully enough time to give you that distance.

This segment also illustrates some degree of openness on my part to sharing interview processes with her and how I too am learning more about the process and sharing that I am a student too of my own interview practice.

Having now described the interview method that I adopted in terms of relationality, its narrative orientation and pedagogic potential, I now turn to discuss my method of writing stories.

4.2.2 WRITING STORIES

St. Pierre (Richardson and St. Pierre 2005, p. 967) says that writing for her "*is* thinking, writing *is* analysis, writing *is* indeed a seductive and tangled *method* of discovery". Following St. Pierre, I also see such possibilities in writing. Richardson and St. Pierre identify this approach to writing, as being beyond record and into discovery and analysis, as part of the 'experimental writing' moment of the early 1990s and 'postexperimental' period in the 2000s (Denzin and Lincoln 1994; 2000). These later practices came out of an "ideology of doubt" (Richardson 1994, p. 520) about the certainties of previous research representation which used a strategy of removal of the presence of the author. So called 'realist tales' (van Maanen 1988) written in a detached objective manner came under attack, in the experimental moment for hiding their construction. Instead, approaches which acknowledged authorial presence gained ground with experiments in forms of writing taken from the arts. As Denzin (1994, p. 503) points out,

> [r]epresentation, of course is always self-presentation. That is the Other's presence is directly connected to the writer's self-presence in the text. The Other who is presented in the text is always a version of the researcher's self.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

The ways that authorial presence is acknowledged and enters research practices including writing research texts is captured by the term reflexivity.

Reflexivity is both a process of:

> critical self-reflection on one's biases, theoretical predispositions [and] preferences ... [but also]… an acknowledgement of the inquirer's place in the setting, context, and social phenomenon he or she seeks to understand and a means for a critical examination of the entire research process (Schwandt 2015, p. 268).

This reference to place or what I call positionality includes the idea of multi-positionality (Kleinsasser 2000, p. 156). In the discussion that follows on my choice of story writing method, positionality plays an important part since I am both tutor and researcher in relation to my research participants. Kleinsasser additionally notes that reflexivity is "a methodological process of learning about self as researcher which in turn illuminates deeper richer meanings about personal, theoretical, ethical, and epistemological aspects of the research question" (p. 155). Reflexivity can thus be seen as an internal good of qualitative inquiry whereby the researcher acknowledges their growth and positionality within the practice and how that relates to research outcomes.

Diverse writing choices are open to researchers wishing to represent others' experiences in ways which take up the so-called 'reflexive turn' (Mauthner and Doucet 2003, p. 416). 'Confessional tales' (van Maanen 1988; Sparkes 2002; Sparkes and Smith 2014) deal with reflexivity by openly acknowledging processes of research by introducing the subjectivity of the author into the research work. 'Confessional' denotes the idea that the author expresses concern about their fieldwork processes and represents the self as aware of the criticisms of a realist approach. Confessions are made so as to convince the reader that the fieldwork carried out is "respectable in terms of upholding some community standards and disciplining the undisciplined of fieldwork" (van Maanen 1988, p. 74). Reflexivity is employed to show how the final account is reliable because of the admission of potential flaws. Alternatives all share an allegiance to writing methods which contest the division between the literary as 'false' and the scientific as 'true', (Richardson 1994, p. 518): fictional methodology (Clough 2002, p. 5-6), fictional ethnography (Rinehart 1998a, p. 201), creative fiction and non-fiction (also ethnographic fiction) (Sparkes 2002, p. 153-157), experimental ethnographic writing (Denzin 1997, p. 126) and 'representative constructions' (Ely 2007; Bold 2012) all share this view. To conceptualise these, Sparkes (2002) proposes a continuum between 'creative nonfiction' to 'creative fiction'. At the nonfiction end are types of writing which draw upon actual settings and which represent actual encounters between people. Creative fiction on the other hand may speak of events which never happened and characters who never existed (Clough 2002; Wyatt 2007). Use of fictional and fictionalised characters and real and imagined events and settings serve to engage readers in possible worlds through evocative means. Literary techniques are used to create closer encounters for the reader

into the emotional worlds of research participants depicted in ways more akin to characters in stories.

Such techniques of fictionalisation may suggest the need for special justification regardless of context. However, it is important to point out that all forms of inquiry have their associated writing conventions. Richardson notes the departure from the seventeenth century onward of literary forms "associated with fiction, rhetoric and subjectivity [from] science … associated with fact, 'plain language' and objectivity" (Richardson 1994, p. 518). In citing scholars who are "deconstructing scientific and literary writing" she says that "[a]ll disciplines have their own set of literary devices and rhetorical appeals" (p. 519). But the stronger claim here is that associating fiction with literary writing and fact with scientific writing is also misplaced. All employ language in sense-making through socially constructed narrative forms (Denzin 1997). My writing inquiry therefore openly embraces the place of fictionalisation in educational inquiry but rather than naming it 'fictional representation' I regard such writing inquiry as interpretation through fictionalisation appropriate to the research context (Ceglowski 1997, p. 194).

There are several justifications for fictionalised approaches. Often cited is the need to protect participants' identities with the most common technique used being the use of pseudonyms to represent participants. Caine et al. (2017) discuss several of their own and others' attempts to protect identities through the fictionalising of names, locations and changing other 'revelatory details'. Another technique used is to combine participant stories in politically sensitive situations so as to reduce even further identification of individuals or groups with the resulting composite stories. The second justification is that fictionalisation can create evocative worlds for readers through its literary techniques. Readers may come to not only know but feel the experiences of those portrayed (Bochner and Ellis 1996, p. 4; Stake 1994). More powerfully, Bochner (2001, p. 142) sees stories as "a means for being with others". According to Zeller (1995), the desire to represent meaningfully the lives of others in research writing draws on the writing techniques of literary journalism. Borrowing from Wolfe (1973) she notes the several 'writing devices' that contribute to the "immediacy or concrete reality found in fiction" (Zeller 1995, p. 79) when writing literary journalism. First, 'scene by scene construction' is used to represent the unfolding of experience rather than relying on facts and quotations. Writing scenes shows characters interacting as if the reader observed or overheard the action. A picture is painted through descriptive detail of time and place. Secondly, dialogue is used as part of the writing tactics to deepen the reading and understanding of those involved. The use of dialogue goes some way to answering the question of "how to represent in writing a living person" (p. 80). Thirdly, choices of narrative perspective give alternative viewpoints on events. Caulley (2008, p. 441) for example discusses the options of first or third person perspective advising that "the researcher should use the voice and style that best and most comfortably tell the story". For example, a shifting third person subjective point of view allows different scenes to be told through different characters'

perspectives. The writer may also write in a first person perspective to give "the immediacy of an eyewitness account" (Caulley 2008, p. 441). For example, Gray (2004, p. 45) employed a first person perspective in his account of an interview with a biologist with advanced prostate cancer and the 'gender disruptions' that his treatment caused him. Gray cites further writing techniques that he used: "building interest through character development … [and] … using plot to create dramatic tension" (p. 45). Other researchers utilise similar techniques. Diversi (1998, p. 132), for example, writing about the experiences of street children of Campinas in Brazil, employed:

> short story techniques such as alternative points of view, dialogue, unfolding action, and flashback to attempt to create the tension, suspense, delay, and voice that compose a good short story and that are inseparable from lived experience

Diversi was striving for a way of writing that would not lose the children's voices and that would maximise the possibilities of immersion in their worlds through textual means. Caine et al. (2017) drawing upon the work of Sarbin (2004) identify the importance of creating 'as if' worlds. As one of the authors, Shaun Murphy describes the way that his fictionalised interim texts helped him to see his field texts in new ways. It was a way of re-imagining the relationships between himself, his participants and the research texts he was producing. Fictionalising therefore provides one means to 'see into' field texts differently. As Murphy (2004 cited in Caine et al. 2017, p. 219) writes "I became intrigued by the ways the fictionalised pieces made me aware of elements in the field texts and research experience I do not think I would have recognized if I had not engaged in this writing process". The imagining 'as if' process promotes a different line of sight, one which can deepen the researcher's understanding of the relational social worlds inhabited by researcher and participant alike.

Common in the literature on such types of writing is the recognition that story writing processes are not governed by a once and for all 'method' as such, but instead come about through the interpretive situation in which the researcher is in. As Gadamer (2004b, p. 306) states "understanding … is always application". All research writing has a stated purpose and either explicitly or implicitly imagines who its readers are. My inquiry rooted in NI recognises the various relations that inhabit the research. As a researcher, I am in dialogue with the media education research community but as teacher I am also addressing my future filmmaking students. This application meant that I took the decision, after some experimentation, that the stories would take the form of first-person autobiographical accounts. The stories therefore foreground the voice of each student despite that story being written by me. It is clear however that the stories I produced are "as much that of the researcher as the participants" (Byrne 2017, p. 38). Therefore, I will now go on to discuss the reasons for adopting Rhodes (2000) 'ghostwriting' approach.

Through interviewing 'Bob', Rhodes (2000) writes a first-person perspective short story of Bob's experiences of organisational change. Described as 'ghostwriting', Rhodes refers to this as "a practice where a researcher engages with a research participant and, as a result, creates a new text

that both tells a story of that participant and implies the involvement of the researcher" (p. 514). Rhodes gives three reasons for writing in this way. First, the first-person perspective was 'consistent' with the way Bob spoke in the interviews. It remained faithful to his style of speaking. Secondly, Rhodes argues that the first-person strategy draws attention to the 'writtenness' of the research text. By this he means that it is "different from the way interviews are traditionally written in social research" (p. 517). However, much like Denison's (1996) approach cited below, Rhodes wanted to balance this 'writtenness' with a desire to produce a text "easily understood by readers" (p. 517) and hence chose a first person 'autobiographical' story writing convention that is 'frequently used elsewhere'. Thus, the third reason was to avoid any overshadowing of the textualised experiences of Bob by an over-intrusive author-character presence.

My decision to foreground the voices of those involved in the filmmaking, rather than the teacher/researcher character, I see as a pedagogic act. It is to provide to future filmmaking students a sense of what it was like for other students going through the filmmaking process. Denison (1996, p. 359) provides similar reasons for presenting his three fictionalised stories of retiring athletes by offering explicitly to the readers he hoped to reach, other retired athletes but also that "coaches and sports administrators will begin to see that there is a need for policies and programs to help these young men and women exit sports". He similarly uses "short fiction and excerpts from novels" (p. 360) to 'effectively communicate' retired athletes' experiences to students he teaches on sport and exercise courses. Similar to Denison, my pedagogic interest informs story construction processes.

Of primary importance therefore is the ability to get across the 'what it is like' of the story in a relatable way. I also wanted to retain in my stories a faithful tone, vocabulary and manner of speaking of each participant. Abi's story opens in a familiar setting, the student living room, having just come home from university, with the tone of surprise at having her work 'exposed'.

> "I watched your documentary. It was great. You really showed me well." shouted Iona from the lounge.

> "What?!"

In our first interview, Abi revealed that she had not yet showed her film to Iona. However, by the time of our second interview (43) she had.

> *A - I had it on Heather's USB because I didn't have one. Then they watched it while I wasn't even in the house. I came home and they were like, "We watched the documentary.*

> *It was really good." Iona was like, "I think you really showed me well." I was like, "Oh."*
> *I was a bit embarrassed.*

This scene detail provided me with the idea for a fictional scene whereby Abi comes home, and to her embarrassment, finds that Iona has just watched the film. This technique helped reduce the 'telling' of feelings where 'showing' brings the reader more closely into the setting. The second purpose of the opening was to provide a context that would provoke a conversation about the filming process. This scene setting seemed faithful to the conversations that Abi and Iona would normally have outside of filmmaking (1st interview 45):

> *A - She just basically would always tell me about her struggles of being gay throughout*
> *growing up. Because I lived with her for two years these experiences were just like, she*
> *would just tell me about them like more and more every day.*

Creating the dialogue drew my attention to the feelings that Abi had toward her friend. My story, I hope, captures something of the 'what it was like' to have this filmmaking conversation and through it, some of the tensions that can arise.

As already stated, Rhodes (2000) argues that employing first-person stories highlights the 'writtenness' of research texts. This is arguably a form of reflexivity, albeit one which is more implicit in contrast to the overt inclusion of a researcher character in for example Gray's (2004) approach. Rhodes (2000) further employs a strategy of reflexivity through writing a 'reflexive statement' into his research report in order to 'problematize' (p. 522) his construction of the research subject. Such strategies depend on the genre and context of the writing. In this thesis, there is extensive 'contextual reflexivity' through the opening up of writing processes. I have introduced also a small degree of 'textual reflexivity' by referring to myself as 'the tutor', as a minor character in each story. From Abi's story:

> Her question brought back memories of talking about it in the research interview back in
> February with Ross my tutor. He said he was writing stories on our filmmaking experiences. I
> topped up my tea then went back in.

Limiting each story to a single reflexive reference is a means to hint at processes of story construction whilst retaining and foregrounding the filmmaker's voice. However, in this thesis I pair each story with a partly fictionalised 'interpretive conversation'. Participant conversational turns are drawn from the third interview field texts. My turns are added into the research texts serving a practical purpose to help me reflect on what each story meant. However, as paired in this thesis, these stories and conversations together serve a reflexive purpose. Each story is

opened up as an object of interpretation not an 'as is' reflection of a filmmaking experience. The present situation with its pedagogic and inquiry interests has shaped the ways the stories unfolded in my writing processes. I have outlined some of the textual practices undergone in these processes. However, now I move on to look at the philosophical considerations which underpin the interviewing and creative non-fiction writings of my inquiry. I first discuss the philosophical hermeneutics of Gadamer (1976; 2004b) as the interpretive frame within which the inquiry emerges before turning to the particular view on narrative which underpins the Narrative Inquiry methodology. I finally discuss my study as part of an overall project of narrative hermeneutics, (Brockmeier and Meretoja 2014).

4.3 PHILOSOPHICAL CONSIDERATIONS

4.3.1 PHILOSOPHICAL HERMENEUTICS

This inquiry is informed by the 'philosophical hermeneutics' of Gadamer most fully articulated in *Truth and Method* (1976; 2004b). This is a philosophical orientation that, following Heidegger (1927/1962), sees understanding as a universal of human existence. Gadamer draws on Heidegger's insight into this ontological aspect of interpretation:

> He [Heidegger] placed hermeneutics in the center of his analysis of existence in showing that interpretation is not an isolated activity of human beings but the basic structure of our experience of life (Gadamer 1984, p. 58).

Grondin (1994) in conversation with Gadamer, refers to the idea of "the world which is always to be put in words, though never entirely successfully" (p. xv). I also see my research practice as the ongoing struggle to put matters into words or to make something strange more familiar (Ricoeur 1981a). My participants' filmmaking experiences undergo a series of 'translations' from conversations in the field into research texts through various interpretive moments. As Palmer shows, three intertwined meanings of hermeneutics are as 'saying', 'explaining' and 'translating':

> something foreign, strange, separated in time, space, or experience is made familiar, present, comprehensible; something requiring representation, explanation, or translation is somehow 'brought to understanding' – is 'interpreted' (Palmer 1969, p. 14).

As Schwandt (2004, p. 31) says "hermeneutics begins with the premise that our task as inquirers in the human sciences is that of understanding the other". I draw on philosophical hermeneutics to make clear this understanding of inquiry as a process of 'understanding the other' or "genuinely making one's *own* what was initially *alien*" (Ricoeur 1981a, p. 159) through interpretive authorship.

Gadamer makes it clear that hermeneutics is not a 'method' for the interpretation of texts. In fact it is against method, or technique (techne), that informs his whole philosophy. As Risser (1997,

p. 110) says "Hermeneutics is not a Kunstlehre, a doctrine for a technique, but a practice requiring moral wisdom, engagement, and practical application in relation to oneself". Philosophical hermeneutics is thus a practical philosophy which at heart aims to promote 'hermeneutic virtue' as the disposition to 'understand the other person' (Gadamer 2004a, p. 10). Philosophical hermeneutics has been taken up extensively in environmental sciences (Clingerman et al. 2014), education (Gallagher 1992; Fairfield 2011a), intercultural education (Gill 2016), and nursing (Fleming et al. 2003). 'Understanding' is the key term in philosophical hermeneutics, thus I will first discuss what is meant by understanding before showing how such understanding is seen to occur in the question and answer nature of language. Throughout, the notion of application will remain prominent as it describes the concern, situatedness and interestedness of the interpreter.

Grondin (2002) demarcates three connotations of the meaning of understanding in *Truth and Method* (Gadamer 2004b). First, it is a cognitive or epistemological process or an 'intellectual grasping', to make something ambiguous or obscure intelligible. This first meaning is the starting point for Gadamer but is not his central concern. Secondly, understanding is a practical activity. This meaning relates to knowing how to go on or do something. As a practical capacity, "[u]nderstanding, then, is a special case of applying something universal to a particular situation" (Gadamer 2004b, p. 310). Gadamer equates this type of hermeneutic endeavour with Aristotle's notion of phronesis or 'moral knowledge' and this is because "what interests us here is precisely that he [Aristotle] is concerned with reason and with knowledge, not detached from a being that is becoming, but determined by it and determinative of it" (p. 310). It is thus a "possibility of myself that is involved in the situation of practice and where distance from this practice can induce distortion" (Grondin 2002, p. 39). This is what makes the presence of the 'knower' so important because it is the grounding, the proximity, the fact that knowledge is 'interested' which implies that application is the core of understanding. Thirdly, understanding connotes 'agreement' but in two senses. First with the sense of 'I understand what you are trying to say' or 'I have a sense of what the matter at hand is'. Grondin points out that this does not mean a necessary agreement on opinions or a reconstruction of the original author's intentions just that it is an understanding of the subject matter. Secondly, Gadamer's hermeneutics has a strong 'linguistic' character in that understanding "is to articulate (a meaning, a thing, an event) into words, words that are always mine, but at the same time those of what I strive to understand" (Grondin 2002, p. 42). I now expand on these two meanings of understanding as agreement through the interrelated ideas of a 'fusion of horizons' and the dialogic or question and answer nature of language.

This emphasis on the part of the interpreter is the key aspect in Gadamer's philosophical hermeneutics. It is thus a reflexive approach to understanding which uses a visual metaphor of 'horizon' to express how "we understand the meaning of a text, work of art or historical event *only in relation to our own situation ...* In other words we understand it only in light of its significance" (Warnke 1987, p. 68). Every act of interpretation comes from a particular position

providing a particular perspective. The task in interpretation is to integrate "our historically determined concerns with the object of understanding in such a way that this integration determines the content of the object for us" (Warnke 1987, p. 103). This is what Gadamer (2004b, p. 305) calls the 'fusion of horizons' the encounter between the horizon of present concerns with the horizon of 'the Different'. This encounter involves a 'tension', where "[t]he hermeneutic task consists in not covering up this tension by attempting a naive assimilation of the two but in consciously bringing it out" (Gadamer 2004b, p. 305). What is more, present concerns come out of 'historically effected consciousness', which if truly hermeneutic, are continually being tested. "Whenever we understand, history effects the horizon, never susceptible of ultimate clarification, of everything that can appear meaningful and worth inquiring into" (Grondin 1994, p. 114).

The fusion of horizons "that takes place in understanding is actually the achievement of language" (Gadamer 2004b, p. 370). Aligned with the post-structuralist emphasis on how "language does not 'reflect' social reality but produces meaning and creates social reality" (Richardson 1994, p. 518), Gadamer insists that "the way understanding occurs—whether in the case of a text or a dialogue with another person who raises an issue with us—is the coming-into-language of the thing itself" (p. 370-371). Gadamer models his conceptualisation of any hermeneutic encounter as "conversation between two persons" (p. 370). Thus Gadamer's hermeneutics is a hermeneutics of dialogue, (Moran 2000, p. 250). This idea is rooted in the more fundamental conception of language as being based on a principle of question and answer. In this view, language is not propositional but dialogic.

> Against propositional logic, in which the sentence consists in a self-sufficient unity of meaning, hermeneutics reminds us that a proposition can never be prescinded from the context of motivation – that is, the dialogue – in which it is embedded (Grondin 1994, p. 118).

Again, the point is that understanding is motivated or is in response to a question in that we apply ourselves to the task at hand. Gadamer points out also that in applying ourselves, not any answer will do however. Limitations occur because where presuppositions are made plain, they are then open to revision from other positions and interpretations. It is in difference or what was not anticipated that true hermeneutic experience develops (Grondin 2002, p. 44).

Recognising the question or anticipation in all hermeneutic experience is to see that 'fore-understanding' (Gadamer 2004b, p. 293) is always present. There is in other words no understanding without some prior experience of the subject at hand (Risser 1997, p. 67). This fore-understanding projects a unity of meaning onto what is being interpreted since "only what really constitutes a unity of meaning is intelligible" (Gadamer 2004b, p. 294). However, as more of the subject at hand is encountered these fore-understandings may have to be revised in turn projecting a new unity of meaning onto the matter. Thus understanding occurs in the movement

within this 'hermeneutic circle' between 'strangeness and familiarity' (Gadamer 2004b, p. 295). This 'true conversation' is characterised by give and take, question and answer and is the willingness to learn from the other and reach an 'agreement' on the issue at hand.

It is this understanding of understanding as coming into being in language that demands an approach to understanding experiences of others through a writing approach which is reflexive and acknowledges itself as "not merely a reproductive but always a productive activity as well" (Gadamer 2004b, p. 296). Such activity has both hermeneutic and ethical dimensions. The forms in which I write have important implications for my interpretive activity and the relations with my research participants. Thus a philosophical hermeneutic position is congruent with experimental approaches to research writing because in both, truth is seen to reside in situated understandings. An act of interpretation/writing cannot get it 'right' but can get it "differently contoured and nuanced" (Richardson 1994, p. 521) or in Gadamer's words, "It is enough to say that we understand in a *different* way, *if we understand at all*" (Gadamer 2004b, p. 296). Having outlined the hermeneutic orientation to my approach I now turn to its specific narrative inflection developed in this inquiry.

4.3.2 NARRATIVE HERMENEUTICS

Narrative hermeneutics comes out of the 'expropriation' of narrative from the humanities, especially the study of literature, and into areas across "psychology, anthropology, sociology, folklore, history, sociolinguistics, communication, cultural studies, gender studies, gerontology and others" (Spector-Mersel 2010, p. 204). What has been called the 'narrative turn' or 'turns' (Hyvarinen 2010) refers to this move from seeing narrative (only) as a textual phenomenon, studied through analysis of structures of text, that is narratology, to it being understood more widely as a vital aspect of human experience. Thus the 'narrative turn' consists of a developing tradition of inquiry which produces conceptualisations of the connections between narrative and experience. There are three qualities of narrative that I now go on to discuss. First, its hermeneutic character, secondly its nature as a temporal mode of interpretation and thirdly the way it reveals the storyteller taking a perspective.

Polkinghorne (1988, p. 1) states, "Experience is meaningful … [and narrative is] … the primary form by which human experience is made meaningful". According to Bruner (1986) narrative is one of the two modes of knowing. Whereas 'paradigmatic thought' refers to knowing through categorisation, reason and the logical connections between things and categories, narrative knowing refers to 'world making' and is "the principal function of mind" (Bruner 2004, p. 691). Sarbin (1986, p. 8) takes this strong view too through a 'narratory principle' whereby "human beings think, perceive, imagine and make moral choices according to narrative structures". These rather essentialist views on narrative tend to suggest that all experience (eventually) derives from

narrative. Brockmeier (2015, p. 105) on the other hand points out that not all experiences are necessarily understood in narrative terms since "not all experience is conscious … and not all conscious experience is reflected" (p. 105). He refers to 'complex experiences' as those which have a reflected quality about them whether at the time or retrospectively. The means for this reflection is in language.

Brockmeier points out that whilst there are clearly non-linguistic aspects to certain experiences, all perception takes place against a background of meaning making occurring through shared "symbolic space, a space of history and cultural significance" (p. 108). Perception occurs within 'generalised meaning structures' whereby *this* experience has significance or stands out from the ground of prior experiences. Thus, while narrative is not a necessary condition for experience it is a key mode of making experience meaningful. This understanding of narrative arising out of background meanings echoes Gadamer's hermeneutics. Narrative hermeneutics thus stresses the 'interpretivity' involved in narrating 'complex experiences'. Brockmeier (2015, p. 115) echoes Gadamer by stressing the primary importance of language in interpretation, and of its dialogic or question and answer nature. However he goes on to state that "the more complex our understanding is, the more it takes the form of narrative" (Brockmeier 2015, p. 115). I am thus ascribing to narrative as a facility of understanding of 'complex experience' that is experience that is reflected upon and that there is a potential deepening of the 'intricacy' of interpretive acts when they occur in the social space of storytelling.

This stands out most clearly when temporality figures as a key feature of complex experiences. "Narrative interpretation and reflection presuppose and bring about temporal extension" (Brockmeier 2015, p. 110-111). The human dimension of temporal extension is to see its relationship to the idea of projects and goals. Actions can be seen to be based on perceived plans or goals as well as causes of events. "In the narrative schema for organising information, an event is understood to have been explained when its role and significance in relation to a human project is identified" (Polkinghorne 1988, p. 21). Similarly, as Rudd (2007, p. 62) argues in defence of MacIntyre's (1981) concept of 'intelligible action':

> We can only make sense of an action as an action if we place it in a context, describing the agent's intentions, the social and cultural settings which made those intentions intelligible, the past situation to which the intended action was a response, and so forth.

This is the temporal dimension of practice that I discussed in section 3.2.3, but which takes on a more explicit narrative dimension in Brockmeier's (2015, p. 110) analysis: "it seems that there are certain forms or gestalts of temporality or temporal experiences, gestalts of complex experience, that are only possible in narrative". In other words, narrative is a resource to 'capture' what it means for experience to have a temporal dimension. In recounting experience through narrative Freeman (2010) argues that this is not just reflecting on past moments, on memories,

but is a narrative reflection. There are, in other words, processes of emplotment through which "the experiences of times past now … [are] … seen as parts of an emerging whole, episodes in an evolving story" (p. 4). This is what Ricoeur (1984) calls 'configuration', the way that narrative not only sequences events, but in so doing "makes the succession of events into significant wholes that are the correlate of the act of grouping together" (Ricoeur 1980, p. 179). In this sense, emplotment is not simply the ordering of events into a sequence. Due to narrative causality, there is an implied 'unity of action' across the events. This 'emerging whole' is encapsulated by the idea of narrative perspective. It reveals why the story was told, the point to be made or the lesson learnt.

This is the quality of narrative to not just relate what an experience was but to render what it was like for the person involved. It gives a particular perspective on events or as Ricoeur (1980, p. 177) states, "narrative shows how concern 'interprets itself' in the saying 'now'". For Freeman (2010) this is the ethical aspect of what he calls hindsight, that process of recounting experience in narrative which "plays an integral role in shaping and deepening moral life" (p. 5). From the vantage point of now, past experiences are (re)viewed, lessons learnt, and moral growth allowed to flourish. Freeman (1997, p. 375) sees this as a hermeneutics of self-understanding through a narrative 'encounter with the past'. A narrative perspective presents a position on the characters and events being recounted. It 'makes present' how the narrator would like to be perceived and presents a moral position. This is the notion of 'narrative identity' (Polkinghorne 1991, p. 135) or 'narrative self' whereby "[v]iewing the self as a narrative or story, rather than as a substance, brings to light the temporal and developmental dimension of human existence". It is important to return here to my earlier discussions of practices and philosophical hermeneutics in order to avoid any suggestion of a purely individual notion of this narrative interpretivity. Narrative is a shared socio-cultural resource which individuals can draw on in their sense-making within traditions of understandings of practices. Returning to Abi's resistance to being seen as a filmmaker ('I got the role of the filmmaker') a set of shared narratives about who a filmmaker is positioned Abi in ways which she resisted by positioning herself as someone who liked to listen to other people and not tell them what to do.

This idea of the narrative contestations of positionality is visible through the presence of conflicting voices in narrative accounts of experience. These may come about in the highlighting of dilemmas, conflicts, or difficulties overcome. Such conflicts or 'encounters' are the idea of coming across something out of the ordinary. Bruner (1991, p. 15) sees this phenomenon as "a breach in conventional expectation". The important point here is not to just define what is meant by a breach but to note that firstly "to be worth telling, a tale must be about how an implicit canonical script has been breached" (p. 11) and secondly that because "'tellability' as a form of discourse rests on a breach of conventional expectation, narrative is necessarily normative. A breach presupposes a norm" (p. 15). Porter Abbott (2008, p. 199) also identifies 'conflict' or

agon as what unites different readings of stories since "one almost invariably finds the same underlying orientation, an attention to conflict of some kind and how it plays out". Together these point to the way that:

> stories place an accent on unexpected or noncanonical events – events that disrupt the normal order of things for human or human-like agents engaged in goal-directed activities (Herman 2009, p. 133).

Such agon or conflict and how it was dealt with gives a sense of what the narrator saw as the right thing to do in particular situations and thus presents a moral position. This ethical aspect is a reminder of the social and interpersonal dimension of narrative. Stories come about in particular communicative situations for particular purposes. These are the intersubjective spaces of storytelling. Because of this, narrative can realise the subjective and felt quality of an experience in ways that might make it possible for readers or listeners to project what that experience might mean for them. This intersubjective aspect plays into the ability for narratives to "fine tune themselves to the way people - tellers and listeners – experience, feel, and imagine the minds of others and themselves" (Brockmeier 2015, p. 113).

To summarise, narrative hermeneutics is a means to understand particular types of 'complex experience'. These are where there is a striving to make sense of experience, as a conscious reflection or 'hindsight' (Freeman 2010). Narrative hermeneutics highlights three qualities of this sense-making:

1) It is <u>hermeneutic</u> in character: It makes experience meaningful against shared background understandings.

2) It involves <u>configuration</u>: As a temporal mode of interpretation, emplotment implies a unity of action or the emergence of a 'whole'

3) It takes a <u>perspective</u>: The felt quality of taking a stand on situations, conflicts, events and characters is given in the telling. Such tellings reveal a moral position taken for the narrator in the intersubjective space of storytelling.

In the context of my research this sense-making comes about within the methods of inquiry, through conversation, through writing stories and through conversations about the written stories. I now turn to discuss these interpretive processes in more detail.

4.4 INTERPRETATION

4.4.1 HERMENEUTIC ORIENTATION

A fundamental tension in inquiry which involves researchers writing stories about the experiences of others is the stance of the researcher toward those being researched. Wertz et al. (2011)

collects together analyses, from five different traditions, of an interview with 'Teresa'. The final chapter in the book gave the participant, whose real name is Emalinda, an opportunity to comment on the five analyses. Emalinda discusses the way at times she felt misunderstood. Josselson, writing from a narrative perspective, describes reading Emalinda's chapter and says, "I realised, powerfully, that the book was about the interview in which she was a participant—not about her" (p. 35). This realisation confirms Gadamer's (2004b, p. 396) view that "texts do not ask to be understood as a living expression of the subjectivity of their writers". In other words, the research participant read the text as being about Emalinda rather than about Teresa. Narrative hermeneutics (along with other qualitative approaches) is interpretation of texts not lives. This releasing of meaning to texts means that interpretation goes beyond any notion of intentionality on the part of the participant. Given the multi-layeredness of meaning (Josselson 2011, p. 38) that comes about as the field text is created between participant and researcher, any subsequent interpretation is open to the 'prejudices' or perspective of the researcher. Ricoeur (1970) recognises this by stating that there is no 'general hermeneutics', no singular set of rules of interpretation. Instead there are a variety of 'styles' of interpretation. He contrasts 'two poles of hermeneutics', the "willingness to suspect … [and] … the willingness to listen" (p. 27). The first he names the hermeneutics of faith. By this he means a tradition of hermeneutics which aims at a restoration of meaning of a message addressed to an interpreter. The second pole is the hermeneutics of 'suspicion'. This is the ability of language to mask or hide hence the necessity of the interpreter to forge a 'reduction of illusion', (p. 27). As Ricoeur says, "[h]ermeneutics seems to me to be animated by this double motivation" (p. 27). I will adopt Josselson's (2004) terminology of 'restoration' and 'demystification' to describe the two poles of Ricoeur's hermeneutics of 'faith' and 'suspicion'. In the former, the researcher's role is to take the sense-making activity of the participant in good faith. The aim is to "re-present, explore and/or understand the subjective world of the participants and/or the social and historical world they feel themselves to be living in" (Josselson 2004, p. 5). Language here has the "revealing power to deliver and restore lost or hidden meaning" (Kaplan 2003, p. 21). In the latter, the stance is that "surface appearances mask depth realities; a told story conceals an untold one" (Josselson 2004, p. 13). The researcher goes beyond participants' words and attempts a reduction of meaning by "explaining through causes (psychological, social, etc.), through genesis (individual, historical, etc.), through function (affective, ideological, etc.)" (Ricoeur 1970, p. 28). Ricoeur goes on to argue that there is a dialectic or interrelationship between the two. The 'archeology of the subject' as a reflection on the past with its buried unconscious, remains abstract unless it is integrated with its complementary of the 'teleology of the subject'. He calls this dialectic "a procedure that reflection uses in order to overcome its abstraction and make itself concrete or complete" (p. 343).

Whilst some modes of narrative research do employ an explicit hermeneutics of suspicion, for example Hollway and Jefferson's (2000) psychodynamic approach, according to this dialectic view of Ricoeur's, the specific nature of that complementarity depends on the research questions

and stance of the interpreter-researcher. My research does not set out to explain filmmaking experiences in terms of the unconscious or of false consciousness such as is found in hermeneutics towards the 'demystification' pole of the spectrum. However, my interpretations are immersed in a 'dialectic' between regression (archeology) and progression (teleology). The interviews were conversations that brought out the past of motivations and inspirations for the project embedded within the aspirations and outcomes that were hoped for. The significance and meanings given to the experience therefore lie within this dialectic of interpretation of the ongoing present.

For example, in section 4.2.2 I discussed a part of the story where Abi goes to the kitchen. Just after she says to Iona:

> Well, you were a bit sort of different. I guess it was artificial, you know unusual for us, sitting there in your bedroom, door closed, camera, tripod. You were ... less emotional ... It was good though. It was very useful to what I wanted the documentary to say.

I interpret a movement here between recollection of how Iona was in previous exchanges before the documentary project to Abi's anticipations of what the film would turn out like. It hinges on the idea of emotionality in documentary and that 'good' documentary filmmaking will have dramatic or emotional moments. My interpretations of the field texts reveal the key tension in the story between what was hoped for, coming from previous understandings of what good documentary is, to how the film actually turned out. The teleological interpretation of the experience appears a little later in the line:

> I guess I wanted to show I could be a good documentary maker.

Whilst Abi never said these exact words, there were numerous times where the idea of what a good documentary maker is appeared in her talk. For example, in the 1st interview:

> *A - There were some points in the documentary, obviously I cut bits out, where she was like, "What do you mean by that?" I was like, "I could have worded that better." It is like you do cut things like that out because it shows you not as a good… I don't know how to say it. You don't seem as good a documentary maker if you have things like that in the documentary because it shows you can't even ask a question.*

As teacher-researcher I sit in between where "[b]oth forms of interpretation tenuously meet in an effort to understand the ever-shifting present" (Josselson 2004, p. 21). However, I adopt the view following Josselson (2004), that it is rare that a researcher's positionality attempts to embrace both stances equally. She states that narrative research traditions can belong to either of these

stances but that the 'demystification' view is less favoured. This can be seen as arising from an ethical concern of care for the participant consonant with the humanist roots of narrative hermeneutics. This care results in an openness in narrative to future possibilities, an overall orientation of respect for human potential. As she says

> [n]arratives of interest from this point of view tend to take the form of a Bildungsroman in which the narrator accounts for a process of self-formation and self-development through experiences of learning and enlightenment and/or through conflict and challenge (Josselson 2004, p. 6).

Embedded within ontological traditions of education discussed in section 3.4.1 I identify in my narrative hermeneutics a stance towards restoration as I aimed to highlight the pedagogic potential, the self-education (Gadamer 2001), that filmmaking practice good facilitate. For example, as part of the release of tension after the subject of emotionality with Iona is brought up Abi says:

> You know in a funny way I wasn't trying to just make a documentary. I mean it could have looked like that but I didn't want it to appear that way. It was actually an important subject to deal with. But I was kind of caught between you know wanting it to be a gripping documentary to maybe change the way people think but also to be authentic to you. I didn't want to push you. Do you remember after I filmed that day I just got into bed?

This part of the story is emphasising Abi's developing self-understanding of the intricacies of the practice. She is able to articulate the difficulties of being 'caught between' the conflicting ethical commitments towards the practice and towards her participant.

Having outlined the stress in my overall hermeneutic stance, I now go on to describe in more detail the processes of story writing and interpretation.

4.4.2 INTERPRETIVE PROCESS

Processes of writing creative non-fiction are not always made explicit in research writing. Rhodes (2000, p. 517) goes into some detail. He states his method as principally involving:

> reducing the complexity of the conversation to a mental framework of how to make sense of and communicate Bob's story … [whilst trying to] … consider the important parts of the story to be those that Bob communicated (and I interpreted) as being important to him rather than just to extract the parts of his story that were convenient to any pre-set research conclusions that I might want to reach.

Rhodes goes on to give more detail about narrative structure, character development and trying to achieve the same tenor as the original conversation however not surprisingly perhaps there is

no finer grained discussion of how the writing came about. Hollingsworth and Dybdahl (2007) praise several authors for being explicit about their methods of translating interview conversations into research texts. In particular they elaborate on McCormack's (2004) method called 'Storying Stories'. At the time (6th March 2015) I noted in my research diary the reasons why this method was appealing:

> Came across Mccormack (2004) and her 'storying stories' approach. Got this from reading (Hollingsworth and Dybdahl, 2007: 154). They say that Mccormack's is one of the better studies because it makes explicit the method of analysis used. Hers is a collaborative retelling involving creating stories that participants then comment on and return. It's quite an elaborate procedure (or at least potentially could be). I'd like to try some of it because of its detail and the to and fro between me and student. Also when I read McCormack, she notes the idea of the reader getting better "It values transformation at a personal level, individual subjectivity and the researcher's voice" (p. 220). (Personal research diary 6/3/15)

The appeal was pragmatic (it made the method very explicit, step by step), it emphasised a degree of collaboration between researcher and participant in the 'to and fro' of storying and because of McCormack's recognition of the way the process is 'transformational' which I took to mean the approach had a pedagogic potential in line with the ethos of Narrative Inquiry.

McCormack's approach starts with the recognition of Polkinghorne's (1995) distinction between 'analysis of narratives' (the search for stories in an interview transcript) and 'narrative analysis' (narrative construction by the researcher through a process of emplotment). This is why she calls the process, 'storying stories' to recognise the double hermeneutic of this style of narrative inquiry. Thus, overall I was probing the field texts for storied sections in order to subsequently reconstruct these into the final research text in each case as a story. However, it is important to note that McCormack's (2004) study took place over four years in which she carried out one interview per year with each participant, to produce four 'interpretive stories' finally being combined into one 'personal experience story'. She acknowledges that this stage is possibly only necessary where the researcher "needs to bring together material from many interviews with a participant conducted over a long period of time" (p. 231). My adapted process involved three interviews over one year to fit into the academic cycle for the convenience of my participants and because of my own time constraints. In this section I thus outline my procedure of story writing and then in the subsequent section my approach to interpreting the stories.

Phase one – entering into dialogue with the first interview text; adopting a narrative orientation

McCormack suggests 'Active listening' as a way to connect with the field text by considering the characters and the what, where and when of events. This stage also includes a reflection on the positioning of the researcher in relation to the participant. I see this as a process of entering into dialogue with the field text noticing where it is asking questions of me and I of it. I achieved this by going through each field text, time marking each conversational turn and adding notes for myself to pick up on in the second interview. For example, I queried why something was said or that I did not understand. I noted unusual or potentially significant words especially where they were repeated across the interviews.

The words 'soothing' and 'therapeutic' arose several times in my conversations with Abi. In the 1st interview:

> *A - I found the process really soothing because I love being creative. I feel like you can't really be creative all the time in a degree. When you are restricted to essays I don't feel that is being creative at all. I feel like it is just going by a framework.*

And towards the end:

> *A - Yes making it made me realise that I probably should be more creative because I found it quite therapeutic as well. ... It is hard to explain even the process because it is so complicated. I found it quite soothing. But the process of obviously being assessed and stuff on it was a bit stressful. But apart from that I really did enjoy making the documentary.*

I pick up on this in the 2nd interview:

> *R – 'I found the process really soothing because I love being creative.' You used that word soothing again, much later on. I just thought, that's an interesting word. I haven't heard anybody use the word soothing.*
> *...*
> *A - Then, I didn't really ever think of expressing myself in a creative way. Doing that process it was very... I don't know whether to say it was soothing. I use that word all the time.*
>
> *R - Do you?*

A - I think so. It just means... Soothing. It's like therapeutic. I know I use that word a lot. Doing that was good because that was an outlet for me for all my creative ideas. Yes. I felt like I could think outside the box, basically, using my filming.

This use of words such as 'soothing' and 'therapeutic' alerted me to the contrast with different feelings of awkwardness and embarrassment which also were part of her experience.

Concurrently with entering into dialogue with the field text I oriented narratively to it by adding notes where I identified what McCormack calls 'narrative processes'. Squire (2013) names this narrative approach as event centred because of its focus on the suggested correspondence between narrative form and the events it represents. This is a structural method which follows Labov's (1972) structural analysis of stories of everyday experience. It falls under what Mishler (1995) calls 'referentiality' in narrative analysis and entails locating recognisable story boundaries comprising:

- orientation (who, where, when),
- abstract (summarising the point of the story),
- complicating actions (and then this happened),
- evaluation (highlighting the point of the story),
- the result (or outcome) and finally,
- a coda which leads back into the main conversation

I used this Labovian narrative clause analysis as I moved from field texts to draft research texts. I located specific narrative clauses in the field texts which helped me identify events in the filmmaking process which could potentially be significant for the subsequent story. In the segment which follows, Abi is talking about how she preferred doing her film with someone she knew well since it would enable her to know if anything her participant said was not true. Her insight as a friend in other words would enable her to detect any 'fake' contributions. She mentioned two opposing directions any future filmmaking of hers could take given her increasing experience. First, being able to work with strangers but secondly having more experience to make 'personal' films. In what follows, I give my reading of the various elements which comprise the 'narrative processes'. Noticing these enabled me to attune to the way she recounted aspects of her experience.

R - you said something interesting the other way, you might get more personal. You could do it more about yourself as you become more...

ABSTRACT
A - I think in the process of actually making a film you do get to know yourself a bit more. You are like, "What do I want in this film?" It surprised me as to how the film turned out because you have a vision but obviously it just goes another way. I had a vision it would

be, I don't even know, I thought it would be her and me just in a room. I would film us like what we are doing now, like just us speaking.

R - A shot of both of you?

ORIENTATION
A - Yes like this. Then it turned out that on the day I was like, "I don't really want me in the shot. I want it to be about her."

COMPLICATING ACTIONS
I just focused it on her. Then the other shots that came about were like I wanted to just show her walking because I felt like it was more of a journey that way. And okay it wasn't that natural because I did tell her to walk and I was filming. But we genuinely do just go on walks like that all the time. It was maybe a bit reconstructed but I couldn't not tell her to walk. She normally walks beside me so I had to go, "Stay in front of me so I can film you." But they were genuinely days when we were just out. I had brought my camera and was like, "Let's just film it."

EVALUATION
I thought that was really more visually pleasing than just her face zoomed in shots. I knew it could provoke more emotion but it turned out the dialogue that she had wasn't that deep. It was meaningful but I thought it would be more emotional.

RESULT
That is why I got the narrative and then I did the shots because I felt like I had to do it around what she said. I couldn't just film a random close up to make it seem really sad when what she was saying wasn't correlating with that.

It is important to note that these categories of story structure overlap. For example, there are evaluations of feelings and actions in the complicating action section above: ''And okay it wasn't that natural' and 'It was maybe a bit reconstructed'. These I read as presentations of Abi's stance on the kind of documentary practice she would like to be seen to be undertaking. In other words, of the kind of filmmaker she would like to be viewed as. The evaluation 'It was meaningful but I thought it would be more emotional' was the key tension that I wanted to explore through the writing of this story. This shows through the way I immediately followed up with:

R - Was that surprising to you? You thought when you did the interview with her that she would open up emotionally more to you?

This kind of follow up may prompt what McCormack, drawing on Rosenthal (1993), says are the further 'non-narrative' components of stories. These comprise:

1) Augmentation - additional recollected story pieces are added in
2) Argumentation – giving present perspectives on the past events, reflecting on experiences and their possible meanings
3) Descriptions – providing additional details about people, places or objects

Abi answered my question about surprise just given above with the following:

AUGMENTATION AND DESCRIPTION

*A - Yes. I thought she would because **I had done it for a long time. I actually did the interview for about an hour** because I was waiting for her to say something*

ARGUMENTATION

*because I wanted it to be like a really emotional documentary. **But it turned out to not be that. She is very knowledgeable about things so she likes to just say what she thinks**. It turned into more of an educational documentary, which was fine. I don't mind because she is smart.*

R - Yes. But you were hoping for something different?

*A - Yes I was. I wanted it to be moving. I wanted people to watch it and be like, "Oh." Like think about what they say and feel. I don't know. **I just felt like it didn't turn out the way I wanted it to be but you can't really control it. Even if you have a vision you can't control that vision. There are always factors that get in the way like time and what you can actually do. You can't control what she is says.** In some ways that would be totally constructed and I didn't want it to be like that. Yes I just wanted it to be real to what she said. I would feel wrong in myself if I released something that was so constructed. I just wouldn't feel right about it.*

Part of this process is to group together across the field text these various narrative and non-narrative processes and to add story titles unifying the different sections which sometimes appear scattered across the text as the interviewee recalls and adds further to the story. Such analysis recognises that participants do not discuss experiences in temporal order but instead it is part of the inquirer's approach to "reconstruct an order of the told from the telling(s)" (Mishler 1995, p. 95) into a 'chronologically ordered series'. For example, I started the first interview with Abi by asking whether she had spoken to anyone else about her filmmaking prior to our interview. I have already commented above on how her reply gave me an idea for the setting of her story

> *A - I actually haven't shown it to her yet though. She really does want to see it. But I always say afterwards, "It is on my USB."*

Sequentially this comment occurred at the beginning of relating her experiences to me but in terms of the chronology of actual events, this came well after her production experiences. These are in turn expressed in the story as memories of prior events. As Mishler says, "respondents' accounts are shaped through their ongoing dialogue with the interviewer" (p. 95). In other words, my interest to understand the extent to which each participant had spoken about their experiences prior to speaking to me, ordered our conversation in a particular manner. In addition, as discussed in section 4.3.2, I take all the field texts to be retrospective evaluations of experiences. Being hermeneutic in nature, the specific tellings in the interviews are acts of reconstruction.

It was at this point that I departed from McCormack's approach. She combines the narrative and non-narrative elements into temporally organised 'enriched stories'. These are then sent to the participant for checking. The participant is asked to comment on the sense of the stories, any omissions or whether they would like anything to be modified or removed. These 'enriched stories' are then returned to the researcher for further work via the "lenses of language, context and moments" (McCormack 2004, p. 225). By these she means paying attention to a) language use – voice, the use of pronouns, evidence of internal dialogue and metaphorical language; b) the interview and cultural contexts – in the former, aspects of interactional dynamics and for example turn taking and the way the interviewer responds to questions and the latter of the social, political and cultural contexts surrounding the subject matter. The result is a series of what she calls 'interpretive stories'.

I attempted this process of constructing 'enriched stories' for the first two shortest field texts however these resulting stories for one participant came to over 8000 words. Being overwhelmed by the amount of text and to adapt to my research cycle, I modified her process by using the second interview not as an opportunity to reflect on these 'enriched stories' but instead to enter into dialogue with each participant about the field text via the lens of my own questions.

Phase two –entering into dialogue with participants through my questions on the field text

This phase consisted of a conversational interview structured around four general questions followed by specific clarificatory questions on matters that were unclear or I wanted to talk more about from the 1st interview. This was part of the movement from the 'authority of experience' of the participant to the 'authority of expertise' of the researcher, (Josselson 2011, p. 33). This is to say that I recognised more fully my own part in the construction of the final stories since it was my questions that were guiding the second interview thus revealing my interest in the text.

The first question asked for a further reflection on the filmmaking experience. The purpose of asking such a question was to gauge what was uppermost in the mind of each participant at the time. Abi reiterated the difficulties of working with someone she knew which was already a strong theme in the first interview. She thought it would be easy but instead it was hard to deal with the ethical issues of how she would work with, and come to represent in film, her documentary participant particularly because she was a close friend.

The second question was to further explore how much each participant had spoken about the experience to others. I ask her:

> R - Has anybody involved in the filming, obviously there's you and her, said anything about it since? Her, really, I suppose. Has she said anything about it since?

> A - Yes. When she watched it she said really liked it and she thought that I portrayed her as authentic as I could. She said it didn't come across, in any way, that she wouldn't like anything to be put in there. She said she thought I represented her accurately, which is a really good thing because I didn't want it to be a completely different person to who she actually is. It's hard. How do you portray someone authentically? I don't know. It was tough to do that. The fact that she said she liked it meant a lot to me.

This segment re-confirms the difficulties that Abi experienced in dealing with her friend but also reveals the relief that Iona liked the film. Up to this point, I did not know that Iona had seen the film. Exploring in the 2nd interview, as I explained earlier, helped me not only find a setting for the story, but helped sharpen my understanding of Abi's difficulties in filmmaking.

The third question sought to explore anything perceived as different or changed since the experience of filmmaking. I wanted to gauge the continuity to thoughts and feelings about filmmaking experiences.

> R - Has anything changed since that experience about yourself, about you and her or just anything really?

> A - Yes. I definitely feel like I'm more comfortable with my trying to express how creative I am. I've become more creative. I've done more things that I wouldn't normally do. I practise a lot of writing, just freehand. I would never think of publishing it, but I just think it's really good to tap into that part of yourself. Sometimes there's no other outlet, and it's just good to do that. I definitely need to start filming more because I think that's more my preferred route. I think it all ties in together really, like narrative and stuff. Yes. I've become more interested in photography, actually. I just do it more like a hobby rather than

> *a professional route. That's what I feel like. I feel like I'm better when I don't have a criteria*
> *or anything to make.*

Despite the difficulties encountered there appears a lot of positive feelings around creativity that Abi experienced. These were not the only positive feelings associated with the experience but these together with her relief I mentioned above may have contributed the sense that 'in the end' the experience was a positive one. So much so, that the ending of Abi's story reveals more confidence about sharing her creative work, now with Iona present.

> "Oh! Great. Another cuppa? And .... shall we watch it again?!"

Finally, as with the first interview, I asked participants how it felt to be interviewed the first time. I see this form of reflexivity contributing to more open research relationships. Abi's answer appears to confirm the pedagogic interest of the interviews in that she found it 'therapeutic' to be given a chance to articulate her thoughts.

> *A - I don't think I've ever been interviewed before, actually. I was quite scared. It was nice*
> *to reflect on my filmmaking process because I felt like I never really explain myself. I might*
> *just release say something or I'll submit something and I never actually get the chance to*
> *feedback on it. I think it's quite a therapeutic process because you're voicing your thoughts.*
> *Some things come to my mind and I'm like, "Did I even think that?"*

She seems to be suggesting that through interviewing she realised things that she had not had an opportunity to think about before. In other words, articulating thoughts gives a shape or substance to them which may not otherwise have been.

At the end of this second phase I now had 'enriched field texts' consisting of original 1st interview material texts with corrections and elaborations refracted through my interests or 'teleological horizons' (Ricoeur 1981b, p. 294) held within the 2nd interview texts. With these texts I proceeded to write the eight stories.

Phase three – Writing the Stories

This phase most fully articulated the movement from "authority of experience to authority of expertise" (Josselson 2011, p. 33). As discussed, writing creative non-fiction entailed employing fictional techniques to convey the 'feel' or sense of the experience. "Verisimilitude – is what the writer is after" (Rinehart 1998a, p. 204). In order for my research texts to be persuasive to others, they have to make sense to me. That is the act of 'mediation' which is the 'heart of hermeneutic' experience in making the strange familiar. Using the term mediation is useful in acknowledging

my presence in the process and to sit with my agency in producing stories of others' experiences. Others' experiences and even my own always need mediating through language use, and language forms. "[L]anguage as the medium of understanding must be consciously created by an explicit mediation" (Gadamer 2004b, p. 386). In the context of ethnographic writing, Rinehart (1998b, p. 69) elaborates how his experiences at sporting events needed that mediation in order to be of interest to others:

> The experience itself – that is, of traveling to Minneapolis; of the tastes, smells, feel, sounds, and sights of the Super Bowl environs; of the attempt, almost while in the midst of the experience, to makes sense of it all – required my mediation. … I would have to inscribe a pattern, a form, a written logic, upon the raw chronological but non-linear experience. By virtue of such tinkering, I would forever change the experience.

The mediation of others' experiences in writing always involves choice of form even if carried out 'naively' in a more realist social scientific genre. Being sensitive to narrative coherence and structure implies recognising the way narrative configures meaning. Experimenting with form may also help the researcher "learn about the topic and about themselves what is unknowable, unimaginable, using prescribed writing formats" (Richardson 1994, p. 521). Thus, uppermost in this stage were my attempts to find a voice for each story along with a setting and a form for the writing. Arriving at a setting means to notice the textualized descriptions of time and place that seemed pertinent to the overall experience. These settings often suggest the form of the story whether it be an internal monologue, a dialogue or being composed of flash backs and flash forwards. I worked with narrative voice through attuning with the voice of the participant as expressed in the words of the field text but also pace and manner of speech as revealed through the video recordings.

I have already commented above how I found a setting for Abi's story. Here I focus on voice. Abi spoke animatedly in the interview, laughing often, and coming across as being confident and enthused in talking about her experiences. This experience of being with her over a period of several hours across the first two interviews gave me some feeling for how she might take part in the fictionalised conversation with Iona. Additionally, in her descriptions of their times together outside of filmmaking, I gained some insight into the nature and intimacy of their conversations. Additionally, the documentary provided visual and aural clues to the patterns of their relationship.

Her documentary interview is seen to take place in Iona's bedroom, an intimate setting. The story too, I set in their house, just the two of them in intimate conversation. In the film there are also several moments when Iona reacts by 'mugging up' to the camera. There is waving and a middle finger 'salute' at one point. These constitute what Arthur (2005, p. 24) calls the 'performative exchange' indicating familiarity between filmmaker and participant. This material that I used as 'evidence' for faithful constructions of voice, setting and characterisation, however comes with a caveat. It all arises from those particular contexts which may not be generalisable to the story I

wrote. However, I see a virtue in this part of the inquiry practice to be at least an attempt to capture something of Abi with what I do have rather than completely disregarding any evidence. It was important for example that I was able to illustrate something of the friendship, bond and understanding between Abi and Iona that I detected in the evidence above. I made sure that they came across as relaxed, after Abi's initial 'shock', by indicating laughter in their exchanges:

"I know, I just kept putting it off. Do you remember I'd written down two pages of questions but then I lost them...?" We both laughed. "Actually, it didn't matter in the end it just turned into more of a conversation."

In the exchange below Abi is also seen to reveal some of her vulnerabilities and Iona responds in an empathetic way.

"You know me. I'm just so critical, self-critical. I was nervous and kind of worried about how it was going to turn out, like getting the questions right and it being you know a good .... I guess I wanted to show I could be a good documentary maker."

"It's tough I imagine, having to do that with me, with a friend." There wasn't a hint of irony in her voice.

Despite some of the difficult territory that Abi was seen to express in the story, admitting that she was somewhat disappointed that the film did not have the emotionality that she was hoping for, both she and Iona are seen to search for a joint understanding of why that might be. Their friendship trumps the difficulties Abi encountered in her filmmaking experience.

I now turn to the hermeneutic process of 'configuration' (Ricoeur 1984) already referred to above in section 4.3.2. In composing each story, a key technique was to search for "patterned relationships in the flow of events and experience within a multivoiced self that is in mutually constitutive interaction with its social world" (Wertz et al. 2011, p. 227). This is what Ricoeur (1984, p. 42) calls 'discordant concordance' or the ability of "the poet and the poem to make order triumph over disorder" (p. 4). A key understanding working in this mode, that I have already mentioned above, is that "temporal ordering of real events is not privileged" (Mishler 1995, p. 103). This implies that the 'yardstick' of success in interpretive work is faithfulness to the meaning of experiences rather than striving for a correspondence between actual temporal events and their rendering into narrative.

The activity of narrative does not consist simply in adding episodes to one another;
it also constructs meaningful totalities out of scattered events. The art of narrating,

> as well as the corresponding art of following a story, therefore require that we are able *to extract a configuration from a succession ...* This complex structure implies that the most humble narrative is always more than a chronological series of events (Ricoeur 1981a, p. 278-279).

Again, there is a double hermeneutic going on here as I make narrative sense of the narrative sense-making of each participant. This is a process of noting how parts relate to an emerging whole. I already arrived with initial meanings through the experience of interviewing each participant and writing notes to myself in the transcripts as a particular picture of the field text arises. As a sense of the story develops, I project "a meaning for the text as a whole as soon as some initial meaning emerges in the text" (Gadamer 2004: 269). To do this I read and re-read through the whole first transcript with added notes from the second transcript. Through the coding and notes feature of MaxQDA I could call up all the story segments in the text and read just through those. In what follows, I explore how working with segments from the first two interviews alerted me to a potential configuration for Abi's story.

First, one of the first aspects of the experience that Abi mentioned in the first interview was her reticence to show the film to her participant. This was in answer to my very first question. Secondly, Abi mentioned the kind of film she wanted to make but in the end was not able to. I see this as a form of 'conflict' between the 'multivoiced' self, the ambitions or image that the filmmaker has up against the realities of the person outside filmmaking. Margaret Atwood (2003, p. 32) talks of the 'double nature' of writers, whereby "one half does the living, the other half the writing".

*A - Yes because I think in the process of actually making a film you do get to know yourself a bit more. You are like, "What do I want in this film?" It surprised me as to how the film turned out **because you have a vision but obviously it just goes another way.** I had a vision it would be, I don't even know, I thought it would be her and me just in a room. I would film us like what we are doing now, like just us speaking.*

I annotated the first interview transcript with clarificatory questions [❓] for the second interview. I asked:

> what's the connection between getting to know yourself a bit more and being surprised at how a film turns out? (note for self in 1st interview line 53)

I did the same for the segment for 'storying process' (blue codes) and wrote a story summary [T]:

> Story about production processes and how it didn't turn out as emotional as she wanted. meaningful/authentic but not emotional? (note for self in 1st interview line 55)

Both these examples of process are illustrated in the screenshot from the MaxQDA 2018 software below.
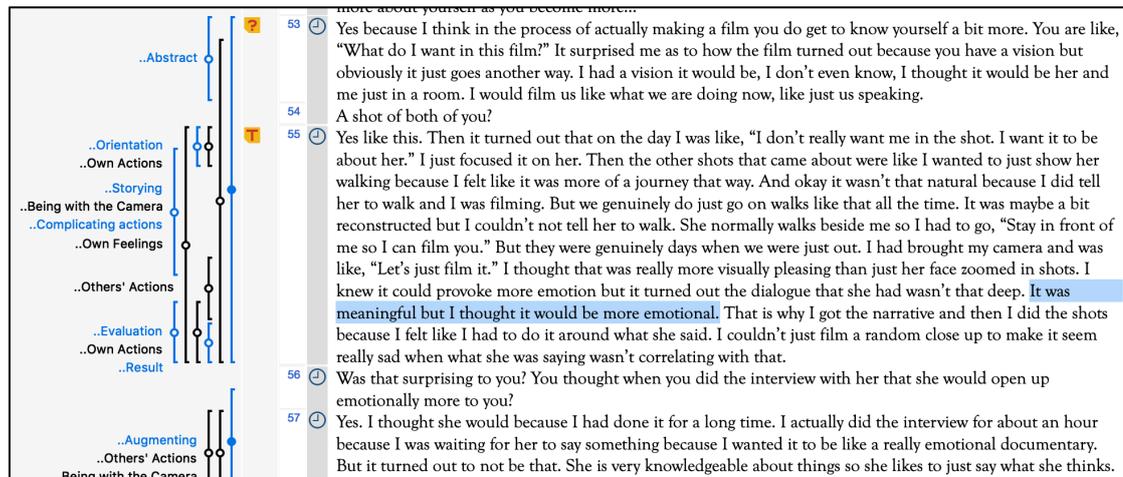

FIGURE 3 – MAXQDA SOFTWARE EXCERPT

In the 2nd interview, Abi again brought up the matter of how difficult it was, against her expectations, of how to 'treat' her participant.

> R - Just as a very broad opener, whatever you'd like to say, how do you look upon that filmmaking experience now?

> A - Okay. That was a question (laughs). I see it as a great starting point to making my first film. I didn't know it would be that tough to deal with the subjects. Even though I knew her, I thought it would be easy. Looking back at it now, it was quite tough to explain to her or treat them, in a way, like be so ethical and make sure I don't touch on too sensitive subjects.

I then followed up a little later (line 20) about the meaning of 'tough' for her:

> R - You said at the very beginning, when you first started out, something like it was tough. You used the word tough. Did you say it was tougher than you thought it was going to be?

> A - Yes.

> R - What did you mean by tough?

> A - In terms of explaining it to her, in the sense that I wasn't trying to make her life like…
> I wasn't trying to just make a documentary … I wasn't trying to exploit her in any way.

> *Then getting her to tell her story, you want it to go a certain way. I would have liked it to be very emotional. To me it makes the documentary effective, but then again, I did want it to be her authentic story. You don't know what way it's going to go. You have a picture in your head, but it's hard when it doesn't match up with that because you have to work with what you've got. I couldn't be like to her, "Re-film that. Make it more emotional. Cry a bit," because it wouldn't work. I wouldn't feel right putting that out because I knew it would be fake.*

This shows my interest in following up aspects of our conversation which speak to the 'tough' parts of filmmaking or as I have framed it, the encounters in filmmaking.

In summary, I have described three details that relate to aspects of her experience which were 'tough' or not as expected. They are:

1. The initial concern or worry that Abi had about how she had represented Iona
2. Her comment that 'It was meaningful but I thought it would be more emotional'
3. The contrast between 'I thought it would be easy' (because they knew each other) with the actual toughness of being 'ethical' with Iona

The way these different 'voices' appear in the text is evidence of alternative points of view or "selves in dialogue with one another" (Wertz et al. 2011, p. 228). This is evidence of an 'encounter', the agon or conflict mentioned above in section 4.3.2. Taking note of these 'selves in dialogue' assists in creating the whole of the story as the emplotment which 'encompasses contradictions' (p. 228). This does not necessarily mean narrative resolution, but it does require that contradictions cannot be ignored. This gestalt or emerging sense of the whole, then played into my probing across both interviews for more details on that sense of a whole.

Having constructed drafts of each story I now go on to describe the final phase of my process. For that, I sent the draft story to each participant prior to arranging for our third and final interview.

Phase four – Returning the stories

I arranged the final interviews through email contact, sending the story and a short list of questions (see Appendix 1) to prompt conversation about the stories. As these were my questions they also contributed to a shaping of each final interview conversation and also therefore the final versions of the stories. My aim was to share the outcome of my storying processes with each participant and to come to an agreement that, within the context of my inquiry practice, the story was an acceptable interpretation of their filmmaking experiences. There is an ethical and a practical aspect to this agreement. Whilst practical and ethical matters are always intimately intertwined,

I focus below in section 4.5 on ethical matters and here on the practical matters. I was interested in three broad areas:

1) What it was like to read the story
2) To what extent the story rang true. Was it accurate? Were the voices believable? Were the settings appropriate for example?
3) What the story was saying

First, the reflexive orientation of narrative inquiry meant that I was interested in finding out what it was like for each participant to read a first-person story written by me about their own personal experience. Abi expressed the strangeness of reading the story as follows (line 5):

R - Can you say how you felt when you first read it?

A - Okay yes. I kept laughing, guess it was strange, because I thought it was funny to read a story about myself, because it was just weird reading it back.

R - Yes. I don't know if you've ever had a story written about you?

A - No, I haven't. It's a really weird experience, I don't know how to explain it. I don't know, because I was like "Oh, is that me? Is that not me?", you question it throughout. You're like, "Would that be me? I don't think that would be me".

R - Oh okay, yes.

A - Yes, I was seeing it as me but I knew it was separate to me, because you made it. So, I was reading it with that awareness, at the end. But at first I was like, "Oh it's me!".

Being written about in this way contains a contradiction between recognition and alienation. The first comes through recognising verbatim details from the interviews and from objects in the documentary itself (line 19):

R - Did you also recognise, obviously there's a couple details in there that come from the actual film?

A - Yes, with the mug that was definitely in the film. Yes, literally most things you said, I remember saying. We were making each other a tea, I mean, in the video, she was making the tea. Yes, when I said "It wasn't as emotional as I wanted it to be", I remember you putting that in.

Alienation arises from the awareness that it was my writing which produced her textual self despite the first-person voice.

Secondly, this conversation about adding details also led to some important stylistic advice from Abi with subsequent agreement on corrections and changes to the story. At line 22:

> A- And then, yes, that her parents from Guyana, about their being in imprisoned if they were gay. I said that as well, I remember. So yes, you included a lot of stuff which I said in here, which was good, because then it's like quite- **but then there I think that's a problem, because if it's a story, like you know .. I feel like it says too much**.

> R - mmm. It's trying to do too much?

> A - When you say like, where is it, about here, "She told me about the lack of tolerance for being gay, that you could be imprisoned or worse". Then we say it again here, "imprisonment for homosexuality", I feel like it's saying, I don't know how to explain it, like talking about things too much, sometimes you present it in the story, or like in script to screen, **we were told "show but don't tell".**

Her well-placed advice on 'show not tell' prompted a conversation around what to leave in and take out and how to make the points about intolerance for homosexuality in Guyana to emerge from between the characters rather than being 'forced in' by an overly intrusive 'telling' voice.

> A - Yes, like, "you told me about the imprisonment", stuff like that. Because I don't know if that sounds like a line that's been constructed.

> R - Like forced in?

> A - Yes, but then as well, because you mention it twice, **I'm thinking maybe just take out one of the instances that you say it. Then maybe make it into a conversation**, I don't know.

She also felt that I had not got Iona's voice right in places

> A - Yes, okay. This bit I found really funny, when you said, "Yes, throughout the filming and everything, was there this thing I was going to get judged on it?" and she said **"don't talk to me about judgment, you know how I mentioned my parents".** I found that quite funny.

...

A - Yes, she's very umm …. she's doesn't really confront people, or say things like that. Only because I think this is your story, isn't it? So, it's different when you've known her.

I agreed with her that my line 'don't talk to me about judgment' did not ring true to Iona. It therefore does not appear in the final version of the story.

Another type of correction that occurred was that Abi felt that I had represented her as being rather rude in the story. Here is the original section from the story we discussed in the interview:

"You know I don't think I'd really properly listened to your stuff before like when we were have [sic] our normal conversations. Just how you feel, really. But when I was actually filming you I listened more. I suppose I had to, you know, for the film."

She recognised that this was understandable as she had said something similar in the 1st interview (line 133):

R - Nothing surprising or strange or unusual in the way she acted or you acted?

*A - The way I acted? I was definitely more responsive to her answers. **I feel like in every day speech I sometimes don't listen to what she says if she answers a question to me or she tries to speak to me.** I was more attentive in the interview.*

However, despite that, Abi was still uncomfortable with the original way I had written her in the story. We discuss this in the 2nd interview at line 95:

R - "When we were having … but when I was actually filming you, when I had to, you know, for the film".

A - It ends on- I sound rude on that last one. "I had to listen to you because of the film". (Laughter)

R - I'm going to change that, because that's clearly- it's sounding too rude, too harsh? Okay, okay.

A - I did probably say that though, which is why I can understand why you put it in.

> *R - Well, even if you said it, you're quite within your rights, in light of what you see in front of you, to change that, because you know…*

Besides her identifying the grammatical error, our conversation led to the paragraph above being in the final story as:

> "You know it's funny. Even though I've listened to your story loads of times, I actually think I listened more when I was filming you."

Thirdly, in this final interview I asked each participant about story meanings (line 103). These exchanges subsequently formed the basis for the 'interpretive conversations' which follow each story I give in the next chapter. With Abi, there appeared a subtle difference in interpretation.

> *R - What do you think the story's saying?*
>
> *A - How I felt probably, and how I was during the filmmaking process. So how I felt, I guess you could make out that I put a lot of pressure on myself to get a film that I thought would be … that I already had an idea about. Like my pre .. To capture my pre-conception of the film and how it didn't work out, and then me telling Iona.*
>
> *R - You sorry, what? You telling-?*
>
> *A - Me telling Iona about it, "Oh I thought you'd be more emotional", … like I tell her what I thought about before I made the film, I think, is what it's about.*

A note to myself at the time of reading this transcript said:

> Abi is saying that the story is about her being able to explain to Iona what she (Abi) was thinking about before she started filming (i.e. that it was going to be one type of doc but ended up being slightly different (less emotional??))

I go on to discuss story interpretations below, but for now my note suggests that I realise Abi's understanding of the story adds in a nuanced layer of meaning to mine. My original interpretation sees a story about differences between anticipations as a filmmaker and actual outcomes. Abi agrees but also sees the story as being about being able to explain that to Iona. The difference is perhaps subtle. Abi's interpretation appears to emphasise the matter within the context of their relationship whereas my original interpretation tended to abstract the matter itself from their relationship.

This process of coming to an agreement, in the sense given by Gadamer (2004b, p. 385), concluded that research phase of being in the field. The next stage was to give my interpretations of the stories in light of the virtue practice perspective.

4.4.3 INTERPRETING THE STORIES

Interpretation of the stories I have written requires an approach which is consonant with the three qualities of narrative hermeneutics identified in section 4.3.2. However, the final hermeneutic stage requires a 'wider interpretive frame' (Squire 2013, p. 57) to make sense of the stories within the contexts which surround their writing. This derives from the application of my inquiry. There is a resonance in this phase of my inquiry with Mishler's (1995) category of narrative analysis - 'Narrative Functions: Contexts and Consequences'. This focuses on the "'work' that stories do, on the settings in which they are produced, and on the effects they have" (p. 107). This section therefore completes this hermeneutic movement from interview conversations to my readings of the stories by drawing together and summarising this wider interpretive frame. Figure 4 below shows application contexts within which my interpretations take place.
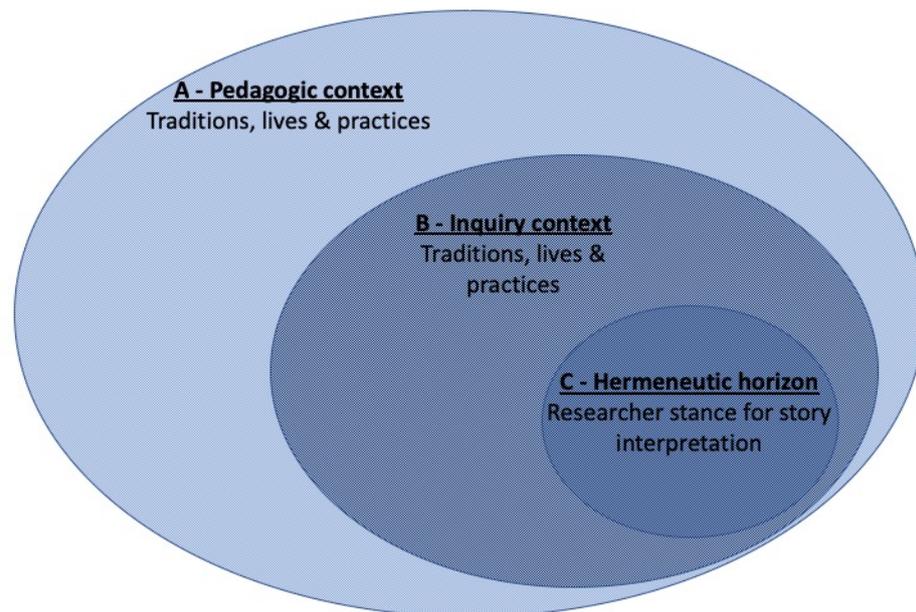

FIGURE 4 - APPLICATION CONTEXTS

The figure shows how my hermeneutic horizon is situated within the inquiry and pedagogic contexts. This horizon derives from the inquiry as a spatial, temporal and relational intervention in the pedagogic context.

My **pedagogic context** has its roots in subject traditions of the Humanities rather than documentary film production. I do not have a practitioner background and students on the module are generally first-time documentary filmmakers. My pedagogic approach sees production work offering changed understandings of self in the practice as a priority over development of technical and artistic excellence. I see such understandings of self in the practice as only coming about through experience. They cannot be taught; I cannot be there. This gives me a sense of distance or absence from students' production activities which in turn means I see students being 'on their own' or even vulnerable in some ways. A consequence of this is that I see students as embarking into the unknown as they undertake their practice. This forms what I call a 'hunch base' or pre-inquiry interpretive horizon.

Undertaking my **inquiry** develops this horizon via my deepening understandings of practice theory and the virtue practice perspective. This in turn develops my understanding of the pedagogic context and enrichens how I see the relationship between theory and production work in my pedagogic context. The virtue practice perspective highlights the 'socially established' nature of all practice experiences rooted as they are in individual and practice traditions. My developing inquiry interpretive horizon shows the need to be sensitive to the 'ritual practices' (Nichols 1991, p. 17) and shared values and goals of documentary filmmaking. The virtue practice perspective also re-affirms the focus on a practitioner's understandings of self in the practice and how the virtues may sustain the practitioner in their undertakings.

Whilst the stories *are* my interpretations, I also felt it was important to articulate my own responses to the stories as means to open further conversations about them. To do this, I initially wrote my interpretations as third person conventional academic prose immediately after each story. Here is the opening to the first paragraph of that interpretation about Abi's story:

> *Abi seems to have had particular expectations about what makes a 'good documentary' and also what it meant to be a good documentary filmmaker. A key aspect of this goodness appears to revolve around being able to make the emotionality which surrounded Iona's experiences visible to people who would watch Abi's film. The story shows that Abi knew it was a vital topic for Iona as they had spoken about it many times before...*

However, this style of writing did not harmonise either with the story or appear to be faithful to Gadamer's conception of interpretation as an openness in dialogue. A further push came from wanting to be faithful to the way the stories came about in the first place, through conversational interviews. I saw the need for the interpretations to take a more conversational form and so they finally settled as 'interpretive conversations' in the form of dialogues opening with what was actually said by each participant in the third interview, and then continuing in a similar dialogic

style. Doing this provided me with an imagined interlocutor who is the recipient of my interpretations. She makes me more mindful of the situated nature of my interpretations. There is a specificity about writing to her which avoids suggestions of an objective interpretation of the story. Instead, I wanted to give a stronger sense of the researcher/teacher character who was making that interpretation, as it does, coming out of the pedagogic and inquiry contexts discussed above.

With Abi, she first commented on the meaning of the story for her when we were discussing a correction:

> *A - I think your story is good though, because you've really communicated across how ... the things that I said. I think if you were showing this to your supervisor, they would definitely know how I had anxiety around making the film, and not wanting to communicate ... , getting her engaging, and she wasn't giving that, and I wanted to be a good documentary maker. I did get that through this, which is good.*

Later the following exchange took place:

> *R - What do you think the story's saying?*

> *A - How I felt probably, and how I was during the filmmaking process. So how I felt, I guess you could make out that I put a lot of pressure on myself to get a film that I thought would be ... that I already had an idea about. Like my pre .. To capture my pre-conception of the film and how it didn't work out, and then me telling Iona.*

I combined her comments to create the opening to her interpretation of what the story was saying to her.

> *What do you think the story's saying?*

> *I think if you were showing this to your supervisor, they would definitely know how I had anxiety around making the film, how I was trying to get her engaging, and she wasn't giving that. I knew I wanted to be a good documentary maker but I was putting a lot of pressure on myself. I wanted to kind of capture my pre-conception of the film but it didn't really work out that way.*

So, each interpretation-conversation is structured in the following way:

1. The first part, that is the participant's interpretation of what the story is saying, takes extracts from the third interview. These are the responses to my question about what the story might be saying or from other places in the interview where they comment on story meanings. The short interjections from the researcher/teacher character are fictionalised responses. This first part ends with each participant character asking me 'So what do you think it means?'

2. The second part is my interpretation of the story through the voice of the researcher/teacher character. I say what I think the story means in terms of:

    a. The quest that the filmmaker was on
    b. What she encountered on her quest
    c. How she dealt with what she encountered
    d. What she came to understand about herself in the practice

To summarise, my interpretive approach to understanding practitioners' experiences through 'storying stories' is embedded within my inquiry and pedagogic relationships. The narrative hermeneutic orientation sees narrative telling involving a showing forth or making present of a stand on matters. Thus, both my participants and I are showing forth in the process of 'storying stories'. My participants are making present their senses of self as documentary practitioners embedded within their role as students. They are striving for the goods of research practice as participants and students. Likewise, I am making present my sense of self as narrative inquiry practitioner embedded within my role as teacher. I am striving for the goods of the research practice as research practitioner and teacher. This means that I see us as jointly striving to understand the matters at hand through which possibilities for different understandings arise.

The **hermeneutic horizon** emerges out of these particular intertwined pedagogic and inquiry contexts. This ground means that I read individual stories as being about practitioners, on their own, attempting to deal with various 'documentary encounters'. In my readings of the stories I see possibilities for changed understandings of self in the practice that these documentary encounters may provide. In other words, my readings seek for the good in documentary practice informed by my role as teacher and inquiry practitioner. Thus, my readings of the stories illustrate 'hermeneutic truths' about characters in action as they strive to make sense of and deal with the practice situations they are in. The virtue practice perspective and narrative hermeneutic orientation mean that my interpretations of the stories are based on the embeddedness of practices and lives in traditions (MacIntyre 2007) whereby:

1. The documentary filmmaker is a protagonist on a quest for the good. As part of this quest she strives to do her best in her practice of documentary filmmaking.

2. She will be sustained by the virtues as she strives to achieve the internal goods of her practice.

3. She is constrained and enabled undertaking the practice within the three-dimensional site architecture of arrangements.

4. On her quest she will come across "harms, dangers, temptations and distractions" (p. 254). More broadly, she will encounter particular situations that call upon her judgment of how to carry on.

5. These encounters demand phronesis or practical reasoning as the virtue that enables an ability to judge what is good to do in this situation for self and the practice (both understood as embedded in traditions).

6. It is through successfully negotiating these encounters that she will further her understanding of the goal of her quest and in so doing furnish herself with self-knowledge and knowledge of the good.

7. This quest is thus understood as "an education both as to the character of that which is sought and in self-knowledge" (p. 254).

In section 3.3 I discussed the ethical tensions that lie at the heart of documentary practice which arise out of the way filmmakers strive for the goods of:

1. Artistic integrity - acting ethically toward self in the practice
2. Honest interpretation - acting ethically toward audiences
3. Participant trust - acting ethically toward participants

Encounters are thus the disruptions that filmmaker protagonists experience in their quests for these goods in sites of practice. The pedagogic and inquiry contexts and the seven stages of a practice quest thus guide my interpretations. This concludes the interpretive scheme. However, before I turn to the stories, interpretive conversations and further interpretations in light of the virtue-practice perspective, my research practice requires a consideration of the ethical questions that arise in this inquiry.

4.5 ETHICS AND THE INQUIRY

In this section I discuss the ethical issues arising in my research drawing on both principles of research ethics alongside researcher virtue ethics (MacFarlane 2009). I identified at the outset of this chapter that I see my research as a practice investigating a practice and therefore it is no surprise that virtue ethics and principle-based ethics run together. As a practice, my research is embedded within and regulated by the institutional codes of a university. There are therefore ethical principles which I have to subscribe to in order for the research to proceed. I will therefore

discuss how I enacted those procedures. However given my position within the relational approach of Narrative Inquiry and the virtue practice ethics of MacIntyre (2007) I will also discuss what Josselson's (2007) calls the 'ethical attitude' or researcher virtue (MacFarlane 2009). Josselson says there is no 'cookbook' that can be a once and for all guide to ethical practice in research. Principles exist but she says, such "principles have no self-evident implementation" (p. 538) and so whilst it is clear that there should be freedom for participants to take part or not, that confidentiality must be guarded and that harm to participants should be avoided. A research practice of narrative inquiry demands a recognition of the ongoing responsibilities of the researcher in the 'particularities of practice', (p. 537). MacFarlane (2009) similarly asks whether such principles "promote the engagement of researchers with ethical debate and personal responsibility or do they represent a facet of organisational risk management?". He goes on to argue that principles are not enough in engaging "researchers in a meaningful discussion about moral choices." As already discussed in section 3.4, complex practices such as filmmaking or research embody 'contradictory goods' (p. 538) and it is in the navigation of these tensions that the ethical attitude is found. Indeed Clandinin et al. (2009, p. 81) see narrative inquiry as 'living within a tension-filled midst'. The tensions arise within research relations and thus they comprise a 'relational narrative ethics'. So in this final section of the methodology chapter, I first discuss ethics of the research relationship with my participants drawing on Josselson (2007) before going on to discuss the ethics of narrative hermeneutics and my writing practice through Meretoja's (2018) notion of 'the sense of the possible'. Finally, I discuss ethical questions that arise in considering the place of my research within wider social contexts, principally the higher education community.

4.5.1 RESEARCH RELATIONSHIPS

Josselson (2007, p. 538) notes the 'dual role' that the narrative researcher is in. The first comprises the 'intimate relationship' with the participant and the second the 'professionally responsible role' within the 'scholarly community'. The interests of 'dignity, privacy and well-being' come up against obligations for 'accuracy, authenticity and interpretation'. It is openness to the recognition of this dilemma that constitutes a responsibly ethical position rather than an attempt to produce a 'once and for all' solution to the ethical dilemmas of research relations. The ethics of the relationship is situated within an explicit and implicit research contract. The first constitutes explicit procedures of informed consent, the second the developing trust and rapport built within the researcher/participant relationship.

One dilemma in the consent procedures is how to frame the nature of the research so as to be truthful to the participant but at the same time being careful not to suggest a particular way of evaluating the phenomenon under study. The risk in the former is that participants will be misled as to the true nature of what is under study, in the latter the risk is that participants may be unduly

influenced as to how to respond. Here a 'moral good' for the welfare of the participant runs up against a 'scholarly good' of an openness to the narrations of the participant. Josselson's stance is that an erring on the side of the scholarly good at the outset outweighs the 'moral good' but that in the closing stages of the field work the participant should be informed of the more specific areas of researcher interest to avoid any subsequent surprises in reading the research texts. A more open statement at the beginning also allows the scholarly good of being open to shifts in research direction.

At the outset, I produced a participant information sheet and a consent form to sign (See Appendix 2). The original stated purpose was to understand how students make sense of documentary filmmaking experiences. Using the key words 'make sense' and 'experiences' keeps the statement of purpose fairly open. However, as the research proceeded, I began to focus the inquiry in two ways. First, I began to follow the virtue-based practice perspective and I took a turn towards creative non-fiction as the principal form of writing my research texts. The focus on the character of the filmmaker in this way was not stated at the outset nor do I believe it should have been in order to avoid compromising the scholarly good of openness to participants' experiences. It could also be argued that not directing participants' attention to my writing creative non-fiction stories was a scholarly good to avoid any suggestion that I wanted to hear 'a good story'. However, I believe that in hindsight it would have been appropriate to include in the original information to participants that I was going to be writing short stories of their experiences. As the research proceeded and it became clear after the second interview that I wanted to focus my method on creative non-fiction, I ensured that the third and final interview was focussed entirely on the short story so as to be very clear that these were an important part of the outcomes of our interviews and to avoid the surprises that Josselson mentions. In addition, the implicit consent built up through this ongoing research relationship over a period of a year meant that I felt it was necessary to obtain final signed consent. I did this by sending the final version of the story as it appears in this doctoral thesis along with an information sheet and final consent form that both explicitly mentioned the outcome of the fieldwork as a short story.

The original information provided to participants did not specify what type of analysis would be carried out with the interview transcripts, only that they would be used for analysis purposes. The principle of confidentiality protects participants in that responses were represented in my research texts in ways which meant no identifiable information was disclosed without their permission (Wiles et al. 2008). Thus, my informed consent procedures were ratified institutionally since they included that principle. However the virtue of respectfulness (MacFarlane 2009) suggests that simply following those procedures would not be enough. Hence my desire for an honesty with my participants that in the end they could decide whether to give consent to this final form of representation of our research conversations. Thus, despite anonymisation of their own character,

other characters and places in the story, the virtue here was respectfulness towards my participants in sharing the final versions of the stories as they appear in this thesis.

A further consideration in consent is that it takes place within the context of the research relationship. Josselson (2007) points out that most participants are willing to sign but that the ethical stance should alert the researcher to possible sources of coercion. A principal source of this in my context was due to the nature of our prior relationship as tutor/student on the documentary module. I felt it important that the information sheet acknowledge the potential risks and benefits associated with these relationships. Students may for example feel a level of compulsion to take part since it may be unclear where the boundary between the tutor/student relationship ends and the researcher/participant relationship begins. This was because, whilst not for all, I was to meet participants again as students in subsequent modules of study. Reassurance about lack of coercion and freedom of involvement is more about the trust built and maintained through engaging in genuinely interested conversation about the filmmaking students had undertaken as part of their education that I was also involved in. Thus, the reassurances in my information sheets and confirmed by the signed consent forms are the institutionally visible tip of the respectfulness virtue iceberg.

Josselson (2007, p. 545) points out that "people can give informed consent to participate in the research project but they cannot give prior consent to participate in an open-ended relationship that is yet to be established". She goes on to note how research interviews are interventions like a therapy situation but that in the former the participant is seen as an 'expert' by the researcher in the sense that it is their expertise of their experience that is the subject of the interview, whereas participants may, because of researcher status, see the researcher as the expert. My research practice involved a change in relationship not a new one. Because of my prior relationship as tutor, my participants may in some way presume that I know what should have been done in any filmmaking situation and that therefore there may be a continual searching to say 'the right thing' or to be the 'good student'. The expertise status provided through the institutional context may also confer aspects of power to me in that participants may discuss matters which are close to them, such as their creative aspirations and fears or indeed intimate filmmaker relationships.

Abi spoke several times about the difficulties she had in sharing her creative work with others. But, as already stated, she also revealed to me in the 2nd interview (line 56) that she now writes and does photography as a hobby. Whilst it is possible such matters may come up in classroom conversations it seems more likely that research contexts, my 'licence' to ask questions facilitated more personal revelations. However, the conversation went on to reveal more family details about Iona.

A - With her, what's changed about her? Just her circumstances, I guess. That she told her parents. She came out to her parents and at first they accepted her. They were like, "It's fine," and then they changed their mind. She hasn't been able to … she can't mention her sexuality at all in her house. I don't know if it influenced her or not to tell her parents, because she was thinking about it before. But maybe the documentary has made her reflect on it a bit more. She only did it a few weeks later, after I submitted my documentary. I definitely don't think it caused it, it just made her think about it more.

R - Yes. Sure.

A - I think it was a big weight on her chest. That's the main things that changed with her, I think.

The inquiry context thus raises the possibility that participants reveal more intimate knowledge of self, or indeed as in this example people they have worked with, that they are unlikely to in the course of their studies. There is a potential therefore to perhaps reveal more than they would otherwise do in our tutor/student relationship. As discussed, the 'prejudices' that underpin my identity as tutor will not disappear simply because I now take on a researcher role. These prejudices may include a sensitivity to identifying insight, change or learning on the part of the student/participant where it may not exist. I discuss these more fully when I discuss limitations in Chapter 6. For now, the ethical issue that arises in interviewing is to be reflexively engaged with those prejudices such that I am aware of the possibility that I use "confrontation to elicit more data" (p. 547). Thus in line with BERA guidelines (BERA 2011), the principle of good practice is to avoid coercion to answer any particular question. A reminder of this is included in the information sheet and consent form. However in terms of the 'implicit consent' dimensions of our research relationship based on trust, the researcher virtue is reflexivity (MacFarlane 2009). This I see as a stance of making explicit, wherever possible, my horizons of understanding and considering how those horizons of understanding impact upon the research relationship, including how that relationship plays out in interviewing. Having considered how some of the ethical issues play out through explicit and implicit consent, I now turn to the matter of writing ethics. Here I will draw on Meretoja's (2018, p. 89) notion of 'the sense of the possible' in order to highlight the ethical questions that arise in writing narratives of experience. I then turn to the ethics of 'report writing' (Josselson 2007) and interpretation.

4.5.2 WRITING ETHICS

My writing practice is embedded within two types of research relationships. The first is that between each participant and me in the writing of their story. This relation involves a degree of collaboration as just described. There is an openness and degree of consent, within the limits

described above, in this part of the writing. However, there are still dangers that exist in that narrative (inquiry) can be seen as doing 'violence' in representation since the human participants who are turned into textual characters in this writing can be seen as "beings who are shut up, prisoners" (Levinas 1989, p. 139). The second set of relations is that between myself as 'interpretive authority' (Josselson 2007, p. 548) who has a responsibility in research writing towards the academic community. This entails the 'ethics of the report'. The researcher is then 'caught' within ways of acting between the prospect of 'imperial translation', or just as troubling, the "romanticizing of narratives and the concomitant retreat from analysis" (Fine 1994, p. 80). In this section therefore, I will first discuss ethical questions arising from the first set of relations drawing on Meretoja's (2018) notion of the non-subsumptive mode of understanding others before going on to discuss the 'ethics of the report'.

As already discussed, narrative is a key mode of understanding human experience, but questions arise as to whether narrative does 'violence' when it carries out that role of securing knowledge. Meretoja uses the idea of 'the sense of the possible' as the core term in her ethics of storytelling. This phrase denotes the subjunctive in that it deals with possible realities rather than what appears to be 'just is' or incontrovertible. Meretoja's central claim is that "storytelling has ethical potential in its capacity to expand our sense of the possible" (p. 90). One aspect of this is that it can "provide an ethical mode of understanding other lives and experiences 'non-subsumptively''', (p. 90). She contrasts this with the 'subsumptive' mode of understanding. Following the hermeneutic circle, "narrative as a sense-making practice is based on relating something new and singular, an event or experience, to something familiar that gives it a meaningful context" (p. 107). The contrast lies in the extent to which the 'new and singular' is subsumed into the already known hence performing an 'equalizing' or effective appropriation of the new into the interpreter's horizon. A non-subsumptive mode of understanding instead draws principally on Gadamer's (2004b, p. 355) notion of 'openness' where the hermeneutic experience consists of a 'radical negativity' of "the knowledge of not knowing" (p. 356). In Meretoja's words "In genuine understanding *the singular has power to transform the general*" (p. 110). She goes on to point out, that following Gadamer, there is no property of narrative in itself that automatically subsumes, or not subsumes, but instead understanding requires a "specific *non-subsumptive ethos*, linked to openness to alterity" (p. 110). Thus:

> Narratives are capable of presenting the temporal, individual subject acting in the world in concrete, complex situations – in a process of becoming – rather than as appropriated and perceived in atemporal, conceptual, abstract terms.

She points out that evaluating narrative practices requires paying attention to the ethos or aim that lie behind the practice. On a continuum of subsumptive to non-subsumptive narrative practices it is important to ask whether any particular narrative aims to 'appropriate' and reinforce cultural stereotypes or does it challenge such stereotypes and aim to encourage the dialogue that is the genuine hermeneutic experience of encountering others' lives and experiences.

One image of my participants that I needed to continually challenge was an assumption of their vulnerability that I referred to above in section 4.4.3. This assumption could lead to the construction of characters who are seen to need help or continual reassurance. At line 191 in the 2nd interview Abi elaborates on how she made herself get on with the project despite initial fears of being daunted.

> *A - I think sometimes I mean I just have to take a step back from what I'm doing and reassess what needs to be done. I remember not wanting to start the documentary ... I think I just took a day out once and I was like, "Look, I need to just tap back into my creative side and just be like, this is what needs to be done. I need to get it started."... So I just took time out to reassess what needed to be done and how I was going to do it.*

These reflections do not appear in the final story, but they do speak to a theme of resourcefulness and courage to continue despite fears or blocks. It was important to me that the stories showed such virtues and in Abi's story I see this most clearly in the way that she is able to stay with a difficult conversation with Iona and end up not only furthering their understanding of each other but a suggestion that she is now more confident to share her creative work more openly.

Reflexivity is the key virtue (MacFarlane 2009) which may impact on the ability of the researcher to be mindful of their narrative practice and hence produce narratives that aim for this non-subsumptive stance. Again, it is the ethos or stance which determines the ethical attitude in research writing where principles of research ethics often do not tread. In evaluating the stories of filmmaking experience, I question to what extent each story aims to be read as a dialogic encounter or to open up a 'sense of the possible'. Stories may mark this through:

- creating space for alternative readings through the presence of multiple and sometimes conflicting voices
- avoiding finalised endings which may also close down senses of the possible
- avoiding 'trapped narratives' where characters are seen to be stunted and unable to grow but instead to mark tensions in growth, discovery and change

The second relationship which contextualises writing in the reporting stage is between the researcher and the research community. This is what Josselson (2007) identifies as the dilemmas that arise in stating what the researcher has learned. She points out the power that the written word has (in opposition to the spoken word) in its "authority to indelibly inscribe a point of view in regard to participants" (p. 548). I would add that the practice of research reporting also achieves authority through the system of Higher Education institutions that confer doctoral writing with authority. In interpreting the stories and putting these interpretations into writing, I move further away from the 'authority of experience' toward the 'authority of expertise'. In my interpretations

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

I am explicitly taking the virtue practice perspective which was not present in any of my discussions with participants. Thus, in aiming for a theoretically sound rigorous inquiry, an internal good of robust research practice, I am potentially departing from some of the internal goods associated with working well with participants. Out of this research relationship I expect trust to be one of the principal goods. Josselson (2007, p. 549) argues that the ethical position lies in:

> the resolute honesty of the researcher's reflexivity, which states clearly the biases, aims, and positioning of the knower and the circumstances under which the knowledge was created, with the researcher taking full responsibility for what is written.

This ethical position thus helps the researcher navigate between the "personal meanings of the participants' experience … and the conceptual implications of these meanings to the academy" (p. 549). There is a parallel here with the ethical tension that filmmakers work within, particularly in participatory documentary filmmaking, between building and maintaining trust with participants yet recognising the need for honesty with audiences and the courage to pursue internal goods related to a developing artistic sensibility. Like documentary filmmaking with its social intent, research practices do not ordinarily remain with the particular to simply describe individuals' experiences but instead aim to draw conclusions that may resonate with a wider community. One key difference, following principles of confidentiality, is that research practices will highlight what it is that the researcher learned, in other words what knowledge has been contributed via the conceptual frameworks of the practice. Thus, in dealing with 'conceptual implications' as part of my findings in Chapter 6, I have turned my participants as characters in research texts into character types that illustrate conceptual categories derived from my theoretical framework of a virtue practice perspective. Following Josselson I would argue that the 'interpretive authority' and responsibility that follows from it is what produces the ethical attitude, that is in highlighting the way the interpretations are those of the researcher and not to be attributed to the participants. The 'ghostwriting' approach (Rhodes 2000) is potentially ethically problematic here, because the style of writing tends to suggest through the use of first person voice that the story has arisen from the student filmmaker 'author'. To somewhat mitigate this, I have used a reflexive textual device in each story to suggest my involvement. The tutor character 'Ross' carrying out his research, is referred to by the filmmaker as part of their filmmaking experiences. However, this textual device is problematic in that it might mask or obscure the deeper workings of research processes such as selection, omission, processes of story construction and contextualisation which are not reflexively inserted into each story. Even more troubling, may be the accusation that the stories ventriloquise the participants, a reflection of the 'power asymmetry' (Brinkmann and Kvale 2015, p. 22) in the research relationship. I have 'spoken for' people who are much younger than me, who are different genders, nationalities and ethnicities. For one participant, English was not her first language. I conducted the interview with her in English and she appears in the story as an English-speaking character. However, as she referred

to the fact that English was not her native language (Laura 1st interview 198) I included it in the final story as a means to indicate that aspect of her identity. Nevertheless, it remains true that significant ethical questions remain whenever researchers speak on behalf of their participants, made more acute here by the first-person style of writing. It is through the 'external contextualisation', as is given throughout this thesis, where I highlight my aims, motives and interpretive horizon, that is to take up the 'reflexive attitude', which helps open up my workings of interpretive authority and acknowledge my responsibility as researcher.

4.5.3 DESIGN ETHICS

In this final section of research ethics, I turn to the wider social context of the inquiry. Here Josselson (2007) asks whether narrative inquiry should be undertaken simply to understand better people's lives or whether there should be a gain for a specific group of people. The former suggests the potential for research undertaken simply for curiosity or perhaps worse voyeurism. The ethical stance would seem to preclude the former and instead require identifying the benefits of the research in particular for "the population the participants represent" (p. 555). As already discussed, I identify the application of the research to inform not only a wider media education research community but also students who undertake documentary filmmaking for the first time.

A narrative inquiry research design underpinned by philosophical hermeneutics explicitly acknowledges the potential for transformation of understandings. This is the openness in genuine dialogue that Gadamer (2004b, p. 356) refers to as an awareness of our 'finitude and limitedness'. There is a sense therefore that being aware of how the research may expand or restrict possibilities of all involved informs this particular ethical question. For myself, the research process as a whole represents what I have learned about the practical knowledge involved in undertaking narrative inquiry and the practical knowledge involved with documentary filmmaking. For Abi being interviewed was 'therapeutic' in the following sense:

> *A - Talking about my thought process even if it doesn't make sense. It is nice just to talk to someone about it. That is how I feel after any long conversation I have with someone. Afterwards you are like, "Wow. That is what I actually think. Do I? I have always said that, but do I actually think that?*

The interview as a site for reflection on hitherto un-reflected experiences was also talked about as a benefit. As discussed, interviewing when conducted sensitively and with respect for what the participant says, becomes more than a record of what is said. It is good because it acknowledged the significance of aspects of experience that may otherwise be easily forgotten or ignored:

> *A - I learned that I actually have a lot of thoughts about my documentary, more than I thought. My creative process was quite a long one. But I just think it was quite simple before I spoke to you. I thought the creative process was like, "I just put together a documentary." But now I am talking about it there was actually a lot of thought that went into it.*

I would argue therefore that including conversational interview method as part of an overall narrative inquiry design has the potential to contribute to the wellbeing of participants particularly when there is a reflexive attitude to the method. By including questions in the first and second interviews that asked each participant to reflect on the process of interviewing signifies an ethical attitude towards research design in that it acknowledges the potential harm and benefit in taking part. Indeed, Abi acknowledged that she was 'quite scared' before taking part in the first interview. Despite information sheets and verbal reassurances, talking at length about personal experiences, especially within a power asymmetry associated with student/teacher, has the potential to bring up awkward or negative feelings as indicated by her comments. This may be particularly true where a participant has never been interviewed in such a manner before. There is no way to 'remove' such anxieties only to maintain interest and curiosity in what is being spoken about through the virtue of respectfulness (MacFarlane 2009).

In addition, as mine is relational research I am also a part of that 'population' who my research addresses in my role as documentary tutor. An ethics of design then asks what aspects of the design might have benefit in a wider social context, beyond the confines of those directly involved. Here I draw on Meretoja's (2018, p. 117) notion of the 'narrative in-between' as a "mode of interaction that makes it possible to connect with other people, share experiences, and establish new communities and modes of relationality". The stories I have written may act as the 'narrative in-between' for the community of student filmmakers that I am directly involved with. There also remains the possibility that through appropriate channels of dissemination aimed at students of filmmaking I will never meet, the stories will have a "capacity to create a sense of connection and community" (p. 117). Stories which illustrate, for example, some of the fears of sharing creative work which Abi experienced may reassure those new to filmmaking that their own anxieties are shared. It is beyond the scope of this research to assess the extent to which this may be true within the particular setting of my own pedagogic practice. However, I comment on the implications of my process and findings for further research in the final chapter.

4.6 CONCLUSION

To conclude, this chapter has sought to show how my 'hermeneutic horizon' has developed and offered a justification for my inquiry approach. Philosophical and narrative hermeneutics and the

virtue practice perspective have helped me view the interviewing and writing practices discussed in this chapter as being part of the ongoing conversations which my inquiry practice is situated within. As my inquiry has proceeded, I have increasingly seen my inquiry practice as a pedagogic practice in that stories are not only textualised interpretations of individuals' filmmaking experience but that they can extend across communities of first-time filmmakers who may only meet through engaging with such stories. Part of the narrative work that I imagine these stories can do is to prompt conversations about filmmaking. It is to the stories that I now turn each one followed by a partly fictionalised 'interpretive conversation' between each research participant and myself.

CHAPTER 5 – STORIES OF FILMMAKING EXPERIENCES

5.1 INTRODUCTION

In this chapter I give my storied interpretations of the interview conversations with each participant. For each participant, I first give a brief introduction to their film project and how the idea for their film came about. Next follows the story and then the 'interpretive conversation' constructed out of participant responses in the final interview to the question 'What is the story saying?' followed by my own interpretations as if in dialogue with the participant. In the conclusion to this chapter, I highlight the ways in which my chosen method of qualitative creative non-fiction short story writing provides specific insights into these filmmaking experiences that non-storied approach may be unable to capture.

5.2 STORIES AND INTERPRETIVE CONVERSATIONS

ABI

Abi chose her friend and housemate Iona for the subject of her documentary. The film is based around an interview with Iona discussing her views on sexuality and particularly how difficult it was for her to come out given her cultural background. Abi told me that she chose that subject for her film because she found herself getting frustrated at the way her friend had been mistreated growing up.

"I watched your documentary. It was great. You really showed me well." shouted Iona from the lounge.

"What?!"

I'd just got back from uni and had hardly put my bag down. Even though it was April, it was horrible out. I put my head around the door and noticed the credits, MY credits, paused on her laptop screen, our flat mate Helen's USB sticking out the side. I know I'd said they could see it but I didn't think they would. "Oh no! You've actually watched it? So glad I wasn't here."

Iona smiled at my embarrassment. She's not like me.

"Do you want a cup of tea?" she asked getting up, heading to the kitchen. "And anyway, why wouldn't you want to be here when I watched it?"

"Yes please. I wasn't sure what you'd think of it." I thought back to the first time I filmed her and quickly shut the laptop.

Iona reappeared with the tea, hers in her 'Fuck Your Bad Vibes' mug. "Actually, doing it was quite ... thought provoking, I guess. You remember I said I'd spoken to mum and dad about my sexuality not long after we finished filming? You did take ages to start the whole thing though!"

"I know, I just kept putting it off. Do you remember I'd written down two pages of questions but then I lost them...?" We both laughed. "Actually, it didn't matter in the end it just turned into more of a conversation."

"Yes, you're right." she said. She was about to continue but instead just sipped her tea looking at me. I picked up mine. It was still scolding. "Actually, I remember it being a bit awkward." she said.

"I know. Maybe because I had to be in the filmmaker role, you know me having to ask, 'Where do you want to sit?' and then you like 'You are the filmmaker! I was like, 'Oh my God yes I am. I didn't actually like having that authority status. Why did you remind me of that?'" We laughed again.

"Well, I could hardly forget that the camera was there. How did I sound to you?"

"Hang on a second, I just need to ...." I said getting up. In the kitchen, I ran the cold tap and put my hand under. It was soothing. Her question brought back memories of talking about it in the research interview back in February with Ross my tutor. He said he was writing stories on our filmmaking experiences. I topped up my tea then went back in.

"Well, you were a bit sort of different. I guess it was artificial, you know unusual for us, sitting there in your bedroom, door closed, camera, tripod. You were ... less emotional ... It was good though. It was very useful to what I wanted the documentary to say."

"Useful?"

"I mean you're very knowledgeable about things and you're smart. So it was good for my documentary."

"Well you are too. And look you made a film and it was your first time. You looked a bit ...I don't know, disappointed just now. What did you mean 'less emotional'?"

"I mean, you've told me other times what it's been like, you know, with your parents ..." I hesitated. I really didn't want to criticise her, she'd been a massive help. But it wasn't quite how I'd imagined it would be.

"Huh?"

"You know me. I'm just so critical, self-critical. I was nervous and kind of worried about how it was going to turn out, like getting the questions right and it being you know a good .... I guess I wanted to show I could be a good documentary maker."

"It's tough I imagine, having to do that with me, with a friend." There wasn't a hint of irony in her voice.

"Yes it was tough. You know in a funny way I wasn't trying to just make a documentary. I mean it could have looked like that but I didn't want it to appear that way. It was actually an important subject to deal with. But I was kind of caught between you know wanting it to be a gripping documentary to maybe change the way people think but also to be authentic to you. I didn't want to push you. Do you remember after I filmed that day I just got into bed?"

"Yes, I remember." Iona was fiddling with the laptop lead. I could hear the seagulls outside. They always seemed to get stirred up about this time in the afternoon. "You did a really good job. I loved doing it. But it's documentary so you can't always control stuff."

"I know." How did she know that? She's so smart. She was right though. I'd just wanted it to be real to what she said. It wouldn't have felt right if I'd pushed her. "It's just that I had this sort of vision of what it would be."

"Well you gave me a chance to speak. You know to talk about countries where there's still the death penalty and imprisonment for homosexuality and stuff like that. I hadn't actually spoken before about being rejected by my parents, like how my mum said she wouldn't speak to me if I was gay." We both sipped our tea. Mine was cooler now. I couldn't imagine what that was like for her.

"Remember when we were walking through the Lanes and everyone thought you were someone famous cos I was shooting you!" We both laughed. "And those shots of you in the car where you couldn't stop laughing?"

"Actually you captured really well how much I am ... not sure what the word is ... who I am in Brighton."

"It was kind of soothing for me as well. Sort of therapeutic." I wasn't exactly sure what I meant.

"What?"

"I guess it was like an outlet, basically, for my creativity, I suppose. I was able to express myself and I got to actually create something. It's weird but I felt better getting it out."

"Creativity's really important."

"I know I love those graphic illustrations you do. You know I heard recently that they are going to scrap Art GCSEs or A Levels or something. I remember in school being told that they weren't as good subjects because they're creative. It's like a lot of people have been taught that they're not the right subjects to take. It's so limiting."

"I couldn't be without it. It's like who I am to do those."

"Same here. I've become more creative since the film I think. But it's definitely easier when I'm not being marked!"

"I can imagine. I wouldn't like it."

"Yes throughout you know the filming and the editing there was this thing because I was going to get judged on it."

"Yes, I get that. And it's like, for me, since the film, you know, I came out to my parents. At first they accepted it and then they changed their mind. So I'm not sure now. It seems I'm not allowed to mention it at all at home now.   But, you know what? I don't regret it. It's something I should have done ages ago. It's a big weight off my chest."

"You know it's funny. Even though I've listened to your story loads of times, I actually think I listened more when I was filming you."

"Oh! Great. Another cuppa? And .... shall we watch it again?!"

INTERPRETIVE CONVERSATION WITH ABI

What do you think the story's saying?

I think if you were showing this to your supervisor, they would definitely know how I had anxiety around making the film, how I was trying to get her engaging, and she wasn't giving that. I knew I wanted to be a good documentary maker but I was putting a lot of pressure on myself. I wanted to kind of capture my pre-conception of the film but it didn't really work out that way.

Yes that's how I saw it too.

But then it also shows me telling Iona about it, "Oh I thought you'd be more emotional". It's like me telling her what I thought it would be like before I made the film.

Yes that's pretty clear when you said '"Well, you were a bit sort of different.'

I remember how awkward that was. It shows that and us reflecting on how we felt during the filmmaking process. How it was a good thing overall, I think, because I do say 'I listened more when I was filming you.' It's like we come to a mutual understanding at the end. What do you think it's saying?

Like you, I see that you had a particular vision of what the film would be like but then how Iona responded didn't exactly fit with that vision. She wasn't as emotional as you were hoping for. So in a way the story is about how you dealt with that disappointment by talking to her.

You also had expectations about what makes a 'good documentary' and emotionality was key to that. You knew it was a vital topic for Iona, like how important it was politically. You seem to be caught between making a 'gripping documentary' and trying to be honest or 'real' to her.

There's also a theme of the importance of creativity in that you said it was therapeutic or soothing to carry out that kind of project. Your creativity was something to be protected and valued. However, your 'vision' also produced pressure. It's saying that you resisted taking up

the director position because you didn't like being the authority, so your interview became more of a conversation between friends. You were able to realise the boundaries that arise in filmmaking so despite the pressures on you, in being marked and in trying to fulfil your vision, you knew when to stop being the filmmaker and to remain being the friend.

LAURA

Laura made an autobiographical film about her experiences of depression and the therapeutic effect of music in her life. With quite a poetic feel at the start of the film and a deep sense of introspection and sadness, the film moves towards a celebration of the place of music in her life. Laura said she chose that subject to share her experiences of depression along with her love of music.

Rain was the first thing I thought of. I stared at the expanding then disappearing circles in the small puddles on the roof outside, reflecting my mood and plans for the film. I pressed record.

It had taken me so long to get started. It was my first time filming and I didn't have a really good vision of the process. I just didn't know what to shoot first. Perhaps it was the fear of starting new things, the fear of not knowing what to do, how to do it, where to go. Maybe it was the fear of possible failure. I didn't even know how to shoot things, how to hold the camera.

A voice inside. "You just have to take a camera, go outside and start filming. Things will come to you"

I start. I just keep doing it. I want to film everything ...

In Lewes to shoot, the forest and nature,
Trees and clouds, and capture the river.
Our feet in the mud make sticky noises.
I want these sounds, this music of nature.

On the beach it's cold, I start the shoot early,
Five or six hours, to film the sunset.
I notice near couples, "A freak with a camera?"
I'm freezing now, this is not normal.

On the pebbles a bird, it's not a gull,
Bobbing and picking, I press record.
One thing at a time, one thing in view.
I properly focus, let everything go.

At the water I set the tripod again,

Sweeping sounds, the tide recorded.

This feels important, this is some thing.

I am producing, doing some thing.

At sunset the waves, rise up from the pier,

Millions of birds, shot with my eye.

Such a great chance, a scene for my film.

I finally connect, my vision and sound.

§

I start writing my script. I want to combine shots with my voice over and afterwards use titling for the research I've done on mind and music. My thoughts flow about music and sounds and nature and everything that comes out when I am sad.

I sit alone at home. It's two o'clock in the morning and the camera is on standby. I have to return it the next day. I'm not sure what I want to say right now. I'm not even sure what to say for the research my tutor is doing, writing stories of our filmmaking experiences.

It's so quiet. Even the rain has gone away. I press record.

"Recently the depression strikes really hard and it gets so unbearable I cannot handle it. And the worst moments are when I go out with friends and then I get home and this hate that I feel towards myself it's just such an unbearable state it's just really really hard to deal with it...."

By myself, it seems easy to be truthful in front of the camera. It's like a counsellor or a friend. It's like in the moment, I know it'll keep the secret. As I speak, I get quite emotional. It's surprising because usually when I talk about it, I just say it straight and I don't feel anything. I'm just like, "Okay, I cut myself," and that's it. But talking now in front of the camera, I realise that that's not a good thing to do.

I notice the time. Even though English is not my native language, I talk slowly anyway. This is taking a lot longer than normal. I'm having to think about what I say and how I say it.

§

Later I watch it, I get a strange feeling of alienation, of feeling sorry for myself. It's just like seeing someone else talking about depression. Filming is a kind of therapy, a way of helping people understand the way I behave sometimes, my situation in this country. It's really hard to connect with people, a different culture, different thinking, different ways of having fun. I don't feel one of them.

There was this TV drama series that I was in back home when I was a child. I was playing a high school student. It went on for twenty episodes. It was a lot of fun but I was always nervous before doing the casting. It felt like we had to present ourselves for the director and perform. But me, now, behind the camera, I do what I want to do, I say what I want to say. I have things under control.

Interpretive conversation with Laura

What do you think the story's saying?

I think it's just literally about what it is. It's about a girl, trying to make a movie, thinking about how to make it, how to proceed, and then taking her first steps. So just like you know, you always said "You just have to take a camera, go outside and start filming and things will come to you"

Yes.

And that's exactly what I did and I think that's what the story says. Yes, so first steps and ... And then how it felt, while I was thinking well while I was filming. And then how it felt afterwards. What do you think it is saying?

It seems more about the feelings associated with filmmaking rather than a strong narrative of what happened. You were clearly trying to do something with your experiences of music and mental well-being, but you encountered some difficulties knowing how to begin. Perhaps because of the subject you were dealing with, your own feelings and experiences around the connections between music and mental well-being, made it difficult to start.

But then you do just start by recording the rain on the roof outside. And then it seems you can't stop! You get captured by what you're filming or perhaps connected is a better word. The poetic form perhaps not only shows what you were connected with, but it expresses the poetry of filmmaking, like the flow that you got into. The line 'I finally connect, my vision and sound' shows that the vision for your film, your sight of what you were trying to do really connected then with the sounds that were surrounding you.

There's a theme of connecting with filmmaking beyond its purpose to make a film. You see filmmaking as therapeutic, like it was nurturing you, but it also gives you a sense of distance or perspective, alienation was the word used, on how you feel about your depression. It seems you found a way to be more sympathetic or kind to yourself. But at the same time, it's not just introspective; the story seems to say that you found the process a comfort in that you were trying to communicate to others what it was like to be in a different culture. Filmmaking was a way to find control in those connections with others.

Boyd's film was about people's idea of home. He chose the subject two or three weeks into starting the module as he hadn't been home for a couple of weeks. He'd started asking himself what it was about home he missed so much. A reflective voice over connects interviews with friends and family with the film ending on a quiet moment with the filmmaker looking out over the rooftops of Brighton.

After I'd finished filming it, it was like it had never happened.

It was February, I was heading to the station for the train back to London. The bus was packed as usual. I hadn't been home for about two weeks. I glanced down at a wet shivering dog, then suddenly noticed my trainers. My thoughts drifted to the line of shoes in the hallway back home. I could see the space where mine usually go.

The bus slowed down, a slight jerk then the hiss of the doors. I recognised Emma from my documentary module also getting off. We were two weeks into semester two and I had to choose my topic pretty soon. With another hiss, the bus pulled away. I headed into the station.

I looked down at my trainers again. What is it about home that I miss so much? Is it that I'm with my family? I thought of mum. She's always at home. She just goes to work and comes back. And my cousins. They go to school and come back. What makes home home for them? Is it the house that they live in? My dad's idea of home is Ghana. He's always saying that when he retires he'll move back even though he's there most of the time. But for my mum, being here all her life, it would be our home in London.

Two days later I was back in Brighton. Despite the damp and cold I was sweating by the time I'd walked up the hill from the main road. A hint of light remained on the skyline.

"Hi!" Clara was in the front room on our old sofa. I sure wouldn't miss that if I had to move.

"Hi... Err strange question but if you say, 'I'm going home' to a mate here at uni, what do you reckon they think you mean by that?" I ask.

 "Why do you want to know that?"

"No, it's just because I've been thinking about my documentary project, and I'm thinking about doing it on people's idea of home."

"Yea, I guess. I'm not sure. London I guess, but maybe here ..."

"Could I film you, if I do that idea?"

"Yea sure. It's a great idea. Hey wait, you could film all of us here, then back home, and then you could do your family..."

"Woah! I've only just started. I need a chance to gather my thoughts and think about everything first."

I headed back out to the hallway and kicked off my trainers.

I went home again that weekend to let everyone know. Mum was a bit reluctant at first but came around to the idea. Gran and my cousins were fine.

Two weeks later it was all arranged. We had our conversations, just one question each, "What's your idea of home?" It was just like a normal chat as we do all the time. The only difference was that I had to stop the camera and go to the next person and do another interview. It didn't feel like uni work at all.

§

This editing room is so bare. Twenty computers and a dirty view of the building opposite. Nothing much to inspire really. I'm looking at my footage and trying to get started. I go through my younger cousin's interview first. "It's where I watch TV, play FIFA, do homework, sleep, eat breakfast, watch YouTube." I skip to the next clip. It's my older cousin. He's saying something really interesting, "It's somewhere that you can take with yourself so you can feel at ease and comfortable." I'm intrigued. I play it again.

I sense how quiet the building has become. It's just gone five. I guess the tutors have gone home already. One mentioned earlier about his research, writing stories on our filmmaking. I wasn't that sure what he was after. I watch back the interview with Gran. I didn't film myself in these interviews so it feels strange. I'm not there, but I am there. I get an eerie feeling as if I'm observing her speak to someone else, like a fly on the wall, just watching things unfold.

I skip forward a bit to find the end of Gran's interview. 'My idea of home is where I make myself comfortable and I feel that this is my house'. I hit the space bar, push back my chair and rub my eyes. I can't believe how quiet this building is.

Gran's words echo around me. I've never seen it like that before. I don't even remember her saying it at the time. Maybe I was just more concerned with getting the footage for my film.

I get an idea for the shape of the film. At the start, it was just going to be about different people's ideas of home, different to mine. But it's dawning on me. My perspective of home is changing too. It now strikes me as being something that's quite fluid. It's becoming a lot of different littler things, like family, and when I'm here in Brighton in my student house with friends. Before it was just my London home. I search my footage for the shot of the line of shoes.

I go back over the clip of my mum and write a short voice over. My phone will have to do as a recorder. I search through the audio effects, experiment with echo on my voice and think about music. Kwes's 'Broke' might suit.

I can picture the ending now. Just a quiet shot of me from behind in slow motion looking out over the rooftops of Brighton with the sun setting and echoes of 'Broke' as the camera moves up to the darkening sky.

I notice the time. It's 9pm. I can hear the caretaker checking doors down the corridor.

I'm nearly done.

INTERPRETIVE CONVERSATION WITH BOYD

What do you think the story's saying?

It kind of sets a scene. The kind of scene where I was looking for conclusions about what might be home for the people in my film. In the sense that here it says, 'My Dad's idea of home but for my Mum being here...' It's kind of, how I thought about it anyway.

I felt somewhere in the story, there was a bit with the idea that as you made the film, that something slightly changed or shifted in the way you thought about home.

Yes, it kind of went more from what it was initially, it was just like a family thing, but then it kind of dawned on me, that for everyone, 'home' isn't just like a house. It's more the feelings that you get with the place that you're in. What do you think it's saying?

The story comments on how during filming you were just getting on with it, like it was just normal conversations with your family. But when it came to editing, something happened. Something shifted because of the way you encountered the footage you'd shot. You became absorbed in what your participants were saying which didn't happen earlier while you were filming them. Maybe that 'fly on the wall' feeling gave you the distance you needed to come to a realisation of what your Gran was really saying. But also, the empty building and editing room seem to have given you space and time to get into their words and your film.

Working with your material in that way meant that you changed your understanding of what 'home' meant so that they were less fixed, more fluid or open to the way other people see it. At the end of the story we read about you picturing the film end, with the sun setting over the rooftops. Perhaps that also suggests a change in understanding of 'home' as you see the world differently.

ROSIE

Rosie wasn't entirely sure why she made her film about people's experiences of first-time sex. She wanted to make something that 'everyone likes to hear about'. She also knew she didn't want it to be too serious. Based on interviews with four friends, the film ends by suggesting that whatever actually happens, first time sex experiences make great stories.

I finally got going with the filming, I think it was a Thursday. I'd just got back from sorting out the equipment loans at uni which had taken ages. I knew I only had the camera for two days so I just had to get on and do it. I had such a strong idea of what my film would look like.

I could hear Lisa upstairs, singing along to this song I can never remember the name of. I was madly looking around trying to figure out where to do the interview. A couple of my housemates were next door in the lounge. So that was no good. Nowhere in our house is that great. There are cracks in all the walls everywhere. The kitchen seemed the only option. At least the walls there were mostly intact. I headed next door.

"I'm going to do my recording in a minute. Can you keep it down while I speak to Lisa? I need to get this done pretty quickly".

I ran up and put my head around her door.

"Are you up for it? Now?!" I asked.

"Yes sure. Give me a moment I just need to sort out this make up."

I'd wanted to do something that everyone likes to hear about. I didn't want it to be that serious. It was probably because Lisa had already told me her story that I thought of the idea. Actually, I wasn't sure if my tutor would see it as serious enough for his research. He said he was writing stories on our filmmaking experiences.

She and another of my housemates agreed straightaway to be in the film but finding others was a nightmare. I was badly let down right at the last minute by two people, one of them suddenly going off to Reading for the weekend. The other's boyfriend unexpectedly turned up. Time was getting short. There was only about a week and a half to the deadline.

The afternoon light stretched through her window. For a moment I felt okay, but the light suddenly made me remember the darkness of the kitchen and the awful strip light. It would be hopeless for the film, ridiculously amateur. I headed down to my room and grabbed my reading lights.

She finally came down and found me in the kitchen trying to get the light to shine in the right way. I'd set up a seat in front of the only spot on the wall without cracks. I really wanted to get a professional atmosphere. It looked like she'd spent a fair bit of time getting ready.

"Right we are doing it here", I said sitting her down. "This is what is going to happen. I'm going to ask you a few questions then get the camera going. Look straight into the lens because I want it to look like you are telling your story directly to the audience not to me."

"Really? I find it really awkward just looking at the camera, can I look at you?"

"Oh god, if you have to but I need it to look a certain way."

Much later, when I showed mum and dad the film, they really liked it but they noticed little things about it. Like I could definitely hear myself breathing because Lisa had made me sit so close to the camera, practically on top of it. I could see what they meant but then they do both work in the film industry.

The seriousness of it all now hit me. I switched on the camera then I got her to stand up again, walk into the shot and sit down.

"I have done it wrong already haven't I?", she said the minute she'd sat down.

"No, not at all." I replied trying to calm her down a bit.

"Oh okay."

"So what is your name?"

"I'm Lisa…. I don't want to get too graphic".

"Speak really loudly", I told her.

It suddenly felt unnatural and awkward. Maybe because I'd never done it before and she'd never been interviewed before. Our kitchen was really dark and with my two reading lights shining on her it felt very unprofessional. The mic situation didn't help either. I couldn't believe that the ones I borrowed weren't working.

"Yes speak up!" The others had crept in, standing behind me watching.

"Oh come on guys. If you're going to be in here, please be quiet, please, please, be quiet." I knew I couldn't really ask them to leave as it was their house too.

"Go on Lisa", I said.

"When I was 17, I had a boyfriend of about 3 or 4 months. We tried to have sex but for some reason he just couldn't get it up. It was like playing snooker with a rope".

The others burst out laughing. So did Lisa. It was weird because she wasn't usually funny like this. Maybe she was just trying to impress because she knew people were going to see it. Maybe she thought before coming down to the kitchen, "Oh, it's Rosie's documentary, let's give it something good".

"No! Come on guys. This has got to be good. If you're going to be here ….".

The awkwardness returned. Maybe it was because I was in charge, telling people what to do. It was like I was the director, like she was trying to give me what I needed. This would have been so much easier with strangers. I turned back to Lisa and encouraged her to go on.

"In the end we had sex, but I didn't like it. It was painful and I was really nervous and awkward … Like I feel now", she continued.

I really didn't want her to feel uncomfortable, I just wanted it to look professional. She went on and told the rest of her 'first time' story. Luckily, she was getting near the end.

She noticed the others again as she finished up and was laughing.

"That's it."

I switched off the camera. I was feeling pretty proud, my first interview done. Not brilliant but I'd adapted. Ok, so it might turn out to be more of a YouTube video than the idea I had for my documentary but at least I was finally getting on and doing it.

I quickly turned around. "Aiden. You're next!"

INTERPRETATIVE CONVERSATION WITH ROSIE

What do you think the story's saying?

I think it says, if you were going to show this to newcomers, 'Get your act together, before you actually get your camera and stuff' or 'Prepare a bit more'. As a first-time filmmaker it also says that things do go wrong, and you have to just adapt to it. It shows the sense of urgency or seriousness to filmmaking.

So you mean urgency because time is running out, like in the sense that you have a limited amount of time?

Yes but also obviously the person in the story cares about it being good. Does that make sense? What do you think it is saying?

Yes, she is having to work in a really tricky situation plus the time pressure is really apparent. It's pretty clear you had a strong idea for wanting the film to look professional but the only place that seemed suitable was dark, your house mates were next door in the lounge and you

had to rush around creating good lighting with your reading light. The feeling of time pressure is also quite strong, having been let down twice at the last minute.

Your plans were somewhat thwarted again when Lisa found it hard looking at the camera even though that's what you wanted her to do. Even though you appeared to be in charge initially, once the interview started the awkwardness of the situation hit you. On top of those difficulties you are also dealing with the 'sensitive' subject of first-time sex stories. But maybe that's just me.

You were dealing with having to be in a kind of hierarchical relationship with your friends as filmmaker, noticing Lisa acting differently but also feeling that you didn't want to put her in an awkward situation. It must have been quite difficult because of those feelings of wanting to make it 'professional'. The fact that we find out your parents are in the film industries maybe played into that?

But despite all that, there is a real sense of achievement for you by the end. You are proud that you completed one interview despite having never made a documentary before under those difficult circumstances. You then seemed enthused to get on with the next interview despite knowing that overall it might not end up how you originally envisioned it. But in a way that didn't matter, since as least you had started.

CHARLIE

Charlie had volunteered in a 'soup kitchen' for homeless people several times and he knew that the organiser, a family friend, would be great on film. There was also the interest that people had shown in his voluntary work experiences once seeing it on his CV. But it was the negative press surrounding the moving of the soup kitchen from one area of the city to another which really made up his mind to make his film on that subject.

"Why don't you come down on Christmas Eve and Christmas Day and do it then?"

I'd been talking with Jenny about organising an interview with her for my film. She was a family friend and it was through her that I'd volunteered at the soup kitchen quite a few times over the past couple years. I hadn't planned to film on those days as I'd never done the Christmas setup before.

"That's not what you'd think of doing on Christmas Day. Everybody thinks you spend Christmas with your family." I remarked.

She smiled. I guess she'd done it so many times before.

Jenny lives down the road from my family home and is heavily involved in organising the Christmas day lunch. She organises the volunteers and the bags of presents for those who turn up. So a week later on Christmas Eve we were pulling up outside the Baptist Church in her car. Jenny had said earlier that they hadn't ever had any press or photographers before. The concrete walls of the church didn't seem particularly welcoming. I felt the camera in its case pressing into my side as I got out. It was only midday but already the light seemed to be dimming. We stepped into the hall. It was almost empty.

I noticed Jamie and Sophie, children of my friend Rachael, over at the back mucking about on the piano singing carols. Rachael was over by the kitchen hatch sorting out the presents and waved at me as I came in. I slid over to a corner thinking about the kinds of shots I wanted to get. Setting up reminded me about the research my tutor was doing. He said he wanted to write stories about our filmmaking experiences. I still wasn't sure whether to take part.

"What are you doing?" Jamie and Sophie had crept over and wanted to try the camera. Suddenly I was on the receiving end of the lens. My plans to keep out the way were already unravelling. "So I'm going to be the guy with the camera", I thought. I got on with a few shots. It felt strange. I kept noticing myself looking for things that were aesthetically pleasing on camera. It was sort of empowering but I wondered how it would feel the next day with everyone there.

Later I wandered into town and relaxed into taking street shots, the throngs of last-minute shoppers providing a cover for me with the camera.

The next day I was late. The lunch was in full swing already. I had hoped I could just slide in unobtrusively. Looking over at the volunteers serving food I heard Jenny's words from last night as we talked about the arrangements for the next day. "Maybe if people start to get a bit funny, then maybe just put the camera away for a bit and get involved, you know like you've done before." I notice two volunteers looking my way seemingly unsure whether to approach me.

I set up in the corner trying not to intrude in on the relaxed atmosphere. I'd borrowed my friend's Canon 70D but now wished I'd used the smaller camcorders the uni lends out. I lined up my first shots. Through the viewfinder I could see several people looking back. A large man in a black jumper got up from his food and walked over. His yellow party hat had split where he'd forced it onto his rather large head.

"Merry Christmas. Are you with the press?"

"Oh, ah, no. I'm just a uni student. It's my uni project, a documentary."

"Interesting. What'll you be filming?"

"Just shots of the hall, the atmosphere, you know and maybe some of the volunteers serving food. The kitchen. That kind of thing."

"Good on you. You might want to talk to Geoff. He's over there in the red and grey striped shirt. He's been coming here for years and can tell you a story or two. Hope it goes well."

He wandered back to his table. I felt slightly more relaxed although clearly trying to be a fly on the wall was out of the question. I looked through the viewfinder and found Geoff. He was eating by himself and conducting along to the carols from the CD player with his fork. He looked up and I saw him wave. People were chatting and laughing over the music.

I composed a couple of close up shots of a volunteer spooning out food, something I'd done many times before in the soup kitchen myself. I felt somehow disconnected.

"Are you taking photographs?"

It was Geoff.

"No, no. It's a video for my uni project"

"I used to do photography all the time. All over the South East and locally. Then I went into the military and didn't really pick up the camera again. But after I came out, I started suffering from depression and never quite got out of homelessness. The depression still hits me every now and then but it's great seeing familiar faces here. It's a good crowd. At last year's lunch they ran out of presents so we all shared what was there. It's a great bunch."

I wasn't sure what to say. But he didn't seem to expect anything back. He noticed Jenny near by, raised his glass to her and turned back.

More people came over and chatted to me and the camera. Setting up again, I noticed little messages on presents and Geoff's tattooed wrist. I seemed to be looking for things not just at things. I wondered what it would have been like if I'd been there without the camera.

I stopped filming and helped with the dessert glad to be back in my familiar role. I spotted Jenny back over by the teas and coffees, she came over.

"How's it going? Looks like you're having fun."

"Great. Everyone's so friendly.   Like there's this real sense of unity here. I hadn't quite expected … I'm not sure what I expected.   Geoff came over and spoke a bit about his past."

"He's great, isn't he?"

"I know I've helped out quite a few times before but this is different. It felt weird at first not helping, like not being involved but I was just wondering … it also felt like I've seen more, you know what was going on and all the different personalities here."

"Glad it's working out. I better get on."

I got a few more shots of plates being cleared then switched off and joined in.

It felt like Christmas.

INTERPRETIVE CONVERSATION WITH CHARLIE

What do you think the story's saying?

I suppose it is difficult because I've previously done stuff with the soup kitchen, so the documentary, filming, if anything, pulled me away. I felt like it put that disconnect back there again. Yes, and I suppose for these guys as well, this time with the volunteers is probably the only time they'd get with the non-homeless community.   It was their time to be able to engage with normal people without feeling untrustworthy, without that sense of hierarchy. Then I felt maybe turning back up with my camera …

I see, so you're putting a hierarchy in there because you're in a new role?

Yes. And I suppose the story is encouraging trust and engagement with these people. What do you think it is saying?

It shows you being quite wary of the situation at first. It sets up a feeling of difference at the beginning, alienation almost. It's not a normal Christmas, there's the dimming light and the camera also reminds you that you are 'marked out'. You appear to feel more relaxed later in the town where you can be more incognito.

The next day the tension mounts when you realise the rather fancy looking equipment might mark you out even more from the people at the centre. However, once you start explaining that you're a student and you're able to have a conversation with one of the users you start to feel a bit more relaxed. It also seems that your filming acts as way of connecting to people because it formed a common topic of conversation.

Despite the alienation from your usual role, filming also gave you a chance to see some things in a new way. The story ends by suggesting that filming almost helped you to connect with the people and the place in a different way than you might have if you'd been there in a 'straight' volunteer role. By the end you are firmly back with feelings of connection and familiarity returning.

PASCAL

Pascal had a close friend, Sam, who he'd known for years. After an argument and getting frustrated with Sam, who had ADHD, Pascal realised that actually he didn't know Sam that well at all. So his documentary came about as a way of getting to know his friend better.

"Do you remember that night we went out. We were waiting for a bus or something and you were winding me up. I nearly left you there I was so angry."

It's Friday night, Uni done for the week and Sam is down for the weekend. He was supposed to be here at 4 but by 5 I'd headed out to the shops to buy the pre-drinks. Half an hour later I was back. Sam was getting dressed. I notice my towel on the floor.

"Err no. Remind me." He said.

"Jack who was with us was laughing. He said it was like we were having a lovers' spat! You just wouldn't stop even when I was clearly getting really angry with you. You were so in my face."

"Ha! Yea, I think so. When was that?"

"God knows. Back in November? Yes must have been we were heading out to fireworks weren't we?"

"Who knows. Why'd you ask?"

Sam is off to my mate Briony's place for the evening, then into town for a drum and bass night. He sees a lot of my mates now, our mates actually. I'm off to a gig I've planned for ages. Maybe I'll catch them later.

Back downstairs, Sam starts doing his usual bouncing thing on the sofa, spilling tea from his jumbo Sports Direct mug, adding to the stains.

"I was just talking today about the film we made. I spoke to my tutor, you know I mentioned he's doing his research, writing stories about all his students' filmmaking experiences? I was talking about how that annoying bus journey gave me the idea of using you for my

documentary because you're such a 'complex character'". We both laugh. "I remember you were into the idea straight away."

"The 'complex' annoying Sam helps out again. He's the real deal, the money man, FANNY man. Do you want to see my pigeon impression?"

"No thanks. I've seen it already. You did it in the film, remember? Actually, I quite liked it and so did Jack and Briony who always seemed to be there when we were filming. In fact, you do look a bit like a .... No, but seriously. It was a lot of fun. Besides I got to know all your secrets!"

We go back a few years now, a friend of my sister's ex-boyfriend. Sam is down pretty much every weekend and we have such a laugh. He knows stuff about me no one else back home does.

"What do you mean 'all your secrets'?"

"Like that there was no-one back home to film you walking in the street when I couldn't make it." I keep a serious face and I hope he sees I'm joking. I'm not sure he does though. He goes quiet. "I mean like that you're a really interesting guy..."

"It took you long enough to figure that out! You filmed me on and off for weeks. What happened to all of that? You only kept in the bits with me on your mum's sofa, yabbing away."

"Well, I couldn't use all of it. I mean .... it wasn't all usable ... you weren't always ...."

"Come on, say it!"

"Well you know. The thing. Your 'condition'. You weren't always feeling ... OK, I mean what you were saying sometimes wasn't always ... um ... right for the film."

"Not surprising. You made me wear the same clothes every time I came down." We both laugh.

"Do you remember that one time I asked you, 'So what's it like living with ADHD?' and you were like 'Oh, he's alright. He pays his rent on time.'". This time, it's me who spills the tea.

We go quiet.

"It was weird though. It was like meeting a new person when the camera was there at first. You kept worrying whether you were doing it right."

"It's hard being a superstar."

"Ha ha. Actually, I remember that one weekend when we had those serious talks on my mum's sofa about how you actually felt. You seemed pretty relaxed then. It was good."

"Glad to help."

"Yea it was a help. You did me a big favour. I mean I couldn't have done this without you."

"Yes, that would have been weird just looking at an empty sofa for 5 or 6 minutes."

"No, you idiot, you know what I mean. In all honesty, I know we did all that other filming, down here and at Briony's place, and all that stuff about the sofas in different places, but in the end, I just wanted to capture our relationship because you seem ... sort of ... different with me, like the normal Sam I know. I guess I just wanted to show the normal Sam."

"The one and only ... the performing pigeon ... the normal Sam."

He was right. There was the one and only Sam. All of it was him but there were different Sams in different situations. With just us two on that sofa that weekend, he'd spoken about how difficult it was living with ADHD, about the lack of help for young people. I didn't know that at school he was overlooked because he didn't get diagnosed until after he'd left. He'd spoken about how he'd been seen at school as a misfit, a youth who didn't want to be in an English class. But actually, it was just that he couldn't focus.

"You talking about that stuff made me think about my plans to be a teacher", I say. "Like how I'd want to notice kids with ... like ... your situation.   Not to overlook them."

"How is it going with that Saturday film school anyway?"

"Kids are great. I've got the little ones right now. They're doing a horror short."

I suddenly remember Miss Bell, my creative media teacher. She'd looked out for me when I was at secondary and had helped me a lot when I was struggling with my spelling. I could still picture her there marking papers at the front of the room while she allowed me to stay behind and do my film stuff.

"You know I think I look out for them a bit more since doing our film," I continue. "You know in case any of them are ...."

"What? Like me? I hope not. Kids! Kill yourself now if you are..." I don't react. "Glad to be of assistance, Mr Hancock. It was fun."

Thinking of that conversation on the sofa, makes me realise that he probably knew what I was trying to do with my film all along. Through all our filming I'd asked him 50 times, 'So, what's it like with ADHD?' and 49 times he'd shrugged it off. That last time I remember asking Briony and Jack to just pop out for a second as I knew Sam would always play to an audience. It took another 10 minutes but then that 50th time arrived. It suddenly strikes me how much ADHD actually does affect him but 49 times out of 50 he doesn't let on.

"So what do you think of the whole thing now?" I quickly ask hearing the front door open.

"Well I'm pretty proud of my mark. A 2:1 is not bad for a first time filmmaker."

"What's it, what?! Whose mark? It's my mark."

He's right though. In some ways it was my film. But it was his too.

"OK. OK. Our mark."

INTERPRETIVE CONVERSATION WITH PASCAL

What do you think the story's saying?

I don't know. A proper friendship. We both appreciate each other a lot and just have a good time I guess. And how the role of the filmmaker is obviously so important because he's making the film, it's got to be his film. The story also shows the other side of how many things go into making a film. My film wouldn't have looked like what it was without Sam's contribution and his input and what he thinks.

Yes, interesting. The external factors like what?

Like the freedom he had to do whatever he wanted to do as opposed to what I asked him to do. He was much more hilarious and did loads of jokes when our friends were there. It meant I had to ask them to leave. Since doing my dissertation about performativity in documentary, it's like doing the interview on a stage in front of an audience. If you take them into a quiet room and they perform there just for you, then it's different to how they do it in different places. What do you think it is saying?

The story shows your friendship, how close it is and all the ways that friendship can affect filmmaking and maybe vice versa. It shows the intimacy of your friendship, the things that you know about each other and the things you were trying to find out about him. There were some things about yourself that only he knew but you knew stuff about him too, perhaps hinting at his loneliness back home? It seems like you were on a quest to show 'the normal Sam'.

It shows the patience you needed as a filmmaker. You had to wait and film many times before he felt safe enough to say the more difficult things about his ADHD condition. You knew that honesty was good for your film, but actually also good for you, because it made you think about your own future plans. That as a future teacher it's a good thing to really pay attention to children who also might have ADHD.

So, I think the main thing the story is saying is that filmmakers and participants help each other, that there's a kind of generosity in the process of filmmaking. It says that films are co-productions so much so that you agree he deserves the final mark as much as you do.

PATRICK

The idea for a documentary about a local church came to Patrick when he was at a party. Seeing the church from the back garden made Patrick realise how amazing it was that this massive building could be seen from everywhere in Brighton. He also saw that making a documentary about a church touched on the odd relationship of Brighton with questions of religion, in contrast to the place where he grew up.

"I shouldn't have made this thing in my head before actually making it in real life."

"Yea but it's really good. It's insightful," my mother says.

"You've captured some interesting answers from him. What was his name, Martin Clunes?" asks my dad.

"Martin Cloyes!"

I wasn't convinced. I'd been up and down about my film project since getting it in two weeks ago. Like Werner Herzog's Fitzcarraldo, my documentary project had been a bit of a weight.

The first thing I notice is the smell. The afternoon October squeezes through the huge round window and falls on the cross high above the altar. I notice the confessional boxes over to the right, imagine the conversations inside and remember why I'm here. I turn and quickly leave.

Two weeks later I'm back.

"Yes, I will just go and get the vicar," the volunteer says. "What's it about?"

"I'm making a film for my course at University. And I …"

"Well we don't want you to be filming the church and making any sweeping statements about it."

"Well I don't really intend to do that. It is just going to be on young people and the church."

"Okay. Hang on, I'll try and find Martin."

High above, the archways crowd the ceiling. I notice how cold it is in here.

"Hello!"

"Oh! Err ... hello. Would it be possible for me to do filming in the church? I am with Brighton University." He isn't quite what I expected.

"Yes, that's fine. Brighton eh? Is that a department of Sussex University?" He smiles.

"Ha. Well no, not exactly"

"Of course, we'd you love to. What is it you're doing?"

"It's just a short documentary for my course."

"Oh interesting. What sort of angle are you going to take?"

"Just about the relationship between the church and the city. Like, the role it plays in the community."

"Sounds a really interesting idea. We'd be really glad to help. This is a fabulous place to do a film about."

I tell him I'll be back soon.

I hear the bells of my local village church. I never go, none of us go now but it still feels a big part of the village here. I even went to a C of E school.

"Yes, that's his name," continues my dad. "He was really friendly and chatty, and so knowledgeable about the church. He seemed completely enthused by the whole place."

"Yes, I know. Actually, he was really helpful and, in a way, did a lot of the work for me. He was really confident in being interviewed."

"Yes, it was an extraordinary place. That huge round window high up." says my mum.

I think how strange it is that my parents went into the church and spoke to Martin way before I did. My mind goes back to all those autumn days when I kept putting off doing my interview with him. I'd spoken about it just last week with my tutor, talking about his research, writing stories about our documentary filmmaking experiences. I had wanted to do something really ambitious for the first piece of creative work I'd done for a long time. But nagging doubts remained about my filmmaking abilities.

"You captured that really well in your shots," says my dad eyeing me slightly oddly. "You've actually got a lot of good shots in there. I really like the opening one where the church is sort of rising above a construction site."

His compliment stirs something in me. What did make me start?

It's Monday, a week before the documentary deadline. I hesitate at the huge doorway knowing this is my last chance. Everything's got to go perfectly. The nagging voice returns. 'If you don't start doing it now you are not going to have anything for the deadline.'

"I really need to do the interview this week. I came in about a month ago to ask if I could do it." I hope he didn't notice the small lie.

"Oh yes that's fine. I don't know if I can do it this week though."

"I really need to do it this week."

"Okay. Well let's do it on Thursday morning.".

"Yes okay. That will be alright. Thanks."

Martin turns and walks over to a visitor waiting patiently by the information boards. A small panic creeps up on me. I'll have to ask for an extension on my camera loan ... that leaves me only four days for editing. I breathe deeply and stare at the ceiling again. My tutor's voice comes back to me. 'You've just got to borrow a camera and start filming.' I go outside and start filming. The camera leads me around.

"It was strange seeing him on film. He looked kind of short but I remember him being quite a tall man." my mum is saying.

"Yea, I'm not really sure. It's all a bit of a blur. At the time I think I just went into autopilot. I'm not even sure I was listening to what he was saying."

"How do you mean? He said some really interesting things about spirituality and how the church was just there for people."

"I know. I mean at the time. It just went so fast, well it had to, I only had an hour with the camera."

The light hits me as I come out of the church. I'm struggling with all the kit. The camera lying in the bag looks just the same as when I went in.

"Hey, Patrick!" It's my friend Claire. "What are you doing with all that stuff?"

"I've just interviewed the priest of the Church for my film"

"I thought you'd finished that ages ago. How'd it go?"

"OK … I think … He was really … really good at giving interviews but I'm not sure about my questions. He seemed to be quite interview savvy. I'm not sure I got what I wanted exactly. I mean he was helpful but … "

"What was he like?"

"He was actually really upbeat and funny. I had to make excuses to leave. He just wanted to keep on talking."

"Sounds good. I'm sure it'll be okay."

"Actually, I've got to get back to return this stuff. Catch you later."

"I liked the way you had three sections in it.' my dad is saying. "Like the opening bit with your voice then the interview and then the final sort of reflections. Editing it all must be really hard".

"Well, yea, I thought that was going to be the most challenging part but it wasn't the case in the end. I mean I started out wondering how it was going to go together but actually I think that was the bit I enjoyed the most. I just wrote a plan, like broke it into acts then edited it all down."

"You make it sound pretty easy."

"Well, yes. I just did a couple of nine-to-five kind of shifts on it, got the music down and it was done. I finished it and handed it in on the same day, the deadline."

"Doesn't sound fun. It sounds stressful." says my mum.

"Actually, after the stresses of actually starting and the whole interview thing it was a massive relief just to get it done. I guess I'd watched so many documentaries on the BBC and they don't look that difficult to make. I suppose my expectations were so high. Then as soon as I started making it, I suddenly realised how difficult it was going to be. The more pressure I was putting on that, the more it was difficult to work through and adapt to the situations."

"Well, well done. It's a really good film." my mum says.

"Yes. Totally right. Really good." my dad agrees.

"I remember saying to a friend at a party, not long before I first went inside. It's amazing, you can just see it everywhere. You know that was my original inspiration but then not long after and for quite a while it really did hang over me. But I suppose talking about it again now as my first creative piece to be assessed, I have captured it pretty well. Yea. Well sort of."

INTERPRETIVE CONVERSATION WITH PATRICK

What do you think the story's saying?

I found it quite difficult to read, actually. It showed how sort of indecisive I was about it. It made me feel, "That's where I was going wrong. I should have…". I mean when I was making my film I was very much like, "Oh God, everything's got to go perfectly." The more pressure I was putting on that, the more it made it difficult to work through it and adapt to the situations, if that makes sense?

Yes, I think that's quite clear. A few people have said that. The idea that you have this vision for what it is and if things don't feel like they are matching up to that, then it can be quite inhibiting.

I guess the story also says that filmmaking is more a perseverance thing. It's a good thing about having the flashbacks in the story, no matter how it feels at the time of doing something, when you look back on it and reconstruct it in your head, you get different feelings out of it. You get a different idea of what it is, what was good about it or how it has affected you since you've done it. What do you think it is saying?

I think it says that you had a clear idea about what you wanted to achieve but that the same idea can be inhibiting at first. The second scene suggests the oppressiveness of the church as a metaphor for the 'weight' of your documentary project. There were several things stopping you getting started. Although it's not entirely clear, maybe just a fear of the unknown? In the end, it seems the pressure of time got you going.

With the vicar, it looks like he was being really helpful giving you a lot of material for your film, and being confident, but that went too far. He sort of took over. Maybe you weren't prepared enough for who he was. But the time pressure meant that you weren't really there. You just wanted it to be over as quickly as possible.

The conversation with your mum and dad is making you almost re-evaluate the experience and the final film again. You realise how what you thought would be hard, the editing, turned out to be relatively easy. But getting started and having this thing hang over you was such an incumbrance. The to and fro between present and past, shows your uncertainty or ambivalence about the film. It's about perseverance though, it may not work out exactly as you thought it would but talking about it helped you see different perspectives.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

VANESSA

Not sure what to do her documentary about, Vanessa first spoke with her older sister saying that their own family could be a subject since they all found them funny to be around. They also talked about their younger sister, Erica, and her disability. At first Vanessa wasn't sure but recognising their joint love of film and television but also Vanessa's concerns about representations of disability in the media she decided to go ahead.

This journey is really dragging. I can't believe I've had to make the same trip twice in two weeks just for the sake of an audio recorder. Why are there so many people on the train this late at night, on a Wednesday? The journey makes me think about all the stuff I have to film. Two weeks to deadline, I haven't got anything yet and I thought it was all planned out.

The house is dark, I tiptoe in. No lights on so no chance of any filming tonight. It's tomorrow or never. I can't believe I actually chose to do this documentary thing. Why didn't I just stick to essays which I know I'm good at? It's so stressful. I'm not even sure I know how to use the camera properly or how to get a good mark at making documentaries. I head to bed.

I wake to a knock on my bedroom door. "Morning! You were back late, weren't you?", says mum. "Are you here today? Can you put those clothes out when they're done?"

"Yes, yes, I'll be here, I'll sort it". I didn't even get to see Erica. She's probably already at school talking about the film she's about to be in.

After a cup of tea, I start playing around with the camera and mentally plan how I can get the point about disability across in my film. She and I never talk about this stuff. Morning eases into afternoon.

"I'm back sis!" Erica finds me in the lounge fiddling with the audio jack.

"Do you still not know how to use the microphone? Well, I'm ready."

"Hello to you too!"

Actually, the microphone isn't the problem as I've sorted the technical stuff but I still haven't figured out how to make this into a good film ... I know I should be able to but ... oh fuck. I head up towards my bedroom.

"Almost there," I shout across the landing. The front door opens again. Oh shit, it sounds like mum's back with Maddie and she'll be up here in a minute too hanging around ... I don't need this right now. I hear the voice of my tutor saying there needs to be a story. Reminds me that I need to decide whether to take part in his research. Said he was writing stories about everyone's filmmaking experiences.

Erica's at my door again, she's all dressed up.

"Come on! It's easy to make a film. I do it all the time."

"OK. OK. I'm ready."

I steady my nerves and switch on the camera. Where to start? It would be so much easier just to relax and have a nice conversation then worry about the story afterwards. Oh my God. I'm glad Erica can't hear my thoughts. She's so used to seeing me on top of everything. I switch on the camera.

"So, tell me about Erica."

"Erica is an ordinary girl."

"Is she?"

"Yea, she's really different."

"In what way?"

"Because I have a popstar life."

"You have a ... you don't have a popstar life. You never told me that!"

"Yea, yea. I've got a pink wig"

She turns around and pulls out her wig. I notice Maddie has crept in.

"Maddie, you need to leave because you're distracting me", I say. I feel bad. She's being really good but I just need some space. "Ok, let's stop. I need a cup of tea anyway".

The tea is tasteless somehow and Erica is still buzzing around, excited by the film and talking about being an actress. I had promised to film her life story but she's distracting me from what I also want my film to say.

Ten minutes later, back upstairs, Erica's having a great time chatting away and throwing things at me in her usual loving sisterly way but my questions aren't working, she keeps taking the conversation off course. I can't figure out how I'm going to fit this into a narrative, fuck it feels like new territory in our relationship. I don't want to push her too hard on the question of disability but ... Agh! This is horrendous, it just feels so forced sitting here with the camera and talking. Being in silence would probably be weirder though. It's like having an extra person in the room with the camera here

"Dinner you two!" mum shouts up.

"At last!" I reply.

Sitting down at the table I say to myself, "Okay... calm ... down ... a bit ... Harris. It'll be okay."

After dinner, I set up the camera again and check the microphone ... it's got to be now because I don't want to just film her having a good time and then put a voiceover, 'This is my sister and she has Down's Syndrome'. She would be like, 'I just thought we were talking about movies.'" Oh fuck ... I press record.

"Look, I...I kind of want to talk about how you feel as a disabled person and like how you feel about seeing disabled people on TV."

"Okay. Yes ..."

"Do you think it's harder to be a disabled person on TV, or do you think...?"

Something about the way she's looking at me tells me to stop and she's looking stressed and has got a really sad face on.

"Oh God what's wrong?" I ask her. "What's the matter?" I turn off the camera. We sit there both silent.

"Sis, I'm doing this because I have noticed a lot of stuff about how we are on television and I think that you'd be really good on camera. I want to show that there are all these ways you can interpret someone and you can't just look at someone and assume that their disability defines them or look at someone and assume that they're not disabled or any of that stuff."

"But people will laugh at me. They'll laugh if we talk about disability, my disability. Can't we just keep on about me getting into the movies?"

"People might laugh at you, but I think a conversation between us would be good, even if people did laugh at it, there might be people with Down's syndrome or autism who see it and who feel comforted by it, like that there is someone explaining these things that they feel too. Or there might be someone who sees it and changes their mind and is like, 'Oh, actually, I didn't think about it this way', and it would be helpful."

Erica pulls at her bedcover.

"I can't promise people aren't going to laugh at you. But the point of the film is to show why they shouldn't and why you should be respected."

The sound from the TV downstairs intrudes into the room. I wasn't sure what else to say.

Erica looks up. "OK, I'm ready again. And make sure you press record, you doughnut!"

"Okay say whatever you want."

"People, please don't let it happen to you. I don't want you guys to get bullied or be mean to someone. It's about staying true to who you are and how you feel about that in your life. Have a good time, hang out with friends and be yourself and be true to that. Life is a good future to have. In your heart, if you've got a dream like I have, you always need to stay true to yourself".

I sit there listening and forget the camera for a moment. This is so much better than after four hours of questions. Maybe because I'm involved. Maybe because I've finally told her why I'm doing this. Maybe because I just told her how I felt about disability and let her respond with the same level of emotion. In the end I guess I just had to let her get on with her own stuff.

"So sis, remember be happy. Stay true to your dreams. A dream is a wish your heart makes." Erica finishes and sits across from me beaming.

"That's from Cinderella isn't it?"

"Whatever!"

INTERPRETIVE CONVERSATION WITH VANESSA

What do you think the story is saying?

It does very much represent my side of things. When I was actually filming it I was thinking mainly about Erica's side of things and the audience. I didn't really talk a lot in the film about the fact that it was also about me very much and about my experience of being very new to this. It was something I was engaging in from the point of being a disabled person as my diagnosis was so new at that time. The story shows a lot more of my doubts, a lot more than the final project or the university work around it shows. I actually really appreciate that because it was really difficult for me to do this project. It shows that it was a big step up outside my comfort

zone. It's about me a lot more than Erica whereas the documentary was a lot more about Erica than about me. It's nice to have that recognized.

Yes, I was trying to make these stories more about the filmmaker.

But there is that element of trying to be very professional about it too because I was getting a grade for it. In the end you are still doing this for other people to watch for other people to judge. What really comes through is that I didn't know what I was doing but Erica really came through. In documentary you have to rely on someone else very much and that's a really scary thing. She might never have said anything interesting, but I still had to make a film.

Another thing that comes through is that I knew what I wanted for the filmmaking but I couldn't say it or push her. The whole documentary would have been pointless because then I would've given her my voice instead of giving her, her own voice. What do you think it's saying?

It looks like you were thinking you had to have a story up front. Having to work with Erica for your film was different to other work where you were completely in control, like your essay writing. There is also a strong sense of contrast between how you actually wanted to interact with her and your need to create something good. But something is out of the ordinary or 'new territory' compared to your normal relationship.

At the moment where you had to broach the subject of disability you finally just spoke frankly with her about your own views. She goes quiet but suddenly things change. It looks like you realised you just had to say what you thought then let her respond in whatever way she wanted. The risk you were navigating was staying true to both her and your project. I think it says you figured out how to do that.

CHAPTER 6 – ENCOUNTERS AND PRACTICAL KNOWLEDGE

6.0 INTRODUCTION

This chapter discusses the stories and interpretations in chapter 5 through the lens of the virtue practice perspective. In what follows, I relate the stories and my interpretations to the interpretive scheme that I have developed over the course of this inquiry. I aim to show how these stories of filmmaking experience may "disclose an exemplary significance in the setting[s] they depict so that … [they prove] … capable of illuminating other settings", (Dunne 2005a, p. 386). Whilst I have already positioned these stories partly as pedagogic tools, as stories of experience that allow a community of first-time filmmakers to 'speak' to each other through the mediation of teacher written stories, this chapter extends this by showing the significance of my inquiry for other interested readers, those whom I identify with in my scholarly community. In short, I aim to illuminate the encounters for these first-time filmmakers in their practice and the practical knowledge that they developed and applied out of those encounters. To repeat this in terms of my research questions:

1. How do undergraduates experience documentary practice as first-time filmmakers?

2. What practical knowledge do first-time filmmakers develop/apply in their practice?

In the quest structure I gave in section 4.4.3, from MacIntyre (2007) I derived the following formulation: On her quest the filmmaker will come across "harms, dangers, temptations and distractions" (p. 254). More broadly, she will encounter particular situations that call upon her judgment of how to carry on. So, in the discussion that follows I first identify different types of encounters and then draw conclusions as to the kinds of practical knowledge which filmmakers developed and applied in pursuit of their practice. Finally, I discuss the limitations of my inquiry first in terms of the types of filmmakers who were the participants in my inquiry, and secondly in terms of the constraints of the methodology.

6.1 READING THE STORIES: ENCOUNTERS

Encounters are breaches of conventional expectation from the perspective of the protagonist in each story. The quest interpretive scheme sees these encounters as being ontologically significant in that encounters mark out the protagonist in the filmmaker role. Thus, in sites of practice these first-time filmmakers experience challenges to understandings because they are in situations as 'filmmaker-persons'.

ABI

Abi's quest is marked by a tension between being fearful of sharing her creative endeavours with the recognition of the therapeutic qualities of 'getting it out'. She was attempting to show that she could be a 'good documentary maker' where 'good' in symbolic space is the ability to produce a 'gripping', emotional account of Iona's experiences. This is part of Abi's quest for artistic integrity. At the same time being a good documentary maker means highlighting a social and cultural injustice through honest interpretation of her subject. She hopes to 'change the way people think' and believes there is powerful emotional account to be constructed. However, their prior relationship also plays into the constitution of their filmmaking relationship. Thus, in her attempts to maintain participant trust because of this prior relationship a tension arises between participant trust and the ambitions of artistic integrity and honest interpretation. Another dimension of this tension appears in the way that Abi didn't want her film to appear 'just as a documentary'. In social space, prior relationships were productive of a resistance to the filmmaker role, a desire to retreat back from the site of practice into 'normal conversations'. This is in tension, in symbolic space, with notions of documentary as being disengaged, distanced or perhaps even aloof from its subject matter. Instead Abi wanted her film to come across in a way that would maintain the 'authenticity' of their relationship within the project of filmmaking. It would show the emotional impact of the injustice documented out of the intimacy of their friendship. This hope appears not to be fulfilled.

Iona's performance did not live up to Abi's expectations of the emotionality that would give the project its hoped for artistic integrity. Perhaps Abi had expectations of herself as a filmmaker who would be able to get the performance she wanted out of her participant. This encounter arose within the physical space and materiality of Iona's bedroom alongside the social space of the roles in the site of practice. This produced an 'artificiality' in their relationship, suggesting that Abi had experienced different, perhaps more emotional conversations with Iona prior to filmmaking. Thus, in the site of practice Iona responded in the way she did outside of Abi's hopes. As Iona said in the story, "It's documentary, you can't always control stuff". Despite this disappointment and in contrast to Boyd or Patrick, discussed below, Abi encounters Iona in her singularity in the sense of 'listening more' whilst they were in production together. In social space, the filmmaker role perhaps driven by a striving for participant trust produced a qualitative difference to their interaction. Despite this, there is reassurance from Iona that the process was 'thought provoking' and that certain important things were achieved, such as the chance to speak about the difficulties of being rejected by her parents. The feeling that she had not fully achieved her sense of artistic integrity within the symbolic space of what 'gripping' meant to her is somewhat mitigated by a sense that a different kind of quest was achieved. The process had nourished her sense of creativity in symbolic space.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

LAURA

Laura's quest starts with an unsure vision of what her process would be. This inhibited her getting started with several factors contributing to finding a starting point. In symbolic space there is a sense of what filmmakers should be able to do with for example camera equipment, how to hold the camera and shoot but in physical space she does not know how to do this. So here there is not so much divergence from a sense of the project, but instead a finding out of what the project is by just starting. In symbolic space, there may be ideas that filmmakers have a clear vision of the whole process before starting. Instead through 'filming everything' she finds an immersion in the process which results in feelings of being 'not normal' but ultimately actually 'doing something' and finding a connection with her vision for the project. There is an enabling in physical space which serves to contribute to her pursuit of artistic integrity to actually capture something of what her life is like. This is an encounter which highlights the difference between potential alienation from documentary processes with the flow that can emerge in the doing of filmmaking.

Laura encountered distancing effects in the relationship to herself through her filmmaking. Her quest is to reveal what it is like for her living away from home and experiencing depression. The encounter comes in speaking about her depression to the camera. The physical space of her room and the camera set up enables a type of speaking which produces alienating effects. The physical space of filmmaking is productive of a social space more like counselling. The immersion in her pursuit of honest interpretations of her experiences, produces surprise as she experiences herself as filmmaker seeing the participant differently. There is a realisation that filmmaking can be used to show others how the self feels, but also that it can be 'therapeutic'. This is because of the opportunity to share her truth about depression when usually this has been more difficult because of language and cultural barriers. Laura finds it 'easy to be truthful' when recording her script for her film. She finds in this process a safety that her secret will be kept. In the complex but safe physical and social spaces of recording she becomes emotional which she encounters as distinct from the normal pattern of her talking about her depression. She finds herself having to think more about what she is saying. Somewhere in these processes she feels a change in her attitude towards some of the actions that she takes when she is feeling depressed. At least for the moment there is a shift in her understanding of self in relation to harming actions. The ending of the story suggests that this is accompanied by or in metaphorical relation to the difference between the director in 'control' of matters as opposed to actors who can only follow directions.

BOYD

The quest for Boyd appears to be as much about answering his own questions about 'home' as it does in finding out what others make of home. Boyd comes to see that the views he had on what

'home' meant to him changed because of his experiences during editing his film. The encounter with others' views comes about through replaying his recorded interviews, listening again as he becomes intrigued by their views. There occurs a kind of distancing from his participants' views that did not occur in production. The materiality of watching back footage in the quiet physical space of the editing room with its sense of solitude is productive of attention to what his participants are saying, in contrast to production which appeared as 'a normal chat'. If the physical and social spaces of filming simply enabled normal chat, the material resources of software and editing actions produce a different relationship to the participants and even to Boyd himself.

This comes about in an almost eerie manner which entails feelings of watching his participants as if speaking to someone else. This distancing on his part in the interview enables an apparent intimacy or attentiveness to what was being said which adds to the encounter with others' and hence his own views on 'home'. It perhaps this, or the quietness of the editing room, or just the concentration and repetitions necessary in editing, that has an impact on Boyd. He re-evaluates his own views of matters of 'home' because of his engagement with others' views. As with many of these encounters, understandings of the self are bound up with understandings of the practice. Here he is explicit that he thought he would be unaffected by what participants said about his subject matter, but instead he sees that he has come to a different understanding. It's a small shift perhaps in how he sees this particular matter, but it is significant to him at this point in his life. There is an encounter here with the singularity of others which is productive of a sense of the quest itself. There does not appear a strong tension between internal goods here. Striving to understand others and being faithful to their views coincides with his changing understanding of his quest. That is, his artistic integrity is bound up with striving to be honest in his interpretation of others' views.

ROSIE

Rosie had a 'strong' sense of what her film would look like with ideas around professional and amateur video making circulating through the story. In symbolic space she distinguishes a YouTube video from the kind of film that more professional filmmakers would make. However, it is also clear that she wanted the finished film to be light-hearted and not 'that serious'. In what ensued, various arrangements in physical and social space endangered her striving for the goods of artistic integrity, that is to make a light-hearted but 'professional' looking film. The story compresses time, with her running from one location to another and hurriedly asking if her participants are ready. In social space she was let down by other participants perhaps because relationships had not been established sufficiently. Materialities of equipment quality (microphones and lighting), the setting and space, and décor also threaten her artistic integrity. In social space, she then encounters the realities of filmmaking with friends and being in the

filmmaker role. Attempting to achieve a certain look of direct address to the audience is difficult and the sudden realisation of 'the seriousness of it all' serves to undermine her ambitions for a light-hearted documentary. As with other stories, she encountered a situation in social and physical space which constrained her ability to capture for her film the funny light-hearted stories she knew existed.

For Rosie tensions arose within the social and physical spaces of filmmaking due to prior relationships. First, she encountered having to take on the 'director's' role. In symbolic space there are ideas about who directors are and what they do such as being in charge, telling participants where to sit or how to act. This meant that in striving for her artistic integrity to produce entertaining accounts of first-time sex she encountered a tension in how she related to her participants due to prior relationships. There was an awkwardness in this tension. Secondly, the story suggests that her participants were trying to give her what they thought she needed for the film. In other words, participants also have ideas about what makes a 'good documentary', where to look, what to say and even how to sit. Rosie perceives Lisa trying to give her what she wanted perhaps because of both the subject matter and their prior relationship. Instead however, she would rather Lisa is comfortable in what she says. Rosie's perceptions of 'over revelation' on the part of Lisa produce an awkwardness in the interview setting. This highlights the way that the sayings and doings of both participants and filmmaker arise within senses of what to do in the setting and within the context of their relationship.

CHARLIE

Charlie had previous experience as a volunteer, and it was this that helped set him on a quest to show the soup question from his perspective and to perhaps help combat the negative press around something that was clearly important to him. However, as he sets out he is marked out as different in the site of practice. In physical space there is a dislocation with the people in the centre as he sets up in the corner. The equipment he is using also marks out this dislocation in physical space but contributes to shifts in social space as he perceives a hierarchy because of the expensive camera which exacerbates his feelings of alienation from that prior role. In symbolic and social spaces negative ideas about the press, that is 'people with cameras' contribute to Charlie's feelings of alienation as he anticipates negative interactions with people in the centre. However, as the conversations start, announcing that he is 'just a Uni student', serves to reduce tensions in social space. It is possible too, that ideas about what filmmakers should do, be invisible or removed from the situation, initially exacerbate the wider context of negative press. His attempts at honest interpretation through a fly on the wall approach, that is showing 'how things really are' without filmmaker interference, come unstuck as these interactions take place. He encounters visibility as a filmmaker perhaps in contrast to his previous role as volunteer: the filmmaker 'stands out', where the volunteer blends in.

A shift for Charlie was in how he perceived himself in relation to the users of the centre through the course of his filming. At the start there is the wariness that he arrived with because of the politics surrounding the centre and his self-perception that he could be marked out as a member of the (negative) press. But what he encountered was an ability to see people differently, not only in their individuality but in his statement that there was a 'sense of unity' permeating the centre. This was unexpected. His prior conceptions that there might be difficulties, a lack of friendliness or disconnections between the users of the group but also with himself in his role may have come about because of stigmas and pre-understandings of homelessness. However, these pre-understandings were not confirmed. Instead there is new sight on those relationships that prompts different views. He has 'seen more' of the 'different personalities' that draws him closer within the social space where was he was more distant. To use his words, there is an encouragement of 'trust and engagement' within the story.

PASCAL

Like Abi, Pascal was on a quest to show the 'normal' Sam as he knew him prior to filming. Pascal appears to want to show all the sides of Sam that Pascal experiences in their relationship outside sites of practice. This continuity in friendship shows itself in how there is a recognition by Pascal of the co-productive nature of the film. At one point, Pascal states "I couldn't have done this without you". More clearly, at the end of the story they agree to 'share' the mark for the film. Again, there is an encounter between the idea that filmmakers have full ownership of the practice with the realisation that participants share in that ownership. There is an identification of Sam with himself being a filmmaker too. But there is a more subtle encounter here around the material and social spaces in sites of practice. Pascal sees that it can be difficult to achieve the right combination of time and setting that will facilitate his striving for the honest interpretation of Sam's situation. Pascal calls these the 'external factors' which surround sites of practice. In particular, social space enables certain kinds of performance from Sam and constrains other. These are encountered as not always helpful to Pascal's project.

Pascal learns about parts of Sam's life that he had not known before. The impact of ADHD on Sam was driven home by that one interview conversation 'on the sofa' when no one else was around. Whilst Pascal may have had a hunch that there was more going on, this seemed to confirm it. There is in other words a shift in their relationship such that Pascal has deepened his understanding of Sam through some of his history as a child in school and being 'overlooked'. This is accompanied by a different realisation that there was a relevance of learning about Sam to what Pascal was doing in his working life and in future plans to be a teacher. He realises that he is more sensitive to signs of ADHD in the children he teaches fiction filmmaking to but also that

it prompts him to reflect on the kind of teacher he would like to become, one that also would not overlook such children to help them have a more equitable educational experience.

PATRICK

Patrick's quest starts as he is inspired by the size of the church and its resonance or contrast with his experiences of his local church back home. However, an early part of his quest, as was the case for some other filmmakers, was to make 'the thing in his head before making it in real life'. He had prior conceptions from viewing experiences of 'documentaries on the BBC' that they weren't difficult to make and so when he encountered the realities of his own filmmaking abilities pressure mounted. In symbolic space, ideas about documentary making frustrated some of the doings and relatings in his sites of practice. The key difficulties were in getting started and in his interview with the main participant. Throughout the story the intimidating presence of the church 'hangs over' the filmmaker and stands literally and metaphorically for gaining access to the participant in physical and social spaces. In addition, his attempts for the goods of honest interpretation were somewhat thwarted in that he felt he 'didn't get what he wanted'. This is suggestive of a constraint to artistic integrity since the participant was 'interview savvy' and perhaps was able to either evade or mitigate against more probing questions on the relationship between church and community.

Patrick encountered a participant who was comfortable in a documentary interview situation unlike Patrick himself who appeared to want it over with as quickly as possible. In social space, the priest comes across as 'upbeat' and 'savvy' and also humorous in his quip about the university that Patrick was attending. These appear to go against Patrick's expectations of what his participant would say and do and ultimately how he would be. Rather than being able to get what he wanted as a filmmaker from his participant, Patrick found it difficult to stop the priest talking and we see that the participant was quite able to take a measure of control in the site of practice. In symbolic space ideas of filmmakers controlling interviews are upturned. His quest is threatened in that he had hoped to be able to probe the question of the church's place in the community but, as with Abi, he came to realise that filmmakers do not always get what they want from participants.

VANESSA

Vanessa's quest is to make a social justice statement about representations of disability 'on Television'. She also sees good filmmakers as being able to have a story before production commences. In symbolic space this notion constrains some of the ambitions for participant trust which would enable more conducive filmmaking relationships in social space. This is illustrated by the fact that Erica wants her 'pop star' life to be filmed. In symbolic space these are contrasting

views of what filmmaking is, as social statement or glamorous portrayal. There is in other words a divergence in the ambitions of participant and filmmaker. The sensitive nature of Vanessa's subject matter, representations of disability, within the social space of their relationship, means that she keeps being thwarted in her attempt to get what she wants. Vanessa encounters a reversal of roles in social space, normally being 'on top of everything' as the older sister. There is a confidence in the way Erica relates to Vanessa because of the former's ease with filmmaking – she does it 'all the time'. Vanessa's quest for artistic integrity, to make a film which shows realities of living with a disability, for her sister and for herself, is overshadowed by this reversal of roles. The tension arises because Vanessa cannot just have a normal conversation with Erica whilst she is in the role of filmmaker. There is constraint in social space due to the sense of the project and the roles it produces. This in turn derives from ideas about filmmakers being in control, effortlessly directing participants.

The realities of their relationship constrain Vanessa forcing her to ultimately take another approach in order to continue on her quest. This comes about because Vanessa is entering 'new territory' in her relationship with Erica. Simply asking questions does not appear to work. As with Abi and Patrick, she cannot control what Erica says despite her strong feelings of wanting to achieve the goods of artistic integrity and honest interpretation already described. Instead the quest shifts to become effectively shared with her participant. She comes to the realisation that she will have to talk about disability in a different way in order to engage with Erica more honestly about the purpose of her project. She realises that it is vital to be frank about her own views on the matters despite the difficult terrain she encounters in social space and then allow her sister to say what she needs to within this new territory. There is risk here for Vanessa since it may result in a rejection of that project. She realises that in presenting her own views frankly and emotionally on the importance of her project, Erica is released somehow, or at least given the freedom to respond in whatever way she wants. It is only when there is this moment of 'crisis' in their filmmaking relationship and in what ensues, that there is more of an alignment in understandings of the quest and perhaps a suggestion that the original ambitions were starting to be fulfilled.

CONCLUSION

Encounters constitute challenges to various types of understandings in the quest of a filmmaking project. These I see in three ways: with the self, with others and with senses of the project. These different challenges are mutually constituted in that it is sometimes because of tensions *between* these different understandings that encounters arise.

First, on the quest, filmmakers experience challenges to understandings of the self and their role in the project. As they set out, they may have understood who they would be or what they would

say or do in a certain way. However, on the quest they came to understand themselves differently. These differences can be in relation to their prior views, feelings and actions on matters pertaining to their project or in how they understood themselves in relation to others. Abi is challenged on her creativity, Boyd on his views of home, and Laura on how she sees her own experiences of depression. Rosie comes to see herself as someone who can adapt under stressful circumstances, Charlie on the other hand is challenged on how he sees the users or personalities of the centre. Patrick encounters his own views on who priests will be and how they act, Vanessa comes to see that certain ways of relating and interacting do not always work. Being honest with views first can be a way of enabling others to open up.

Secondly these challenges may arise because of how others are encountered on the quest. Here filmmakers encounter participants in their singularity whereby expectations from prior real or imagined relationships juxtapose with the realities of interaction. This may manifest as encountering participants' own senses of the project in contrast to the filmmaker's as was the case for Vanessa. Alternatively, filmmakers may experience a dispersion or dilution of senses of control since attempting to maintain participant trust in these situations may be seen as a danger to the quest in terms of artistic integrity or honest interpretation. These occurred for many of the filmmakers, including Abi, Patrick, Vanessa. However, this may also be encountered productively in that participants come to be seen as helpers on the quest providing the necessary assistance to make the quest possible at all. This was true for Pascal. These encounters arise within the sayings, doings and relatings surrounding pre-understandings of filmmaker and participant roles and relationships. Lying on a spectrum, at one end, Patrick hardly knew his main contributor, meeting him just for the purposes of the project. Charlie too had not met some of the people he spoke to during his filming, although his main contributor (Jenny) was already a family friend. At the other end, some filmmakers were intimately acquainted with participants as siblings (Vanessa), cousins and parents (Boyd), and friends (Abi, Pascal, Rosie). Laura's autobiographical documentary is also on this spectrum with a sense of relationship between self as filmmaker and as participant.

Finally, challenges arise to a filmmaker's sense of their project. They may have understood that the project would be of a certain nature but then on the quest come to see it differently. Many filmmakers appeared to have a vision or picture of what their goal would be, in some cases this was thwarted. At times - but not always - frustrating for filmmakers, encounters here depict disturbances to imaginings of the documentary process or the final film made. As these are all first-time filmmakers it is not surprising that such encounters arise, but the nature of how this is experienced varies. For some there are pleasant surprises that immerse the filmmaker in the process such as for Laura. She started out without a particularly clear idea, but she became affectively involved in the course of filmmaking. Perhaps the goal of her quest became the process itself. For others, the various spaces in sites of practice constrain the striving for goods,

particularly the ambitions of artistic integrity. Vanessa perceives the need for a story at the outset of her quest but comes to see that this needs to emerge along the way. Abi's turned out less emotionally charged, whereas Rosie aims for a professional film altered as the realities of the quest ensued. Similarly, Patrick's preconceptions of how his film would turn out are also challenged.

Having shown how encounters arise with the self, others and the project, I now turn to the practical knowledge that filmmakers developed and applied in their practice. I look at how practical knowledge comes out of striving for and negotiating of competing goods in sites of practice. Such encounters demand phronesis or practical reasoning as the virtue that enables an ability to judge what is good to do in particular situations in the quest for the goods of the practice.

6.2 READING THE STORIES: PRACTICAL KNOWLEDGE

Quests comprise the navigation of and coping with encounters and therefore are "an education both as to the character of that which his sought and in self-knowledge" (MacIntyre 2007, p. 254). Here I discuss the practical knowledge that each filmmaker developed in application to their documentary practice. I do this by inquiring into what knowledge each one developed in relation to the sayings, doings and relatings of the practice. Understanding practical knowledge as phronesis, means identifying the clusters of virtues brought into play in particular situations. Ultimately, this is knowing how to act with regard to things that are good or bad (NE 1140b1). In what follows I first discuss each filmmaker and the particular emphasis in practical knowledge that I see for each of them. In this refractive process, I am of course downplaying some aspects of practical knowledge in order to highlight others. After discussing each filmmaker, I summarise my interpretations by identifying three types of practical knowledge that I see as being the principal ways that these filmmakers navigated their filmmaking quests.

ABI

Abi has the courage to stick with her project despite its disappointments and in the end to see the value of completing the project as a form of justice to self to fulfil the need for creativity. Navigating justice means recognising what is due to Iona which is that she will respond to the filmmaking situation as she finds it in that site of practice. 'Pushing' her participant would have weakened that justice. Instead Abi exercises honesty as she takes courage to open up about her disappointment. This potentially creates a risk to their friendship. However, the conversation illustrates how Abi came to understand the boundaries that arise when working with participants and the competing demands between her desires for artistic integrity as a filmmaker and to maintain trust with her participant. There is a sense of justice for Iona at being given 'a chance

to speak' which ultimately conflicts with a sense of justice for Abi's artistic integrity. Abi however experiences her friend differently. In the end, Abi gave her participant a chance to speak in the way that she did, even if it did not fit her expectations of the nature of her film. Abi recognised the limits to working with particular participants in particular times and places.

LAURA

Laura is at first honest about her limitations in the practice but there is evidence of her courage to remain in the process of filming to the extent that she is absorbed. There appears also an honesty with her imagined audience that comes out of her revelations in her script and the recording process. There is always the risk here of over-revelation for the purposes of the project. The autobiographical filmmaker has to judge how much to reveal given the unpredictabilities of film distribution and audience reception. A conflict arises between artistic intentions and honest interpretation on the one hand and participant trust on the other in such situations. There is however a sense of justice to the subject herself in realising feelings of control and in giving herself time to explore own feelings. Laura finds out how to navigate the process of filmmaking such that it both prompts revelations about how the self is seen in relation to harmful acts whilst at the same time revealing that filmmaking can give a sense of control over matters and of connection with others.

BOYD

Boyd is honest to recognise that his own view on meanings of 'home' is limited and that there is justice to others in understanding their different perspectives. Not only that there are different perspectives but that they challenge the filmmaker's own views. Boyd appears to understand how editing processes in filmmaking, those where there is time and space to consider others' views, can facilitate or help the filmmaker come to different views on matters or at least be more open and flexible in those views. There is a changed understanding of the role of the filmmaker to not only be open to others, but to recognise that openness to others can have real impact on own ideas and beliefs thus affecting the film project trajectory.

ROSIE

Rosie comes to recognise how her own role in filmmaking can impact on what others say and do. There is a courage here to continue on despite the difficulties with settings, her participants and the technical issues whilst knowing that there were risks to her artistic integrity. There is a sense of justice to herself in being able to adapt to the situation and justice to audiences in recognising when her participant was perhaps acting for the filmmaker. She also shows an awareness of the difficulties of the practice for her participants too, the awkwardness that can arise in particular

sites of practice. This threatens her artistic integrity, but she pursues the project anyway with what she has. She learns how to deal with awkwardness, time and equipment constraints and the navigation of friend/filmmaker relationships in order to achieve results through adaptation and tenacity. Finally, she honestly acknowledges the limitations of what she was able to achieve in that project. She recognises that it might have some of the qualities of 'YouTube video' rather than her aspirations for what she sees as documentary.

CHARLIE

Charlie has courage to enter a familiar situation in an unfamiliar role and notices this disjunction. He is wary at first but in engaging in conversations with people in the centre he comes to understand how to develop more honest relationships. This is accompanied by a recognition of how his view of the scene in front of him is changing. There is an acknowledgment of previous limitations in understanding of the setting and a recognition of how speaking to the users may entail a risk to his sense of the project. This is the view that he could be 'invisible' or out of the spotlight. However, he comes to see that it is important to be honest about the practice with the people he is filming. Ethically he could not remain invisible. Instead he understood the need to acknowledge the filmmaker role and come out into the spotlight.

PASCAL

Pascal recognises what is owed to Sam in that he is a 'complex character' and realises the importance of waiting or organising the right kind of setting to maximise that complexity and not close down representations of Sam. This is an understanding that people will act differently in different settings. He sees that it takes persistence to fully understand someone and in so doing realises that it is just to see Sam as co-producer of the film. Similarly, he is honest in seeing that the filmmaker is limited in their contribution to film. What follows is that there is also justice to audiences to seek complexity in representation and in so doing to re-evaluate what he thinks he knows about Sam and to see the impact on Pascal's own life.

PATRICK

Patrick realises the difficulties he went through and is honest about his limitations in the practice particularly in regard to interviewing participants who are already experienced in aspects of the practice. He sees the justice owed to that participant in his expertise, but also the recognition that as a filmmaker, Patrick may have struggled to be honest with audiences. In retrospect there was a risk to that honesty with audiences not known at the time of the documentary interview. There is a courage about the boldness of the film, and a risk in working with authority figures. What emerges is an honesty in the ability to be self-critical and reflective about his experience. It comes

across in the cautiousness about his abilities, to see the positive aspects of his experience and to acknowledge that it is hard to achieve original aims within the practice.

VANESSA

Vanessa recognises the importance of allowing her participant to say what they want on the matter of the filmmaker's choosing. This is justice for the participant that comes about through honesty as she directly tells her sister what she wants her film to be about. Ultimately however, she puts maintaining an ethical relationship with her participant over her artistic integrity to say something important about disability. She eventually takes the courage to risk the ethical relationship with her sister and the risk to her project by stating her own truth about how she sees disability. This may have resulted in a rejection by the participant, but it paid off. She is honest in recognising her limitations on open conversation and realised that in stating her own views on the matter and stepping into new territory she created the space for more honest conversation on difficult matters that hitherto she had been unable to achieve.

CONCLUSION

These eight filmmakers acted in ways that show they were striving to become better filmmakers. Developing and applying practical knowledge means acting in regard to encounters which arose because they were in the filmmaker role. They found out it is good to be open to the way the role is productive of various types of changed understandings. All the filmmakers acted in ways that showed shifting understandings of ways to act. These are as follows:

1. In terms of **openness**, Boyd and Laura acted in ways that showed they recognised how being in the filmmaker role made them re-evaluate personal beliefs. Practical knowledge of this type means knowing that it is good to be open to challenges to core beliefs and ways of relating to the world.

2. In terms of **visibility**, Rosie, Charlie and Vanessa acted in ways that showed they recognised how being in the filmmaker role made them stand out. Practical knowledge of this type means knowing it is good to step up and accept the responsibilities of the filmmaking role.

3. In terms of **a shared practice**, Abi, Pascal, Patrick, and Vanessa acted in ways that showed they recognised that being in the filmmaking role is not a sovereign matter. Practical knowledge of this type means knowing that it is good to recognise what is due to others and act in ways which embrace the shared nature of documentary practice.

The good filmmaker in this inquiry, is thus one who acknowledges the responsibilities and visibility of documenting self and others, is open to changed understandings of self and others in the practice and recognises the shared nature of documentary filmmaking.

6.3 THINKING WITH STORIES

The stories attempt to capture the importance of conversations or internal dialogues and monologues as the good of reflection on practice. For example, Abi and Iona's exchange shows the importance of conversations between filmmakers and participants not only during but after filmmaking is over especially when there are hidden difficulties to be explored around experiences of the project. By the end there is 'agreement' about the meanings of the project. In other words, the practice continues on even after all filmmaking is over, because 'sayings' about film projects constitute part of filmmaking practice. However, stories as research findings develop further insights into the practice that other non-storied forms may miss or marginalise. In order to do this, I will first return briefly to the specific qualities of narrative and then contrast my creative non-fiction approach with that used by Nash (2010d; 2010c; 2010a; 2010b; 2011c) in her trilogy of case studies.

I noted in section 4.3.2 that narrative besides being hermeneutic in character also involves configuration where emplotment implies a unity of action or the emergence of a 'whole'. Its third quality is that it takes a perspective. It reveals moral positions, showing the characters taking their stand on situations, conflicts, events and towards other characters. Bochner (2001, p. 140), in discussing this last 'narrative virtue' of being a moral discourse, says that:

> When we turn stories into concepts, theories, or social facts, on the other hand, we run the risk of rupturing what makes them stories. Then, the characters aren't people caught up in life's conflicts, difficulties, and moral contradictions.

It is captured well by Frank (1995) who uses the word 'resonance' to describe the potential of narrative to allow "one's own thoughts to adopt the story's immanent logic of causality, its temporality, and its narrative tensions" (p. 158). In this mode of engagement, the reader is thinking *with* not *about* the story. In terms of the second quality of configuration, and in line with the virtue-practice perspective and my commitment to an ethical pedagogic practice I have framed these emerging wholes as quests. Frank (1995, p. 115) in discussing stories of illness sees quest stories as affording those who are ill "their most distinctive voice". Here "The meaning of the journey emerges recursively: the journey is taken in order to find out what sort of journey one has been taking" (p. 116). To a greater or lesser extent, a documentary project is similarly a step into the unknown. A storied approach is able to capture how the initial sense of the journey is modified as steps are taken, these steps in turn recursively modifying the emerging quest which in turn provides the background understanding to the meanings of each step taken.

As I discussed in section 3.3.4, Nash also uses a 'narrative research method' analysing stories constructed in interviews with participants and filmmakers. The key difference however is that I employ creative non-fiction to write quest stories alongside interpretation of those stories whereas in Nash's research, the stories are not given as findings but instead analysed thematically. For example in Nash (2012), themes of power, control and trust are analysed in the stories of participant Lyn Rule in Tom Zubrycki's film *Molly and Mobarak* (2003). Similarly, she analyses the interview stories of participant Anne Boyd and filmmakers Connolly and Anderson (*Facing the Music* 2001) through themes of power, interpersonal relationships and the collaborative nature of documentary filmmaking. The strength of this approach is that a relatively small number of themes can be probed in depth with the same emerging themes being contrasted across case studies. Nash argues that in both the case of Lyn Rule and Anne Boyd interpersonal relationships play a sustaining role in filmmaking. Furthermore, such stories show, as in my inquiry, the ways the respective goals of participants and filmmakers converge and diverge and the significance of this for experiences of the practice. However, as Nash (2012, p. 323) notes narrative methodologies are diverse, and where my approach differs is in the foregrounding of first person perspectives on documentary encounters in order to create the 'resonance' for future first-time filmmakers and possibly, although I would argue to a lesser extent, even practising filmmakers and their participants. I too have 'analysed' (I use the word interpreted) my stories and drawn out broad categories of encounter in filmmaking and the clustering of different kinds of practical knowledge. However, in this thesis I have resisted the type of distanced thematic 'sociological' approach that Bochner (2001, p. 140) sees as unjustly claiming orthodoxy in narrative analysis. In discussing the way we can learn from 'case histories', 'conversations' and biography, Kemmis (2012b, p. 159) reminds us that:

> we can learn from such sources that things are not always what they seem, that things do not always turn out for the best, that we must attend to sometimes deceptively insignificant details, and that we often need to adapt and re-adapt our approach in the course of acting under particular kinds of conditions.

Stories can place on centre stage the hopes and fears, frustrations and joys, and cares and insights of filmmaking quests and give the empathic listener something to think with.

6.4 QUESTIONING THE STORIES: LIMITATIONS OF THE INQUIRY

Having presented the key findings of this study, and what a storied approach can offer, in this section I reflect on my writing and reading of the stories and interpretations. During the process, I noted how my conclusions were developing. These I see grouped in two ways. Firstly, as I have been stressing throughout, to acknowledge the particular context I have been working within, focussing on who the participants are in order to ensure I do not overclaim the relevance of the findings to settings and contexts which are significantly different. This I see as a part of

honest interpretation of the matters, such that the practice communities I speak to can interpret for themselves the ways in which my practice resonates with theirs. Secondly, as a continuation of this process, I reflect on methodological questions, particularly the relationship between methodology and findings, noting what it is that the stories and interpretations can and cannot say.

6.4.1 THE FILMMAKERS

In chapter two, I described the context of this study including the types of student who attend the documentary module and the types of films they typically make. Nearly all students on the module produce documentaries where interviews are the primary vehicle for engaging with the 'socio-historical world'. In this study seven out of eight of the filmmakers worked in this way. The eighth, being autobiographical, stands alone in being a more performative script driven piece. While clearly there is a diversity of themes within the documentaries, as a group the range of documentary styles is limited. The encounters and practical knowledge identified in this thesis therefore may not only be particular to these eight situations but more broadly remain restricted to interview driven documentary filmmaking. The case for autobiographical work may be even more open to variation.

Secondly, a further restriction is in the scope of documentary relationships. Most filmmakers make films with people they already know, mainly friends, flatmates and families. This is often due to considerations of access. I advise students to work in this way to minimise the risks of being let down shortly before deadlines. The question therefore arises as to whether my findings of encounters and practical knowledge are applicable to other documentary practices and relationships. For example, in working with non-human participants, or in more poetic, experimental or abstract approaches filmmakers may come across different encounters. Rather than speculate what they may be, in line with the approach here, I argue that such experiences should be investigated with those filmmakers.

A third concern that arises due to the type of filmmaker and setting of filmmaking is that this study does not concern itself with questions of distribution or audience. As identified in chapter three, a key good for 'industry professionals' is the impact they can make on social issues (Chattoo and Harder 2018). Because of who my participants are, questions of distribution and the social good of documentary filmmaking are downplayed, indeed largely absent. Some of my participants speak of hopes for their films (Abi, Pascal and Vanessa) but the research does not comment on quests where pursuit of social impact has a bearing on encounters and practical knowledge.

Fourthly, compared to more established filmmakers, senses of traditions of documentary filmmaking are relatively absent. One of the things I would expect with more experienced filmmakers is more reference to filmic movements, individual filmmakers and particular films as 'cultural reference points' in their quests. Two filmmakers made reference to documentary films in general but on the whole the emphasis in the stories was on personal experience of filmmaking as if relatively independent from documentary traditions. Again, I would expect this to be at variance with studies of experienced filmmakers outside educational settings.

Finally, discussing experience also raises questions around the 'translatability' (Burbules 2019, p. 135) of the research to other types of filmmakers. Strong similarities exist between all of the research participants in terms of age and the degrees they were studying. However, my research did not ask for information from them in terms of gender, sexuality, nationality, cultural or class identifications. A limitation arises therefore to the extent to which my findings have resonance in other contexts particularly where cultural understandings of the virtues are in variance with those I encountered in my study. This is to recognise that local traditions in relationality, particularly filmmaking relationality, may produce different understandings of the standards of practice.

6.4.2 METHODOLOGY AND FINDINGS

My interpretive work is in application to the setting, circumstances and purposes of the inquiry. The various renderings and interpretations of filmmaking experiences that I have written arise within this application. Therefore, in this section I consider the relationship between methodology and findings.

During the interpretive phase of the stories, I was concerned to give 'equal weight' to the value of each story in relation to the interpretive scheme I developed. This scheme came about during the course of the inquiry and so the interviews were not directly structured around inquiring into encounters and practical knowledge as I eventually came to conceive the inquiry. Therefore, there is some variation in the amount of discussion of the stories according to their resonance with the eventual interpretive scheme. Vanessa's story for example included a powerful moment with her sister which translated well into the 'beats' of story structure. She articulated well the realisation of how she had to act in that situation. There was a relatively close fit to the idea of practical knowledge here. If the interpretive scheme had been available to me on entering the field, I may have been more attuned to 'encounters' and 'practical knowledge' resulting in lengthier interpretations down these lines for all participants.

A related consideration is to note the way I said above, at the end of (section 6.2), that "These eight filmmakers acted in ways that show they were becoming better filmmakers". An objection

may be raised that the stories infer practical knowledge inevitably develops for all filmmakers. It is not surprising that the stories do this, as the interpretive scheme sees quests in practices as an education for the good. The inquiry looks for instances of encounter and practical knowledge rather than adopting a 'neutral' position that would evaluate all aspects of experience. However, there will necessarily be missed opportunities and aspects of the practice acquired which may not be helpful in further practice. Thus, in seeking to notice encounters and look for practical knowledge the inquiry is overtly pedagogic in that it focuses on the ways that filmmaking does provide opportunities for practice development.

Next, the interviews were interventions into rather than observations of filmmakers' experiences. For example, in Patrick's second interview he said that being asked about his filmmaking experiences prompted him to reflect on his own documentary interviewing

> *It's interesting, while I was being interviewed, I think the thing that I thought about most thoroughly, which I hadn't thought about before, was the interviewing process. Like what I thought went wrong with my interviewing technique, and how I thought... Because I couldn't figure out beforehand- yes, this is definitely right, actually- I couldn't figure out beforehand why I wasn't happy with the interview.*

Patrick's story ends up focussing exactly on that aspect of his experience. He had a hunch that there was something unsatisfactory about his experience interviewing the priest, but the way I picked up on it from the first interview and pursued it in the second means that it came to have an overall significance in the final story. In addition, different stories could have been written from the same interview conversations. If I were to return to the interview conversations in the future different stories may be written, indeed from that future position I may reject or want to revise some of the ways that I have written *these* stories. The never-ending nature of interpretive work is entirely consonant with the hermeneutic approach I have taken. It is simply important to a) recognise the situated nature of the inquiry practice, to b) avoid any temptation to drift into an emotivism which would cut free actions and beliefs from understandings rooted in practice traditions, and c) to be open to challenges to interpretations in order that conversations about the good of the practice can continue.

One objection, despite my best efforts, is that these stories all employ a similar voice. 'Ghostwriting' whilst appearing to foreground the character, may mask elements of character voice because of my authorial interventions. Perhaps due to the roles we inhibit in this inquiry my participants on the whole did not correct for voice. However, Vanessa was one of two participants who did. In our third interview advised the following (81):

> *V - I would have probably also be swearing a lot more but you don't have to include that*

R - No, no. If that's part of the voice then for me the character has to …

V - literally then just drop the word fuck in anywhere

Vanessa may have been particularly confident in advising corrections to me or perhaps because she was completing a master's in creative writing at the time of our third interview. Abi, too corrected me, as already discussed in section 4.4.2 as to the nature of Iona's voice. Perhaps this was due to her being acutely sensitised to the way Iona actually spoke because of their intimate relationship. Mainly however, I remain relatively unchallenged as author of these stories.

In contrast, besides my intentionally reflexive inclusion as tutor/researcher I note how I am an almost absent character in the stories. There are however some instances of implicit presence. Rosie and Vanessa had problems with equipment. I am present as a representative of the institution which does not provide appropriately maintained equipment. Laura appeared to lack technical expertise with the camera; I am present as the teacher who didn't provide sufficient training. Similarly, Patrick appeared to lack interview experience. Significantly, only Abi mentioned the pressure of the assignment in her experiences whereas I would expect this to be present for many if not all of the participants. I question the extent to which these examples are a function of the inquiry relationship. Is the relative lack of inclusion of how pedagogic processes and institutional arrangements play into experiences, a result of the relational dynamic of interview practice? There may be subtle processes at work which mean I downplay such inclusions since it may add to my own insecurities of lack of experience as a documentary practitioner. Finlay (2012) calls this questioning 'relational reflexivity' since it asks who the selves are that I bring to the research process and the possible ways these selves impact on research relationships and ultimately my research conclusions.

This concludes the findings chapter with the insights and limitations of my storied approach. Now I turn to conclude my inquiry by first reflecting on the ongoing impacts of my research on my professional practice. I then turn to make a statement of my contribution to documentary filmmaking education knowledge before finally suggesting some 'pragmatic truths' (Bochner 2001) arising from this research.

CHAPTER 7 – CONCLUSION

This inquiry began with the call I heard from Kelly's filmmaking experience. The 'puzzle' of what it was like for her to undertake her filmmaking practice caused me to depart along a path of my own inquiry practice. I increasingly saw a mirror between what I was doing in this doctoral project with what my students were doing on their filmmaking projects undertaking, perhaps initially unwittingly, a journey of self-understanding and of understanding into our practices. Bochner (2001, p. 138) believes that

> the projects we undertake related to other people's lives are inextricably connected to the meanings and values we are working through in our own lives. In this sense, the therapeutic and the scholarly are mutually implicated in our projects.

I am connected to my students in the way that we are all first timers – my students with their documentary storytelling and myself with creative non-fiction methods – and that we all share an interest in others' and our own experiences. Undertaking these projects, we encounter vulnerabilities and fears asking are we good enough or 'qualified' to do what we are doing? Seeing these practices as an education in themselves helps me see that the qualification comes in the doing, not something required beforehand. The 'therapeutic' quality of my inquiry is that I now feel more comfortable as a writer and with a more developed understanding of the goods of being with others and their experiences. I see our conversations and my writing as a way of 'walking alongside' my students, through the stories I write with them but also as adding to my identity as a researcher. This is what MacFarlane (2009, p. 125) calls the virtue of 'personal reflexivity', the reshaping of "thinking and beliefs as researchers". I have moved from a previous understanding of my research practice as more distanced, as myself as more distanced from what I am researching, to a position of more caring engagement with my practice. I have also come to see how interviewing my students and writing stories is an ongoing conversation, a way of connecting past, present and future first-time filmmakers. The conversation has been on what it is like to do documentary filmmaking, to reveal the kinds of experiences that students have and to indicate not only what those experiences meant to those students but how those students became more experienced. As stories of encounters and practical knowledge or phronesis, they do not teach so much as allow future students to learn.

> "If we want to teach *phronesis*, I believe, we can only do so *indirectly ….* I will concede, however, that *phronesis* can be learned (still *indirectly*) from *others'* experiences as well as one's own - especially from others' experiences or accounts of their practice or intended *praxis*" (Kemmis 2012b, p. 159).

These stories are not didactic. They do not tell future filmmakers what they should or should not do, nor do they prescribe particular 'methods' of filmmaking. They do however illuminate what documentary filmmaking is like, and draw attention to modes of being, doing and relating which go beyond any 'technical model' of what filmmaking is. They show "what *is* the case" (Dunne

1997, p. 365) and how the 'necessary conditions' of projects mean that only imagining filmmaking within a technical frame does a disservice to what it actually is and how it is experienced. To do this, I have argued that this 'something more' than technical knowledge cannot be taught. It can however be made more visible and opened for conversation. It is through a re-conceptualisation of practice as including not only a techne of production, but a phronesis of practice, that we can see that the practitioner and the practice are intimately connected. This is how I have come to see this doctoral 'quest', as an education into myself, an inquiry practice and student filmmakers or as Freeman (2011, p. 550) puts it, by 'understanding our own processes of understanding', "as the ontological fusion of horizons occurring in the interpretive encounters between researcher, participant, and the subject matter, we reveal ourselves to ourselves". To extend the connections I see between my students' experiences of filmmaking and my experience of undertaking this inquiry, I see my approach as being a kind of phronesis in dealing with the particulars of individual students' experiences against my prior conceptions of documentary filmmaking. This is the philosophical hermeneutic view to challenge my own conceptions, and thus in 'self-education', to add something more widely to understandings of documentary filmmaking education.

In this final chapter, I first address the important question of the criteria through which my work should be judged. In order to do that I will first briefly discuss criticisms of 'criteriology' (Schwandt 1996) in order to show my position in relation to questions of the goodness of my inquiry practice. I will then highlight those aspects of my inquiry which I see as most pertinent to the question of goodness, i.e. the grounds on which it should be judged. I am guided by Guba and Lincoln's (2005, p. 206) question on validity:

> How do we know when we have specific social inquiries that are faithful enough to some human construction that we may feel safe in acting on them, or, more important, that members of the community in which the research is conducted may act on them?

Primary then in criteria for quality is the 'resonance' (Tracy 2010) of my inquiry, its ability to do work in the communities involved in documentary filmmaking practice.

Next in the chapter, I highlight the contribution to knowledge of my inquiry revolving around the entanglement of encounters and practical knowledge in documentary filmmaking. Finally, I end this thesis by commenting on the way I see my research as a 'contribution to a conversation'. This is the ongoing dialogue which helps keep any practice alive and healthy envisioned as the 'pragmatic truth' (Bochner 2001) of the inquiry.

7.1 THE QUALITY OF MY RESEARCH PRACTICE

Whilst it is tempting to select criteria for quality or goodness 'off the shelf' and assess my inquiry accordingly this would not align with the practice perspective of my research. Schwandt (1996) similarly critiques 'criteriology' as the belief in fixed eternal guarantors of the quality of a piece of research. Reliance on such objective criteria ignores the "contingency, fallibilism, dialogue, and deliberation [that] mark our way of being in the world" (p. 59). Instead he argues that social inquiry should be a practical philosophy one that arises out of the "everyday ideal of being reasonable" founded in "the ordinary actions of everyday people as they struggle to come to terms with conflicting views and opinions" (p. 68). Thus, the outcomes of any inquiry should be judged on "aesthetic, prudential, and moral considerations as well as more conventionally scientific ones" (p. 68). Lists of criteria are useful therefore in the way they can serve as 'guidelines and best practices' to "serve as helpful pedagogical launching pads across a variety of interpretive arts" (Tracy 2010, p. 838). Similarly Sparkes and Smith (2014, p. 205) argue that criteria should be seen as "characterising traits that might best be developed in a list-like fashion as a practical mode of engagement according to the purposes of any given study". Particular practices demand particular criteria as they 'play out in practice' (Sparkes 2020, p. 292) and "are to be used as cues for perception and starting points for thinking that may be useful and relevant to the work they are encountering at the time" (p. 296). With that practical mode of engagement with my inquiry in mind, I here offer three criteria by which my research should be judged.

First, and key to the purpose of my inquiry practice, has been to produce research outcomes which may resonate with those in related documentary filmmaking contexts. Creative non-fiction has been my writing method through which I sought to engage with my participants' experiences and produce stories that may illuminate other settings. Various terms are used to describe this aspect of evaluating research: 'transferability' (Guba and Lincoln 1994), 'resonance' (Tracy 2010), 'generalisation' (Sparkes and Smith 2014), and 'universalisability' (Elliott 2006). To what extent can the outcomes of my research act as what Elliot calls 'guides to perception' (p.176)? My research should therefore first be judged on its ability to produce opportunities for 'vicarious experience' (Stake 1995, p. 87) or what Stake (1978; 1994; 2000) calls 'naturalistic generalisation'. I referred in section 3.5 above to Dunne's (2005a, p. 386) challenge for a "different kind of research without generalizing ambitions". It is the "practically/ethically relevant features of particular concrete and complex situations" (Elliott 2006, p. 176) in my stories that may guide action. To be clear, these are not prescriptions for what to do in other filmmaking situations because the kind of knowledge, practical knowledge, that I have been working with is the knowledge that deals with uncertainties. Instead this is the potential of research outcomes to 'train' or 'calibrate' human judgment which Schwandt (1996, p. 69) sees as fostering the capacity for phronesis. My research should be judged on its ability to resonate with the experiences of

practitioners, educators and relevant researchers and thus to add to the ongoing dialogue that partly constitutes the practice of documentary filmmaking.

The second criterion concerns questions of honesty and openness between researcher and reader. Can my readers trust me? Sparkes and Smith (2014) draw on Guba and Lincoln's (1994) notion of dependability which the latter compare with 'reliability' more typically found in positivist studies. Another term found in the literature is 'sincerity' which Tracy (2010) uses to mean the inclusion of reflexivity and transparency about methods and challenges. I was initially drawn to this kind of openness through McCormack's (2000a; 2000b; 2004) work which was practically useful in showing several of the key means by which field texts are transformed by the researcher into research texts. I adapted and extended her approach in that I showed in more detail, through the example of Abi's story, how I transformed verbatim material from the field texts into short story form. I included sensitisation strategies and justifications for the different forms and voices which the stories took. The stories and findings from the stories should therefore be judged as dependable based on the openness and reflexivity which I incorporated into my research writing.

The final criterion appropriate to my research is what Tracy (2010) names 'credibility' or which Guba and Lincoln (1994) call 'confirmability'. The key meaning here is that research outcomes are not fabricated, that they are trustworthy and plausible. I cited Rinehart (1998a) in section 4.2.2 to indicate that 'verisimilitude' was one such measure of success in interpretive work, i.e. the faithfulness to the meaning of participants' experiences. Part of my procedure was to return the draft stories to participants and discuss with them their interpretations of my (storied) interpretations. Whilst they may have written their story differently or interpreted key meanings of their experiences in different ways, I was aiming for the story in each case to be an 'acceptable interpretation'. This is what Tracy (2010, p. 844) refers to as 'member reflections' or the "sharing and dialoguing with participants about the study's findings, and providing opportunities for questions, critique, feedback, affirmation, and even collaboration". I do not claim collaboration across the whole research project but as indicated by the preposition 'with' in the title of this thesis, I do see a degree of working alongside my participants in order to produce my research outcomes. I included 'interpretive conversations' after each story partly as a means to indicate the dialogic underpinnings of my inquiry. Member reflections in the fieldwork and appearing in those conversations become then "less a test of research findings as they are an opportunity for collaboration and reflexive elaboration" (Tracy 2010, p. 844). It is this test of reflexive elaboration that I see as key to notions of quality in my inquiry and how I have attempted to bring out my involvement and position in the research whilst searching for the apt means to write and share the filmmaking experiences of my participants with my readers.

7.2 Encounters, practical knowledge and Documentary Filmmaking Education: A Contribution to Knowledge

This thesis adds to understandings of production practices in documentary filmmaking education by detailing what it is that first-time filmmakers encounter in their projects and the kinds of practical knowledge they develop in their practice. As I highlighted above, the stories and findings I have derived from those stories through the virtue-practice perspective do not teach how to do filmmaking. However, as Smeyers and Burbules (2008, p. 449) state:

> there are those narratives that can give rise to a more critical/reflective relation to a practice (something we want to call ''education about a practice'' and not just ''education into a practice''), and how these can revitalize practices and promote a more liberating relation to them.

The 'liberating relation' to the practice that I want to highlight in this inquiry is the way that filmmaking 'marks out' or exposes the filmmaker to senses of difference relative to the site of practice. These I named encounters. From the eight stories I clustered these in the following way:

1. Encounters with the self – challenges to understandings of the self and their role in the project
2. Encounters with others – challenges that arise because of the singularity of participants and where expectations from prior real or imagined relationships juxtapose with the realities of interaction.
3. Encounters with senses of the project – challenges that arise because of understandings that the project would be of a certain nature but then on the quest come to see it differently.

All these encounters can be stated in terms of the hermeneutic circle. Generalised understandings of self, other and projects come under scrutiny because of the particularity of experiences. In light of those experiences generalised understandings may shift. This is the phronesis as a mode of reasoning which helps 'mediate' between the "generic, habitual knowledge and the particularities of any given action-situation" (Dunne 1999, p. 51). Arising in the movement between the general and the particular, practical knowledge or judgment on how to act, I then argued is clustered as follows:

1. Openness - knowing that it is good to be open to challenges to core beliefs and ways of relating to the world.

2. Visibility - knowing it is good to step up and accept the responsibilities of the filmmaking role.

3. A shared practice - knowing that it is good to recognise what is due to others and act in ways which embrace the shared nature of documentary practice.

Practical knowledge then deals with those senses of difference of self, others and the project in the practice. Such difference, or perhaps more strongly, alienation from prior understandings of self, other and project is accompanied by moments of tension, realisation, or even resistance. I have shown in these stories the ways that 'Bildung', as the developed ability to be open to other more 'universal points of view' (Gadamer 2004b, p. 15), can come about in practice. This challenges views of filmmakers as conduits for the representation of people, events, ideas and objects in their films and instead acknowledges that what is at stake in representing others is an inescapable ethical commitment in the being of the filmmaker.

My approach, in highlighting this phronesis in filmmaking, is to highlight what we should be paying attention to as documentary filmmaking educators. Documentary filmmaking clearly has a techne aspect of action. This facilitates the production of known outcomes from skill application. It would be hard to imagine filmic outcomes as recognisable within the practice community without this. However, solely working with knowns does not capture the realities of documentary practice as a fundamentally ethical practice. Further, remaining with the knowns elides the education potential inherent in the 'risky business' of filmmaking. Embedded in the educational context of assessment and attainment of individual responsibility for the final film, and of having to present themselves in 'awkward spaces' (Barnett 2005, p. 795), these student filmmakers come to experience themselves as practitioners with the self-education that comes about in participation in practices.

7.3 'PRAGMATIC TRUTHS' OF THE INQUIRY

I now turn to outline what some of the 'pragmatic truths' of this inquiry are. By this I draw on Bochner's (2001, p. 154) statement that:

> narrative truth is pragmatic truth. The question is not whether narratives convey the way things actually were but rather what narratives do, what consequences they have, to what uses they can be put.

The questions I have raised and the answers I have given in turn prompt further questions. Thus, I see the consequences of my research as a contribution to the ongoing conversations of documentary filmmaking education. These are the conversations that take place across a range of communities which make up documentary education.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

In my formal context of education, I have shown how filmmaking may come to prompt re-imaginings of the filmmaker self in relation to self, other and the project. I have interpreted the stories as the telling of how filmmakers experience exposure or visibility in their practice alongside recognitions of the finitude of the self and the subsequent readiness to be open to the other. As I have shown, not only can filmmaking be exposing in the sense of responsibility in the role, sometimes there arises a potential angst accompanying the fact that the resulting work is both a 'statement of the self' and is to be assessed. These potential anxieties are accompanied however, by a recognition of the positive complexities of relations that are present in such practices and the way the other can be embraced as a source of 'existential nourishment' (Freeman 2014, p. 9). It might be said that the singularities of the self and other in the project of the practice are productive of a kind of educative energy.

Firstly then, I ask to what extent should we be mindful of the way that self and other figure in different creative practices as sources of 'educative energy' and what are the complementarities of modes of investigation with those different practices? I have written at length here about the interstices of documentary filmmaking – between self, other, and project. Is there value, however, in considering the way such interstices play out in other practices where students are required to make themselves visible, engage with others and produce work that is revealing of the self. There may be more obvious parallels with practices in other media arts, but I would argue that other more mundane scholarly practices such as essay writing, which find their place across a range of subjects, may also be understood in such terms. Who are the others in such practices and how do students experience them? In any case, what are the particularities and universals which appear in such investigation across different practices? What is it about different practices that might 'educatively energise' and in what ways?

The 'site of practice' approach I have followed also produces questions around the kinds of filmmaking which occur in contexts quite different from mine. How do experiences differ, for example, in the case of film schools where the expectations, goals, curricula, equipment and backgrounds of students and teachers may be quite different from my context? Similarly, much documentary filmmaking education will take place in non-formal contexts, 'on the job' so to speak. What are the various ways that lack of assessment, a sense of apprenticeship or indeed being self-taught impact on the encounters of filmmaking and the subsequent practical knowledge that is applied? All of this is to say that from a philosophical hermeneutic perspective, answers to these questions arise in the application to understanding. This implicates the particularities of the research practices undertaken that seek those answers. What are the limits of any inquiry approach including a narrative orientation and what other ways of inquiry, perhaps in more participatory modes would further the goals of an ethical research practice?

Finally, to perhaps suggest answers to this question, I would like to consider the types of conversations that might arise out of practices of storytelling and story writing within communities of teachers and students. I have used the preposition 'with' in my thesis title to highlight the way I see my research processes and findings arising out of the relations with my participants. However, the framing of questions, choice of methods and theoretical perspectives are all mine. An alternative is to see more participatory research practices including autoethnographic or 'co-constructed autoethnographies' (Ellis 2007) whereby teachers facilitate and encourage students to 'story the self' (Moriarty and Adamson 2019) through 'reflexive dyadic' or 'interactive interviews' (Ellis and Berger 2003). This is a trajectory I am currently following as I collaboratively 'story myself' in relation to my own creative writing teaching (Moriarty and Adamson 2020). Such storying has helped me recognise some of the limits of my own horizons. There may be questions that other teachers and present and future student filmmakers would like to ask about their own and others' filmmaking that I am currently or may never be able to ask. More truly participatory research practices may help flip traditional knowledge hierarchies, encourage the openness to other perspectives and help all involved see the shared nature of much inquiry.

At the start of her documentary, as Kelly reflects on her place in the area where she lives, we follow her in search of answers with the people who inhabit her area. From behind she is anonymous but already on her way, through making her film, to meeting the participants who will become her neighbours. By the end of her film she walks towards us, looking into the camera. Now visible, in voice-over she says:

> So now people realise I'm here. The shop owners who were once complete strangers are neighbours and when I walk down my street I am acknowledged with a smile or a wave. I think it's become clear why Meeting House Lane is so special. There's no other place like it. And it's now a place that I can call home.

Kelly moved from the margins of her neighbourhood to being known. I now see her documentary filmmaking as a form of inquiry into the self, the other and the practice that had several 'pragmatic truths'. She found a place she could call home and her filmmaking resonated with me in powerful ways to want to find out more about how first-time student filmmakers encounter documentary practice.

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APPENDIX 1 - INTERVIEW PROTOCOLS

INTERVIEW ONE

Throughout, where appropriate, I will prompt us to talk about the interviewing process itself. For example "Did that question surprise you?", "Had you thought about what you've just said before?" I will also offer my ongoing thoughts on the interviewing process *where it seems natural in the course of the conversation to raise them.*

Introduction

To find out how much the participant has already spoken about and reflected on making his/her documentary. To ascertain the extent to which filmmaking and documentary figures in the participant's life and the extent to which the student has taken part in interviews before.

1. How much (if at all) have you already spoken about your experiences of making your documentary? / Can you tell me what you spoke about and to whom?
2. How much (if at all) have you thought about your experiences of making your documentary? / Can you tell me what you thought about?
3. Can you tell me about your prior experiences of filmmaking, whether by yourself, family or friends?
4. Can you tell me about the place of documentary in your life? In your family growing up?
5. Have you been interviewed before (about anything)? What was that like?

Reasons for choice of subject of your documentary

To contextualise the choice of subject matter within the participant's personal history and/or current context. To probe the significance of the subject matter to the film maker.

1. What prompted you to choose this subject matter for your documentary? What was the inspiration? Do you remember any specific events or anything anyone said that prompted you?
2. What did you know of the subject matter before you started this project?
3. Tell me about the significance of the project to you when you started. Has the significance of the project changed at all?
4. Is there any personal connection with the subject matter?

Experiences of planning the documentary

To describe the background to the initial encounters between film maker and subject(s) of film. To understand the meanings attached to encounter(s) between film maker and subject(s) prior to filming.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

1. How did you feel setting out on this project?
2. How did you approach your participants?
3. How did you explain the plan for the documentary?
4. Were there any difficulties you encountered in dealing with participants?
5. Describe the relationship between you and your participant(s) during this stage of the film.

Experiences of production

Description and meanings of actual encounter between film maker and subject(s) during production. To probe the significance of that/those encounter(s) to the film maker.

1. Tell me about the production process
2. How did it feel to be with the camera with your participants?
3. Was there anything novel or surprising in that encounter for you?
4. How did your participants act when you were with them during production?
5. Tell me about whether your relationship(s) with the participant(s) changed through the production process

Experiences of post-production

To understand the film maker's rationale for choice and arrangement of material (selection and narrative) and prompt student to reflect on relationship between actual encounter with other and final film (representation)

1. Tell me about the editing process. How did it feel to be in control of the shape of the final film?
2. What did you keep in your film from your encounter? Why?
3. What did you leave out from your film? Why?
4. What do you think you've said about the subject matter?
5. How do you think you've treated your subjects in the final film? i.e. the way you represented them?

Reflection on the final film and subsequent experiences

To understand the personal relevance/significance of the film to the film maker.

1. Can you tell me about the significance of the filmmaking to you now?
2. Would you make another film on a similar subject? If not why/why not? Do you wish you'd made a different kind of film?
3. How proud are you of what you've done ? Did you enjoy the experience?

4. Can you tell me about anything you've learned from this experience? Prompts if needed: about the subject matter? / the people you worked with? / yourself?

5. Is there anything else you'd like to talk about that I haven't asked?

Reflections on being interviewed

To elicit an initial reaction to the experience of being interviewed. To prompt conversation about interview processes.

1. What was it like being interviewed?

INTERVIEW TWO

1. How do you look upon your filmmaking experience now? How do you look upon the film you made now?

2. Has anybody involved in the filming said anything about it since? have you spoken about it to anyone since? Shown it to anyone?

3. Has anything changed for you since that experience?

4. Any thoughts now about what it was like to be interviewed about your experiences?

Then specific clarification questions on the interview transcript from my memos

INTERVIEW THREE

1. What do you think of the story I wrote?
   a. how was the length?
   b. did it keep your interest?
   c. the characters, the setting
   d. factual details
   e. the voice of you and of the other characters
   f. the overall tone of the story

2. Did the story 'ring true'?
3. Is there anything you would like to change?
4. What do you think the story is saying?
5. What would you call your story? And what pseudonyms would you like me to use?

APPENDIX 2 – PARTICIPANT INFORMATION AND CONSENT FORMS

PARTICIPANT INFORMATION SHEET

You are being invited to take part in my doctoral research project. Before you decide whether to take part or not it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

Purpose of the project

The research involves investigating the documentary making experiences of students on the LZ516 module and seeks to understand how students make sense of those experiences. I believe this research is necessary in order to help the Higher Education community more fully understand how students make sense of such documentary filmmaking experiences as a part of their course.

Why have I been identified as being a potential research participant?

The research is aimed at students who are undertaking practical documentary filmmaking work as part of their degree and you are part of the module on which my research is focussed. I hope to recruit as many people as possible from the module cohort to take part in the research but of course participation is entirely voluntary.

Do I have to take part?

It is up to you to decide whether or not you take part in the research. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form which you will also be given a copy of. You can withdraw at any time up to the point of giving final consent to the transcripts and any materials deriving from them. Withdrawing will not affect any benefits that you are entitled to in anyway. You do not have to give a reason why you are withdrawing. I will ask for your consent to participate once before the interviews start and again after you have had the opportunity to read and agree transcripts and stories coming out of the research.

What do I have to do?/ What will happen to me if I take part?

My research starts from the beginning of the module as I will be keeping notes of my reflections on what happens during class time. These notes will form part of my research data and will be anonymised. If you agree to take part, there is a second phase of the research which involves two other forms of data collection:

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

1) Individual interviews with you talking about your experiences of the filmmaking. These will be video recorded. The first is typically about an hour long and takes place shortly after the module finishes. The second interview is shorter, usually around 30 minutes and takes place approximately 6 weeks after the first interview. This is done to clarify anything you said in the first interview and I use it to discuss with you your experiences of being interviewed. From these two interviews I will write a short story about your filmmaking experience. I will carry out a third interview of approximately half an hour with you about a year after the module finishes, i.e. at the beginning of your final semester of your degree. This is to discuss the story that I have written about your filmmaking experiences.

2) Elements of your production portfolio. I would like to use extracts from your reflective production diary that you keep for the LZ516 module as part of my research data and where necessary discuss it with you in the interviews. I would also like to use your documentary film as data for the research.

The total time of involvement will therefore be up to three hours. I will video the interviews in a way to capture as fully as possible our interactions whilst we talk about your experiences of making your film. As such I will frame the video shot to include both of us in conversation.

If you agree to take part, I will have a dual relationship with you subsequently, being both a researcher and possibly your tutor/supervisor in your third-year modules. For some students I will also remain course leader. I will take several steps to avoid any possible conflict of interests between these different positions. First, you may choose to work with another course leader if you prefer for matters concerning your education (e.g. matters of applying for extensions or mitigating circumstances). Secondly, you can choose to be allocated another tutor for any marking or supervision of your third-year work. This means that our relationship from the beginning of the research project to the end of your degree will be primarily that of research participant-researcher.

What are the possible disadvantages and risks of taking part?

All research involving human participants has some potential risk attached. Whilst the following is not exhaustive it may help you decide whether you would like to take part:
1. The interviews may bring up unhappy memories
2. You may feel doing the interviews changes your relationship with me
3. You may feel obliged to say things that you wouldn't normally because you are being interviewed by a university tutor.

What are the possible benefits of taking part?

Participation may not benefit you directly, but the research may benefit others in the future. However, I hope there are benefits for you. These might be:
1. Having the experience of time to reflect on your creative work as part of your degree
2. The opportunity to learn more about yourself as film maker
3. The satisfaction of taking part in a research project designed to increase understanding of documentary film making from a student point of view

Will my taking part in this project be kept confidential? / What will happen to the results of the research project?

Data I collect about you will be kept confidential as far as possible but the nature of research means that some of the data will be available to others through dissemination. I aim to publish my findings in academic journals, books or other written media alongside presentations in lectures, conferences and seminars. As such, some of the data I collect from you, including the video interviews, extracts from your reflective production diary and your documentary will be seen by other students, the academic research community and members of the public. The stories I write deriving from the interviews will also be disseminated. In the consent form you may choose the extent to which I can use your data.

I will anonymise the interview transcripts, the stories and your production diaries to reduce the risk of you being identified in any written work. I will also change or remove any references to particular places or individuals to aid anonymity. After the interviews, I will type them up and send to you for checking. You can edit/change/remove anything at that point which you think misrepresents you or is inaccurate. I will also check with you in the final interview that you are happy with the story I have written. I will also check that you still are willing to give permission to be included in the research after the stories have been finalised.

All of the information I keep about you, videos of the interviews, the transcribed interviews, your documentary and reflective production diary, will be kept on password protected computers and/or in locked filing cabinets in my office. They will be kept for a period of 5 years and then destroyed. The only person who will have direct access to the data is myself. If you decide to withdraw from the research, as mentioned above, all data relating to you will be destroyed and no reference to it made.

Will I be recorded, and how will the recorded media be used?

The interviews will be video recorded, and these recordings will be used for analysis. No other use will be made of the interview material without your written permission, and no one outside the project will be allowed access to the original recordings.

How will the story you write about my experiences be used?

As part of dissemination of research, I may want to present in conferences or in publications extracts from or the whole of the story I write about your filmmaking experience. Due to the nature of the stories written in a first-person perspective, it may not be clear who has written them. In all dissemination, whether orally or in writing, I will make it clear that I wrote the stories, but that they came out of our interview conversations.

Will my documentary be used? And if so, how?

As part of dissemination of research, I may want to show segments of your documentary. In this instance it may be very difficult or impossible to disguise your visual identity or other people and places that appear in your documentary. It is important to me that you are comfortable with what I am showing of your work. If you agree to take part, I shall ask you to indicate on the Consent Form in what way I may use your documentary, either as you originally made it or use of audio only. You may of course withhold permission for any use of your documentary in research dissemination.

As you made the documentary, copyright remains with you. However, in order for me to use your documentary in research dissemination, if you choose to allow that, I will seek permission from you as the copyright holder.   This is indicated in the consent form. I will not provide copies of your research data to third parties. However, it is possible that third parties may make recordings during presentations etc. This will be actively discouraged.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?

The research is interested in finding out, through interviewing, what your experiences were in making your documentary film.   I'll structure the first interview around your documentary making experience, asking you, for example, about how you came to choose the subject of your documentary, as well as your experiences in production and post production and any experiences of people watching your documentary. I'll also ask you to reflect on any learning you think has happened for you during that experience. In the second interview, I'll ask for clarification or elaboration on points that came in the first interview, and also ask you about your experience of doing the first interview. I'll discuss with you in that second interview my initial thoughts and interpretations on what you said and give us the opportunity to discuss these ideas. In the third interview, I will share with you the story I have written. At that stage, you will be able to change in any way you see fit any part of the story that you disagree with or that seems inaccurate in any way of your experience.

Having the opportunity to talk with you about your filmmaking will help to fulfil the objectives of the research which is to understand from student perspectives how they make sense of their documentary making experiences.

Contact for further information
If you have any concerns or questions throughout any stage of your participation, please feel free to contact me.

Encounters in Documentary Practice: A Narrative Hermeneutic Inquiry with Undergraduate First-Time Filmmakers

Ross Adamson, University of Brighton, School of Humanities, Checkland Building, Falmer, BN1 9PH. i7645046@bournemouth.ac.uk | 01273 643343

If for any reason I or my supervisor are not contactable or you would prefer to speak to someone else, you should contact:

Monika Lind, University of Brighton, School of Humanities, Checkland Building
Falmer, BN1 9PH. m.lind@brighton.ac.uk | 01273 643346

If you have any complaints about any aspect of your involvement in the research, please contact my supervisor:

Dr. Mark Readman, The Centre for Excellence in Media Practice, The Media School, Weymouth House W218, Talbot Campus, Fern Barrow, Poole, BH12 5BB

01202 966678 | mreadman@bournemouth.ac.uk

OR

Prof. Iain MacRury, Deputy Dean (Research and Professional Practice), Faculty of Media and Communication, Weymouth House W128, Talbot Campus, Fern Barrow, Poole, BH12 5BB. 01202 962465 | imacrury@bournemouth.ac.uk

Finally, thank you for taking the time to read through the information.

PARTICIPANT CONSENT FORM

Researcher

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Supervisor

Dr. Mark Readman, The Centre for Excellence in Media Practice, The Media School,

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Please Initial Here

I confirm that I have read and understood the participant information sheet for the research project and have had the opportunity to ask questions.	
I understand that my participation is voluntary and that I am free to withdraw at any time up to final consent for use of the research materials. I may withdraw without giving reason and without there being any negative consequences. In addition, should I not wish to answer any particular question(s), I am free to decline.	
I consent to the video interviews, their transcripts, the written story, my production diary and documentary being made available to the researcher for analysis purposes	

I give permission for materials derived from the interviews to be used in research dissemination as follows – [Please strike through any option which you **do not** give me permission to use]
 	
    1.   The anonymised researcher written short story
    2. The anonymised transcript material	

As copyright holder, I give permission for my documentary to be used in research dissemination as follows – [Please strike through any option which you **do not** give me permission to use*]
 	
    1.   As originally made
    2. Audio only	

I agree to take part in the research project.	

Print Name of Participant   Date   Signature

Print Name of Researcher   Date   Signature