RAI Film Festival Conference

Expanding the Frame: Ethnographic Film and its Others

27-30 March 2019

What is ethnographic film? Anthropologists have failed – or declined - to agree on what ethnographic film is or should be. It is a gloriously unstable category. Rather than being chained to the "classics" or a "canon", visual anthropology always itself, undoes itself, and carves new approaches. We witness – and celebrate - this push for innovation in the films programmed at this year's RAI Film Festival.

This conference brings together anthropologists, film scholars and practitioners to explore the boundaries of ethnographic film today, and chart the new paths that are being forged. In particular, we will look at the productive relationships between anthropological filmmakers and their fellow travellers, including indigenous, diasporic, intercultural, African/black cinemas and experimental/art film. We'll consider the relationship between ethnographic film and other filmmaking endeavours that are – or have the potential to be – constructive critical interlocutors. To what extent can ethnographic film practice creatively engage with other film traditions yet still retain its scholarly roots and aims? Does it need to?

NB: All details are subject to change. Abstracts are included where available.

DAY 1: WEDNESDAY 27 MARCH

PANEL 01: Indigenous Cinema: past, present and future
Wed 27 March / 13:30 - 15:00 / Watershed 3

Indigenous cinema is a very diverse and global category with more than fifty years of history. The panel seeks to analyze the past, present and future of indigenous cinema, including papers centered on case studies that allow us to think about the general framework, or broad reflections applicable to different contexts.

Convenors:
Renato Athias, PPGA/UFPE
Rodrigo Lacerda, CRIA / NOVA FCSH / ISCTE-IUL

Contributors:
Martha-Cecilia Dietrich (University of Bern)
Sneha Mundari, in conversation with Ricardo Leizaola (Goldsmiths, University of London)

PAPERS

Martha-Cecilia Dietrich (University of Bern)
Title: Andean Cinema: Peruvian Horror Movies and the Creation of Alternative Histories
Abstract: Corruption, gang violence, and organized crime in the Peruvian Andes have contributed to a steady increase of civil unrest and a general distrust in national politics and state authorities. In response, a group of self-taught filmmakers have taken up cameras to tell stories that situate contemporary experiences of violence and criminality in relation to the country's colonial past. With its dramatic storytelling and antirealist aesthetic that celebrates the region's indigenous heritage, Andean horror cinema offers a highly critical, if not radical, social commentary on official histories through a striking combination of violence and satire. Some filmmakers have claimed that their works contribute to a social revolution through popular culture aiming to challenge the nation-state by appropriating the histories it is built on. In this presentation, I shall argue against existing theories that position Andean Cinema as a symptom of marginalization, which only furthers a postcolonial discourse in which indigenous media-makers remain the victims of history. Rather, I will make a case for understanding Andean Cinema as an expression of agency in the shape of a creative movement that is in line with global trends that seek to challenge hegemonic histories in a so-called "post-truth" era (Naomi Klein, 2017). Using filmmaking as a research method that explores Andean Cinema in-the-making, I shall discuss the particularities of the Peruvian case as well as the mechanisms that relate this local practice to a worldwide pursuit of creating spaces where notions of identity and communal belonging can be re-appropriated.

Sneha Mundari, in conversation with Ricardo Leizaola (Goldsmiths, University of London)
Title: Globalization of indigenous media
Abstract: This conversation aims to bring into focus the experience of indigenous filmmakers in the discussion about indigenous media. It aims to track the increasingly globalized trajectory of Sneha Mundari, a young tribal filmmaker from India. Having studied filmmaking now her films circulate simultaneously in documentary film festivals as student film and indigenous film festivals. In addition, she is currently studying visual anthropology and about to embark in her third film focusing again on her own people, the Munda, one of the largest scheduled tribes of India. How does her new global perspective shape her current understanding of indigenous media practices? How could indigenous filmmakers' experiences inform the debate on indigenous media? How does the debate on indigenous media inform indigenous film practices.

Panel 02: How to frame a poem in a film with others? Experiences of translation between different languages, poems, pictures and borders

Wed 27 March / 15:30 - 17:00 / Waterside 3

This panel aims to discuss the realisation of film-poems in a context of intercultural artistic collaboration. The idea of this panel comes from the recent experiment of the project Moving Pictures and Borders, an international writing and film project matching writers with filmmakers across six countries.

This panel will commence with a screening of the following short films:

For Those Who Mispronounce My Name
Filmmaker: Maya Cozier (Trinidad &Tobago)
Poet: Kayo Chingonyi (UK)

La Couleur de la Temperature
Filmmaker: Annie Watson (UK)
Poet: Roseline Lambert (Montreal)

Tema
Filmmaker/animator: Eric Bent (Montreal)
Poet: Miroslav Mićanović (Croatia)

Inheritance
Filmmaker: Sergej Stanojkovski (Croatia)
Poet: Nausheen Esuf (Bangladesh)

There is A Woman
Filmmaker: Probar Ripon (Bangladesh
Poet: Toni Stuart (South Africa)

The Jaguars Daughter
Filmmaker: Puleng Langa Stuart (South Africa)
Poet: Danielle Boodoo-Fortune (Trinidad & Tobago)

Conveners:
Roseline Lambert (Concordia University)
Rachel McCrum (Mile End Poets Festival) (via Skype)

Contributors:
Eric Bent
Annie Watson (Sheffield Hallam University)
Katharine Cox (Sheffield Hallam University)

DAY 2: THURSDAY 28 MARCH

Panel 03: Precarious landscapes: forensics and decolonial futures

Double session: Thu 28 March / 09:00 - 10:30 and 11:00 - 12:30 / Waterside 2

This panel explores the practicalities and ethics of producing images and sound in vulnerable landscapes. Work coming from ethnographers and media artists researching

border areas, diasporas and environmentally, politically or economically exposed geographies is expected to challenge notions of centrality and subalternity.

This panel takes place across two sessions. Session 1 - "Sense, sensing and transformation" - will be chaired by convener Toma Peiu, and Session 2 - "Complicated Pasts, Imperfect Futures" - will be chaired by Pegi Vail.

Convener:
Toma Peiu (University of Colorado Boulder)

Contributors:
Pegi Vail (NYU)
Clarisse Destailleur (University of Leipzig)
Eliza Karp
Pavel Borecký (University of Bern)
María Fernanda Carrillo Sánchez (UACM)
Snežana Stanković (Viadrina Center B/ORDERS IN MOTION and Humboldt University Berlin)
Arjun Shankar (University of Pennsylvania)

PAPERS

Session 1: Sense, sensing and transformation

Clarisse Destailleur (University of Leipzig)
Title: Transformative power of anthropology: performance and ethnography at the Ghetto Biennale
Abstract: The power of anthropology is to create new meanings. On the basis of research conducted while participating in the 5th edition of the arts festival of the Ghetto Biennale in Port-au-Prince, Haiti the researcher develops the conception of ethnography as performative. A non-representational anthropological practice is able, through its performativity, to create a new reality, form new relations and meanings. It lays the basis for a decolonial manner to engage with communities that the artist-/researcher is not part of. If lens or text based, the separation of the presentation of research findings from the research process creates, especially in in vulnerable landscapes, epistemological as well as ethical conflicts about the established meanings. Searching to overcome hegemonic implications means that academic legitimation has to coincide

with a search for legitimation before researched. That's why it is useful to conceive ethnography as a practice where the process of meaning making is shifted towards the field. It means that research process and presentation of the findings coincide into the same process. The paper presents the researcher's own performative research process. It discusses the methodological challenges of the aim to create new meanings. Establishing new parts of infrastructures, that change the way how societies and the art world think about contemporary Haitian art, has to also reflect the potential, that discursive integration into existing infrastructures has for an artist.

Eliza Karp
Title: Transforming Desire: Red Tara of Ladakh
Abstract: This paper reflects on how ethnographic photography framing can appear as the result of being an insider, dedicated to shape one's understanding while choosing to study in a university of the "east", in Benares, interacting in the native language of a place and making journeys, living inside homes of native people to understand the religious communities in Kashmir, Ladakh and various other regions of the Indian subcontinent. It presents photographic outcomes in the company of soul-full travellers from all-around-the globe having a variety of preoccupations and endeavours at various ages joining genuinely in the stream of events by becoming companions guiding the outcome through interacting genuinely and spontaneously, without an agenda, in exceptional circumstances: a recovery after a road accident in the Tibetan refugee camp or a bus suddenly breaking down on the high altitude slopes near Lamayuru: the gate of the lamas into Tibet. The ethnographic photographic material includes what happens on a Buddha Purnima - nine years back, while manuscripts and treasures of the gompa of the palace in Leh are taken out in a great procession. Princesses and nobility march down on the serpent slopes. Bus services drop after visiting Alchi a 10/11th C.E Gompa containing paintings of Tārā. I capture images of the site of a sangam: meeting of Buddhist schools while ladies of the region prepare butter tea for the young red robbed pupils. They show their cooking skills on the meadow and dress me in their clothes. One noble lady talks with the abbot of Likhir to return us safely to Leh. He drives to the secluded monastery to pay homage joined by his senior lama. As recalling a lesson of impermanence, the wise old master insists to stop by the site of the construction of a dam build on an affluent of the Indus. The crystal turquoise waters are disturbed, fear of low irrigation of the barley fields. The old lama walks pushing pebbles with his stick, reflecting in silence upon the endangered life of the valley. Any crack in the massive concrete might bring a devastating outcome. This experience showcases the subject of an ethnographic project emerging out of an ethical interaction that did not produce suffering and joins in the panel to raise awareness of the hazards in the global development trends.

Pavel Borecký (University of Bern)
Title: In the Weird Garden: Of Sensemaking the Senseless in Sahrawi Refugee Camp
Abstract: In September 2017 I lived in settlements of the Sahrawi Arab Democratic Republic, a partially recognized landlocked state governed by refugees of an ongoing Western Sahara conflict. The resulting short film boldly sets out to "invite (the viewer) to question the banality of displacement, confinement and exploitation in an out-of-sight territory". However, working against the normative portrayal of refugees as "suffering subjects" (Robbins), the film orbits around the sub-subaltern bodies of goats, camels and animal market materialities in order to frame the situation ecologically.In the paper I take a cue from "In the Devil's Garden" fragment to interrogate the creative tactics of doing research-through-camera with ethical and methodological concerns of applying sensory ethnographic lens on lived experiences of the vulnerable population. Sketching the vital (dis)junctions in the projects of "observational cinema" (MacDougall), "sensory ethnography" (Ferrarini) and "dark ecology" (Morton), the key argument centers on the problem of mediating suffering and injustice from non-anthropocentric perspective. Finally, to contribute theoretically, I play with the concepts of "vision" and "entanglement" to propose the term sympathetic to the ecologically-oriented inquiries – "entangled vision". Note: I intend to submit the extended paper, i.e. updated iteration of the ideas presented at ASA 2018 conference - In the Weird Garden: Of Ruptured Empiricism in Filmic Ethnographies of Ecology ASA18: Sociality, matter, and the imagination: re-creating Anthropology

Session 2: Complicated pasts, imperfect futures

María Fernanda Carrillo Sánchez (UACM)
Title: The process of producing and giving back the documentary "Cantadoras. Sung memories of life and death in Colombia"
Abstract: This contribution proposes that the songs and activities of the afrocolombian women singers ("cantadoras") are a form of cultural resistance that generates memories from the process of slavery until the times of violence related with the Colombian conflict. The underlying hypothesis of this analysis is that for these women social change and music are related through their political activism. The cantadoras use the lyrics of their songs to denunciate and share their experiences of life, turning their songs in peace building tools. In addition, this contribution describes the process of giving back the documentary "Cantadoras. Memorias de vida y muerte en Colombia" in afrocolombian settlements in the Caribbean and Pacific coasts of Colombia. It discuss

the role of the documentary format as a strategy to access conflict zones, as a mean to create memory and self-recognition, and as a tool to break the silence in the context of the peace agreements in Colombia.

Toma Peiu (University of Colorado Boulder)
Title: Walls, deserts, and parkways: for blissful displacements
Abstract: What makes the good place, and what does it take to occupy it? How may undisciplined knowledge reveal affective flows that connect ecologies and populations beyond ethnic or national boundaries?

This presentation looks at points of tension from distinct media ethnographies on the experience of mobility in the early 21st century – challenging cartography and narrative to trace pathways within the outskirts of London, Brooklyn and Moynaq, Uzbekistan.

Does an episteme of porosity (Buck-Morss), emerging at the intersection of forensis (Weizman), existentiality (Jackson), and place making (Benjamin, Lefebvre) help better see, hear, respond to and un-make a bounded everyday? How do civilians navigate the haptics of borders, in unruly landscapes, beyond accepted definitions of "centers" and "peripheries"?

By connecting environmental and urban transformation with the politics of human migration and technologies of visibility, I will look at how a case for blissful displacement for everyone may emerge from understanding community practices, to decolonize the urban imaginary.

Snezana Stankovic (Viadrina Center B/ORDERS IN MOTION, Humboldt University of Berlin)
Title: Beyond Distorted Reality: Documentary Film as (In)tangible Copresence
Abstract: "My language, the only one I hear myself speak and agree to speak, is the language of the other": *Jacques Derrida, Monolingualism of the Other or Prosthesis of Origin* (1998).

This paper explores ways of approaching a world scarred by armed conflicts, (mass) killing, flight, deportation. For quite some time, these sites of violence and suffering have seemed impossible to reach. Caught in this inability, I ask which communicative modes would be appropriate to address such a world and convey it to people still living their lives as "normal". I will metonymically draw on the short documentary by Linda Paganelli, Journey of Waves, that has arisen as an intimate dialogic record of a

detained life. As a two-way flow between the filmmaker and a young man called Wesam, who tries to flee his life in Gaza and then gets deported back, the film acts as an 'affective presence' (Armstrong 1971). In this vein, my paper dwells upon a documentary that inscribes itself in the inaccessible, unseen, but felt and sensed. It opts for an account which grows from 'ethnographic imagination' (Robben 2010), enabling it to add 'another, additional reality' (Kiener 2008). Invoking Derrida on the language of the other, I follow postcolonial poetics of cultural translations where gazes are compassionately mutual (Robben 2010) in transposing own realities, sensibilities and imaginaries into the terms of the other.

Arjun Shankar (University of Pennsylvania)
Title: Racism as Science, Film as Scholarship
Abstract: This presentation reflects on the import of the "research film" as a new avenue for anthropological scholarship by introducing some of the dilemmas that emerged in the making of a documentary that re-excavates the Morton skull collection, notorious for its institutionalization of "scientifically" justified racism. At the Penn Museum, there is a room deep in its basement, far away from the watchful eyes of a passing public in which nearly 900 skulls sit, organized by number, behind glass cabinets, a reminder of anthropology's beginnings as the study of the Other. Each of these skulls was collected by the racist scientist, Samuel Morton, over the course of 50 years, meticulously differentiated based on his global racial categorization system. In the ensuing 150 years every single one of Morton's claims have been disproven and the very categories of race have been de-bunked as scientifically illegitimate, even if they have taken on even more power as social facts.The film connects this history of scientifically-based racism with contemporary discourses and ideologies that continue to circulate and reinforce race-based logics. In so doing, the film articulates the multiple ways that the science of race was and is but the science of racism. The film asks: What is the continued relevance of Morton's insights and scientific racism more generally? How do these notions continue to hold sway in popular imagination, impacting policies as diverse as housing and medicine? What new scientific methods are deployed that, either advertently or inadvertently, reinforce racial categories? At the same time, I will articulate the unique affordances of film towards answering these questions. How does the integration of sound and image change how we understand and/or represent a history of scientific racism? What new interfaces with the public might a filmic approach allow? What challenges emerge when seeking to produce a "research film" on race? In answering these questions I will position the work within the ongoing activities and debates of camra, a University of Pennsylvania collective dedicated to interrogating the emerging possibilities of multimodal scholarship which I helped to found in 2013.

Panel 04: Indigenous California: A Forum on Collaborative Archaeological and Ethnographic Visual Media Projects

Thu 28 March / 09:00 - 10:30 / Waterside 3

Description: In recent years there have been an increasing number of productive visual media collaborations between indigenous Californian scholars and regional or international scholars, curators and filmmakers from a number of disciplines. This two part forum will discuss several ongoing museum and archaeological collaborative projects including Unearthed, one of the a planned multimedia outcomes of the Windwolves Archaeological Project, The Pimu Catalina Island Archaeological Project, and Donation to the Museum, a film and research collaboration with the Bristol City Museum and Galleries.

Conveners:
Teri Brewer (Archaeoikon)
Sue Giles (Bristol City Museum and Galleries)
Wendy Teeter (Fowler Museum at UCLA)

Contributors:
David Robinson (Lancaster University)
Cindi Alvitre (CSU Long Beach)
Desiree Martinez (Cogstone Archaeology).

This is a forum and there will be no formal presentations.

Panel 005: Haptics and Visual Anthropology - Audio-Visual Dialogues and Non-Verbal Forms of Knowledge Construction

Thu 28 March / 11:00 - 12:30 / Waterside 3

Conveners:
Aparna Sharma (UCLA
Arine Kirstein Høgel (Aarhus University)

In this workshop, filmmakers and researchers Sharma and Høgel explore how haptic

approaches may provide the means to address nonverbal and embodied forms of knowledge through film. They will outline the techniques they use in their own practice as a prompt for further discussion of how haptic audio-visuality can be applied within ethnographic film.

Panel 06: Expanding Ethnographic Film: Multimodality?

Thu 28 March / 13:30 - 15:00 / Waterside 2

This panel seeks to investigate the expansion of ethnographic film practices in cases where a combination of different practice-based methodologies led to a multimodal approach. To what extent does multiplying creative methods improve the anthropological enterprise?

Conveners:
Mark Westmoreland (Leiden University)
Janine Prins (Leiden University)

Contributors:
Mihai Andrei Leaha (University of Sao Paulo)
Simon Robinson (Ravensbourne University London)

PAPERS

Mark Westmoreland (Leiden University)
Title: Hacking 360° Video: Immersing Ethnographic Vision Underwater and Underground
Abstract: The rising popularity and accessibility of 360° video makes virtual reality experiences a new frontier for ethnographic research. By having the freedom to look in any direction, 360° video provides viewers an active role in constructing their own visual experience. While proponents tend to celebrate the medium's immersive and empathetic qualities, the omni-directionality of 360° video presumes an objective and totalizing vision of the world that echoes the positivistic claims of photographic technologies in earlier eras. The paper considers the affordances and limitations of 360° filmmaking by critically exploring the details of two experimental case studies by the author. The first combines existing "flat" video of maritime practices in Indonesia into a spherical environment in an effort to accentuate the "stitching" process as a form of montage. The second utilizes the various distortions inherent in the 360° video

production process in order to visualize the hidden landscapes of small-scale gold mining in Ghana in more collaborative ways. Together these offer new ways of depicting ethnographic research as well as frameworks for understanding cultural paradigms of vision and evaluate the assumptions of this new technology.

Simon Robinson (Ravensbourne University London)
Title: Zones of Change - Landscape Ethnography
Abstract: This Paper explores and documents the development of an adapted ethnographic methodology that is defined through its orientation towards the representation and production of landscape. As a result of this methodology, I document the shift within my practice from a topographic photography tradition to a filmic, 'more-than-visual' (Jacobs, 2013: 714) mode of production, in response to ideas of creative ethnography as an immersive methodology. The resulting movement of films forms a 'landscape ethnography' (Ogden, 2011) that acts as both survey and auto-biogeography. Informed by the diversity of registers, and voices within landscape ethnography, and contemporary psychogeographic practice, the thesis and films shift tone to reflect this. To clarify, this work will inform a cross-disciplinary reading of place and landscape through an experiential methodology of both ethnographic and auto ethnographic methods.The corresponding practice-led body of research investigates the multi-layered interstitial spaces that occur in the areas between infrastructure and planned development known as edgelands in the Thames Gateway. My multimodal creative practice will be informed by existing literature relating to marginal/liminal landscapes in and beyond geography and landscape writing. Through examining both landscape theory and my own experience of an embodied approach to landscape, this research examines not only the potential of lens based practices to act as a portal to read and experience the landscape as a whole, but also the practice and process of making work. These sites will be seen and discussed as interconnected phenomena, stitching together 'archipelagos of interstitial ground'. This along with the idea of landscape ethnography can then be adopted as a methodology to develop an immersive form of virtual exploration that can utilise developing forms of media dissemination to explore the audiences' relationship to remote locations.

Mihai Andrei Leaha (University of Sao Paulo)
Title: Multimodal Explorations of the Sao Paulo Independent Electronic Music Scene.
Abstract: The term multimodal anthropology imposed itself among visual anthropologists recently and did so in at least two ways. The first is rooted in the communication theory and tends to look at the act of communication as multisensorial and treats verbal, textual (or filmic) elements of the speech as only one of the various

modes of communication. As a consequence to this approach, issues of collaboration, reflexivity and politics concerning the production of anthropology are being stressed out. The second meaning of the term has more to do with the parxix of multimodal/sensory anthropology. Drawing on a scholarship that reconsiders the role of the body, observation and experience in anthropology and coming from recent developments in sensory, digital and graphic anthropology, multimodal anthropology tries to explore various ways in which multimedia languages of anthropology can create an altogether different discourse for expressing anthropological knowledge. My research about the independent electronic music scene of Sao Paulo uses multimodality in these both senses. First of all tries to understand the relationship between spaces of music listening, virtual environments and affective atmospheres that is forming this music scene and does so in a collaborative way, reflecting on political, creative and social issues around the scene. Second, assumes multiple agencies as a research tool and explores multimodal experiences of these specific localities through a post-phenomenological paradigm. My paper will present examples of mixed-multimedia modes such as film, photography, sound recordings, 3d scanning, 360 videos and their possible showcases.

Panel 07: From the Field to the Screen: Reflexive Practices and Collaborative Methods in Ethnographic Film

Double session- Thu 28 March / 13:30 - 15:00 and 15:30 - 17:00 / Waterside 3

This panel includes contributions from visual anthropologists and filmmakers of contemporary ethnographic films that explore the challenges and opportunities of collaborative and/or reflexive methods, and the limits of these practices when presenting that cinematic work to an audience.

Conveners:
Angélica Cabezas Pino (University of Manchester)
Mattia Fumanti (University of St. Andrews)

Contributors:
Onyeka Igwe (University of the Arts London)
Ines Ponte (ICS-ULisboa)
Sophie Schrago (University of Manchester)

Robert Eagle (University of the West of England)
Hugo Montero (Université Lumière Lyon 2)

PAPERS

Session 1

Sophie Schrago (University of Manchester)
Title: Acting Muslim: Knowledge Production, Representation, and Reflexivity On Camera
Abstract: Based on two and half years of both ethnographic fieldwork and a film project about the Indian Muslim Women's Movement across several cities in India, my paper aims to discuss a number of issues I've been facing with regards to collaboration, representation and self-reflexivity during the film process.
As part of my ethnographic film project, I'm interested in examining the ways in which the presence of my camera in the field ineluctably induces specific performances and depictions of the self that work as a genre of self-theorization which helps understanding how my informants perceive their role in the social space they occupy. More particularly, by developing a participatory approach that involves my informant in the editing process and analyses the way they want to frame their narratives and structure their self-representation in the filmmaking process, my aim is to better comprehend how my informants structure their view of the world.
However, this collaborative process implies that my research participants hold many statuses in the project, being at once the film-subject (or research informant), and the film-viewer (or reader), hence allowing for further exploration into the questions and dilemmas concerning participation, collaboration, voices, visions and multi-modal representations in the image-making process. My paper will thus examine the different issues and ethical dilemmas I've been facing during this collaborative process as I try to build a story line and edit the film for a wide audience while still engaging with the demands of my informants about their representation.

Mattia Fumanti (University of St. Andrews)
Title: Bi-Polar Visual Diaries : Mental Health, Reflexivity and Collaboration in Visual Anthroplogy
Abstract: Reflexive and collaborative methods and practices in ethnographic film open up opportunities whilst simultaneously bringing forth a set of challenges for visual anthropologists and film-makers. In this paper I address the challenges and opportunities of reflexive and collaborative methods in ethnographic films that deal with mental health. In building on a long-term collaborative film on mental illness in

contemporary Namibia with two young men living with bi-polar disorder, I will show how reflexive and collaborative methods allow filmmakers and participants to address and to a certain extent redress issues of power and representation of people living with mental illness. In this respect, these methods enable in particular research participants to tell their own stories and thus challenge the silencing process of bio-medical discourses and practices. This is particularly salient in a postcolonial context where race and the legacies of the colonial past intersect with the diagnosis and medicalisation of mental illness. Whilst these processes have the potential to address important ethical and epistemological issues, they also reveal the limits of reflexivity and collaboration as methodological practices when doing research with vulnerable subjects and in a context of poor mental health resources. This paper in particular will focus on the process of production to reveal the generative and transformative potential of reflexive and collaborative methods, whilst also exploring the potential for stagnation and silencing. In so doing, I aim to open up a dialogue on the complex intersection of power, representation and narration in mental health research and practices.

Onyeka Igwe (University of the Arts London)
Title: Critical Proximity: Being With, Close to or Amongst
Abstract: Drawing on the legacy of the reflexive turn but in the wake of Donna Haraway's work on feminist objectivity, Gayatari Spivak's seminal 'Can the Subaltern Speak?' and Saidiya Hartman's conception of critical fabulation - I have developed a methodological approach to activating historical ethnographic moving images in new film work - critical proximity. This term nods to an opposition to critical distance, the way of knowing championed by Western positivist empiricism. In this way, critical proximity is concerned with the all bodied encounter that a researcher experiences when dealing with ethnographic images in an archival context and using that to produce moving image works about those culture, people and nations which are infused with these illegitimate ways of knowing. I will explore and evaluate this methodology using my completed film series, 'No Dance, No Palaver' and a recent field and production trip to Nigeria, as case studies.

Angélica Cabezas Pino (University of Manchester)
Title: Challenging the audience´s suspension of disbelief: Reflexivity as path for ethnographic images
Abstract: In this paper, I explore how a collaborative film can become "ethnographic" by using reflexivity as a device to establish a specific type of relationship with the audience, one in which the suspension of disbelief is conscious and systematically challenged. I follow Pink (2011) who proposed that ´ethnographic images´ do not exist in isolation or without a viewer, but rather that the ´ethnographic´ status can only

emerge in the encounter with the audience. Rather than an element emerging from the editing suite, I suggest that reflexivity should be embedded in the practice from the field to the screen as a path to achieve the image´s ethnographic status. This approach stresses reflexivity as a central element of the filmmaking rationale from pre to post-production, suggesting questions to the audience about how the material was produced and why is presented in a specific way. To illustrate this I rely on analysing some of my own practice presented in the film ´This is my Face´ (2018), in which I experimented with reflexivity to challenge the audience´s suspension of disbelief. By expanding on Ruby's conceptualizations of reflexivity (1977), I propose a way in which it can be used strategically as a means to critically engage in a dialogue with a wide audience. I suggest that if reflexivity emerges from the practice (from pre to post-production) and not as an expost activity (from the edit suite) it becomes part of the film´s diegesis without necessarily disrupting its narrative.

Session 2

Robert Eagle (University of the West of England)
Title: Ethnographic film as experience: re-evaluating the audience as collaborator
Abstract: This paper calls for a re-evaluation of audience as collaborator. Photography, film and other forms of multimedia output do not go out into a vacuum but are part of a larger ecology of what John Dewey (1934) famously theorised 'art as experience'; that is, art is created as an expressive object to provoke an audience, who in turn create their own experience. This paper draws from user experience design theory and the material theory of Bruno Latour to ask for whom we create films and what result we want from our output. Ethnographic film is not merely a product a product of research dissemination, but an art form and therefore an experience for an audience. I argue that we ought to be not only 'considering' our audience but involving them in the process of filmmaking. Much of this happens in post-production. But drawing on my own recent film made over the past two and a half years with a club of elderly leather fetish gay men, I have incorporated contributor and audience evaluation at various stages. This has made the resulting 72-minute documentary all the richer and more ethical. I also draw on my current research projects in sensory anthropology, creating multimedia multisensory installations that involve both contributors and my audience when staged. Throughout the process of production and presentation, both contributors and audience become collaborators. They, like the Situationist performance art of the 50s, enact the work and bring to life what would otherwise be a linear documentary audio piece or film. This paper builds on decades of performance and audience research, namely that of Victor Turner, to ask: if ethnographic multimedia is created as a spectacle, why do we

not consider the role of the spectator more in the making process?

Hugo Montero (Université Lumière Lyon 2)
Title: 360° FILM: Expanding the frame as a collaborative approach
Abstract: In this paper, I will pursue the idea that using 360° films can be staged as a first step to both narrative and sensorial collaborative methods. During my current research, participants are invited to wear binaural microphones and 360° camera in order to travel an everyday walking path in autonomy. After meeting up with me, they will be engaged into a new experience of their path through a « virtual reality » helmet. Through it they will comment this stroll and discuss their impressions concerning both the digital tools and the urban space that they crossed, more specifically the ambiance of this space time. The restitution form of this work will be a 360° film installation, the public will be invited to wear a helmet broadcasting the film of the walk and the participants' selected comments about their own impressions. Placing the participants in the center of the image and sound production is a way to co-produce this research. Hence, engaging them into the reflexive work of visualizing and commenting on their own experience is a way to co-construct the research object. This methodology is involved into a research project in Lyon (France) on the links between urban ambiance and health: how the urban weave can affect physical activity for young people who got cancer. This experience, in first-person view, questions the kinds of impressions, sensations, that 360° films can translate through an immersive approach of film.

Ines Ponte (ICS-ULisboa)
Title: Playing with narrative and genre in and about rural Angola
Abstract: This presentation discusses two films which belong to different cinematic genres and formats while sharing audiovisual content. 127 frames or 36 scenes from "Nelisita" is an experimental archival-based film I produced as a short remake of Nelisita: Nyaneka narratives, a feature fiction film directed by Rui Duarte about 35 years before. Released in 1982, Nelisita results from a reflexive method to produce a film based on two merged oral narratives of the agro-pastoralist Ovanyaneka, in which nonprofessional actors played double roles: as characters of the tales and as themselves. Accentuated by its difficult access since shortly after its release, the gesture of producing such a film has almost gone forgotten; except through recent discussions about its political dimension: it is one of the few and first Angolan post-independence films. Produced through different audience engagements, 127 frames or 36 scenes… started as an exhibition display of Nelisita's shooting photographs aimed at evoking the film. Keeping the same aim, it evolved into an experiment about the cinematic narrative economy of a film rarely seen. Grounded in recent screenings of both films at a village sharing an Ovanyaneka background, I

discuss insights gained through the reception by an audience familiar with the cultural context portrayed. Along with reflecting on the films' production story, I frame how the villagers' engagement with both films, in ways in which none of the directors had estimated, illuminates further cinematographic sensibilities to genre and narrative.

Panel 08: Golden Wing, Silver Wings: Filmic representations of the autobiographical ethnography of Lin Yueh-hwa [Lin Yaohua]

Thu 28 March / 15:30 - 17:00 / Waterside 2

This panel will focus on the legacy of the famous Chinese anthropologist Lin Yueh-hwa (aka Lin Yaohua), who authored what would now be characterized as an "indigenous ethnography" of his native village in Fujian Province, southeastern China. Short films produced by the conveners will be screened for discussion.

Conveners:
Gary Seaman (USC)
Zhuang Kongshao (Yunnan University)

Contributors:
Ming He (Yunnan University)
Liang Zhang (Yunnan University)
Yueping Wang (Yunnan University)
Zhonghao Xie (North Seattle College)

DAY 3: FRIDAY 29 MARCH

The University of Southern California Panel
Pedagogy & Public Anthropology: Legacies of Marshall's and Asch's Ethnographic Films

Friday 29 March / 09:00 - 10:30 / Cinema 2

This panel reflects on the role of ethnographic film in pedagogy and public anthropology past, present, and future. It explores the introduction of ethnographic film into school curricula in the 1960s, the emergence of institutional centres in the 1970s (such as Documentary Educational Resources (DER), founded by filmmakers John Marshall and Timothy Asch), the establishment of the first university programs that sought to teach and research ethnographic film in the 1980s (such as Center for Visual Anthropology at the University of Southern California, led by Asch until his death in 1994), the impact of increased access to digital video from the 1990s, and the landscape today, in which there are many graduate and undergraduate programs that incorporate ethnographic media production.

Convener:
Nancy Lutkehaus (University of Southern California)

Contributors:
Alice Apley (Documentary Educational Resources)
Jennifer Cool (University of Southern California)

PAPERS

Nancy Lutkehaus (University of Southern California)
Title: Cold-War Pedagogy: Man, A Course of Study (MACOS), Ethnographic Film, and Teaching American Kids Science
Abstract: In response to the USSR successfully launching the Sputnik satellite in 1957, the National Science Foundation funded a group of scientists, educators and filmmakers, including educational psychologist Jerome Bruner and filmmaker Tim Asch, to create a new elementary school curriculum that would jump-start children's education in the principles of science. Bruner and his colleagues decided that anthropology—the scientific "Study of Man"—would be the most appropriate subject matter for introducing

elementary school children to the world of science. Bruner also advocated for the use of film—especially short film sequences that he called "Marienbad teasers" (after the enigmatic French film), as a means of engaging children in observation and the generation of questions about animals and people, their behavior and their adaptation to the environments they lived in. This paper discusses Bruner's underlying psychological insights and guiding principles about the importance of visuality—and of film in particular—as pedagogical practice. It also analyzes the specific ways in which film was used in the MACOS curriculum as well as some of the political and ethical considerations that led to the material from certain cultures, such as John Marshall's footage of the !Kung Bushmen, not being included in the curriculum.

Jennifer Cool (University of Southern California)
Title: Teaching Anthropology with Ethnographic Film: A Thirty-Year View
Abstract: Exploring Culture through Film (ANTH-263g) is a General Education introduction to cultural anthropology that has been taught at USC since the 1980s. With multiple lectures (100–120 students each) offered every semester, many Anthropology faculty have taught the class over the last thirty years. When Timothy Asch taught ANTH-263g (1984-1994), graduate students in the MA program in visual anthropology (MAVA) served as teaching assistants. One of Asch's teaching assistants, Wilton Martinez studied the class in his MAVA and doctoral research on spectatorship and reception. This presentation takes a longitudinal look at the ways ethnographic films—especially the works of Asch and Marshall—have been incorporated in ANTH-263. It draws on the author's experience as Asch's student in the early 1990s; as a teaching assistant for the class for four different professors from 2003-2008; and as a regular instructor of the class since 2014, to consider whether and how classroom use of these films reflects contemporary currents in anthropology, recent calls for a more expansive multimodal anthropology and for critical engagement with ethnographic film "at an experiential level."

Alice Apley (Documentary Educational Resources)
Title: Materiality and Metadata: Ethnographic Film Preservation and the Promise of New Life for Old Films
Abstract: This presentation addresses the challenges of ongoing access to classic ethnographic films and promotes a two-tiered approach, focusing on both material and metadata aspects. Film stewardship requires attending to materiality of the film archive which is addressed through a presentation of DER's collections management work, including recent restoration efforts resulting in the creation of new distribution masters of the classic Yanomami films reproducing the original beauty and density of information of 16mm film. Physical preservation must be accompanied by a robust metadata

framework, crucial for retaining the relevance and value of archival works for a new generation of students, scholars, and source community descendants. Works such as Tim Asch's Yanomami films, still heavily used in the teaching of Yanomami culture, as well as in the history of ethnographic filmmaking, must be understood as historical products, involving interaction between filmmakers, subjects and the audiences. This presentation calls for a reframing of these works in the context of a rich metadata schema developed for a future ethnographic film catalog engages the work of recent scholarship related to these films, and opens up the potential for new opportunities for knowledge production and resignification by indigenous viewers and others

Hosted in collaboration with lead RAI Film Festival Partner University of Southern California Dornsife

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Panel 09: We Three: Apparatus, Subject, Society

Double session: Fri 29 March / 09:00 -10:30 and 11:00 - 12:30 / Waterside 2

Departing from the tripartite relationship between apparatus, subject, and society this panel invites reflection on issues of exclusion, consent, cinephobia, cinephilia, censorship, archival absences, informal circulation, piracy, sharing, pre- and post-cinematic entertainments and the efficaciousness of films as categories of knowledge.

Conveners:
Timothy P. A. Cooper (University College London)
Vindhya Buthpitiya (University College London)

Contributors:
Özde Çeliktemel-Thomen (METU)
Till Jakob Frederik Trojer (SOAS)
Domitilla Olivieri (Utrecht University)
Igor Karim (Goethe-Universität Frankfurt am Main)
Naï Zakharia (University College London)
Adeel Khan (Cambridge University)
Hammad Khan

PAPERS

Session 1

Timothy P. A. Cooper (University College London)
Title: Cinephobic and Cinema-Minded: Disenchanting The Film Event
Abstract: For many city dwellers in Pakistan today the distant memory of outdoor cinemas in their ancestral villages rekindles the thrill of first contact with film exhibition. This paper considers attempts made in colonial British India and postcolonial Pakistan to understand, wield, and benefit from the staging of such memorable and affective filmic events. In its cultivation of what it called "cinema-minded" subjects the British Empire commissioned studies of audiences and their reaction to film exhibition in the hope of managing the unruly morality and materiality of the cinematic apparatus. After Partition and the creation of the Dominion of Pakistan, attempts at gaging the propaganda value of touring, outdoor cinemas in rural areas continued in the mission of American anthropologist John Honigmann in West Pakistan in 1956. Tactics that question the address, permissibility, and efficacy of film exhibition and experience have been described as cinephobia. I argue that to the multidimensional responses that have been classed as cinephobic can be added tactics of disenchantment and denial, wherein ruptures are refused, surprise rendered banal, the new dismissed as inoperable, incompatible, or impermissible. This paper traces a prehistory of contemporary media circulation and pirate networks, exploring some of the ways in which colonial authorities, foreign powers, religious scholars, and those who mediate film experience have attempted to gage, express, and utilize the ontology and experience of film.

Vindhya Buthpitiya (University College London)
Title: Sunday Worship at the Shrine of the Cinegods: Cinema Sociality in Post-War Jaffna
Abstract: Nearly a decade following the conclusion of the war, Jaffna, the cultural and ideological heart of Sri Lanka's majority-Tamil North, continues to grapple with the pervasive effects of nearly thirty years of armed conflict. The town's obsession with cinema, Kollywood or South Indian Tamil film in particular, persisted and featured throughout the war years. While certain types of film-making, film-screening, and film-going were actively oriented to reinforce nation-state-building projects, others were violently curtailed on moral-political grounds, and as a result of various embargos. As

cinemas closed down with the intensification of fighting, their cavernous interiors would be transformed into sinister sites of political violence and internment. In the aftermath of the war, the push for sleek urban development coupled with easy access to films that can be consumed on increasingly ubiquitous personal devices, have resulted in a new set of concerns for Jaffna's remaining cinemas. Centred on an ethnographic account of one of the town's last 'mini theatres', this paper seeks to explore the ways in which the cinema space of post-war Jaffna has been wrought by the war, and in turn seeks to contend not only with its irrevocable effects, but Jaffna's socio-economic hierarchies. Located at the crossroads of cinephilia, cinephobia, and informal circulation, the 'mini theatre' affords a space for negotiating 'new' kinds of post-war sociality and discourse for those who have long been marginalised on account of caste and class.

Özde Çeliktemel-Thomen (METU)
Title: Films and Morality in the Late Ottoman Empire
Abstract: Early films made by the various Ottoman artists illustrate a number of genres from dramas to comedies. These films were mostly adaptations from literature and stage performances. They depicted erotism on the screen in a nuanced way in order to teach moral lesson or depict immorality (i.e. Mürebbiye, Ahmet Fehim, 1919; Binnaz, Ahmet Fehim, 1919). Foreign productions, mainly from Western Europe, had a certain clientele in the urban centers of the empire. The ones with erotic images were available at private screenings, which were named blue soirées or black nights. Within this context, this paper will explore the ways in which Ottoman intellectuals, elite and bureaucrats, answered the challenges of early cinema. What kind of regulations was put into together against the 'immoral' films? Was there any limit set by the authorities for cinema-goers? This paper will focus on Islamic norms and public morality in regards to the understanding of cinema's morality within the late Ottoman context.

Naï Zakharia (University College London)
Title: Preserving Lebanese Film Heritage: cultural agency in a paralyzed state
Abstract: This paper examines the complexities of archiving audio-visual and film heritage in Lebanon, using data collected from interviews with film preservationists and archivist in Beirut. The stated mission of the Ministry of Culture's Lebanese National Cinematheque is to promote and preserve Lebanese film heritage. Nevertheless, its utter ineffectuality is a symptom of failed cultural policy resulting from the more general paralysis of the Lebanese government. In contrast, private archives are involved in admirable initiatives to save Lebanese film heritage from destruction and loss. This paper presents an overview of which sorts of film collections are being preserved and archived by these independent organizations, how they were acquired, and the

materials' wider significance for cultural identity and historiography in Lebanon. Though their efforts are indispensable, these private archives suffer from a lack of trained audiovisual archivists and a lack of sustained or sufficient funding, which restricts their ability to digitize materials. Furthermore, the privatization of film archives can create unfair politics of access and representation which privilege the wealthiest actors and highlight sectarian divides.

Session 2

Adeel Khan (Cambridge University)
Title: Pakistan as an 'Anima state': Hammad Khan's deconstruction of film fetish
Abstract: This paper will be a dialogue with the film 'Anima State'. Can the film medium itself become a space for reflection of its own violence on subjects? We will bring out the three forms of violence depicted in Hammad Khan's film thinking through the camera as violating instrument in the act of representation, the 'moral' violence against Cinema as art and Cinema as repository of collective memory of violence in Pakistan.

Till Jakob Frederik Trojer (SOAS)
Title: How to Engage Audiences and Viewers? Reflections from on an Ongoing Ethnographic Film Project
Abstract: In 1968 Robert Gardner attempted to document the journey of the salt caravans in the Danakil Depression in the Northern 'Afar Region of Ethiopia. He could not complete his project ("Salt" 1968/2011; Robert Gardner; 3min). Inspired by his work, I ventured to make my own ethnographic documentary following the marvellous and fascinating journey of the salt caravans (Shadow Caravans; planned 2019;). My own ethnographic documentary, Shadow Caravans, is an ongoing collaborative project. I include clan and community leaders in all decision-making processes from selecting locations, shoots, editing, music and scenes. I believe ethnographic filmmaking should go conform with the norms associated with anthropological field work including participant observation (defined here as an ontological and self-reflective commitment and as a study with not about people). Therefore, I argue that the people involved in an ethnographic film project should be part of all decision-making processes (from pre- until post-production). This is to ensure that their voices – similar to people involved in any other form of ethnographic research – are fair and equally represented. Using audio-visual material, photographs and notebook entries from the making of Shadow Caravans, I critical reflect on the dynamics between the communities involved in the project and myself as an anthropologist, filmmaker and cameraman. I argue that it is important to communicate concepts of anthropology relevance to audiences and viewers. The film as product rarely elicits this, the narratives of making a film can. The

question for the future is, how to empathically engage viewers with the ideas and feelings of ethnographic film making?

Domitilla Olivieri (Utrecht University)
Title: Poetics of the everyday in ethnographic film: slowness, the uneventful, and observational cinema
Abstract: This paper traces a tradition of ethnographic films that emphasise the uneventful, the prosaic details of everyday lives, and that renegotiate the boundaries of observational cinema in relation with other documentary and experimental traditions such as sensory ethnography, 'intercultural' or 'accented' cinema, contemporary observational-style films, slow documentaries, 'unwar film'. Both inside and outside the disciplinary domain of anthropology, various kinds of films have been produced and theorised in the last 20 years, that albeit not always labelled as 'observational,' share elements of this mode of cinematic engagement. It seems therefore very timely to interrogate what are the implications of this renewed interest, both in terms of its politics and poetics. Through specific cases, this paper maps a new 'trend' of ethnographic cinema and explores the specificities of what these films do, and how they engage with contemporary discourses especially in relation to dynamics of othering and absence/presence.

Igor Karim (Goethe-Universität Frankfurt am Main)
Title: Filmmaking as becoming: Person building and anthropological engagement in the film set
Abstract: Anthropologists for long praised filmmaking not only as a form of registering ethnographic images but as a particular way of engendering relationships within fieldwork. Although the objective is the creation of an audiovisual work, the process of filmmaking is centred in a set of skilled body practices aiming to negotiate solutions to technical constraints. Hence, the relationship between the film producers, the actors, and the environment is constructed upon actions based on location lighting, proper image exposition, framing, composition, the quality of the audio recording and so forth. All variables brought together through a confluence of institutional forces, funding agencies, and political interests. As an example of these dynamics, I will use the case of the German researcher Manfred Rauschert (1928 -2006) commissioned by the University of Bonn and private contractors in the 1950s to make e series of ethnographic films among the Aparai and Wayana in the Guyana region. Rauschert had to adapt his film production to the guidelines of the now-defunct German Institute for Scientific Film (IWF), which required also the writing of detailed reports about the film production. This specific configuration of documents, allied with careful film analysis of his material brought us a chance to understand how Rauchert embodied the interplay

between funding agencies, academic institutions, and his personal affections, reflected in his formal and aesthetic choices during the film's individuation process. By following these lines of escape, this presentation forwards the motion that documentary film can be understood less as representational object committed to claims of objectivity, and more as a process of personhood building and subjectivation of its participants. Particular emphasis will be put on the technical aspects of Rauchert's production. This is because, if the person exists as a node of relations with humans and nonhumans, these relations are specific to the technical possibilities in which the person is inserted.

Panel 010: Youth-centred frames: visual collaborations and participatory techniques in the research with young people

Double session: Fri 29 March / 09:00 - 10:30 and 11:00 - 12:30 / Waterside 3

This panel explores the use of participatory visual methods (film-making and beyond) in the research with young people who live at the margins of technological and economic progress, and it considers how collaborative visual anthropology can open up a forum for them to express their challenges and gain wider representation.

Conveners:
Camilla Morelli (University of Bristol)
Flavia Kremer (University of Manchester)

Speakers:
Matteo Gallo (University of Verona)
Zhongquan Hu (Nanning Normal University)
Alison Macdonald (UCL)
Sally Dennehy
Meghanne M Barker (University of Chicago)
Natalie Nesvaderani (Cornell University)
Valentina Bonifacio (Ca' Foscari University)

PAPERS

Matteo Gallo (University of Verona)
Title: Taking shelter in the forest. Filming the kanak youth of Wëté (New Caledonia)
Abstract: New Caledonia, a French archipelago in the Pacific Ocean, is nowadays involved in an irreversible decolonization process. During this time, highly politically charged, the "jeunesse kanak" (the Kanak youth) represents one of the main topics of the public debate about the future of the country. Nevertheless, even if a lot has been heard about them, their voice has not been heard at all. Kanak youth is constantly addressed by segregation measures, which is resulting in their social, physical and political marginalization. They are the target of a range of rhetorical discourses that create a degrading image of the indigenous youth through constant associations with alcohol and drug abuse, crime, scholastic failure and the loss of culture. In doing so, these stereotypes add barriers between the Kanak youth and the rest of the population.The paper will present a fieldwork among the young people of Wëté, a tribe in the northern region of Grande Terre (the mainly island of the archipelago). During this fieldwork, the idea of making a film about and with the young people of the tribe, became a great ethnographic stratagem in order to establish a relationship between them and the anthropologist and in order to "give voice" to this young generation. The everyday life of the Kanak youth is exposed through the camera's eye, which follows them during their daily practices and unveils their lifestyle, their boredom, their parties and their dreams, discovering a new space in which they succeed in re-articulating their identity: the forest.

Zhongquan Hu (Nanning Normal University)
Title: The People of Going to a Rural Fair
Abstract: Rural fair, an economic life form that has existed in rural China for thousands of years, is constantly promoting the exchange of social information and the development of rural economy. However,rural fair is also being impacted and squeezed by modernization and urbanization. Guangxi, as an underdeveloped region in southwest of China, retains relatively complete and original folk customs. Nanning, as its capital, is a typical representative of the rapid development of modernization and urbanization in southwest of China on the one hand, and on the other hand, the folk customs of go to a fair present a blending inheritance. This film starts from the angle of the people who set up stalls ,trying to record their fair life and discuss the present situation and development prospect of folk culture in today's accelerating modernization and urbanization. This film records the life of a couple who are going to the rural fair.

Through video recording, field studies and participatory observation of three rural fairs as clues, this paper attempts to reflect the current situation of the survival of the people who go to a rural fair and folk culture from the side.Then it combs and summarizes the predicament and causes of their existence. Finally, I will put forward some personal suggestions. There are seven parts in this speech. Part I: FILMING FIELD. Although these three rural fairs do not have absolute representativeness, but it has considerable typicality. These three areas are "rural fair in the city - Shajing Fair", "rural fair on the edge of the city - Shibu Market", "rural fair in rural areas - Jiangxi Town Market ". These three markets are the three typical stages of the development of "rural fair". Part II:SUBJECT.The film is aimed at a pair of traditional rural people who sell live chickens. They follow the ancient law : Go to the fair every three days, and go to these three places periodically without holidays:"Shajing Fair", "Shibu Market" and "Jiangxi Town Market". Part III:PROCESS.By describing the process of the couple's going to a fair, we record and observe their behavior, information exchange and communication field. Part IV:SITUATION.By recording and observing the whole process of the couple's going to a fair,I will sort out and summarize the characteristics of the rural fair at different stages of development. Part V:DILEMMA and REASONS.According to the recording and observation of the images, this paper summarizes the dilemma and reasons of the folk custom of "Going to a Rural Fair". Part VI:PROSPECTS and SUGGESTIONS.Through the analysis of the predicament and the reasons, we can foresee the development prospects of the "Going to a Rural Fair" and put forward some personal suggestions for the development of the folk culture of the "Going to a Rural Fair". Part VII:CONCLUSION.Summarize and reflect on the whole research process, research methods and existing problems.

Alison Macdonald (UCL) and Sally Dennehy
Title: People Like Us
Abstract: People Like Us is an ethnographic participatory film project exploring youth engagement with young men who had previously been permanently excluded from secondary schools in the South West of England. In the current educational context of nationally rising exclusion, our aim was to investigate the lived experience of exclusion and to challenge assumptions of youth disengagement. Drawing on this research our paper unpacks two aspects of participatory film. Firstly, we question the effectiveness of different phases of participatory film techniques to be 'truly' collaborative, examining how some aspects of film production lend themselves better to participation than others. Our research revealed that collaboration in the film pre-production and production stages provided a purposeful and genuine space for sharing, and it was through these activities that participants lived experiences came to life. Yet it was more challenging to

involve our research participants in the processes of post-production. Fleshing out some of the reasons why this might be the case, our paper examines the implications of these inconsistencies for participatory film research. Secondly, our paper thinks through the efficacy of ethnographic film to disseminate marginal and displaced perspectives to public / policy arenas. We found that while working with film might provide a platform for marginal voices, it doesn't guarantee these voices will be heard, and we draw on social media tweets from educational policy makers to illustrate resistance to engaging with our film. Our paper thus highlights a need for a multi-modal strategy using a broader range of technologies.

Meghanne M Barker (University of Chicago)
Title: Filling the Empty Frame: Media Mitigating Absence
Abstract: Anthropologists of childhood have shown how visual methods – such as drawing and photo voice – can offer unique opportunities for children to express their viewpoints in ways less easily accessed through interviews or other traditional ethnographic method. This paper looks at ways that video can, moreover, enable social ties to be created and maintained even through visual material constructed under hierarchical conditions. This presentation considers the circulation of DVDs of children's performances as materials that helped mitigate absences between children and the adults who cared for them at a state-run home, called Hope House, in Kazakhstan. Children lived at this home for one to five years, cared for by state employees, and visited only occasionally by the parents who had promised to return for them by the time they were old enough to start school. In addition to visits from parents, children also frequently received representatives from the department of education and private corporate sponsors as guests. This talk follows the process through which my camera and my role evolved from researcher to videographer, and the ways that videos for my research were made into memorializing media circulating to parents and within the home. Anthropologists using visual methods for children as a way to highlight "viewpoints" and "voices" thus emphasize the expressive and referential functions of such media (to adapt Jakobson's (1960) functions of language to considerations of visual media). This presentation calls attention to the phatic function of these videos in establishing contact between two or more parties.

Natalie Nesvaderani (Cornell University)
Title: Vizualizing 'The Child Other': Youth and Collaborative Media-Making in Tehran, Iran
Abstract: How is it that refugee children are hyper-visible in film and media representations, and yet remain politically invisible subjects that continue to fall through

the cracks of humanitarian care? In documentary filmmaking poor children of the global south are invited to perform their own vulnerability (Rangan 2017) within limited Western conceptions of child innocence. Films about poor displaced children traverse international festivals, haunting anxious Western audiences before circling back to impact the neighborhoods from which these representations were crafted.This presentation explores the contemporary potentialities of participatory filmmaking, focusing on a refugee youth media-making program that I co-design and co-delivered during 12 months of fieldwork in Tehran, Iran. Collaborating with youth who are typically in front of the camera's lens, this program intervenes into mainstream depictions about displaced youth by inviting participants to hold the camera, frame the shot, and narrate their story. High profile documentaries and the field of migration studies alike gravitate towards spectacles of refugee flight and arrival in ways that reproduce Western anxieties of refugee global south-to-north movement. By contrast, this paper explores how youth self-representations revolve around themes of friendship, and deep emotional attachments to NGO playgrounds, parks and gardens in their neighborhood. Youth narrate the non-spectacular, the mundane daily experiences that characterizes their protracted displacement in the global South. This paper explores the potentials for de-colonial filmmaking strategies, reimagining conceptions of childhood such that refugee youth are regarded as active political agents in their own right.

Flavia Kremer (University of Manchester)
Title: "In" and "Out" of the Frame: Examining Filmmaking Methods, Internet Connectivity, and Ethnographic Misunderstandings in dialogue with Bororo youth
Abstract: This paper examines the ethnographic failures that provide insight and context to the collaborative filmmaking process that generated the visual ethnography "In Search of a Bororo Mr.Right"; an experimental ethnofiction film I shot during the twelve-months' ethnographic fieldwork I conducted across Bororo villages in 2011-2012. I discuss how this experimental film document emerged as a response to a series of ethnographic misunderstandings when using participatory visual research methods. These misunderstandings shed light on a clash between Bororo cosmology and my own ethical imagination which, filtered by anthropological literature, framed my research design. I show how the film's story ultimately developed as a response to a "failed" attempt to "hand the camera" to young Bororo girls in order to "give voice" to them. Using this "failed" project as an epistemological construct, I argue that my ethnographic failures shed light on a long-standing anthropological assumption: the idea that self-representation - when it concerns Amerindian people - depends on the mediation of an anthropologist. Such an assumption, I suggest, fails to acknowledge that the proliferation of smartphones and Internet connectivity enabled Amerindian groups, who

were once represented as isolated "primitives" or, at best, "given a voice" by an anthropologist mediator, to affirm their online presence as autonomous political actors, image-makers and content publishers. Combining traditional participant observation, film-making and film-elicitation methods, with over six years of social media engagement with young people in Bororo villages, I argue that digital technologies detached indigenous self-representation from anthropological projects and enabled peripheral perspectives of Bororo society, often excluded from collective "official" forms of community representation, to finally come to matter. Focusing on this particular ethnographic example, I analyse the impact of digital culture on indigenous self-representation and elaborate questions to provoke a wider debate on the implications of the proliferation of digital technologies on anthropological notions of collaborative filmmaking, participatory research and the politics of representation.

Valentina Bonifacio (Ca' Foscari University)
Title: Inter-generational perceptions on film-making with the Maskoy youth of the Paraguayan Chaco
Abstract: My presentation aims at reflecting on the collaboration I carried on during my PhD fieldwork with a group of Maskoy adolescents in the Paraguayan Chaco. In particular, I will reflect upon the significance that using a video-camera had for them, and on how their way of appropriating technology took different paths from the ones I was initially expecting. In fact, the elder generation immediately saw the potential in the use of the video-camera as a device that could be used to generate a record of Maskoy rituals and enable their reproduction for future generations, as it already happened in the Brazilian context with projects such as Video in the Villages. On the other hand, the younger generation saw it as a tool that could be used to detect and fight discrimination in recurrent situations of their everyday life. This inter-generational difference in the expectations with regard to the potentialities of the audio-visual tool can be read as embedded in different assessments of what makes a political practice effective and in different perceptions on the other generation's needs.

Camilla Morelli (University of Bristol)
Title: Animation & Anthropology: a Collaborative Project with Indigenous Youth in Amazonia
Abstract: This talk examines the use of participatory animation as an anthropological research method. Drawing on a collaborative film-making project with indigenous people in Peruvian Amazonia, I consider how co-production of animated films in ethnographic fieldwork can create a space for research participants to discuss their lived experiences and choose how to animate them—literally, "bring them to life"—so that they can be

actively engaged in the production and dissemination of anthropological knowledge. I argue that the effectiveness of animation as an ethnographic method builds on a tension between the factuality of the events beings told and the fantasy-like language of animation itself. The result of this tension is a form of ethnographic storytelling that can at once be faithful to people's lived experiences but also make them intelligible beyond cultural and linguistic boundaries through the immediacy of stylised illustration.

Panel 11: The material mediation of the 'non-normative' body

Fri 29 March / 13:30 - 15:00 / Waterside 2

This panel considers filmmakers who seek to work with and represent 'non-normative' bodies that are traditionally stereotyped and portrayed as "the other". The aim is to explore innovative or experimental approaches that highlight the materiality of practices in the pursuit to challenge, bypass or reconfigure tacit audience dispositions towards alternative bodies. This exploration assumes a methodology focussed on the mediation between filmmaker, participants and spectators.

Conveners:
Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
Catalin Brylla (University of West London)

PAPERS

Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
Title: Giving voice and being heard in the UK: thinking through participatory film as a platform for marginal youth representation
Abstract: This is an account of the research stage of making an essayistic ethnographic film about diversity and 'plus-size' experience in London, a subject I have returned to over the years. Obecity (provisional title), mediates between women's stories (including my own); for example a poet, health professional, editor and fashion designer of varied ages and cultural heritage. This is underpinned by my own experience as a big woman, of weight loss surgery, and as filmmaker and teacher of cinematography in film school. I've lived in London for thirty-eight years observing changes to landscape, people, politics, fashion and food lifestyle. During the social media and reality television era the attitude to big women has been shifting. I know what I don't want in the film: fat 'shaming' and stigmatising; positive or negative stereotyping; pandering to 'obesity epidemic' narratives; historical, moral and psychological discourse

on fat; or issue-based (disability, fashion, feminism, health,) "docutainment". Vigarello claims 'the history of fat people is first the history of a condemnation and its transformations across differing cultural contexts and socially targeted rejects' (2003:111). I will explore the dynamics of this subject in terms of alterity and visually immersive tactics and aural strategies I am deploying in a mediated expression devised with each participant. The film will use different documentary approaches including auto-ethnography, ethnographic fiction and psycho-geography. The aim is to "shapeshift" images and portray big women's lived experience in London with sensory engagement, a radical intimacy and performativity, and a spatio-temporal aesthetic appropriate to each participant.

Catalin Brylla (University of West London)
Title: Challenging Othering Stereotypes through Alterity and Materiality
Abstract: This paper is situated at the intersection of anthropology, social cognition and cultural studies and examines the formation of 'otherness' through stereotyping. According to Richard Dyer (2006, p. 355) stereotyping represents a form of boundary maintenance through "fixed, clear-cut and unalterable" representations attached to those who are excluded by the normative rules of society. Known as the 'outgroup homogeneity effect', such stereotypes are fuelled by the ingroup's schematic, undifferentiated, categorical perception of outgroup members (Moskowitz, 2005, p. 459) who are deemed 'abnormal others'. Aiming to reduce stereotypes of disability, my documentary work endeavours to represent blind people through studying their ordinary everyday practices and spaces with regards to what Ben Highmore (2010) calls the grammar and materiality of ordinariness. This resonates with Michael Taussig's (1993) idea of everydayness – the global structures of everyday life – the study of which simultaneously emphasises commonality and difference. Thus, my films represent the 'alter', rather than the 'other' by focusing on round, multi-layered, incomplete and ambiguous characters depicted through material, everyday interactions between bodies, objects and places. The aim is to preclude the schematisation of characters from demographics that are stigmatised through repeated stereotypical representations.

Panel 12: Transforming theory in and through film

Double session: Fri 29 March / 13:30 and 15:30 / Waterside 3

This panel seeks to expand theoretical ambitions in visual anthropology. We explore audio-visual modes of report that speak about existential issues via the minutiae of life-as-lived.

Conveners:
Mattijs van de Port (University of Amsterdam)
Janine Prins (Leiden University)

Contributors:
Anja Dreschke
Michaela Schäuble (University of Bern)
Eda Elif Tibet, Maisa Alhafe (University of Bern)
Barley Norton (Goldsmiths, University of London)
Ektoras Arkomanis (London Metropolitan University)
Ricardo Leizaola (Goldsmiths College, University of London)
Judith Aston (University of the West of England)
Paolo Favero (University of Antwerp)

PAPERS

Anja Dreschke (University of Bern) and Michaela Schäuble (University of Bern)
Title: Capture the Spectacle! Theorising re-enactment and the aesthetics of performativity in "contested footage"
Abstract: Capturing emotionally powerful performances and exploring their choreographies with audio-visual means poses a particular challenge to researchers – concerning the practice and ethics of participant observation as well as for theorizing the aesthetics of performativity in and through film. Spectacles – as we cinematographically explore them through the Southern Italian spider possession cult tarantella – are dramatic public displays that may include reenactments, dance and theatre performances, ecstatic religious rituals exorcisms and/or the revival thereof, but also publicly expressed forms of protest and/or activism. While some of these spectacular performances are meant to be shocking, mock and inverse stereotypes, or depict, mimic, and re-enact traumatizing (past) events in order to deal with them, others might simply be designed for entertainment. In many cases, spectacles are initially

directed at an audience that differs from the addressees of anthropological or artistic research outputs. In our presentation we want to initiate a debate regarding questions such as: What do we do with disturbing images and sounds? How do we contextualize recordings that might appear exoticizing within the film itself? How can we position ourselves with regards to such materials?We argue that audio-visually capturing and and processing such material always entails a self-reflexive moment that is per se a theoretical statement.In support of our argument we will present video fragments from our filmic investigations of the phenomenon of tarantism in Southern Italy from the years 2014-2018 and contrast it with earlier historic recordings dating back to the 1950ies.

Eda Elif Tibet and Maisa Alhafe (University of Bern)
Title: Ballad for Syria: Transcending borders through co-creative anthropological film-making and music
Abstract: Knowledge rooted in the pain, suffering, and struggle of the unfortunate, flows from peripheries and margins to the center where fortunate job holders are located. In many instances, such knowledge is converted into data sets to be held captive as institutional intellectual property in the form of university lectures, seminars, journal articles, and monographs. This results in the reproduction of unfair theory cut off from its empirical origins. This particularly the case in the emotionally distanced writing up of research outputs that erases research participants as co-researchers and co-authors. One needs to ask: whose intellect is the source of knowledge? Who do we mean by the intellectual and to whom do we assert the term? Is knowledge only knowledge when offered to the academic readership? In this paper we attempt transcending the borders within the field of ethnographic film-making through discussing the processes of making a self-reflexive and participatory musical documentary film Ballad for Syria (47 mins, 2017) directed by the co-authors of this paper. We explore the ways in which how we shift power dynamics by blurring hierarchies in between the researcher, the researched, the theory-maker, the theorised, the film-maker and the filmed. We share our self-ethnographic story on how through sisterhood at times of war we influenced policy making and enabled access to political asylum from Syria to Turkey to the Netherlands.

Barley Norton (Goldsmiths, University of London)
Title: On Ethnomusicological Filmmaking and Theorizing
Abstract: Ethnomusicologists have frequently made use of film/video in their research and audiovisual representations of music practices have proliferated in the digital age. A gulf remains, however, between ethnomusicological theorizing and filmmaking. Ethnomusicological film is typically thought of as supplementary supporting data, rather than as a medium for theoretical discourse about music cultures. Moving beyond an

understanding of film/video as visual data or evidence separate from the writing of ethnomusicological theory, this paper will discuss emergent and potential directions for theorizing through film in music studies. Informed by recent debates in visual anthropology and art practice, the paper will reevaluate some of the central tenets of realism in ethnomusicological filmmaking and consider the ramifications of new approaches to ethnographic film for music research. Some ideas about the potential of filmmaking for ethnomusicological theorizing will be elaborated with clips from various ethnographic films, including one I directed called Hanoi Eclipse: The Music of Dai Lam Linh.

Ektoras Arkomanis (London Metropolitan University)
Title: Notes on Filming Bare Life and Everydayness in the Eleonas Refugee Camp
Abstract: This presentation stems from my filmmaking-led research in the Eleonas refugee camp in Athens. It looks at the figure of the refugee in relation to Giorgio Agamben's concept of 'bare life', which examines the politicization of natural life and its abject exposure to peril, by sovereign power. The film which I am currently editing, however, attempts to go beyond Agamben's theory by looking at the personal element: the behaviours, variations, contingencies and interruptions observed in the camp. It considers the camp, alternately, as a state-run institution in which the idea of exception is ingrained, and as a setting for the slow reconstitution of natural life in the aftermath of the arduous journeys of refugees. This dual reading corresponds to the spatial attributes of the camp — as a grid of prefabricated containers and passageways — and the temporalities experienced by refugees: a sense of life in a state of perpetual suspension or exception. With the aid of film stills and clips of the passageways in the camp, the presentation will discuss how these theoretical investigations are in the film juxtaposed with oral testimonies by refugees, literary fragments, and historical accounts of earlier migrations in the area of Eleonas. These examples will attempt to illustrate a nuanced approach to theories, which does not consider them as perfect edifices, but rather as useful weaving material in filmmaking.

Ricardo Leizaola (Goldsmiths College, University of London)
Title: Visual anthropology and the rise of the essay film
Abstract: Visual anthropology has largely contributed to the understanding of still and moving images not just as representations but also, more importantly, as artifacts. Nevertheless, films and photographs are notably absent as the subjects of ethnographic films. Ash's Ax Fight and MacDougall's Photo Wallahs are two exceptions. No surprisingly these films are shaped more like essay films than observational documentaries. This presentation describes the rise of popularity of essay video in the digital age and its use in the context of teaching visual anthropology by showcasing

some of my short video essays produced for teaching purposes. In this context the use of essay film is restricted to the interrogation of the ethnographic film tradition and the understanding of film as medium for conveying understandings of reality. Thinking about films on film is the first step to theorizing through film. The convergence of theory/analysis and practice and the rise of visual explanations are trends of the digital revolution anthropology need to catch up with.

Judith Aston (University of the West of England) and Paolo Favero (University of Antwerp)

Title: Emplaced interaction and wearable cameras: two instances of theorising in and through film

Abstract: Filming for research and filming for communicating are two intrinsically separate activities that in the practice of many filmmakers have merged into one. For some filmmakers it is possible to produce material which is simultaneously useful for gathering further insight into a particular set of topics (hence being generative) and for travelling in the circuit of ethnographic/arts-based film festivals and university courses. Yet, for the majority of image-makers, and in teaching contexts, these two activities are perhaps more usefully kept somewhat apart from each other. An informative ethnographic image may be more akin to field notes than to an aesthetically "good" or "beautiful" image and it is important to acknowledge this. However, the contemporary scenario of digital practices is contributing to our further questioning of this divide. Images are being treated as relational, dynamic and tactile objects, and the simultaneous spread of smartphones is allowing for serendipitous forms of visual ethnography. Additionally, platforms that facilitate an interactive, multimodal and polyphonic reading of images are becoming ever more prevalent. This means that we are today increasingly producing images that, as digital assets, are at least in theory capable of fitting all purposes.This presentation refuses to take this proposition as a given, instead preferring to draw on Aston and Favero's own research-led film work to explore instances where filming with an explicit theoretical approach and set of questions in mind can create a fruitful dynamic between research and communicating. Both are working with emerging technologies. Aston will show clips from her work around emplaced interaction, filmed with a parrot in her own locality, and Favero will show clips from his multi-sited work with wearable cameras. In both cases, the argument will be made that a filmically intentional focus on the minutiae of life-as-lived can indeed embrace anthropology's theoretical ambitions to speak about larger existential issues.