

Working Document

The Visual Ethnographic Process: Observational Cinema Style

	<u>Preliminary Research</u>	<u>Recording: Social Interaction, Learning, Observation, Exploration & Cinematography in the field</u>	<u>Editing & Analysis: Inventory, Selection & Exegesis: generating understanding through composing sequences.</u>	<u>Montage: Constructing Argument & (Narrative) Structure</u>
ANTHROPOLOGICAL PERSPECTIVE	THEMES(S): Read Literature on Anthropological Discourse & Ethnographies & Watch Ethnographic Films: Reflect on anthropological themes that you are interested in.	RESEARCH QUESTION & CONCEPT DRIVEN APPROACH Anthropological perspectives. Interpreting events/social interactions from a certain theoretical perspective/interest/question/frame of interpretation translated into theoretical 'perspectives'.	ANTHROPOLOGICAL THEMES, IDEAS & INSIGHTS Generating new understanding by analysing recordings from an anthropological theoretical perspective. How can one analyse certain events/interactions, narratives from chosen theoretical perspectives?	ARGUMENT; How to convey anthropological themes & analysis to the audience through selection of shots & scenes & narrative structure & narration?
ETHNOGRAPHIC CONTENT & VOICE	TOPICS:: Defining ethnographic content: what, where, when, how, why? Prepare by reading & viewing. Choice of community & research group, essential social relations, location. What knowledge are you seeking about what/who and why? What is already known & what needs to be investigated/ explored? Whose 'voice(s)': which subjects will be representing their views/knowledge/experience?.	TOPICS: Researching the field /ethnographic reality: continuous process of selecting what and who to research & record in a specific setting: people, events, spaces, landscapes, material culture, sounds, & social interactions. One may also find 'themes' that are pertinent in the local setting like: corruption' or 'abuse', etc. PERSPECTIVE: Who's Perspective will you emphasize in the film? Speech, conversations, Interviews. Recording interviews/conversations between researcher and subjects through probing.	ETHNOGRAPHIC EVIDENCE & UNDERSTANDING Explore what ethnographic insights come from reviewing your footage with hindsight. Make inventory by Logging & transcribing your material: making an inventory of ethno-graphic topics & themes by naming shots/sequences & editing scenes. LOGIC OF PRACTICE Edit scenes & sequences in order to preserve integrity of events & social interactions in context; to preserve integrity of sound, remove all irrelevant material. Transcribing & translating speech: Discourse-analysis. VOICE What does each voice represent? How did a mutual understanding develop during the film-process?	CONTENT: How to show what aspects of the encountered reality and convey the aspects that you see as relevant, based on ethnographic research. COMMENTARY/NARRATION: Voice over/reflective speech: What added information is needed and who should it come from? SPEECH IN CONTEXT: Local interpretation, meanings, narratives, emotions, perceptions, etc. Sound & soundscapes.
METHODOLOGY , EPISTEMOLOGY, & ETHICS, POSITIONALITY, INTENTIONALITY, ENGAGEMENT, & REFLEXIVITY	APPROACH: Reflecting on Visual Ethno-graphic Methodology. Reading critical assessments & watching & analysing films. Explore & describe methodology & ethical considerations for your research. Identify what kinds of knowledge are you interested in? Reflecting on position of researcher/filmmaker & motivations & pertinence of research-questions. How do you engage with the people? How does your position bias/influence your research ?	ETHICS: Negotiate conditions of filming, engaging with subjects through and on camera in line with observational cinema approach, how best to generate & convey knowledge? ENGAGEMENT, INTENTIONS & POSITION Forms of collaboration, in the field: how will people see you, how do you perceive your own position? What presence/role do you have during research/filming? How do you include your role as filmmaker in the recording-process. PERFORMATIVITY How does the camera play a role in the performative interactions with the subjects? What knowledge is generated through filming? What do these performances mean in the context of the social worlds of the actors?	RELATIONAL DYNAMICS How do subjects relate to each other and how did you as filmmaker/researcher relate to them? How do you impact the lived situation. POSITIONALITY Reflecting on how the positionality & intention of the researcher becomes visible in the interactions with subjects. What is the role of our interactions with the subjects – as participant of their social world and vice versa – for the knowledge that is generated? AUDIENCE How do the characters in the film address the audience	HOW DO METHODOLOGICAL SHOW IN YOUR FILM? ETHICS & ENGAGEMENT: How to honour the relations of trust with your subjects? How to make explicit the way insights were generated? What can and cannot be shown? POSITIONALITY & REFLEXIVITY: How do you mediate the engagement of the audience with your main characters. How do you position yourself/become part of the film?. How to include reflexivity? How to expose the position of the researcher and the film/research process in your documentary? Deep reflexivity or explicit reflexivity, and why?
CINEMATIC FORM : VISION AUDIO: AURAL & ORAL FEATURES OF THE ETHNOGRAPHIC OBJECT	CINEMATOGRAPHIC SKILL Training Camera & Sound: Explore and explain your choice of cinematic style & way(s) of using the camera from an ethnographic perspective. Think about cinematographic style & cinematic strategies. Training to develop an observational sensitivity & haptic knowledge/skill that enables to engage correctly with the social reality & its meanings in the field. Reflect on how themes & topics may be reflected in speech & sound and on what occasions? What needs to be conveyed through speech?	FILMSTYLE: Developing cinematographic style by using the camera as an instrument of research, by making aesthetic & epistemological choices that fit with your topic/themes/intentions. Lengths of shots & sequences FRAMING & MOVEMENTS: Observational sensitivity: Engaged cinematographic observation. Selection process as implicit logic & expression of the dialectical process of perception & meaning. AUDIBLE REALITY. Recording sound, conversations & speech: to what do conversations refer or represent and how can they be understood in context? Are other recordings of conversations or contextualising discussions needed?	AESTHETICS How do the expressive qualities of the shots reveal the specific understanding/ knowledge that you seek to explore and convey? AUDIO VISUAL ANALYSIS Analysis in detail. What Cinematographic interpretation & style aspects/ layers of each shot & sequence do you want/ need to emphasize?	FORM: Editing-style & narrative structure convey the analysis of the recorded events/ interactions. EMPHASIS: What should the viewer be enabled to experience & observe? How does content translate to form? Where to put the emphasis ?