

## Report (2021)

András Müllner and Krisztina Varga will continue to manage the administrative aspects of the project. At our suggestion, the Dean of the ELTE Faculty of Humanities signed a fixed-term (one-year) contract with Sara Haragonics, and extended the existing contract with Krisztina Varga. They occupy a research and a non-research half-time position.

### Research

The research team has held regular meetings since January 2021. The first of these meetings was the regular home conference, where presentations were given on practical and theoretical issues of participatory film. The aim of the conference was to prepare for the series of lectures on „Participatory Culture and Moving Images”, in the spring semester. At the second home conference we closed the semester and discussed further plans (the professional programme of the summer camp, the current state of the *Replika* issue, cooperation with the community of Siklósbodony – the latter involving students of Sári Haragonics’ autumn film course).

The studies on participatory film in the social science journal *Replika* were written and translated by members of the Minor Media Theory Working Group. The papers have undergone/are undergoing an anonymous peer-reviewing phase and are expected to be ready for print in January 2022. The selection is scheduled to be published as the last (123.) issue of *Replika* in 2021. An English-language versions of the papers will be edited (with appropriate changes) for a special issue of *Film and Media Studies* in 2022. We have been asked to do this by the journal’s editor, Ágnes Pethő and Melinda Blos-Jáni.

At the end of November, 2021, we started interviewing filmmakers from Hungary with a community-participatory filmmaking background. The series of questions was prepared by members of the Participatory Film Theory Working Group (Anna Gács, András Müllner, Márton Oblath and Katalin Orbán) and conducted by András Müllner’s master’s students, who are remunerated for their work from the budget of the grant. The deadlines are as follows: Compilation of the questionnaire by November 8, 2021, consulting with students between November 8-15, reaching out to interviewees via telephone/email by November 15, appointment scheduling between November 15-22, online video interviews between December 1, 2021 and January 15, 2022, interviews processed (typing, editing) by January 31. It is therefore expected that by the end of January 2022, a database of text and video interviews will be created to contribute to further research on film memory.

In parallel to the above, book acquisition, literature collection and reading, theoretical and practical work on the participatory film has been ongoing. Information on this will be published on the Minor Media/Culture Research Centre’s website, in the Knowledge Center menu. In addition, the English version of the Minor Media/Culture Research Centre’s website will be available in autumn 2021.

### Education

Below is a list of the research-related courses that we will be launching in the 2021 calendar year (semesters 2020-2021/2 and 2021-2022/1). Spring semester 2021.

Roma Visual Lab: film programme (András Müllner), Cultures of participatory filmmaking: lecture series based on individual researches (organizer/course leader: András Müllner), Participatory video: theory and practice of a social research method (Sára Haragonics), Museum and participation – from participatory museum to participatory video (Krisztina Varga). Autumn semester, 2021: Cultural practices: interviewing (András Müllner), Participatory video: theory and practice of a social research method (Sára Haragonics); The history and exhibition practice of the visual representation of Roma culture in Hungary (Krisztina Varga), : Theory and practice of the Human Rights Documentary and Human Rights Documentary Film Festival (András Müllner), Film and civil social science (Sári Haragonics, Márton Oblath).

Cultures of participatory filmmaking: this optional and special course was well attended, with 42 students enrolling and all but one completing it. The Roma Visual Lab, a university course and open film programme, was completed by 30 participants this year, double or triple the average number of participants in previous

years. Sára Haragonics taught a double course in the first semester of her employment, introducing her students to the theoretical and practical aspects of participatory video (unfortunately, the classes were mostly online, although some were held in person). The class also deserves special mention because it was a cross-departmental collaboration, as the audience was made up of students from departments of Media and Film (half and half), with Communication and Media Studies major and Filmmaking major.

#### Camps, projects, screenings

During the summer, all of Sára Haragonics' students were involved in the research, most of them in Siklósbodony, and four in Tomor and Dunaszekcső, where they actively contributed to the participatory film education. Based on the experience of the three sites, it can be said that participation in the projects was a formative experience for both local participants (young and old), university students, scholars and film professionals. The camps were preceded by an online video series called *The Way of the Mask*, organised by the Minor Media Participatory Filmmaking Working Group during the epidemic, of which three parts were produced in 2020 (see the 2020 call for proposals). The video made by the youth in Tomor (facilitated by László Siroki) was followed by another video made by the youth living in Dunaszekcső (facilitated by Gábor Rumann), and the third part was produced by the residents of the Húvösvölgyi Children's Home (facilitated by Nándor Grosch).

The Dunaszekcső-Tomor participatory film camp started in two locations on the second of August, and on the fifth of August the young people from Tomor were taken by bus to Dunaszekcső, where the two teams joined to make films together from fifth to eighth of August. In Dunaszekcső and Tomor, four types of film were made, with varying numbers of crews. The so-called „eight-object” films involved eight randomly chosen objects in a story; the „postcard” films were made and sent by the young people to each other and then they reacted to the ones they got; the „generations” films mixed documentary and fiction, where interviews made in one place were used as a starting point and set in a fiction frame; and three „single-take” videos (two of them are indeed taken in one, unedited shots, and one of them is apparently so): these were shot by the young people to a music chosen by them with the help of film professionals, according to a precisely composed choreography. For more information on the films, see the studies by Sára Haragonics and András Müllner in *Replika*.

Prior to (and after) the camp in Dunaszekcső-Tomor, we held a weekend film workshop in partnership with the Siklósbodony community, where participants shot one or two-minute playful clips, reports, mannequin challenges and interviewed each other. The aim was mainly to get familiar with the camera and the microphone and to learn the content of classic media genres such as interviews and reports. The dominant form among the films is the video clip, which consists of a coordinated movement choreographed to a music track of their choice. The organisers have collected the films with adults and young people in separate folders, but there is also a joint video. Several videos feature ironic role-playing.

In the case of participatory video, screening events are of particular importance, during which stakeholders and their allies discuss what they have seen. An integral part of the concept of the Dunaszekcső-Tomor participatory film camp was the process of getting to know each other by sharing videos between the communities of the two camps, which started in different locations. (In one of the „postcard” films from Tomor, you can see as the youth of Tomor are watching a video from Dunaszekcső on the screen.) The two groups of kids joined in the middle of the week in Dunaszekcső, and when the camp ended on Saturday evening we held a big premiere screening there, to which we invited relatives, friends and citizens of the village. The audience was able to see all the films made, twenty-one in all. Some of the films (three altogether) were also entered in festivals. Although the CineFest did not accept our films (the explanation for this is the feature film character of the festival), three of our films were selected for this year's festival of the Hungarian Independent Film and Video Association in Szombathely, where we won the award for the „most outstanding filmmaking workshop”. In addition to the above, the films have been incorporated into our courses and screened in classes for university students. We are also planning a spring programme at the Trafó House of Arts as part of the Roma Visual Lab, and a screening in Tomor for families and external visitors, which was unfortunately cancelled due to the epidemic, and prolonged to the beginning of the next year.