



TLEF Project – Final Report

Report Completion Date: (YYYY/MM/DD)

1. PROJECT OVERVIEW

1.1. General Information

Project Title:	Behind the Camera (カメラの後ろで) : Gender, Power, and Politics in the History of Japanese Photography		
Principal Investigator:	Kelly McCormick		
Report Submitted By:	Kelly McCormick		
Project Initiation Date:	Spring 2023	Project Completion Date:	Winter 2025
Project Type:	<input type="checkbox"/> Large Transformation <input checked="" type="checkbox"/> Small Innovation <input type="checkbox"/> UDL Fellows Program <input type="checkbox"/> Hybrid and Multi-access Course Redesign Project <input type="checkbox"/> Other: [please specify]		

1.2. Project Focus Areas – Please select all the areas that describe your project.

- Resource development (e.g., learning materials, media) communities)
- Infrastructure development (e.g., management tools, repositories, learning spaces)
- Pedagogies for student learning and/or engagement (e.g., active learning)
- Innovative assessments (e.g., two-stage exams, student peer-assessment)
- Teaching roles and training (e.g., teaching practice development, TA roles)
- Curriculum (e.g., program development/implementation, learning
- Student experience outside the classroom (e.g., wellbeing, social inclusion)
- Experiential and work-integrated learning (e.g., co-op, community service learning)
- Indigenous-focused curricula and ways of knowing
- Diversity and inclusion in teaching and learning contexts
- Open educational resources
- Other: [please specify]



1.3. Final Project Summary – *What did you do/change with this project? Explain how the project contributed toward the enhancement of teaching and learning for UBC students.*

In a teaching environment where delivering courses online is a pressing need and there are many historical materials that are not accessible to students because they are not digitized or translated into English, this project’s goals are three-fold: 1) Make previously inaccessible historical photographs and essays on the histories of gender and photography available to students online through digitization and translation; 2) Create new scholarly content that analyzes these materials from decolonial and feminist perspectives; and 3) Use these previously inaccessible scholarly perspectives to teach students how to analyze visual materials as primary and secondary sources.

“Behind the Camera: Gender, Power, and Politics in the History of Japanese Photography” is a digital humanities teaching resource made up of modules that each include 1) a 20-minute lecture covering a focused topic in 19th-21st century Japanese photography from gender studies perspectives; 2) a digitized archive of related photographs; 3) an annotated bibliography (all in English and Japanese); 4) translated essays and articles related to the lectures; 5) an interactive timeline of women in Japanese photography; and 6) a searchable database of digitized archives of historical Japanese photographs from international institutions. Each module will be easily applicable to a range of UBC courses covering Japanese history, art history, culture, and gender studies. The website includes innovative and interactive data visualizations and timelines related to modern Japanese history, the most extensive collection of bibliographical data on women photographers in Japan, and global events in the history of photography.

This project creates resources for students that make the history of Japan and Japanese visual culture more accessible to UBC students and to broad audiences. The first collection of lecture videos published in August 2022 has been used in (HIST 201, 271, 421, 376, 490, 585) and feedback from students in these courses has shown that the modules make primary source historical documents (photographs, texts, and interviews) accessible to students and form important jumping off points for deeper research. This granting cycle funded the production of seven new modules (listed below) that build off the first collection to narrate the history of Japan from the late 19th century to the 1990s. Perspectives provided by scholars and curators from Japan, the United States, Canada, and Israel will give students access to new understandings of primary source documents and guide them in visual analysis and literacy.

1.4. Team Members – *Please fill in the following table and include students, undergraduate and/or graduate, who participated in your project.*

Name	Title/Affiliation	Responsibilities/Roles
Carrie Cushman	University of Hartford, Director and Curator of Galleries	Co-Applicant; Website development and coordination
Hana Ito	UBC Undergraduate Student	Research Assistant: Development of database of digitized historical Japanese Photographs



Haruki Sekiguchi	UBC PhD Student	Research Assistant: Translation and subtitle formatting
Federica Cavazzuti	PhD Student, Department of Historical Studies, University of Turin, Italy	Research Assistant: Creation and translation of annotated bibliographies
Lucy Flemming-Brown	MA Student, Tokyo University of the Arts	Research Assistant: Creation and translation of annotated bibliographies
Ji Hye Han	Postdoctoral Researcher, Sainsbury Institute for the Study of Japanese Arts and Cultures	Research Assistant: Creation and translation of annotated bibliographies
Ai Yamamoto	UBC PhD Student	Research Assistant: Translation and subtitle formatting
Bianca Chui	UBC MA Student	Research Assistant: Formatting of annotated bibliographies and development of database of digitized historical Japanese Photographs
Atsumi Nakao	UBC MA Student	Research Assistant: Translation
Yasuko Tamaki	UBC Undergraduate student	Research Assistant: archival research and translation
Zhang Zixi	UBC PhD student	Research Assistant: archival research and translation
Ashley Cheng	UBC Undergraduate	Translation and database creation
Keita Kojima	UBC Undergraduate	Translation and database creation
Shay Scholes	UBC Undergraduate/graduate	Video editing
Ayelet Zohar	Professor, University of Tel Aviv	Creation of lecture video
Philip Charrier	Associate Professor, University of Regina	Creation of lecture video
Kerry Ross	Associate Professor, DePaul University	Creation of lecture video
Toda Masako	Independent scholar and curator, Tokyo	Creation of lecture video
Aileen Smith	Photographer and activist, Tokyo	Creation of lecture video
Namiko Kunimoto	Associate Professor, Ohio State University	Creation of lecture video
Yurie Nagashima	Photographer, Tokyo	Creation of lecture video
Yuri Handa	PhD Student, Columbia University	Creation of lecture video
Kohara Masashi	Associate Professor, Tokyo Polytechnic University	Creation of lecture video



Courses Reached – Please fill in the following table with past and current courses (e.g., HIST 101, 2017/2018) that have been reached by your project, including courses not included in your original proposal (you may adapt this section to the context of your project as necessary).

Course	Academic Year
HIST 201	2024/2025; 2022/2023
HIST 271	2024/2025; 2022/2023
HIST 376	2024/2025; 2022/2023
HIST 585	2024/2025
HIST 490	2022/2023

I am in conversations with faculty in AHVA (ARTH 368, 345, 101) and Asian Studies (ASIA 254, 315, 444, 463) regarding implementing the final version of Behind the Camera into their courses.

Behind the Camera is reaching significant worldwide audiences. The first collection of lecture videos published on YouTube in August 2022 has reached the following views on YouTube as of 2/20/2025 are as follows: Maggie Mustard, "Curating Araki Nobuyoshi" (24.9k views); Elena Creef, "Looking for a history of Photography for WWII Japanese War Brides" (15.7k views); Hagiwara Hiroko, "Critical Perspectives on Araki Nobuyoshi" (788 views); Russet Lederman, "Postwar Photobooks by Japanese Women," (1584 views); Christina Spiker, "Ainu Representation and Gender in Japanese Photography" (467 views); Alison Miller, "Modern Japanese Empresses in Photography" (415 views); Karen Fraser, "Women and Portrait Photography in Late 19th and 20th Century Japan" (383 views); Yoshiaki Kai "Hiroshima Seen Through Camera Lenses" (177 views).

2. OUTPUTS AND/OR PRODUCTS

2.1. Please list project outputs and/or products (e.g., resources, infrastructure, new courses/programs). Indicate a URL, if applicable.

Output(s)/Product(s):	URL (if applicable):
1) Lecture video: Handa Yuri (Columbia University) and Nagashima Yurie, "A Feminist History of Japanese Photography"; 2) annotated bibliography; 3) image gallery	URL to be released in March
1) Lecture video: Toda Masako, "Hisae Imai: The First Postwar Women Photographers"; 2) annotated bibliography; 3) image gallery	URL to be released in March
1) Lecture video: Philip Charrier (University of Regina, "Women, Children, and Gochō Shigeo's Radical Everyday, 1968-69"; 2) annotated bibliography; 3) image gallery	URL to be released in March
1) Lecture video: Kerry Ross (De Paul Univeristy, "Between Industry and Art: Marketing, Gender, and Photographic Aesthetics in Early 20 th Century Japan; 2) annotated bibliography; 3) image gallery	URL to be released in March



1) Lecture video: Kohara Masashi (Tokyo Polytechnic University Faculty of Arts) “Photographing the Showa Emperor in Postwar Japan”; 2) annotated bibliography; 3) image gallery	URL to be released in March
1) Lecture video: Namiko Kunimoto (Ohio State University) and Aileen Smith, “Exposing Environmental Pollution Through the Lenses of Aileen and Eugene Smith”; 2) annotated bibliography; 3) image gallery	URL to be released in March
1) Ayelet Zohar (Tel Aviv University) “Ishikawa Mao’s Photographic History of Japanese and American Colonialism in Okinawa”; 2) annotated bibliography; 3) image gallery	URL to be released in March
Database of digitized archives of historical Japanese photographs	URL to be released in March

2.2. Item(s) Not Met – Please list intended project outputs and/or products that were not completed and the reason(s) for this.

Item(s) Not Met:	Reason:
The above modules will be published in March	Working with a large team of research assistants, faculty contributors, and my main collaborator who was on maternity leave during the grant period added significant complexity to the workflow and slowed the process. We are on target to complete the project by the end of March 2025.

3. PROJECT IMPACT

3.1. Project Impact Areas – Please select all the areas where your project made an impact.

- Student learning and knowledge
- Student engagement and attitudes
- Instructional team-satisfaction
- Teaching practices
- Student wellbeing, social inclusion
- Awareness and capacity around strategic areas (Indigenous, equity and diversity)
- Unit operations and processes
- Other: [please specify]



3.2. Please provide details on each of the impact areas you selected in 3.1. – For example, explain in which ways your teaching practices changed; how student wellbeing was impacted; how students wellbeing benefited from your project, etc.

Behind the Camera has had changed the way I teach and the way students learn. Each module provides specialized analysis of a topic and is paired with an image gallery and annotated secondary and primary sources readings. In my courses, I am able to design each week's theme around a *Behind the Camera* module in a "flipped classroom" approach: students are able to watch the lecture on their own time and in class we practice visual literacy exercises by utilizing the accompanying image gallery. The image galleries provide access to photographs that otherwise had not be in the public domain and this gives students contact with historical images or photographs by contemporary artists that usually are only published in difficult to access books or archives. With the social and political context provided by the video lecture I am able to spend more time on teaching and practicing image literacy with students. For class assignments, students use the annotated bibliographies to conduct further research on an image selected from the gallery, pairing their skills of image literacy and primary and secondary research. This new workflow and mode of information delivery has made my courses more accessible to larger numbers of students and my courses have each risen in enrollments by at least 15-20 students per course.

The mandate of Behind the Camera is to expand the criteria for what is considered the history of Japan and Japanese photography. Where before primarily male photographers working in Tokyo constituted the bult of the history of Japanese photography, each module seeks to expand the definition of how we write history and who can be considered the subjects of history. In so doing, modules rewrite the history of Japanese photography to include colonialism, diaspora, and racial and gender discrimination. Behind the Camera seeks to center perspectives on how photographers have engaged in feminist, decolonial practices. As such each module is a starting point for diversifying perspectives on the histories of Japan, and specific issues such as Japan's colonial relationship with Okinawa, feminist approaches to ecological crisis, and feminist critiques of media portrayals of women in the public sphere. Students have been very engaged with these perspectives and find them compelling in comparison with traditional, text-book approaches to studying history. What is more, in presenting content in visually, audibly, and with Japanese and English subtitles, the website makes new sources accessible across linguistic barriers and learning styles.

3.3. How do you know that the impacts listed in 3.1/3.2 occurred? – Describe how you evaluated changes/impacts (e.g., collected survey data, conducted focus groups/interviews, learning analytics, etc.) and what was learned about your project from the evaluation. You are encouraged to include graphical representations of data and/or scenarios or quotes to represent and illustrate key themes.

- Once the second round of modules is published I will begin a concerted effort to analyze the use of Behind the Camera in UBC courses and international courses. In 2025-2026 I will invite 5 students from each course to participate in focus groups to provide feedback. In addition, I will require an anonymous survey of all students in my courses that use these materials to gage their experience with using the site materials in developing the learning outcomes of the prior section. I will communicate the results of this analysis to the CTLT.



At the end of each of my courses where I have utilized Behind the Camera materials, I ask students to reflect on aspects of the course and provide anonymous feedback through Canvas surveys. A few quotations from students are as follows:

- “Behind the Camera materials showed me a new way to study history that I never knew about. I never thought about being a history major but now I want to.”
- “The use of photographs in Behind the Camera to tell history made me decide to be a History Honours student and think more creatively about what sources can be part of history.”
- “Behind the Camera inspired me to think about how history could be told differently.”

4. TEACHING PRACTICES – *Please indicate if **your** teaching practices or those of **others** have changed as a result of your project. If so, in what ways. Do you see these changes as sustainable over time? Why or why not?*

Behind the Camera has radically changed the way I teach: each module allows me to center primary source materials and visual literacy at the forefront of my teaching. Having spent the term practicing reading photographs as sources of important historical information students end each class with a specific skillset (reading primary sources and analyzing images as sources of evidence). Rather than assign secondary sources that the students often don't read, the assigned lecture modules are approachable and accessible, encouraging increased participation in engaging with their content.

Behind the Camera's built-in materials allow me to be nimble with my teaching and make changes to the course curricula more fluidly and I am currently designing a multi-access course with flipped classroom approach that will utilize every module. The opportunity to create new course materials that are open access has significantly shaped my approach to thinking of course materials as tools that should be freely available to all. One of the largest barriers to including perspectives from Japan in courses is linguistic: if not already in translation, faculty must spend a significant time finding or preparing materials in translation for students who cannot read Japanese (the majority of undergraduate students at UBC taking History, Art History, and even lower division Asian Studies courses). This project opened up new possibilities for making archival, primary source materials and scholarly perspectives accessible to students and the public by providing materials in English and Japanese. Thus, this interdisciplinary project makes both historical materials and scholarly perspectives available for the first time and available for use. As students, instructors, and researchers at UBC and around the world are able to access materials located at UBC as well as in Japanese archives online for the first time this website serves as the inspiration for future projects.

5. PROJECT SUSTAINMENT – *Please describe the sustainment strategy for the project components. How will this be sustained and potentially expanded (e.g., over the next five years). What challenges do you foresee for project sustainment?*

Once the project has been published and the videos uploaded to YouTube, with the support of UBC to host the website, Behind the Camera is fully sustainable.



Continuing to add to the website has, however, proved to be a challenge. The second phase of this project has been significantly more difficult to produce than the first phase. Coordinating the production of each module takes a significant amount of time.

- Lecture videos: Lecture video scripts are edited and finalized between myself, Carrie Cushman, and the presenter. Their scripts are translated by myself, Carrie Cushman, and the graduate student translation team. Lecture video's are edited by myself, Carrie Cushman, and the video editor. Their subtitles are inserted and finalized between myself, Carrie Cushman, and the graduate student translation team.
- The image galleries are selected and finalized between myself, Carrie Cushman, and the presenter.
- Annotated bibliographies are written, annotated, and translated between myself, Carrie Cushman, the presenter, and the graduate or postdoctoral research assistants.
- Database of digitized historical Japanese photographs: collected, edited, and built between myself and the undergraduate and graduate research assistants.

When our collaborators (lecture video producers) are slow with the timeline, it slows everything down. In addition, my collaborator Carrie Cushman has faced significant health challenges and been on maternity leave. I am very dedicated to creating open access teaching materials but find that overall, this workload is not sustainable for the long term given the size of the team and the demand on my labor as a research focused faculty.

6. DISSEMINATION – *Please provide a list of scholarly activities (e.g., publications, presentations, invited talks, etc.) in which you or anyone from your team have shared information regarding this project. Be sure to include author names, presentation title, date, and presentation forum (e.g., journal, conference name, event). These will be included on the TLEF scholarly output page.*

- Pauline Vermare, "Introduction," in *I'm So Happy You Are Here: Japanese Women Photographers from the 1880s to Now* (Aperture, August 2024), 10-36.
- Carrie Cushman and Kelly Midori McCormick, "The Women Who Built Worlds with Their Cameras" in *I'm So Happy You Are Here: Japanese Women Photographers from the 1880s to Now* (Aperture, August 2024) 37-54.
- Association for Asian Studies, Annual Meeting, Seattle, March 14-17, 2024
"New Digital Humanities Directions in East Asian Studies" (Round table organizer)
- Canadian Social Knowledge Institute 2023 Open Scholarship Awards Honourable Mention for "Behind the Camera" (January 2023)
- Carrie Cushman and Kelly McCormick, "Feminist Interventions into Digital Art History: Behind the Camera and Japanese Women Photographers," in Deanna MacDonald and Louise Rouse eds, *Archival Glitch: Art + Feminisms in Asia-Pacific Entanglings* (Tokyo: Temple University 2023), 151-156.



- Carrie Cushman and Kelly McCormick, “Japanese Studies Spotlight: Behind the Camera: Digital Interventions in the History of Japanese Women Photographers” *North American Coordinating Council on Japanese Library Resources* (December 16, 2022):
<https://guides.nccjapan.org/homepage/news/news/Japanese-Studies-Spotlight-Behind-theCamera#comments>
- Kelly McCormick, Association for Asian Studies Annual Conference, Honolulu, March 2022
“Japanese Visual Culture in the Digital Humanities: Strategies for Engagement, Accessibility, and Design”
2022 (Roundtable Organizer)