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Videographic criticism as research and exhibition artefact

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ABSTRACT

This article builds upon Susan Kerrigan's model for a scale and magnitude approach to creativity (Kerrigan, Susan. 2019b. "Filmmaking as Creative Practice: Assessing Creative Magnitude and Scale." *Global Media Journal: Australian Edition* 13 (1): 1–11. https://www.hca.westernsydney.edu.au/gmjau/?p=2941),by considering the addition of academic exhibition as a means to increase magnitude. Building from Kauffman and Beghetto's model of creativity (Kaufman, James C., and Ronald A. Beghetto. 2009. "Beyond Big and Little: The Four C Model of Creativity." *Review of General Psychology* 13 (1): 1–12. doi:10.1037/a0013688) this article introduces transitional limits to facilitate for creative practitioners working within the little-c and Pro-c criteria but are not yet eminent. In doing so, it problematises the idea of what constitutes professional and raises the question of how might a student or professional researcher escape the definition of little-c by increasing their magnitude? To consider this question, this article uses three primary case studies to explore how postgraduate researchers and professional academics are working at the Pro-c level, by situating them within the Four C model. Finally, considering how we can use videographic criticism as an ancillary product of research practice that can increase student and professional scholar's creative magnitude, under the principle of forward incrementation (2009, 5).

Introduction

In recent years, creative practice research has become an established methodology and has made strides since Hazel Smith and Roger T Dean's inquiry into research art practices (Smith and Dean 2009; Skains 2018; Gough-Brady 2020, 1). As a methodology, it works across fine art, design, performance, theatre, dance, creative writing, animation, game design, music, photography and film and it is still finding a thorough definition (Smith and Dean 2009; Skains 2018; Gough-Brady 2020, 1). The introduction of videographic criticism has established itself as a tangible method for disseminating audio-visual research and the inception of multimedia peer-reviewed journals has demonstrated the ability to be professional and academically rigorous.[1] Arguably, the work submitted to these journals begin to bridge the gap between what audio-visual creativity and research might

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look like, and present itself as a new direction for postgraduate researchers and professional academics can actively produce and exhibit professional work from the academy.[2] It is in the iterative cyclic process (Smith and Dean 2009, 20) that research and practice can enable practitioner-researchers to establish themselves as professional creatives. Arguably, within this process, the use of videographic criticism can act as a second ancillary artefact that explicates the theoretical and research production processes. In doing so, it is possible to use established research techniques within creative practice research and feed those into the audio-visual essay form. Accordingly, it can then break down the learned experience and establish within the work, the parameters of originality that satisfies the newly tested definitions for what videographic research is (Grant 2016a). The complexity of postgraduate research and researcher-led filmmaking production can often be overlooked, specifically in contrast to bigger productions from great filmmakers like Hitchcock, Spielberg, and Scorsese. As such, those that use the scale and magnitude approach to identify themselves as professionals would be diminished to lower levels of creativity. This issue is particularly true for those students who have or are still working within a 'professional' capacity or those who are established professional researchers, that have adopted new approaches to their work. Therefore, this article intervenes by problematising the definition of the term professional, by considering the various means by which practitioner-researchers can exhibit their artefacts. Thus, it can then build upon the scale and magnitude approach when applied to a re-iteration of the Four C model, which accommodates for professionals attending or working within educational institutions.

Exploring transitional limits

It is important to note, that to problematise the term professional, this article makes some generalisations between what constitutes being a 'professional', when engaged in creative practice research. Arguably, professional status can be attributed to those who work or have worked for some time within their creative domain and secondly, it also applies to practitioner-researchers who are engaged in creative practice research because they have a substantial understanding of their domain. It is difficult to judge what might constitute 'professional' and could is even subjective, however, to extinguish any doubt, this article relies upon and extends Kauffman and Beghetto's original concept of being professional, as determined in their Four C model (Kaufman and Beghetto 2009, 2). To briefly explain, they contemplate levels of creativity within a domain (the industry it sits within) and the field (those who enable that creativity to happen or flourish, like teachers, scholars or critics) (Kaufman and Beghetto 2009, 2) and from there, creative individuals can be characterised as being one of the Four Cs. They do this by signalling that creative individuals can be, but are not limited to one of four categories for creativity (Kaufman and Beghetto 2009):

(1) Mini-c 3.   Pro-c
(2) little-c 4.   Big- C

The Big-C category applies to an individual, who over a sustained creative career, have provided innovative contributions to their domain, often leading to adopted or permanent changes within that domain. This will likely never apply to postgraduate students.

They urge that Pro-c creative individuals may never become Big-C unless they establish a historical presence that continues after death. Therefore, we can argue that assigning Big-C status goes beyond the scope of this article. However, there is room to further define the nuances of Pro-c by building from Kauffman and Beghetto's model. In their original model, they address the oversimplicity of the original Big-C/little-c comparative;

> the gap between Big-C and little-c creativity often is obscured in conceptions of creativity that rely on the Big-C/little-c distinction. Consequently, highly accomplished (but not yet eminent) forms of creative expression are (mis)categorized into the little c (or even Big-C) category. (Kaufman and Beghetto 2009, 2)

As such, they introduced Pro-c as a solution that caters towards professional practice, inclusive of those who earn a living within their creative domain but have not yet reached the great heights of innovation required to meet Big-C criteria (2009, 2). In this vein, it can be used as a means for differentiating between those who are accomplished professionals in their domain to those who are students learning about the domain. However, the definition of little-c is slippery, as they apply it to those who are finding inventive ways of cooking, to others that learn an instrument as a hobby (2009, 4) or more generally, however, not specifically limited to, those who find creative solutions to everyday problems (2009, 6).

To address the developmental nature of early creativity, they urge that a broader understanding of creativity must be sought. Here they introduce the mini-c category, where it can be applied to those who are working at the beginning of their creative cognition for a given domain. They argue; 'the construct of mini-c is useful for recognizing and distinguishing between the genesis of creative expression and the more readily recognizable expressions of creativity (little-c)' (Kaufman and Beghetto 2009, 2). There is in it, this idea that creates a problem between what constitutes being professional as distinct from that of an amateur. The differentiation between Big-C/little-c is very clear, with regards to a sustained innovation brought to a domain, like Alfred Hitchcock or Orson Welles, who are widely respected and their contribution to the domain is enviably clear. For example, Hitchcock popularised the 'dolly zoom' within filmmaking and Welles brought years of theatre experience to the domain, insomuch that they changed the way others think about their creative practices within that domain. However, we might consider the overlap between the Pro-c/little c categories as being less clear (2009, 2). A somewhat contradictory problem arises between the variations of what constitutes being professional between little-c/Pro-c creative status. Kauffman and Beghetto suggest Steven Spielberg might be a Big-C creative after years of experience that has innovated, even inspired the digital film industry. However, they later re-position him as a Pro-c, arguing that he has given a large portion of his time to developing his expertise within the domain to reach Pro-c status, but that Big-C cannot be decided until death (2009, 5). A point that is attested to by Kerrigan, where she suggests that Spielberg might be Pro-c, by applying the expertise acquisition approach (2019b, 5). This is similar to Kauffman and Beghetto, where they argue an individual must spend 10 years acquiring the expert knowledge required before being classified as Pro-c. However, it is within these arguments that begin to contradict the very inception of Pro-c in the first place. For example, in positioning their argument for the addition of Pro-c, Kauffman and Beghetto point toward 'the accomplished jazz musician who makes a living

playing jazz' (2009, 2) as an example, suggesting that whilst they *make a living* (emphasis own), the Jazz player is not eminently famous and as such, cannot be defined as a Big-C creative. By the same token, they are not an amateur and thus, the introduction Pro-c can 'account for what we call professional creativity' (2009, 2) as a space that exists to differentiate between Big-C and little-c and applies to those making a living. However, there is a contradiction in their definition of professional, whereby they later suggest that a professional soap actor making a good living would not necessarily be or ever become Pro-c. The crossover between the expertise acquisition approach and the identification of little-c (as described as passionate hobbyists) creates a liminal space between those identified as little-c and those earning a wage as defined in Pro-c. Thus, is being professional value-laden and subjective, in which problematises the very idea of attributing Pro-c status in the first instance. Moreover, what constitutes as being professional, is this administered by socio cultural factors, is it define by a politics and governments, is it an educational qualification that in practice is bound by a code of conduct, like that of doctors in the medical fields. More specifically, how might we then attribute Pro-c status to those who earn it.

Arguably, it can be deemed that their initial concept of the Jazz player who earns a living is a case in point for what being professional means within Pro-c. In its most basic form, it is in the work of a professional that they earn a living and pay their taxes, from their profession. Therefore, rather than it being a value-laden term, it is more procedural, seen more as a factual method of working and then being renumerated for that work. This has specific resonance when contrasted against those who are hobbyists or those at the genesis of their practice. Which, if we consider the ideas, as put forward by the inception of Pro-c status, it is to be attributed to those who are no longer learning about their creative activity but rather gaining new insight into the nature of that creative activity (2009, 9). This point can be further accentuated when looking at a postgraduate education. For example, when Martin Scorsese was a postgraduate filmmaking student at New York University, he was still at the genesis of his filmmaking career, which would be inappropriate to define his creative short films during this period as Pro-c, even if they were to signpost his future creative career. Rather, under Kauffman and Beghetto's model he would fit the definition for mini-c, where; 'mini-c creativity […] represents the initial, creative interpretations that all creators have and which later may manifest into recognizable (and in some instances, historically celebrated) creations.' (Kaufman and Beghetto 2009, 4). Arguably, this could be attributed to little-c, where Scorsese's early career films show a level of sophistication that point towards Pro-c, however, having not been paid for the work, he would not yet satisfy the criteria of Pro-c status.

Likewise, (using a fictional account), it would be wrong to diminish a professional filmmaker's creativity because they have changed domains from filmmaker to researcher. Specifically, after a decade in the industry, where they have accomplished moderate success and want to further contextualise their work within a research environment. Interestingly, they would no longer be at the genesis of filmmaking, having acquired a high level of expertise throughout their career, but would likely be at the genesis of their research career. As noted by Kauffman and Beghetto, creative individual can establish themselves across different domains and 'many people might reach mini-c or little-c creativity in different areas' (2009, 9). However, where these domains crossover and become interdisciplinary is still open for interpretation, and in particular, what does this mean for a

creative researcher that is interacting and often blending two domains. Therefore, in light of our fictional practitioner, they would be drawing on their experiential knowledge gained throughout their professional filmmaking career and reapplying this to their practice research. In this way, they would be distinctly different from Scorsese, being that they would already have Pro-c status in filmmaking practice and would bring that expertise to their little-c research. Therefore, where does this leave the professional-postgraduate in comparison to Scorsese, would it be fair to remove the curtails of Pro-c attribution and diminish their professional career to little-c because they have returned to education. It is in this idea that we can consider using transitional limits, in which there is further differentiation between those who are hobbyists, students, professionals earning a living and those who are pre-eminent. Moreover, it provides an opportunity to further develop the debate surrounding creativity being domain specific or domain general (2009, 8), where a transitional limit is specific to creative activity.

Therefore, whilst Kauffman and Beghetto set to rest how a creative individual might transition through little-c to Pro-c levels of creativity through different education streams (formal/informal apprenticeships) (2009, 7) it is more fruitful to consider how creatives sit within these categories across four transitional limits, as presented in this article, see Figure 1. This is so a creative individual can better define where they sit on a spectrum of creativity and output so that they can progress or develop their creative crafts separately. Thus, it has the advantage of narrowing down the scope for an individual to recognise what is needed to progress into the upper limits of a creative domain rather than being broadly defined against those who are eminent.

In creating these transitional limits, we can differentiate between where those who are hobbyists in little-c to those who are experimentally finding the individual 'creative voice' in the upper limit of little-c. Likewise, it can be used to identify those who are Pro-c creatives being paid as a professional in the lower limit of Pro-c to those who have substantially and recognisably contributed to the domain but have not reached the end of their careers. Thus, it is within the lower limit of little -c that echoes Kauffman and Beghetto's work, where they are individuals that are engaged in creative cooking techniques or guitar playing hobbyists but have not yet found their creative voice. The upper limit for little-c, therefore, applies to those that are students engaged in getting their formal/informal education and are finding their creative voice. In the Pro-c category, the lower limit is those that earn a living but have not yet reached eminent status. This may also apply to postgraduate students who are working at higher levels than those in the upper limits of little-c creativity. The upper limit of Pro-c creativity applies to
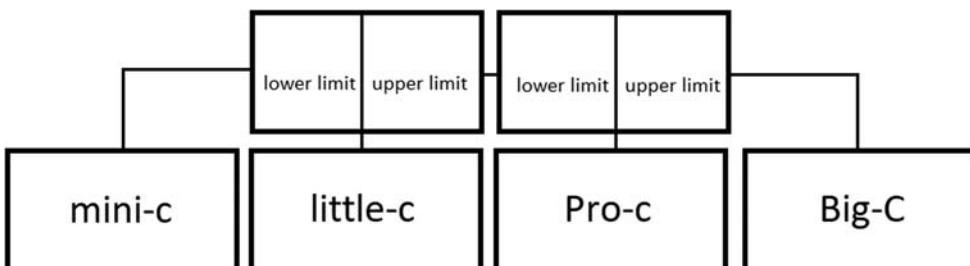

Figure 1. Transitional limits in Four Cs model.

those who are pre-eminent figures in the domain but have not reached the innovation required to become Big-C. In line with Kerrigan, Kauffman and Beghetto, this could be film directors like Steven Spielberg or Christopher Nolan, where they are inevitably working at higher levels of creativity beyond those in the lower limit of Pro-c but cannot be attributed Big-C until after their death. In this model, mini-c has no transitional limit because creatives are often at the genesis of their creative journey and so the only way is upwards. Likewise, there is no transitional limit for Big-C, because, like Kauffman and Beghetto state, it is rare to get to this point in a career and for may is the end of their career (2009, 6). However, they do create a Big-C transition, which they define as an end destination, and is defined as 'legend' (2009, 8).

It becomes more obvious when we retrospectively look at a creative career, like Scorsese's, who would gain Pro-c status within a filmmaking career that spans five decades. Arguably, he would now be placed in the upper limit of Pro-c and is a case in point for how an individual might transition from a student in the upper limits of little-c to the upper limit of Pro-c. It is now relevant to turn attention towards the professional-post-graduate, who has turned to research and might reach a level of creative stasis in their work, with only a minimal output that satisfies their research expectations. At this point, they may never transition beyond Pro-c to Big-C but remain comfortably in the lower limit of Pro-c, from which they make a living. To note, Kauffman and Beghetto make a point similar to this phenomenon by relating it to Simonton's research on age attainment for achievements, (2009, 2). They ruminate that a potential Big-C creative produces creative works from an earlier age, usually starting in their twenties and continues to produce work until their forties before a creatively dropping-off. Here, we can claim that perhaps those who go on to be Big-C like Hitchcock and Welles never stop producing creative work until their death and like Scorsese, continues to produce internationally recognised work despite him being in his late seventies. This point resonates with other filmmaking greats such as Spielberg, Malick, Lynch and De Palma and is congruent with the notion that Big-C attribution cannot be fully defined until after death. Therefore, a professional who has had a career (over 10 years) would still be Pro-c but would be at a seemingly different point in their career. Thus, defining what constitutes professional within the model presented in this article can be seen as relying upon output, rather than the creative quality and extends to accommodate the function of work, in that it *makes money* (or a living can be made by it) and contributes to the domain (recognisable work as distinct from an amateur). It is then, in this that we can consider the term 'professional' aligning to Kauffman and Beghetto's understanding of forward incrementation, 'This type of contribution pushes forward the domain just a little. Maybe the creator makes a slight change in what already exists.' (2009, 5) as that of a professional academic as they make new contributions to the field. In taking this stance, it accommodates for those who are working at different levels of a professional career trajectory, in which they earn a living but removes the curtails of creative skill to define them. Therefore, it does not diminish one professional work over another but allows the creative skill to be an indicator for an individual to move beyond their peers and towards a higher trajectory of pre-eminence or even Big-C status. In this way, earning a living is a prerequisite for Pro-c and professional work, but does not necessarily mean ground-breaking work. It is in this that we can consider a defining point of being professional at a Pro-c level of creativity and is congruent with the notion that creativity is no longer nurtured but rather is used

to 'gain insight into the nature of creativity itself' (2009, 9). This is a prominent factor in creative practice research and it uses within the academy to generate new knowledge, perhaps it is the notion of taking the 'known to the unknown' (Sullivan 2009, 48).[3]

In 2019, Kerrigan's article explored the idea that students can enhance their creative capacity by recognising where their practice stands against the wider domain.[4] In specific, she explains that scale relates to the size, access, and network that creatives might fall into, where Hitchcock worked at a larger scale of creative output, by utilising a wider range of filmmaking resources (mostly financial). In turn, she argues that this enabled him to increase his creative magnitude and gain greater recognition for his work (Kerrigan 2019a). In contrast, a student production operates at a much lower scale and as such; lacks the means necessary for increasing their magnitude or recognition. Here she explains that her undergraduate students were required to write a critical exegesis as a reflexive tool that helps them evaluate their learned experience. This being through, evaluating their level of input within a collaborative student production and how the outcomes of their project best reflect the professional field. Perhaps, it is evident there is a form of mimetic production happening within student work that effectively borrows from professional practices to enhance their creativity.[5] A common problem that exists within the academy and more specifically, doctoral-level creative practice research is arguing for the criticality of the practice. The principles that govern creative practice as a research methodology are still finding a thorough definition and it can be argued the goalposts are constantly changing, but the critical exegesis has become nomenclature for practice-based and practice-led research. To conform to definitions of what is knowledge and research, it often relies upon the critical exegesis to form an equivalence between practice and traditional research methods (Sullivan 2009, 45).

However, by restricting oneself to only writing a critical exegesis, there is limited manoeuvrability for a student to move beyond the lower levels of creativity. Moreover, within the scale and magnitude approach, it would be unfair for an undergraduate to compare themselves against someone like Hitchcock. Where for example, he has come to be defined as a Big-C creative and a student, no matter how much work they create would find it difficult to mimetically achieve this level of creativity. However, the student could do more to place themselves on a trajectory towards it, by creating an ancillary artefact for exhibition. Furthermore, they can use the transitional limits to better identify themselves as creatives in a more procedural way, as differentiated against those who are hobbyists and those who are professionals. This is where videographic criticism, as the ancillary artefact has a greater potential to disseminate a student production and bring more awareness to a student's creativity, which increases their magnitude. Whilst Kerrigan's argument is strongly founded, there is potential to develop her model by considering how it works against postgraduate students, who are more likely to place their creative practice research into the domain for exhibition.

Arguably, the artistic parameters within postgraduate research can often be broad, and it is considered the critical exegesis should ipso facto demonstrate the significant contribution to knowledge, against the wider literature in the field (Skains 2018, 86; Candy and Edmonds 2018, 6). In reflection, they are suggesting that the exegesis allows the practitioner to remove the ambiguity of subject-specific language (2018, 6). As such, it removes the equivalence of practice being research and places the onus back onto

traditional writing rather than practice. This brings to question how videographic criticism could intervene in this space as an ancillary artefact that embeds and explicates the research problem and findings. This being that the practitioner is explicit in stating what the artistic intentions were; what the intervention was and how it has been applied to generate new knowledge contained within the videographic essay.

Making ancillary artefacts as research

It is at first relevant to consider those who started as researchers and have turned to practical filmmaking methods to explore their research within a new context. Arguably, we can identify them as professional researchers, paid by their institutions to conduct research. However, they are foremost using creative practice research as an interdisciplinary method to navigate film research and creativity. To provide an example, distinguished scholar, Professor Catherine Grant turned to videographic criticism and has pioneered the new wave of audio-visual research. In light of this, her work has now screened internationally both in small cinemas (Grant 2010) and at film festivals (Grant 2011). As a case study, Grant established herself within traditional scholarship finishing her PhD in authorship in Mexican fiction and subsequently producing an extensive written body of work (Grant 2020). However, over the past decade, she has turned her attention to recontextualising her research within videographic criticism, thus, becoming recognised as a leading expert in the domain of audio-visual research production. Furthermore, since the turn to creative research, her work has been curated for exhibition in international film museums (Martin and López 2013; Grant 2016b) and has been published through relevant peer-review journals.[6] The significance of Grants work demonstrates the advantages of videographic criticism as a tangible practice that can inherently increase magnitude. Arguably, the way Grant has navigated the parameters of research and practice is unique, in that the artefact stands as an example of research, therefore, it is professionally rigorous and stands as a testament to a growing interdisciplinary method for research and filmmaking creativity. Thus, it is perhaps fair to say that her distinguished research career, her expertise in film authorship theory is evident videographic work and is of a Pro-c level, even though it is a recent turn to practice.

Another standing example of a researcher working in the synergy between theory and practice; is the work of Professor Eylem Atakav, where she has previously written extensively on Turkish cinema. However, more recently she has used research-led practice to reframe her work and subsequently debuted as a filmmaker.[7] Despite Atakav being a new filmmaker, her debut film led to reformed policy changes within the UK parliament (Atakav 2020). This is due to an informed, original and creative research approach that enabled her to produce and direct the film; *Growing Up Married* (2016). Thereby, creating a research artefact gave her research more exposure and enabled her to gain greater recognition for her work as a filmmaker. In which, Atakav ruminates that by shifting her focus from wholly theoretical research, she 'decided to take on the new challenge of making a film, rather than critiquing films at a theoretical level' (Atakav 2020, 235), she felt that producing a video around the issue would serve a greater impact and limits the use of generalised assumptions. In other words, the visual artefact speaks for itself as research. Moreover, by hearing the stories about this issue from direct case studies within Turkey the message was clear. An contrary to Candy and Edmonds belief in the exegesis

removing the ambiguity of artwork (Candy and Edmonds 2018, 67) it worked opposite to this idea by removing the ambiguity that exists within academic writing, insomuch, it influenced change.

Arguably, the use of video has grown exponentially in the past decade and as Atakav demonstrates, the potential for creative filmmaking as research can represent serious global issues and foreground the pertinent questions that can lead to positive change. This has never been more prominent than now, where over the course of a Global pandemic, global lockdowns have increased global media consumption within the film and tv sector by 20% (Watson 2020). Likewise, the dissemination of creative practice research artefact is more engaging and is congruent with the idea that 'visual media can travel much faster and be seen by many more people is more important and powerful' (Daniels, Velody, and Atakav 2020, 22). This has been a similar point noted by Grant during her interview on *The Video Essay Podcast*, where she states that the ability to publish work in this way comes with a higher level of immediacy (DiGravio 2019, [15.00]). Thus, by Atakav embedding her research into video practice, she probably seldom thought it would go on to change political policy, but it has had a subsequent effect on Atakav's future work, despite her only being a debuting filmmaker. Toward this end, the scale of her work[8] has increased her magnitude as a scholar and filmmaker within documentary activism and research. For example, in 2020 during the pandemic, there was an increase in IPV (intimate partner violence), her research into the issues surrounding IPV subsequently led to her directing her second documentary; *Lifeline* (Atakav and Pelikan 2020). In this documentary her level of filmmaking craft has increased from previous experience, utilising a larger scale of resources and implementing more stylistic choices that help illuminates the wider issues at stake during an international crisis. This documentary works as a tangible asset that furthers her creative magnitude, where the film has been nominated for two international awards (UEA 2020). Therefore, this embedded research approach is increasing her magnitude as a researcher and a creative documentarian. Thus, in light of the four Cs and the scale and magnitude approach, Atakav may be at the genesis of her filmmaking career as a creative practitioner but her work as a researcher moves her beyond the parameters of little-c. Arguably, she brings her professional research career into the practice domain. Therefore, her work is more complex than those at the genesis of practice (Kaufman and Beghetto 2009, 1), where it is integrating advanced research into the practice artefact and as the artefact itself. Furthermore, her documentary activism works on a micro-level, where it contributes to the way other practitioners may approach their work within the domain. This could be where a researcher may look to approach creative practice as a way of contextualising their work to increasing their output, or it might be a practitioner wanting to establish their work within the academy.

Through evaluating how transitional limits might work to better define creative individuals, it seems relevant to discuss how Grant and Atakav might sit within different transitional limits through the recontextualization of their research into practice. Through exhibiting their work in either film festivals, as part of curated works or in peer-review, they are fundamentally working beyond those at the genesis of their domain. Therefore, unlike the undergraduate case study in Kerrigan's article, it can be deemed that they are working within a professional capacity, where their practice research enhances their recognition as creative practice researchers. In the case of Professor Grant, having a large

volume of peer-reviewed published research, she could be deemed as an upper limit Pro-c creative within research. However, as a creative practitioner, she continues to sustain a large body of videographic work and has widely been regarded, among others, for pioneering videographic criticism as a new mode of scholarship within film criticism. As such, there is evidence to define her within the upper transitional limits of Pro-c as a creative practitioner. On the contrary, Professor Atakav, it is possible to determine that her research work is situated within the upper transitional limits of Pro-c. However, it could be deemed that her creative work is within the lower limits of Pro-c, despite its innovating changes to UK parliamentary policy. To explain, whilst she might have innovated change in parliamentary policy and this is a significant contribution that has directly come from her research-led practice, the volume of her work has not yet been sustained.[9] For example, like that of Grants, Atakav would need to continue to produce innovative work, where she would then undergo a transitional period into the upper limit of Pro-c as a creative practitioner.

Arguably, postgraduate practitioners are foremost researchers, therefore their artefact/s should be deeply embedded into research traditions or the research should be reflected within the artefact. Therefore, as a case study, this work will consider the recent work from Catherine Gough-Brady,[10] where she has recently expanded upon the development of film as both the embodied research and as the explication of that research (2020), through what she refers to as a 'digital paper'(2020, 1). In her argument, she demonstrates that work created in this way is iterative and she finds that connecting theory to the work happens in the postproduction phases of the process. Consequently, she ruminates that without using a digital paper, she would have never made the link between being a documentary practitioner and the theory of her practice. In so doing, she further argues that it allowed her to compartmentalise the process, where the pre-production phase is often a logistical exercise. It is in her practice that the creative elements of the production come later (2020, 104). This especially draws on editing the material, where she urges that her experiences of the footage differ from that of the filming phase.

This process is reminiscent of Jillian Holt's understanding of editing as an embodied experience (Holt 2020). In her work she considers that the act of editing enables the editor, as the first viewer of the film, to experience its emotionality (2020, 1). If we consider the experience of editing as a reflexive task, such as editing videographic criticism as an extension of the student's post-production phase, the creative practitioner is engaged in the first act of knowing. Where the editing phase itself is the first articulation of the embedded theory and generative theorisation of praxical knowledge and derives from a specific way of understanding the artefact (Barrett and Bolt 2007, 29). Therefore, we can argue that the use of an ancillary artefact as being a part of the reflective process within practice research is concerned with the epistemic future of creative film practice, both within and outside of the academy. Whilst Gough-Brady's digital paper makes a stride forward in understanding the performativity of visual research as a research practice, she explains that a digital paper is different from videographic criticism. Therefore, to build on, but diverge away from this notion, this work will consider from this point, how videographic criticism could be utilised to become a reflexive method for students to articulate their theory and practice, that can subsequently be exhibited for peer review. To this end, drawing upon my own experience as a filmmaking student, there is a diversity in the way that I have moved through my educational experience as a student working at

the genesis of film production practice to then working as a professional in the industry.[11] The use of videographic criticism has been a reflective tool for me to work within a method of creative practice research and extends my practice into new modes of creation. Specifically moving beyond the experiences gained throughout my career in the television industry. For example, in my doctoral research, the use of videographic criticism has allowed me to creatively re-imagine new modes of understanding film authorship and to extend my filmmaking practice into new modes of media making that can be exhibited as research. It should be stated at this point, that as a student I would place myself at the upper transitional limits of lower-c due to me learning the research domain, aligning to Kauffman and Beghetto's (formal education) route (2009, 7). However, I am bringing my paid professional experience into my research and this is reflected in my editing techniques as applied to my videographic research. As an undergraduate student, I saw the work produced throughout those years as a steppingstone to professional work and largely as a competitive challenge among my peers, with the central thesis of what is professional filmmaking and how can I emulate that. My inspiration through this period was, Scorsese and his use of dialogue and silence (Painting 2014a), and David Fincher's aesthetical tropes (Painting 2014b) and his ability to create intrigue through mystery. It can be argued that through adopting videographic criticism, we can see it as a valuable asset to students and professional researchers when they are engaged in a form of theoretical filmmaking and have to demonstrate individual research. This is most relevant to university film projects that are increasingly being guided through creative practice and focus on the relationship between theory and practice. The idea of Holt's phenomenological experience in editing and the concept of Bolt's material handling (Barrett and Bolt 2007) can be interlinked through the creation of videographic criticism. Arguably, it causes a creative cognitive approach to their practice, where the film is underpinned by a theoretical framework, a fundamental point to practice research (Skains 2018, 86). Videographic criticism, as I determine it, can serve as a visual form of research reflection, where the students create their collaborative film project and separate from it, an individual ancillary artefact that evaluates their understanding of the theoretical concepts at play within their creative film and reflect on the outcomes of creating their films through the theory and practice paradigm. Toward this end, the university film production can still be collaborative and original in its making (Anderson and Tobin 2012) but then can be individualised through creative research reflection. This provides new opportunities to increase a student's magnitude, where they can place the ancillary artefact, the videographic criticism into the professional and research domain.

Extending the scale and magnitude model

Videographic criticism as a practice can be understood as a means to apply film criticism within a visual form (Lavik 2012) and there is no limitation on what type of 'film' this applies to. Therefore, it can differ from the digital paper, which in Gough-Brady's work (2018), shares similarities to a second audio track placed over the original documentary film, and feels like a director's commentary that extrapolates the theoretical ideas. On the contrary, videographic criticism, as a practical method of performing film criticism can expand upon the embedded theory that was implicitly placed into the creative design of the work. However, it can share the essayistic features that have become

embedded into videographic criticism as a practice, as borrowed from the traditionally written essay. Towards this end, the student can explicitly inform the viewer of the theoretical concepts that have been used within the practice work itself and explain how they work through remixing or the supercut to reorganise that theory into a new visual language. The video then acts as an objective reflection on a subjective process that happens between theory and creative practice. Therefore, using their creative collaborative film as a case study becomes allows for a personal interpretation and analysis that demonstrates their theoretical knowledge, practical understanding and the implications of their work on the research domain.[12] In doing so, we can argue that the recontextualization of their film is then re-worked and lends itself to new forms of practice, which can then be used as an additional ancillary artefact, alongside the main film, as a leveraging tool to establish themselves as practitioner/researchers across different professional domains.

To this end, by applying Kerrigan's scale and magnitude approach to this notion, a student can then amplify the exhibition of their work to increase the scale of their output.[13] Thus, utilising one creative artefact for the creation of another to improve their overall professional magnitude. As noted, scale relates to the size, access and network that creative individuals fall into (Kerrigan 2019a). This is restrictive and dismisses the notion that postgraduate students are working at the edge of a transitional limit and could potentially engage in a transitional period to higher levels of creativity. For example, a student may produce a creative short film and release it to multiple film festivals, in so doing they go on to win several festival awards and garner greater recognition from professional judges. The judges are acting in peer-review, similar to how, 'the Academy Awards operate as a peer-reviewed system where filmmaking peers vote' (Kerrigan 2019b, 3), where Kerrigan notes that this is one-way Pro-c and Big-C creatives increase their magnitude for heightened creativity. Kerrigan moves to justify the systems of creativity, as conceptualised by Mihaly Csikszentmihalyi (Csikszentmihalyi 2015) through considering the scale of creativity, by the level of peer recognition. It is through this system that she argues that the process for gifting professional awards is similar to the peer-review process in academia (Kerrigan 2019b, 3). She states Hitchcock was widely accepted as a Big-C creative because of the magnitude of his achievements and his contributions were recognised by his peers. By the same token, we could argue that Steven Spielberg a widely accepted creative individual and could be defined as an upper limit Pro-c creative, having had years of experience and winning a myriad of Academy Awards and other international awards. Therefore, if the exhibition and awards are the scalable means for recognition, then contrary to Kerrigan's argument, students can move into the upper limits of a creative level through exhibiting their work through similar channels. Therefore, whilst a student might be working in a lower financial capacity than that of professional production, the introduction of an ancillary artefact provides two opportunities to exhibit their work and can help them move beyond the restrictive parameters of writing a critical exegesis or just sharing their work to their peers. To make a case in point, we could argue the Academy of Motion Picture Arts and Sciences holds an annual student academy awards ceremony(Oscars 2020), in the United Kingdom, BAFTA holds the student British Academy of Film and TV Awards (Bafta 2020) and there are countless other smaller but valuable ways to exhibit work and these all have the purpose of enhancing a creative filmmakers professional recognition.

The ability to create more work aligns with Kerrigan's, Scale and Magnitude approach, wherein its basic form, the idea of producing and exhibiting more work leads to more recognition, and therefore, increases magnitude. The potential for videographic criticism to enter into postgraduate or professional academic practice allows for them to further synergise theory and practice as a critically creative output. Therefore, it is proposed that the addition of 'exhibition' be added to Kerrigan's scale and magnitude model. This is so that a creative individual might recognise how to expedite their transitional periods to higher transitional limits, through identifying or comparing themselves to others within the same transitional space. For example, a student that is working in the lower Pro-c can identify those who are in the upper Pro-c and seek to produce and sustain a level of innovation through the continued exhibition of their work. In doing so, it provides them with the opportunity to grow and transition to upper Pro-c. Through making this addition, it could be seen as scale, exhibition = increased magnitude see Figure 2. Here we can begin to consider the intrinsic factors that push a student or professional researcher to work beyond their creative capacity to enhance their professional magnitude.

Whilst Kerrigan's argument discusses the function and purpose of different projects, her thought that; 'In little-c' analysis, the media production class consists of a domain 'compromised of works completely within the media production course' (Kerrigan 2019b, 7) diminishes this creative process. The use of videographic criticism, like Grant, would provide more of an opportunity to place their work into the professional domain. This can be specifically beneficial when they are drawing on the personal experience of creating work that is inherently complex within student's collaborative productions. Therefore, it is important to acknowledge that whilst on a smaller scale or at
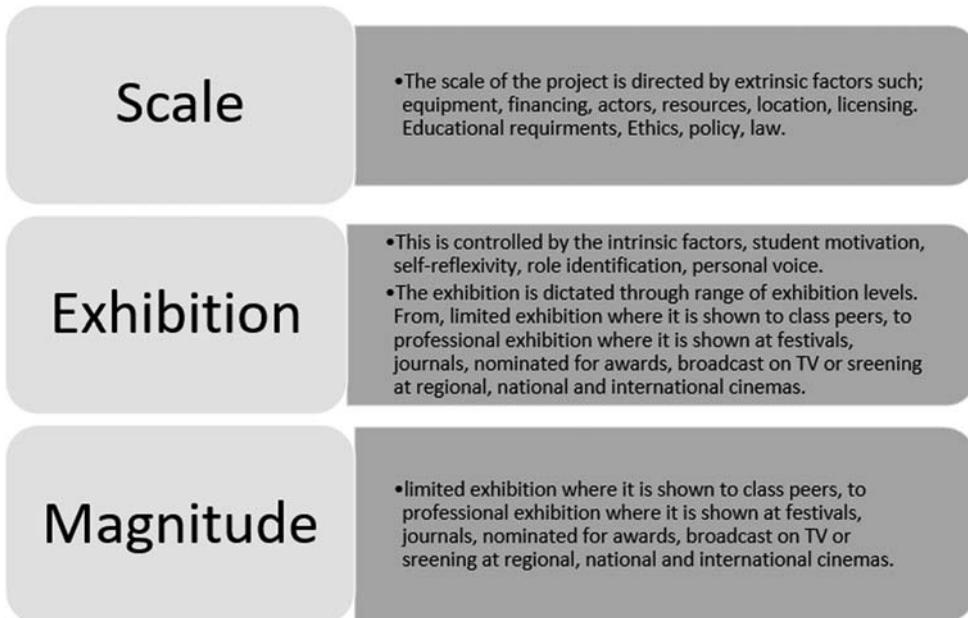

Figure 2. Scale, exhibition and magnitude.

a lower capacity, a student project can embrace the similar synergistic qualities of professional filmmaking. Take, for example, Scorsese and his first film, *What's a Nice Girl Like You Doing in a Place Like This?* (Scorsese 1963), it was a film created at a lower capacity in comparison to his future films, like *Goodfellas* (Scorsese 1990) or *The Irishman* (Scorsese 2019). However, his early film work uses a multimodal production crew to create a nine-minute short film, similar to how he does within his Hollywood career, *himself* operating across different production roles throughout the process. Arguably, there is limited information surrounding the multimodality of student filmmaking as a collaborative and individual practice within university-level education.

Therefore, I want to offer the idea that videographic criticism within creative practice research can be a potential future, that offers a different method of increasing creative magnitude. As noted by Robert Willim, there is a call for this type of experimentation and articulation of research within the future of creative practice, Willim is specifically noting that within his ethnographic filmmaking practice, the theorisation of which is prescriptive and panders towards traditionally written work, thus it could benefit from more experimental forms (2020, 68). Therefore, in light of Kerrigan, Kauffman and Beghetto, videographic criticism can be an innovative form for enhancing creativity, where postgraduates students or professional researchers can use it to help bridge the gap that they might identify between them being within little-c and Pro-c transitional limits. As an additional note, the artefacts that are produced by practitioner-researchers are often beyond the parameters of little-c creativity, like the work by Grant, Atakav and Gough-Brady and is greatly important with the developmental nature of videographic criticism as an engaging form that can uphold the academic rigour required within academic peer-review.

Conclusion

This article acknowledges that there are inherent problems with the term professional and that circumstantially this can impact a practitioner's creativity. However, we could argue that the creative process is an integral part of practice research-creation, specifically when developing and understanding how research artefact generates new insights. Therefore, by using three case studies to at first problematise the term professional, it introduces how filmmaking research by the postgraduate and professional researcher can be professional and innovative. It has taken a specific view towards the increasingly useful form of videographic criticism, which can act as an ancillary artefact that increases the scale of output for a practitioner and widens their exhibition opportunities, via multimedia peer-review journals. Moreover, it considers how the peer-review process is similar to winning awards that can inevitably increase a practitioner researcher's creative magnitude. Arguably, whilst it might add to the workload, it is a good method for increasing research outputs and is not dissimilar to early career researchers presenting their research at national and international conferences, where they share research with peers and build a reputation as academic. Therefore, this article has introduced exhibition to the scale and magnitude model to draw a new framework, from which, practitioners can take a more nuanced approach to the Four C model. Equally, it has introduced transitional limits to the Four C model to enable practitioners to align their work more specifically along a spectrum of creativity, that bolsters their creativity rather than diminishes it to lower

categories. From which, a practitioner can take a more targeted approach to be innovative within their creative domain. This system called for self-criticism that could be found through videographic criticism and can be adapted to help undergraduate and post-graduate taught students, professional researchers and entry-level professionals, if they so which to be compared to those within the upper limits of Pro-c in a given domain. Therefore, it is suggested, in line with Gough-Brady's notion of an artefact as embodied research, that the use of videographic criticism should be considered as a mode of research reflection within the creative practice film courses. In light of this, it would be of interest within future research to explore how other disciplines could adopt media practice methods for explicating their research knowledge, which equally works to help them move beyond their transitional limit to higher levels of creativity.

Notes

1. These are the most prominent peer-reviewed journals for videographic criticism; [In]Transition, Frames Cinema Journal, Cinefiles and Screenworks.
2. Professional exhibition can be interpreted as any output which competes directly or indirectly with full/part time working professionals e.g. film festivals, theatrical or television release, regional, national and international awards etc.
3. This is using the expertise and experience from a career and embedding that into the experimental nature of practice research inasmuch, the piece of work is an artwork and research output.
4. A system view of creative practices by Kerrigan (2016) is developed from the work of Mihaly Csikszentmihalyi and is too complex to unpick within this article.
5. A mimetic approach to student production is a potential area of future research. It would require a much larger study that is beyond the scope of this article. However, it would effectively look at a student's inspiration vs student film authorship; approaches to student film production vs professional film production; student distribution vs professional distribution etc.
6. See [In]Transition, Frames Cinema Journal and Cinefiles.
7. There is a good discussion via TEDx relating to the context of this research and how Professor Eylem Atakav integrated that research into her documentary (TEDx 2018, 11:30).
8. The scale of the Professor Eylem Atakav's work can be represented by the depth of research and the execution of the artefact in relation to the social it investigates.
9. Sustaining innovative practice is integral to moving along the spectrum of the transitional limits. As noted, earning a wage, and producing work is enough to define Pro-c but to be categorised as upper Pro-c. The creative individual must sustain innovative practice, constantly shifting the paradigms of what it means to be working within the domain.
10. Catherine Gough-Brady is an accomplished practitioner within documentary practice, she stands as a good example for a practitioner who has moved into education, but still actively partakes in both professional documentary filmmaking whilst studying academically under the auspices of creative practice.
11. I joined Talking Pictures TV. shortly after it was founded in 2015 by Noel Cronin and Sarah Cronin-Stanley, from which I worked as an on-air operations manager. The work was done through an outsourced broadcast company, form which I managed and completed over 17000 h of broadcasting content for the company. In my time at the company, we oversaw the channels grow from a new channel, to an approximate share of 0.60% of the UK's total television audience (BARB 2020) circa 4 million viewers. This is the largest share of audience of any independent broadcaster in the UK outside the big British names e.g BBC, C4 and ITV.

12. This being the fundamental theories that have been used in constructing their creative films. For Example, a student might be exploring feminism in Hollywood comedies and create a short film which tackles these issues. Therefore, they could then create a video essay as an ancillary piece of research that shows the technical skill and creative capabilities the student has used to embed such theory into their work. This can be through expanding upon characterisation, narrative structures, mise-en-scene or cinematography that implicitly connotes/denotes particular meanings.
13. Output relates to the exhibition of an artefact to a professional setting.

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