

# nafa : // network

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Newsletter of the Nordic Anthropological Film Association  
Incorporating the Commission of Visual Anthropology (CVA) Circular

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*Please send news, articles and announcements to:*

Berit Madsen, Anne Mette Jorgensen, Kayla Reopelle, and Christian Suhr  
Department of Anthropology  
Moesgaard  
8270 Hoejbjerg  
Denmark  
Fax: +45 89424655  
E-mail: [nafa@cas.au.dk](mailto:nafa@cas.au.dk)

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## Editorial

*By Christian Subr and Kayla Reopelle*

Dear readers,

Happy spring! Here in Aarhus, the days are getting a little longer and flowers are blooming. After a long winter, the editorial board is excited to bring you the latest issue of NAFA Network.

This issue contains a special section on Programmes in Visual Anthropology from around the world. Thank you to all who submitted information to us and for your patience in getting this issue out. If you're part of a program that we missed, please feel free to send us your information for us to include in a special downloadable MA pamphlet that will be available soon on NAFA's website.

The 2017 NAFA International Ethnographic Film Festival is coming up and will be held in Aarhus, Denmark from the 22-26 of August. The festival will also include a special symposium on the intersection of food and anthropology. We hope to see you there!

In addition, this issue includes submission guidelines for an array of film festivals, conferences, and courses; many that have deadlines coming up within the next few weeks.

We'd also like to introduce you to a new member of our editorial board. Kayla Reopelle, a newcomer to Aarhus with a background in documentary production and a

fascination with visual anthropology's theories and methods, is excited to join our team to connect with the NAFA community. The old editors are extremely thankful for her input, her editing skills, and her expertise in layout. We're greatly looking forward to the collaboration.

Remember that we have changed our email address to [nafanet@cas.au.dk](mailto:nafanet@cas.au.dk). We look forward to receiving your visual anthropology related announcements to share in the next NAFA Network.

Please observe that the deadline for the next volume is June 15, 2017.

# nafa :: news and announcements

## NAFA Festivals 2017 and 2018

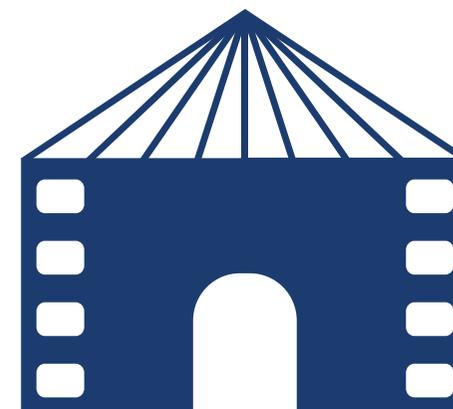
This year the NAFA International Ethnographic Film Festival will be held in Aarhus, Denmark, 22-26 August. For more information about the festival, please visit the NAFA 2017 website:

<http://www.nafa-2017.dk>

Film submission is open for next years' film festival, which will be held in Cluj-Napoca, Romania, 11-15 September 2018.

Films can be submitted here:  
<http://nafa.uib.no/?q=festival>

For more information about NAFA 2018:  
<http://cinetrans.org> (The site is under construction)



## CINEBLEND FESTIVAL: Announcement and Call for Films

Bioscoop Het Ketelhuis, Tolhuistuin  
Pakhuis De Zwijger and Jungle  
Amsterdam  
June 13-24, 2017

CINEBLEND FESTIVAL is the new name for the Beeld voor Beeld festival, a yearly documentary film festival focusing on issues of cultural diversity, now in its 27th year. Rooted in visual anthropology, the festival screens documentaries on various (sub)cultures, offering discussions and seminars. The festival serves as a meeting place for filmmakers and audiences from different cultural backgrounds. A special section will be devoted to studentfilms, open to all courses of Visual Anthropology and Documentary Filmmaking. All filmmakers will be present for a Q&A after the

screening of their film. We welcome all productions addressing subjects of anthropology, sociology and dealing with social issues, and/or complying with the overall theme of the festival. This years' overall theme will be:

### Inclusion and Exclusion

According to many analysts, thinkers and media it is the most important political issue of the 21st century: who belongs and who doesn't? Cultural identity and nationalism go hand in hand in defining who is included and who is excluded. We will screen films that show processes of inclusion and exclusion. In the second week of the festival we will together with the Amsterdam Roots Festival, focus on documentaries on

Music and Migration. What role does music play in stressing and maintaining group – and cultural identities – especially in migrant settings?

Submission deadline: April 10, 2017, 5 pm.

For more information and submissions:  
[www.beeldvoorbeeld.nl/en/inzending](http://www.beeldvoorbeeld.nl/en/inzending) or  
[info@beeldvoorbeeld.nl](mailto:info@beeldvoorbeeld.nl).

Eddy Appels, Festival Director



## From Fridolin to the digital age: The visual anthropology of ethnomusicology

### Practice-based research on music around the world: A symposium at Aarhus University, 1-2 June 2017

When the Danish ethnomusicologist, Andreas Fridolin Weis Bentzon, died, far too young (he was only 35), in 1971, it was not only a shock to Danish anthropology in general, it was a profound setback for a sub-discipline that he pioneered through his world famous doctoral studies of the Sardinian 'national' instrument, the three-pronged flute called *launeddas* ([www.launeddas.it](http://www.launeddas.it)). He would have been pleased to know that his approach is the source of inspiration for a symposium being organized more than 45 years later. He knew that to understand the sense-based phenomenon of music required research methods that went beyond 'simple' observation, in his short life managing to produce hundreds of audio-recordings and photographs, and many feet of 16 mm film recordings. It is therefore in his spirit, and in two cases directly referring to his work, that the planned symposium will showcase different projects that all, in one way or the other, contribute to the further development of two areas of anthropological research at Aarhus University, firstly the kind of research that acknowledges the main implications of the so-called 'anthropology of the senses', often related to phenomenological approaches, when it comes to practice-based research. Secondly, and linked to this, the ways in which notions of visual anthropology and ethnographic film may contribute to such research.

The symposium will be based on the work of scholars as well as practitioners in the field of ethnomusicology and ethnographic film. The programme will run over two days, allowing ample time for the presentation of projects, in slots of approx. two and a half hours,

something that is very often not possible at 'normal' academic events. The following persons (and projects/institutions) will be invited to contribute with presentations:

- Dante Olianias (Sardinia, Italy), the founder of the cultural association S'Iscandula ([www.launeddas.it](http://www.launeddas.it)), which basically has continued the research on *launeddas* initiated by Bentzon in the 1960s, with a focus on the role film has played in such research.
- Mauro Patricelli is an Italian (based in Denmark) musician, composer and ethnomusicologist whose presentation will cover three of his projects linked to what he calls 'documentary opera': *Colomba* about the folk music of the Italian region of Abruzzo, *Sing for the Future*, *Ingeborg!* about Danish folk ballads, and *Dance Hunter* about the Sardinian ancient instrument, *launeddas* (actually on the life of Bentzon).
- Eva Fock is a Danish ethnomusicologist (<http://earswideopen.dk>), whose presentation will focus on audio-visual aspects of her diverse music projects from different parts of the world, including *gamelan* music in Java.
- Maria E. Mendonca is an anthropologist, ethnomusicologist and ethnographic filmmaker at Kenyon College (Gambier, Ohio, U.S.A.). She will



For more info contact Peter I. Crawford: [pcrawford@cas.au.dk](mailto:pcrawford@cas.au.dk) or visit: [visualethnomusicology.wordpress.com](http://visualethnomusicology.wordpress.com)

From Fridolin to the digital age:  
an audio-visual research symposium  
on music around the world

Aarhus  
1-2 June, 2017



With support from the Aarhus University Research Foundation

present her research on *gamelan* music in Indonesia and elsewhere, and show a recent film she has completed on this research.

- Balz Andrea Alter is an ethnographic filmmaker and PhD student from the University of Basel and visiting PhD student at Aarhus University. His PhD project, carried out in close collaboration with a Cameroonian musician, Otou Bala Jah, is on popular music in Cameroon, based on film.

- Peter I. Crawford is associate professor at Aarhus University and visiting professor at FU Berlin, and a leading specialist in ethnographic film and visual anthropology. Part of his film-based research in the Reef Islands (Solomon Islands) focuses on music, on the modern but allegedly traditional practice of panpipe music. Sebastian Lowe (New Zealand, based in Denmark) is a professionally trained classical musician holding an MA degree in visual anthropology from Aarhus University. Together

they will give a presentation based mainly on Lowe's film-based research on Maori traditional instruments.

Please contact Peter I. Crawford ([pcrawford@cas.au.dk](mailto:pcrawford@cas.au.dk)) and Sebastian Lowe ([seblowe88@gmail.com](mailto:seblowe88@gmail.com)) for further information and /or have a look at the dedicated website: <https://visualethnomusicology.wordpress.com>

## TIEFF 2017: Final Call for Films

Dear Ethnographic Filmmakers,

This is the final call for entries for the 2017 Taiwan International Ethnographic Film Festival (TIEFF). Although we have had a tremendous response to our initial call for entries, with over 1000 entries, we are still seeking films with a strong ethnographic focus to be among the approximately 35 films we will eventually select for the festival. Entries are open till the end of March and should be made online via FilmFreeway. For more information please read on, or go right to our website at <http://TIEFF.ORG> (The website is available in both Chinese and English versions.)

TIEFF is Asia's oldest and longest running international ethnographic film festival. This year's festival will be held in Taipei from October 6-10, 2017. As an ethnographic festival, we do not consider works of fiction or experimental films unless they have a strong ethnographic component (which should be explained when filling out the entry form). Films can be submitted to either of two categories: the CENTRAL

THEME (see below), which is open to documentary films produced any time related to the chosen theme for that year. Or, the NEW VISION category, which is open to ethnographic films completed in the two years prior to the festival. (For this festival that would mean films completed between 2015 and 2017.)

This year's theme, "Beyond the Human," seeks to challenge human exceptionalism: the belief that we humans can dictate the terms of our relationship with the non-human. Inspired by recent anthropological research into the interconnections between humans, animals, technology, the environment, and the spirit-world, we are particularly interested in films which explore how our relationships with the non-human challenge our self-perception as a species. Moving "Beyond the Human" does not mean leaving humanity behind; it means expanding our definition to include even more of that which makes us human.

This year we are using the website FilmFreeway to handle all film submissions. You can find the link on our website at TIEFF.ORG or at the bottom of this email. To stay up to date with the latest news also please consider liking our Facebook page, following us on Twitter, or signing up for our email newsletter. All these links can be found on our website or at the bottom of this email. Questions should be addressed to me or to our festival coordinator, Susan Huang at [contact@tieff.org](mailto:contact@tieff.org)

Thank you!

FilmFreeway: <https://filmfreeway.com/festival/TIEFF>  
 Facebook: <https://www.facebook.com/tieff.fans>  
 Twitter: <https://twitter.com/EthnoFilmTaiwan>  
 Mailing List: <https://tinyletter.com/tieff>  
 Contact: [contact@tieff.org](mailto:contact@tieff.org)

## Festival Jean Rouch 2017: Call for Films

Dear Friends,

The 2017 Jean Rouch International Film Festival is now open for entries.

- The deadline to submit a film is 15th April 2017.
- Entries must have been completed after 1st January 2016.
- Films may be submitted via online screener (secure vimeo link available until November 15th 2017) or DVD.
- Only French and English subtitled versions are accepted.
- You will find the online entry form on our website, via <http://comitedufilmethnographique.com/inscription-entry-form-2/>
- The list of the selected films will be available on our website homepage in early July 2017.

We are looking forward to receiving your film submissions.

The Festival Jean Rouch, previously known as Bilan du Film Ethnographique, was created in March 1982 by anthropologist and filmmaker Jean Rouch.

Over the past thirty five years, the Festival's aim has been to showcase the most innovative and relevant trends in ethnographic filmmaking, visual anthropology, and to promote dialogue between cultures.

The Festival selects films that document and explore human societies and cultures in their many facets, such as social and cultural diversity, continuity and change, cultural transmission, relationship to the environment...

We welcome submissions of documentary films made by anthropologists, students, and professional filmmakers. We welcome all forms and styles of filmmaking, without restriction to theme and length.

Organized by the Comité du Film Ethnographique, this international film festival is held in Paris (France). Each

year, it brings together filmmakers, academics, students and producers, in an attempt to promote discussions and debates amongst ethnographic film practitioners and their many publics, and to favour the diffusion and the distribution of the films.

With our very best regards.

The Organizing Committee  
Barberine Feinberg, Françoise Foucault, Laurent Pellé.

Comité du Film Ethnographique  
Festival international Jean Rouch  
Musée de l'Homme  
17 place du Trocadéro  
75016 Paris, France

<http://comitedufilmethnographique.com/>  
<https://www.facebook.com/festivaljeanrouch/>

## 15<sup>th</sup> RAI Film Festival, Bristol, March 29 – April 1, 2017

The Royal Anthropological Institute Film Festival is a biennial event dedicated to the celebration of the best in ethnographic, anthropological and archaeological filmmaking from around the globe.

RAI-FF has served as a leading forum for exploring the multiple relationships between **documentary filmmaking**, anthropology, visual culture, and the advocacy of cultural diversity and intercultural dialogue through film. For its 15th edition, the RAI-FF will be returning to the Watershed, Bristol.

The programme is structured around three strands over four days, with the main strand consisting of films shortlisted for five main prizes: RAI Film Prize; Basil Wright Prize; Wiley Blackwell Student Prize; Material Culture and Archaeology Prize; Intangible Culture: Music-Dance-Performance Prize. Find out more about the individual prizes and awards [here](#). Two other strands offer a diverse range of parallel events, including further screenings on themes of current interest, specialised workshops and master classes, while in 2017, there will be a particular emphasis on student filmmaking. For more detail about the programme see [here](#).

It is organised by the [Royal Anthropological Institute](#) in partnership with the Center for Visual Anthropology, University of Southern California Dornsife and in the UK, with anthropology and/or film departments of the

University of Bristol, University College London, University of Exeter, University of Falmouth, Goldsmiths (University of London), University of Kent, University of Manchester, University of Oxford, Oxford Brookes University, University of Sussex, University of the West of England and the University of Westminster.

### Prizes and awards

#### **Royal Anthropological Institute Film Prize**

Awarded biennially since 1980, this prize is for 'the most outstanding film on social, cultural and biological anthropology or archaeology'. The value of the prize is £500.

#### **Basil Wright Film Prize**

This prize has been awarded biennially since 1986 when it was endowed by the late North American filmmaker, Robert Gardner, in honour of Basil Wright, a leading figure of the British Documentary Movement in the 1930s. As phrased by Gardner himself, it will be awarded for a film 'in the ethnographic tradition' that takes advantage of 'the evocative faculty of film' as a means of 'furthering a concern for humanity' and for communicating that concern to others. The value of the prize is £500.

#### **Wiley Blackwell Student Film Prize**

This prize was awarded for the first time in 1990, and since 2005 has been sponsored by Wiley-Blackwell Publishing. It will be given to the most outstanding film in the ethnographic tradition made by a student enrolled in a recognized educational institution. In assessing the films, in addition to anthropological relevance, the judges will consider the budget constraints, technical resources, and professional input available to the filmmakers. The value of the prize is £250.

#### **Archaeology and Material Culture Film Prize**

This award has been offered by the Film Festival Committee since 1990 and is for the best film about the social use and cultural significance of material objects, be it at the present time or any previous period in human history. The value of the prize is £250.

#### **Intangible Culture Film Prize**

*Music – Dance – Performance*

Named with reference to the UNESCO designation 'Intangible Culture', this prize was created in 2007 by the Film Festival Committee in response to the growing number of ethnographic films dealing with music, dance and performance. The value of the prize is £250.

*Full programme at the festival webpage:*

<https://raifilm.org.uk>

## Viscult 2017: Call for Films

The annual Viscult Film Festival of anthropological and ethnographic documentaries will be held 25.–27.10.2017 in Joensuu, Finland. The theme of Viscult 2017 is Autonomy.

Viscult 2017 calls for anthropological and ethnographic documentary films that address the issues of cultural self-determination and autonomy. Everyone shares the objective of strengthening one's control of life and the desire to decide upon one's own affairs. Autonomy is also the basic condition for the cultural survival of indigenous groups and ethnocultural minorities. The improvement of a group or individual situation is both supported and obstructed by cultural models, traditions and everyday practices. For example, gender, seniority, social class and intra-family relations may complicate the lives of fragile members in groups. The ownership of local resources is a fundamental survival issue for indigenous and local cultures. Globalization challenges individual and group attempts at autonomy everywhere, as common global culture and global technologies change the cultural everyday in profound ways. The Internet enables fresh forms of social agency, and the collective power of the net can be channelled to promote individual and group efforts. How does the theme of autonomy influence the documentary film process? What are the cinematic ways to mediate individual and group autonomy attempts in a

documentary? What sort of ethical comprehension is needed in these documentary processes?

We are now inviting documentary filmmakers to send in preview versions of their recent films relevant to the theme of Autonomy. A specialist jury will watch the received films for selection in the Viscult program. The organizing committee looks forward to inviting selected directors or producers to Joensuu, to attend the Festival in person and to introduce themselves and their work to the Festival audience. The main program of Viscult 2017 will be streamed real-time on the net. Therefore the selection process will prefer those films that can be streamed. The organizers also reserve the right to use excerpts of the selected films in the advertising and marketing of Viscult 2017. The films should be submitted by March 15, 2017.

Please fill the film submission form at [www.viscult.net](http://www.viscult.net)

The Viscult Film Festival focuses especially on anthropological and ethnographic documentaries. The program consists of film screenings, student-focused workshops and plenary lectures. The events are free for all. Moreover, the majority of the films in the program will be streamed live as real-time Internet broadcasts, so the events can be followed from across the world.

For the preview by the festival jury, please send a link to streaming services, preferably Vimeo or YouTube. A link to Dropbox or similar is also accepted. Also, please send us the password to access the film, if needed. Please make sure that the film file is available for the Viscult jury until the end of June. In case a streaming link cannot be provided, please send a DVD copy of your film to the following address:

Pohjois-Karjalan alueellinen elokuvayhdistys  
Kirkkokatu 27  
80100 Joensuu

The received DVDs will not be returned but stored in the Festival Archive.

Viscult 2017 is organized by the North Karelia Regional Film Association together with Karelia University of Applied Sciences and the Cultural Research section of the School of Humanities at the University of Eastern Finland. Associated festival partners are the student associations Muuvi and Nefa-Joensuu.

[www.viscult.net](http://www.viscult.net)

## 2017 Visual Research Conference: Call for Participation

The Visual Research Conference will take place in Washington, DC this year, November 27-29 at the beginning of the American Anthropological Association meeting. An informal no-host dinner takes place on Monday night and interactive presentations take place all day Tuesday and until 3pm on Wednesday. The Visual Research Conference provides an opportunity for professionals and students to dialogue about visually engaged works-in-progress. There are no specific themes to follow, though we are most interested in new ideas and projects under development in the study of visual signification, visual communication, and visual forms of representation, and/or utilizing visual media (photo, film, web, polymedia, intermedia, multimodal media). Forty minute time slots allow for substantive presentations that include viewing of visual material as well as ample give-and-take with an actively

participating audience. Further discussion takes place during poster presentations. Many informal discussion periods between the interactive formal presentations, plus conversations at lunch and dinner, create multiple situations for networking and exchange of ideas. Members and non-members of the American Anthropological Association and Society for Visual Anthropology are welcome and there is no charge to attend. This is a productive way to meet and interact with others who do anthropological and anthropologically-related visual research.

Abstracts of approximately 250-500 words can be submitted through 11:59pm, Hawai'i Time, March 26, 2017 by clicking on the Visual Research Conference submission form link:  
[www.societyforvisualanthropology.org](http://www.societyforvisualanthropology.org)

PLEASE NOTE: this Visual Research Conference submission deadline on March 26 is EARLIER than the American Anthropological Association's Annual Meeting submission deadline on April 14, so that the Visual Research Conference organizing committee has time to carefully review the submissions and invite the 2017 presenters.

[www.societyforvisualanthropology.org](http://www.societyforvisualanthropology.org)

## Crossing Borders 2017: Call for Projects

Applications close 7 April 2017

Crossing Borders is looking for directors and producers from Europe and Asia who have experience in their domestic market but strive to develop documentaries, cross-platform projects or series for an international audience. If you are interested in a European-Asian exchange and have a strong project idea in the pipeline, Crossing Borders will help you shape it for the international market – with input from key industry professionals.

Find out more about Crossing Borders and how to submit your application here:  
<http://www.documentary-campus.com/trainingoffers/crossing-borders/apply/>

Crossing Borders Supporters & Partners 2017:  
Creative Europe – Media  
European Documentary Network  
FINAS, MyDocs

We look forward to receiving your project idea!  
Your Documentary Campus Team

Documentary Campus e.V.  
Schliemannstraße 5, 2. QGB  
10437 Berlin, Germany  
T: +49-30-47377-406  
[www.documentary-campus.com](http://www.documentary-campus.com)

## Athens Ethnographic Film Festival: Call for Films

The Athens Ethnographic Film Festival continues the exploration of the world through anthropology and image and is announcing a call for films made by anthropologists (or specialists with related background), including students' works submitted as dissertations or as assignments.

The Athens Ethnographic Film Festival is looking for:

- student films made by anthropologists (or scientists from relevant academic fields) as a dissertation or as a part of their dissertation.

- films made by anthropologists (or scientists from relevant academic fields) who resume their cinematic pursuits after their postgraduate or doctorate studies.
- films made by professional filmmakers or film school students in collaboration with anthropologists or other social scientists at any stage of the production.

Eligible are the films produced within the last three years. The submission deadline is on July 1st, 2017.

Please fill in the entry form (you can find it here: <http://www.ethnofest.gr/blog/call-for-films/>) and send

it with a private password-protected link to an online screener to [programme@ethnofest.gr](mailto:programme@ethnofest.gr). Alternatively you can post a DVD copy of the film to:

Athens Ethnographic Film Festival  
P.O. Box 66009  
15501 Hologos  
Athens

[www.ethnofest.gr](http://www.ethnofest.gr)  
[info@ethnofest.gr](mailto:info@ethnofest.gr)

## Athens Ethnographic Film Festival Summer School 2017: Call for Applications

The Netherlands Institute at Athens, the Athens Ethnographic Film Festival, the department of Social and Cultural Anthropology of the VU Amsterdam in cooperation with the Ethnographic Laboratory of Panteion University, are organizing an intensive summer school in collaboration with Dutch and Greek universities, for the third year in a row.

The course will take place from July 1st to July

23rd 2017 and will accept applications from outstanding last year BA, Master & 1st year PhD students in Social/Political Sciences, Humanities & Fine Arts.

Students can apply by sending the application form, available on the website, and a motivation letter on "Visual Ethnography of Cityscapes" to Dr. Tryfon Bampilis at [nia@nia.gr](mailto:nia@nia.gr) until April 28th. Successful applicants will be notified by May 15th. Since the

number of participants is limited to 30 students, we encourage early registration. Selecting criteria will apply.

[info@ethnofest.gr](mailto:info@ethnofest.gr)  
<http://www.ethnofest.gr/blog/summer-school-2017-apply-now/>  
[www.ethnofest.gr](http://www.ethnofest.gr)

# nafa :: visual anthropology programmes – SPECIAL SECTION

## Media Anthropology, University of Bern, Switzerland

*By Prof. Dr. Michaela Schäuble  
Dr. Laura Coppens  
Dr. Martha-Cecilia Dietrich  
Dr. Darcy Alexandra*

„Media Anthropology“ at the University of Bern (Switzerland) is the first ever centre whose programme in audio-visual anthropology and ethnographic filmmaking is exclusively run by women.

Although we do not offer a specific MA in Visual Anthropology, we regularly teach a large variety of practice-based as well as theory-led courses on BA and MA level ranging from “Introduction the Media & Audio-Visual Anthropology”, “Digital Storytelling”, “Participatory Methods”, “Filmmaking for Fieldwork”, “Applied Audio-Visual Anthropology”, “Current Debates in VA”, “Observational Cinema” to “Sensory Ethnography”. Students can obtain a “Diploma Supplement” in Media Anthropology that complements their BA or MA degree in Social Anthropology and they can obtain their degree by making a film or practice-based media project.

### Programme

Media anthropology comprises ethnographically informed, historically grounded and context-sensitive analyses of the ways in which people use and make sense of various media technologies. As a subfield of sociocultural and media anthropology, audio-visual anthropology – as we understand and teach it at Bern University – encompasses a set of research techniques and modes of representation that are (through production and analysis) concerned with all perceptible aspects of culture and society. As a research technique it uses pictorial and auditory media as a means of exploring social phenomena and of accessing, evoking and communicating anthropological knowledge.

Social anthropologists are increasingly recognizing the need to extend the scope of their methods and analytical forms of expression beyond the written word in order to meet the complexities of modern social life. Such alternative scientific strategies and extended methods of representation increasingly include the consideration of the role perception, imagination and emotion play in human (and human-animal) interaction. In research projects currently based at the Department of Social Anthropology at the University of Bern, we are working on methods and theories for studying the

potential (and limitations) of collaborative filmmaking, as well as – of recent – virtual reality (VR) technology.

We are also concerned with questions regarding the access to invisible yet still identifiable and socially relevant subjects – ranging from topics such as religious experiences, political imprisonment, sexuality or precarious working conditions. Fathoming how these experiences can best be understood and/or visualized, we work on research questions such as: How can pictures and sound, objects and text, bodies and voices be combined to understand the multi-sensorial dimension of social life? How can the relationship between inner experiences and their visible, audible and tangible expressions be researched and made accessible for socio-anthropological documentation, theorizing and representation?

In addition to four members of staff in media anthropology, courses, workshops and summer schools are regularly taught by external tutors and visiting lecturers.

Courses in audio-visual design/video at Bern University of the Arts (HKB) are now also open to students of Media Anthropology at the University of Bern. This includes use of the MediaLab facilities (camera equipment and editing facilities) at the HKB.

We particularly welcome and encourage student who wish to complete their dissertations (BA, MA and PhD) with an audio-visual media component (i.e. film, photo essay, field recordings, etc.)

### Regular courses

- History of Ethnographic Film (Prof. Dr. Michaela Schäuble)
- Introduction to Media Anthropology (Prof. Dr. Michaela Schäuble)
- Current Debates in Visual Anthropology (Prof. Dr. Michaela Schäuble)
- Sensory Ethnography (Prof. Dr. Michaela Schäuble)
- Introduction to Audio-Visual Research Methods (Dr. Martha-Cecilia Dietrich)
- Filmmaking for Fieldwork (Dr. Andy Lawrence; GCVA)
- Digital Storytelling (Dr. Darcy Alexandra)
- Co-Creative Documentary (Dr. Darcy Alexandra)
- Indigenous Media (Dr. Laura Coppens)
- Observational Cinema (Dr. Laura Coppens)
- Drawing as ethnographic and analytic method (Dr. Marion Wettstein)

Courses are taught in German and English

### Summer schools

The idea of our summer schools is to invite international, influential and cutting edge anthropologists as well as artists, who offer hands-on insights to their practice.

- Summer School 1 “Single Shot Cinema” 8.-12. June 2015 with Leonard Retel Helmrich
- Summer School 2 “Poetic Framing” 6.-10. June 2016 with Kristian Petersen
- Summer School 3 “Field Recording” 12.-16. June 2017 with Reto Stamm

### Current projects in Media Anthropology at the University of Bern

- “*Cinematografia Demartiniano*. Ecstatic Ethnography, Realism, and the Audio-Visual Exploration of Social Life in Southern Italy” (book project by Michaela Schäuble)
- “Tarantism Revisted” (film project by Michaela Schäuble, in collaboration with Anja Dreschke)
- “Horror in the Andes. Oral Histories and Audio-Visual Imaginaries in an Emerging Film Industry. (research and film project by Martha-Cecilia Dietrich)
- “The Workers’ Economy of Hope: Autogestion and Affective Politics in Contemporary France” (research and film project by Laura Coppens)
- “Listen, that’s us! A sound ethnography on the local reception of the Paul Bowles collection of Moroccan traditional music” (PhD dissertation by Gilles Aubry, supervised by Michaela Schäuble)
- “DWELLERS: Living Together. A multimedia / participatory / cross-city platform” PhD dissertation by Pavel Borecky, supervised by Michaela Schäuble

## Visual Anthropology in Taiwan

*By P. Kerim Friedman*

While Taiwan may not have any MA programs dedicated to the study of visual anthropology, there are nonetheless many opportunities to study and engage with visual anthropology at the MA level. Much of this is due to the presence of Dr. Hu Tai-Li, currently serving as the director of the Institute of Ethnology at Academia Sinica, Taiwan's premiere research institute. In addition to directing eight documentary films, Hu also helped establish the Taiwan Association of Visual Anthropology (TAVE) in 2000, and the Taiwan International Ethnographic Film Festival (TIEFF) in 2001. Run every other year, TIEFF is Asia's longest running international ethnographic film festival. Moreover, in addition to the main festival, TIEFF has a smaller traveling festival which goes on tour of the country (primarily at college campuses, museums, and cultural centers) during the intervening years between festivals. Through her films, which include one of the first commercially successful documentary films to be shown in Taiwan's theaters, the festival, and the association, Hu has helped give visual ethnography a high profile in Taiwan.

I was able to collect information on courses taught by a total of six anthropologists (including myself), each teaching at different universities. Of these courses, there are six classes offered at the graduate level, of which four have a production component. The courses with a production component include "Visual Anthropology," taught by Hu Tai-li at the Institute of Anthropology, National Tsing Hua University. This course, which "explores how to use visual media to produce and deliver anthropological knowledge," is taught on an occasional basis, is open to MA and Ph.D. level

students. All students in the class produce a short ethnographic film (20-40 minutes in length) shot and edited by themselves. Dr. Lin Wenlin of the Graduate Program of Ethnicity and Culture, National Chiao Tung University, offers an MA course in "Visual Anthropology" which looks at both theories of "image creation" and "image analysis." Recently she has also started teaching an MA course in "Digital Anthropology" which also has a production component focused on working with "sound, images, pictures, maps, text, etc."

My own graduate production course, taught every other year to MA and Ph.D. students in the Department of Ethnic Relations and Cultures at National Dong Hwa University is called "Visual Ethnography Production." This course teaches students ethnographic research methods with a focus on developing basic skills in "research ethics, collaborative research methods, interviewing technique, transcription, and the art of participant observation." All four courses also provide an overview of the history and theory of visual anthropology and ethnographic filmmaking.

In addition to these two production courses,, Dr. Futuru Tsai at the Department of Public and Cultural Affairs, National Taitung University, and Dr. Lan Meihua at the Department of Ethnology, National Chengchi University, also offer MA-level courses in visual anthropology. Both courses are called "Visual Anthropology" and offer a comprehensive overview of key topics in the the discipline. Lan's course is a two semester course, whereas Tsai's course is just one semester. The theory-intensive course I teach in my

department (open to both MA and Ph.D. students), "Visual Ethnography," was originally intended as the first semester of a two-semester course, but because many of our graduate students work part time they were not able to take the two semesters in order, so I now teach them as separate courses and am working on restructuring them accordingly.

Finally, a number of courses are offered for undergraduate students as well. Dr. Lin offers a course in "Documentary Film Production" to students at the Department of Humanities and Social Sciences, National Chiao Tung University. Dr. Tsai, an accomplished ethnographic filmmaker, offers two courses for undergraduate students which have a production component: "Ethnographic Film," and "National Memory and Documentary Film Production." Dr. Mei Hui-yu of the Department of Southeast Asian Studies at National Chi Nan University also offers three courses at the undergraduate level: "Ethnographic Film Appreciation," "Anthropological Visions," and "Visual Ethnography on Southeast Asia." In 2008 she edited a photo-ethnography of a Taoist ritual in Taiwan's Puli township based on work done by her students (both graduate and undergraduate) which was released as both a book and a DVD. And I teach a course in my department called "Indigenous Images" which includes a strong visual anthropology component.

Although Taiwan lacks a dedicated program in Visual Anthropology, several programs mentioned here, such as the MA program at the Department of Ethnic Relations and Cultures, National Dong Hwa

University, the Graduate Program of Ethnicity and Culture, National Chiao Tung University, the Institute of Anthropology, National Tsing Hua University, and the Department of Ethnology, National Chengchi University each now offer MA students the option of

including a visual component with their thesis (along with a written portion). It should be noted, however, that most university courses in Taiwan are taught in Chinese. Although some faculty members may be willing to accept non-Chinese speakers into their classes

on a case-by-case basis, most programs teaching visual anthropology require a certain degree of Chinese proficiency.

## MA in Visual Anthropology at San Francisco State University

The discipline of Visual Anthropology has deep roots at SFSU with the teaching and publications of John Collier, Jr. and John Adair. Professors Peter Biella and Doug Bailey direct the Anthropology Department's Visual Anthropology emphases at SFSU. Biella's concentration is the moving image and video production; Bailey concentrates on the still image, from photography and montage to the prehistoric origins of visual representation.

### Courses

Undergraduate offerings in Visual include the following:

- Anth 326 – Origins of Art and Visual Representation
- Anth 327 – Anthropology and Film
- Anth 328 – Anthropology and Photography
- Anth 420 – Indigenous Media and Social Change
- Anth 595 – Visual Anthropology I
- Anth 596 – Visual Anthropology II
- Anth 699 – Independent Study in Visual Anthropology

We often recommend that our graduate students take some of the above courses. In particular, graduate students who wish to specialize in digital video always take Anth 595 and Anth 596 (a year-long production sequence). Many of our visual graduates begin their Masters Creative Work in those courses. Others use the two courses for training and, afterwards, begin producing their Creative Work in the summer.

The Department offers the following graduate courses in Visual:

- Anth 720 – Foundations in Visual Anthropology
- Anth 750 – Seminar in Visual Anthropology – The Fixed Image
- Anth 755 – Seminar in Visual Anthropology – The Moving Image
- Anth 894 – Creative Project (Film/Photowork) in Visual Anthropology
- Anth 898 – Thesis in Visual Anthropology
- Anth 899 – Independent Study in Visual Anthropology

Graduate students normally take Anth 899 (Independent Study) once or twice. In this class,

students work one-on-one with a faculty member and carry out an in-depth study of a topic that is related to their Thesis or Creative Project.

Many Visual MA students produce a video as their Creative Work Project (Anth 894). Others write theses (Anth 898) on historic and interpretative trends, movements, and creators. Some create multi-media photographic works (Anth 894). Primarily, the visual emphasis attracts graduate students who later work as independent media makers and teachers, or who continue on to the PhD.

### Faculty

Peter Biella and Doug Bailey are the Department's core Visual faculty.

For details about Peter's current work, his career and his CV please visit this site:

<http://anthropology.sfsu.edu/people/faculty/peter-biella>

For details about Doug's current work, his career and his CV please visit this site:

<http://anthropology.sfsu.edu/people/faculty/douglass-bailey>

Jeff Schonberg is a lecturer in the Department. He teaches anthropological film and photography as well as medical anthropology.

Recent lecturers in Visual Anthropology include Leonard Kamerling and Johnny Symons. For details about Leonard and Johnny, see these links:

<http://www.uaf.edu/english/people2/faculty/kamerling>

<http://www.cinema.sfsu.edu/people/faculty/johnny-symons>

### Resources

San Francisco State's Anthropology Department has a dedicated Visual Anthropology Lab. The University has a dedicated computer lab with 20 Macs. Our video production classes use three Sony NXCAM HD camera kits. Each kit has Sennheiser semi-shotgun mikes, boom, reflector, etc.

San Francisco is a wonderful place to watch films and make them. Our graduate students have taken advantage of courses in SFSU's renowned Departments of Cinema and Broadcast and Electric Communication Arts. Both have strong documentary emphases.

### Details of the MA degree and how to apply for admission

Full details of the structure of the MA in Anthropology can be found here (including details about the structure of the degree, a list of recent alumni job placements, and titles of recent thesis and films):

<http://anthropology.sfsu.edu/content/graduate-program>

You will find general information about graduate study at SFSU at this link:

<http://www.sfsu.edu/~gradstdy/admission-guideline.htm>

International graduate students should begin here:

<http://www.cel.sfsu.edu/agent/graduate.cfm>

The quickest way to work through your two-part application is to go the Anthropology Department MA Application page (which includes links to both the University and the Department parts of the application):

<http://anthropology.sfsu.edu/content/apply>

To upload elements of your Department application use this link:

[http://anthropology.sfsu.edu/content/application\\_documents](http://anthropology.sfsu.edu/content/application_documents)

Your two referees should send their letters of recommendation directly to:

Professor Doug Bailey, Graduate Coordinator:  
[dwbailley@sfsu.edu](mailto:dwbailley@sfsu.edu)

## The Chair of Visual and Media Anthropology, University of Heidelberg

The Chair of **Visual and Media Anthropology** is based at the Heidelberg Centre for Transcultural Studies (HCTS) and interconnects with the **Institute of Ethnology** and the **Department of Anthropology** at the South Asia Institute in Heidelberg.

Flows and asymmetries of images and media in global and transcultural settings, images and media are prone to permanent changes. Therefore, the research focuses on images and media as ideal means to explore shifting asymmetries of cultural flows between Asia and Europe. These asymmetrical flows of visualities are produced, disseminated and consumed/received by social agents, and therefore require a closer, ethnographic look at the multiple layers of socio-cultural, historical, political, religious and ideological contexts and processes as well as localities from which they emerge and which they shape in turn.

In this regards, research and teaching at the department of Visual and Media Anthropology has a variety of foci, ranging from popular visual culture to film industries, curatorial strategies and contemporary art practices and markets, from urbanization processes to transnational migration (see the film portrait). Images and media have been mediators and sources of transcultural encounters and entanglements for a long time and across national borders, and play an increasingly important role in today's globalized worlds. Because various agents, institutions and objects, all contributing to the global imaginaries, have drawn upon different media for their legitimacy and other forms of power, we aspire to offer new insights and provide a solid body of theoretical and methodological tools to our students, to grapple with the challenges of transculturation in and through visual and media cultures. The chair hosts a

broad spectrum of **research based projects** and **teaching** with respect to visual and audio-visual materials, e.g. advertising and gender; ethnographic and documentary film; urban youth culture, lifestyle and emotions or the global flow of 'local' art markets.

### Our core themes

To a large extent, the chair of Visual and Media Anthropology is based on a critical evaluation of media-related issues: whether this is connected to the ways governments, institutions, particular groups or individuals employ specific media in order to gain access to public opinion-making and legitimizing their interests, or to the ways in which certain images journey through various media technologies (traditional to electronic), across social, political and geographical boundaries, thereby changing their meaning and efficacy. The analysis of image itineraries and media flows also allows investigation into the ways in which communities have formed over time and according to culturally specific contexts, helping people negotiate and challenge perspectives regarding Self and Other, governance and civil society, health, heritage or space/place. Our key areas of research are youth culture, urban imaginaries, gender, diaspora and performance studies, as well as shifting art markets and exhibition practices.

### Teaching

Due to its institutional setting, the chair is feeding into the international **Master of Transcultural Studies** as well as to the **BA and MA of Anthropology** and the **BA and**

**MA of South Asian Studies**. The aim of critical evaluation and innovative methods with respect to media-related issues is reflected in topics and content of courses the chair offers students of the discipline of social and cultural anthropology at Heidelberg University (**Institute of Anthropology** as well as the **Department of Anthropology at the South Asia Institute**). Overlapping in the Master Programs of Anthropology and of Transcultural Studies and in thematic fields such as performance and ritual theories, ecology and knowledge production, urbanization and migration, gender and other identity politics that are all shared fields of interest in the discipline of anthropology here at Heidelberg.

### Research based teaching

The **Research Based Teaching** at the chair does not only combine profound knowledge of theories and methods within the field, but encourages student-initiated and **faculty-supervised projects**. Thus students learn to use different media technologies (e.g. camera, video editing programs), analysis and usage of a vast range of visual and media data (e.g. 'thick tagging' or conceptualizing visual essays). With this agenda the chair wants to provide students with the opportunity to gain first-hand experience in conducting research on visual and media cultures such as 'fine and popular' art, street art, cinema and documentary films as well as photography. Through these foci, and equipped with the necessary competence to navigate and critically handle multi-media databases, they have been trained to create online visual essays. To provide sufficient research data and state-of-the art teaching environment, a specific concept for **research-based seminars** has been developed that

enables students to develop own research projects and new ways to present their project results. With the encounter of research-based case-studies, interdisciplinary theoretical and methodological concepts and ongoing engagement with digital tools (by means of parallel tutorials), the students develop a competence to rethink canonized frames of knowledge and challenge 'container epistemologies'. Projects may range from text-based essays too new website-based platforms such as blogs, photo-essays or online exhibitions.

Since 2009 Professor Christiane Brosius and Dr. Cathrine Bublatzky are engaged in revising existing formats of the visual essay in Anthropological writing and to develop new methodological approaches for analyzing ethnographic image and text based material. During a period of 2 years, they received support by the

Heidelberg University program 'Welcome to Research' and a financial funding of almost 20.000 Euro (2013 - 2015). They conceptualized a seminar format that allows students to work with scientific image-databases and digital platforms. In the light of innovative intersections between Digital Humanities and Anthropology those platforms provide digital tools of intense annotation of images and videos, non-linear narrations and interlinks between diverse materials and data. Following this, seminars such as *Ethnographic Photography* took place, which allowed students to create photographic projects with the photo-essay tool Atomic Wiki. Subsequently, innovative approaches of experimental ethnographic writing are at the center point in order to improve the integration of multi-media data on digital platforms. In cooperation with the Heidelberg Research Architecture (HRA), the image

annotation platform HyperImage received main attention and was successful applied in seminars such as 'Art as Ethnography', 'Migration in art and film' as well as 'Visual Anthropology – Photographic Archives and HyperImage' and 'Methods in Visual and Media Ethnography'.

### Contact

Prof. Christiane Brosius (Head of the chair)  
Email: [brosius@asia-europe.uni-heidelberg.de](mailto:brosius@asia-europe.uni-heidelberg.de)  
Dr. Cathrine Bublatzky (Assistant Professor)  
Email: [Bublatzky@asia-europe.uni-heidelberg.de](mailto:Bublatzky@asia-europe.uni-heidelberg.de)  
Secretariat  
F: [www.facebook.com/ClusterAsiaEurope](https://www.facebook.com/ClusterAsiaEurope)  
Y: [www.youtube.com/ClusterAsiaEurope](https://www.youtube.com/ClusterAsiaEurope)

## Master Program in Visual Anthropology, Escuela de Posgrado, Pontificia Universidad Católica del Perú (Lima, Peru)

Founded in 2009, the Master Program in Visual Anthropology at the Pontificia Universidad Católica del Perú, is the first one of its kind in South America. The Master Program in Visual Anthropology tries to comprehend recent social phenomena related to visual practices, and to intervene socially on them. Its curriculum is designed to respond to a growing market demand by professionals who are eager to learn about the workings of visual, material and sound practices and cultures. This program is of interest to professionals who are trained for the creative and reflexive management of languages and audiovisual technologies. At the same time, the master's degree aims to offer rigorous and critical thinking training in anthropological theories and methods that forges proactive researchers and professionals. Every year there is an International Seminar dedicated to one of the core lines of research, and throughout the academic year – that runs from March to December—there are workshops, debates and seminars, and film screenings.

The four core lines of research are these:

- Ethnography and documentary films
- Art, Memory and Material Culture
- Performance and Sensory Anthropology
- Technology and Digital Media

This is a two-year research and professional program of studies in which students can submit their thesis in two

formats. One is a written thesis with an audiovisual component, and second is an ethnographic film with a written text in which the student discusses the process of production and research of the documentary video. There are already two DVD published with documentary videos that were submitted as thesis in the Master Program in Visual Anthropology. Other thesis contained photographs, museum proposals, music landscapes, material culture, technological devices, and internet platforms, among other audiovisual products.

The curricula is organized in obligatory, elective and methodological-practical seminars and courses. Students must take two out of four of the methodological-practical seminars (Photography, Digital media, Performance, and Material Culture and Museums). The curricula differs for students who take the written thesis and for those who take the audiovisual one. For the latter there is a line of courses based on the production and history of documentary films that become obligatory for their graduation. Whereas the former have more options in elective courses.

The obligatory courses (two theoretical courses and one on Methodology) are taken along with the students in the Master Program in Anthropology. A student interested also in pursuing a PhD can continue with his/her studies in the Doctorate Program in Anthropology at the Pontificia Universidad Católica del Perú, as Visual Anthropology is one line of research.

Master Program of Studies in Visual Anthropology	
1st Semester (13 credits)	Theory in Anthropology (4 credits/hour)
	Research in Visual Anthropology (3 credits/hour)
	Methodological-Practical Seminar (3 credits/hour)
	Elective (3 credits/hour)
2nd Semester (13 credits)	<b>Methodology: doing ethnography and audiovisual methods (4 credit/hour)</b>
	<b>Debates in contemporary theory in Anthropology (3 credits/hour)</b>
	Elective (3 credits/hour)
	Methodological-Practical Seminar (3 credits/hour)
3rd Semester (12 credits)	<b>Thesis Seminar 1 (6 credits)</b>
	<b>Analysis of the Image (3 credits/hour)</b>
	Elective (3 credits)
4th Semester (10 credits)	<b>Thesis Seminar II (7 credits)</b>
	Elective (3 credits)
<b>Total Credits</b>	<b>48</b>

### Contact Information

Dr. María Eugenia Ulfe, Program Director  
[mulfe@pucp.edu.pe](mailto:mulfe@pucp.edu.pe)

Dr. Gisela Cánepa, Member of the Program Committee  
[gcanepa@pucp.edu.pe](mailto:gcanepa@pucp.edu.pe)

Dr. Oscar Espinosa, Member of the Program Committee,  
[oespinosa@pucp.edu.pe](mailto:oespinosa@pucp.edu.pe)

Academic Assistant, Sara Lucía Guerrero  
[guerrero.sl@pucp.pe](mailto:guerrero.sl@pucp.pe)

Email: [mav@pucp.edu.pe](mailto:mav@pucp.edu.pe)

Website:

<http://posgrado.pucp.edu.pe/maestria/antropologia-visual>

Facebook: <https://www.facebook.com/MAVPUCP>

## Visual Cultural Studies, Arctic University of Norway – UiT

VCS offers a two-year full-time Master's program in Visual Anthropology (totalling 120 ECTS credit points). Annually 10 students are recruited at the program. They follow 6 compulsory courses, conduct a limited fieldwork-based research project under supervision, write a Master's thesis, and make an ethnographic film. The main aim is to make students learn how to produce knowledge about people's lives and culture(s), based on the use of qualitative social science research methods and ethnographic film. The program combines lectures, participatory learning, projects, seminars, fieldwork, processing of field material, peer collaboration, theses writing and film production.

The VCS Master's program is a humanistic, reflexive 'laboratory' for empirically based knowledge development. The students learn to create knowledge from their own project work, as they progressively develop understandings of other people's lives. These insights are continuously shared with research partners, fellow students, teachers, and with an interested reader /a selected audience. The VCS teaching didactics are the same as its research methods. They are based in self-reflexive collaboratively created knowledge, communicated to a third party. It is in the reflections around and the practical handling of these processes, based in solid empirical knowledge of life circumstances of some people, that the core of the student's competence can be identified after graduation from the VCS Master's.

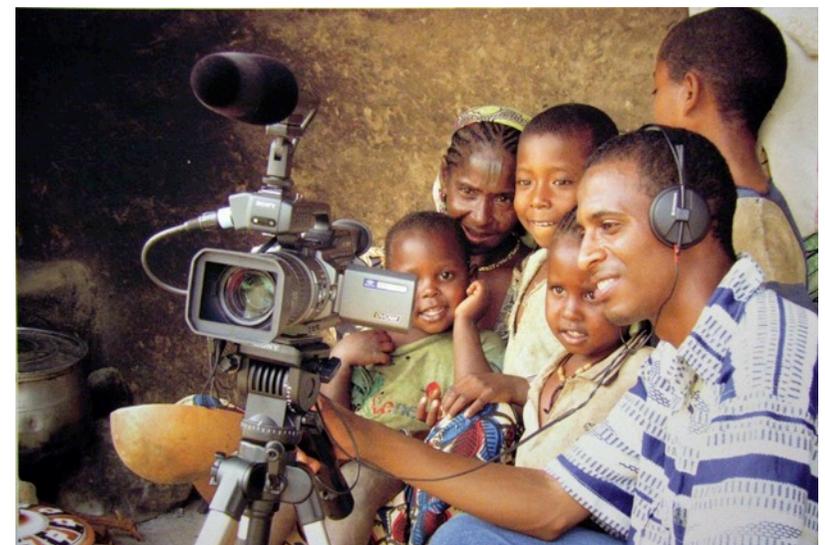
As a consequence, this is also an approach to discovery processes, which makes it more important to share the knowledge created with the ones concerned, than focusing on abstract conceptualizations that are distancing academia from its surroundings.

Anthropology/social sciences are seen as a means in the description and analysis of sociocultural conditions, and for the building of explanations of people's living conditions. Personal identification with our field partners is a necessary precondition for making the voices of the powerless visible, restrain unjustified use of power and promote democracy.

The originality and the pedagogic approach of the program have led to a special educational prize from The University of Tromsø and an award for educational quality from the Ministry of Education. The exam films produced at VCS are well known for their quality. Every year films are selected for international documentary and ethnographic film festivals. Still, the VCS Master's program is not a film school in the sense that the ultimate focus is on acquiring mainly the technical skills of the film medium. At VCS, film alongside with text, are considered as one of the methods for the social scientific creation of knowledge, both in communication between students and field partners and between students and audience in the dissemination of findings.

In 2017 the program celebrates its 20th anniversary. Today VCS has collaborative links to other Visual Anthropology programs around the world and to the local film milieu in Tromsø. Based in a long-lasting engagement in Central- and Western Africa, the staff has been involved in the development of Visual Anthropology programs at universities in Cameroon and Mali. In recent years collaboration has been established with Russian Visual

Anthropology milieus. The initiator of the program, Professor Lisbet Holtedahl, retired this year and became Emerita. A new Professor position has been announced and will be in place soon. Steps towards a further strengthening has been taken by promoting a better integration of the program with the rest of the Anthropology milieu in Tromsø.



## Program structure

### *First term (autumn)*

SVF-3101 Approaching Social Realities: Understanding Other Peoples'

SVF-3102 Conveying social realities: Exploring audio-visual narrative strategies

### *Second term (spring)*

- SVF-3109 Anthropological Theory and Ethnographic Praxis
- SVF-3107 Visual Ethnography and Ways of Knowing

### *Third term (autumn) — Fourth term (spring)*

- SVF-3903 From Fieldwork Experience to Ethnographic Film and Text

## Deadlines for applications

For international students the 1<sup>st</sup> of December

For Nordic students the 15<sup>th</sup> of April

## Contact details

Camilla Andreassen

Telefon: 77623206

Epost: [camilla.andreassen@uit.no](mailto:camilla.andreassen@uit.no)



## Master Program "Visual Anthropology, Media and Documentary Practices" at the University of Münster in Germany



In today's globalized world, where media representations shape social and political spheres, a critical understanding of media and (audio-) visual culture is crucial. Media studies, rooted in social anthropology, offers an in-depth approach to analyzing the complex connections between media, culture and society.

The three-year Master Program trains students in theory and practice in the areas of visual anthropology, the documentary arts (film/photography/installation), media culture and media anthropology. Conceptual and practical knowledge within these areas can be applied in academia, the arts, and culture and media industries, as well as to social, applied, or educational media projects. Students study the theoretical and practical foundations of visual anthropology, they gain experience in film production, project development, and (audio-) visual installation. Ultimately, they acquire the necessary skills for producing their own research projects and media outputs.

This program is for students with a background in the social sciences and humanities, especially those in cultural, media and communication studies. Applications are welcome from both Germany and abroad.

### Structure

The program consists of 6 semesters (three years), including the master's thesis and final media project. Students have the possibility to complete the program

after 5 semesters (two and a half years). Overall, the program is comprised of 46 days where attendance is required in Münster in Germany. The in-house classes will be offered as block courses. The three-year Master Program was designed with working professionals in mind enabling students to study and work at the same time.

### Materials and teaching methods

All modules where attendance is required contain lectures as well as tutorials/exercises and guided follow up work and preparation. A large part of the program requires self-study as well as the student's own preparation and review of course material. Documents will be made available for preparation before a module and for subsequent follow-up work. Students receive the seminar documents in digital form and an efficient and targeted design of self-study will be supported. An important platform for the Master program is Adobe Connect. This is a multimedia web communication system, which enables students to attend online and in real-time. Students can upload their own productions and receive support. Lecturers and students can also communicate over this platform. The supervision of the Master's thesis can likewise take place over the Adobe Connect platform. Students will have the opportunity to carry out asynchronous textual discourse about a seminar topic(s) with other students and lecturers, receive support for written work and upload and exchange practical media exercises. This should achieve continuity in analysis of the program's content and ensure more exchanges take place.

### Program Outline

For people who are interested in specific content, but not in participating in the entire master program, it is also possible to book particular classes or modules using the advanced training course option.

#### *Module 1: Introduction to Audio-Visual and Media Anthropology*

Students will receive a broad introduction to visual anthropology and media anthropology. They will acquire a basic understanding of the theoretical foundations of visual anthropology. This includes knowledge of relevant debates and research methods, acquired through the examination of films and case studies. The focus on media anthropology provides insights into the social and cultural relevance of media through empirical and theoretical anthropological analysis. Students will be introduced to the first practical steps and techniques involved in film production: Amongst others camera and editing techniques and audio-visual representational strategies rooted in anthropological theory.

#### *Module 2: Representation and Narrative Strategies*

This module centers on narrative strategies and aesthetics. The basics of imagery, image semiotics, and image composition are considered. The module also teaches concepts relating to installation and exhibition. Moreover, different genres such as "Auto-Ethnography" and "Ethno- Fiction" will be discussed. A central focus is on considering these approaches themselves as cultural representations, along with their



anthropological and social relevance. Students will become acquainted with the ethical considerations of anthropological media representation of other people, social groups, and foreign cultures. Theories and methods of cultural anthropology, postcolonial, and critical theory will be debated in detail. Film and case study analysis will be performed to learn how to recognize the complex relationship between aesthetical, ethical, and academic representations.

#### *Module 3: Anthropological Short Film Production*

Students participate in a production workshop to learn how to transfer the ideas from module 1 into practice. The focus of this module is on dramaturgic composition and technical competence, as a deeper understanding of both are required for students to ultimately implement their own project ideas. Central approaches are narrative strategies combined with anthropological, artistic and technical knowledge. Module 3 is a prerequisite for all subsequent modules, in particular for the student's creation of the media project in the final module. Theoretical anthropological knowledge will be reflected over the course of the workshop. Students analyze and establish the theoretical and practical groundwork for planning their own research and media projects.

#### *Module 4: Media Practice Research*

Through the consideration of case studies of cinematic, photographic, and other media productions, students cultivate an awareness of the social and political significance of various indigenous and other cultural media. They will learn to analyze these in the context of a social anthropological framework. Concepts such as media spaces and mediatization will be debated, while considering case studies and conducting one's own research on media practices. By gaining an understanding of the social and cultural significance and complexity of media, students can implement these concepts into their own projects and specific contexts of media research. Besides obtaining training in media anthropology, the profound reflection on media practices and media representations will enable students also to produce meaningful media works themselves.

#### *Module 5: Mediation of Human Experience*

This module explores theories and methods for experimental and sensory ethnography, which are then tested by students in laboratories. In these laboratories, students receive insights into the field and practices of sensory and experimental ethnography by performing experimental research trials. By testing various methods (e.g., visual, acoustic), students gain exposure and learn how to use different forms of experience-based research. A major emphasis of this module is also applied visual anthropology. Students learn to link and apply audio-visual methods to anthropological research contexts. Critical visual anthropological knowledge and ethnological sensibility can get applied in diverse contexts, including within social or political organizations, social projects, and certainly also in research projects.

#### *Module 6: Media Production and Project Development*

This module functions as a workshop during which students produce an anthropological media product in the form of a filmic or photographic project. The development, implementation and post-production of their media products are discussed and supervised in detail. This process serves to teach students about the communication of anthropological knowledge to the



public. Strategies concerning project development, financing, and marketing of products originating from the documentary arts are also considered. Moreover, students gain insight into the German and international media markets and available funding strategies.

Following the module, students can remain in contact with lecturers over Adobe Connect, thus providing a source of continued professional support during their project development and a means of staying informed about emerging funding opportunities. This module teaches students how to compose a professional proposal for requesting project funding.

#### *Module 7: Project Supervision and Research Colloquium*

Students begin to contemplate, discuss, and draft ideas for the production of their final media project and written thesis. The research colloquium provides a forum for support and assists with the preparation of a proposal. During this module, a detailed research proposal and research design needs to be developed. In addition, students must submit an elaborate proposal for their own film/media production. Later, students have the opportunity to continue to share information and further discuss problems with the group and lecturers using Adobe Connect. Throughout this module and the rest of the program, students can use this platform to upload materials, engage in discussion and receive feedback from their supervising lecturers.

#### *Module 8: Practical Phase and Experience*

Students, as part of the program, must complete a practical phase. The supervisor of the final project advises the student in relation to choice and field of this phase. The supervisor may also be able to provide contacts. The practical phase can, by agreement, be planned and completed part time or full time during the course of the program. The practical phase may take place in an organization or in a professional area, e.g. in a production company, at a film festival, an exhibition/art fair, other areas of culture-media or in a scientific context. Alternatively, the practical phase can

also be project related. Students may carry out the practical phase in their field research and thereby gain access to this field. Students who are already in employment may combine the practical phase with their actual career.

#### *Module 9: Fieldwork, Media Project, Final Thesis*

In the final module, students conduct research, write a master's thesis and put theory into practice through the creation of their own media project in the form of a documentary film, photography exhibition, or installation.

#### *Final Presentation (voluntary)*

Immediately following the program, students are invited to exhibit their works in a public exhibition. Participation is voluntary.

## Admission requirements

The application deadline is open until the 28th of April 2017.

Applicants for the Master Program must have:

- A relevant undergraduate or first degree (at least 180 ECTS credit points, e.g., Bachelor, Diploma, Master)
- At least one year of work experience in media production and/or the social sciences or cultural studies
- English level B2 pursuant to the Common European Framework of Reference for Languages (CEFR)  
English level B2 can be proved by

- a certificate in English (e.g. IELTS, LCCI-Test, TELC, TOEFL, TOEIC-Test)
- a bachelor or master program taught in English

Applicants without a certificate or a bachelor/master degree in English have the possibility to pass an English test that is offered by the WWU Weiterbildung via telephone or skype. The fee for the English test is €50.

## Contact

Julia Blumberg Tel: 0049/ (0)251 83-21705 E-Mail: [julia.blumberg@uni-muenster.de](mailto:julia.blumberg@uni-muenster.de)

We offer individual conversations via skype or phone to anyone who is interested in further information about the program. Please register by sending an e-mail message.

Please find further information at:

[www.wwu-weiterbildung.de/anthropology](http://www.wwu-weiterbildung.de/anthropology) and  
[www.facebook.com/master.anthropology](https://www.facebook.com/master.anthropology).



## MA Program Visual and Media Anthropology at Freie Universität Berlin, Germany

*Urte Undine Frömming (Director and founder of the program)*

Since 2008, the Institute of Social and Cultural Anthropology (Department of Political and Social Sciences) at Freie Universität Berlin, a university of excellence, is offering an innovative Master's (M.A.) program in Visual and Media Anthropology. The vision of the program is to bring visual and media anthropological knowledge to people who have already settled, and are future leaders, in the film industry or governmental and non-governmental organizations, as well as to the current and future leading voices of museums, film festivals, new media, galleries and other art and culture production industries. The two-year Master's program comprises 120 ECTS (European Credit Transfer System) and is conceptualized as a "blended"-learning program, consisting of online courses as well as in-house-classes in blocks of 2-3 weeks twice a year at the beginning of the semester. The language of instruction is English and the program is highly international. Students originate from all continents and over 50 different countries. Enrolling between 25 and 30 students every year, we employ a combination of different e-learning tools such as Adobe Connect Webinar, LMS Blackboard, and multi-media online modules custom designed and maintained in-house by our lecturers. The curriculum consists of 5 main parts:

- The distance E-learning modules
- Four in-house workshops at Freie Universität Berlin at the beginning of each semester (October and April)
- An internship in a TV production company, online media company, film festival, ethnological museum, film archive or other related fields
- A short film or media project
- The master's thesis and/ or the film or media/photo/installation project

### Job Opportunities

The Masters' Program in Visual and Media Anthropology provides students with theoretical and practical knowledge of Visual and Media Anthropology. This advanced degree program teaches the requisites necessary for an employment in a wide range of media fields such as: production of ethnographic films, specialized programming and distribution of ethnographic films and video, ethnographic and documentary film festivals, community-based documentary production (indigenous filmmaking), management of ethnographic film/ video libraries and archives, etc., jobs in the field of digital humanities. Visual Anthropology between Art and Science  
Our teaching philosophy is to encourage students to develop their own creativity and knowledge on their

way to finding a place in the world as a human being that not only "fights" against, but also answers to injustice and the destruction of our environment and human rights with the wisdom of the combination of written and audio-visual projects. This includes documenting injustice or enfolding cultural landscapes and local knowledge of alternative and transnational cultural performativity with the aim of rethinking our and the *other's* roles, values, norms, rituals, mythologies, media practices in the age of digital *modernities* and with the aim to discuss *digital humanities* from an anthropological perspective. We see Visual and Media Anthropology as firmly bound to our "mother discipline" of Social and Cultural Anthropology, but we encourage our students to cross the border of science with the creative methods of Visual Anthropology enabling them to become not only a documentarian and interpreter of culture, but a producer of culture.

This also means trying - what seems impossible - to melt *ratio* and *emotio* - to talk about using the mind for the "non-thinkable" (in the Foucauldian tradition). A visual anthropologist can be likened to a sculptor of culture. Employing a raw (hidden or "unconscious" - as Claude Lévi-Strauss would have said) piece of a culture and beginning the process of unpacking it where it is examined and possibly criticized leaving one astonished, moved, or possibly appalled. The students begin this process by recognizing that culture is a historical formation, thousands of years in the making and yet despite fully understanding it's aspects, humanity

remains deeply formed and stratified by it on a daily basis. What is the secret of change in societies, in individuals? When do societies change and why? What are the similarities, what are the differences between cultures? Do we have a free will, or are we predetermined forever by formations that have existed for generations? This remains among the most difficult and still unanswered questions of the social sciences.

### Visual Anthropology as a Method

In contradiction to philosophy, social and cultural anthropology has always been an empirical science, which means that we talk to the people, we live at least several months or even years in their society in order to study that culture of a specific group of people. We aim to give the individuals we work with their own voice during this research, instead of speaking *for* or *about* them. This is not merely to acknowledge and address the cruelties and shame of colonialism perpetrated by European and North American powers, but further to apply the core methods of participant observation and interviews in the way we've gained from Malinowski and his studies in the Trobriand Islands. In that sense, we follow the ideas of David McDougall (1990) as well in going "beyond

observational cinema". The challenge is to be aware of ethnocentrism and to overcome it. In the tradition of the debate about the "crisis of representation" (e.g. James Clifford) and in the tradition of classical ethnographic fieldwork, self-reflectivity is one of our most important methodological principles, be it through doing research with a camera or in new media cultures online. That means reflecting upon your own bias and cultural origin, which influences a consistent and "subjective" research focus.

Our focus is on the visual aspects of cultures, but our understanding of the "iconic turn" goes further so that we treat "inner images" as visual aspects of cultures as well. This means that poetic text or oral productions can be treated as a visual representation as they can find their place and meaning as audio-data in a visual project. We see ourselves in the tradition of a filmic approach that Jean Rouch (who followed from Marcel Mauss and Marcel Griaule) demonstrated with his film *Chronique d'un Eté*, in which he tried to dissolve the barrier between the "objective" anthropologist / filmmaker and his interview partners, formerly "subjects".

Audiovisual projects deeply rooted in anthropology enable us to stand up against the suppression of

minorities, be it marginalized groups or the queer or LGBT communities worldwide or the ongoing suppression of woman and "people of color" all over the world. Visual Anthropology does not judge, but instead tries to understand and is therefore an audio-visual communicator or mediator in conflictive or traumatized cultural situations. Visual and Media Anthropology uncovers and makes deeply historical rooted cultural knowledge visible, revealing how to cope with conflicts, crisis and catastrophes that all human beings and societies are taxed with at some point in their lives. Furthermore, we try to understand the "pre-modern" or "indigenous" religious roots of cultures and the suppression of these religious belief systems through the world religions and also, the formations of syncretism. Our international lecturers work with different media such as film, photography and installation and conduct research internationally on topics such as transnational migrations, global markets, and political movements. They share their practice with students in hands-on courses as well as during the individual supervision of student projects. At the culmination of the two-year program an annual graduation film screening and graduation exhibition take place at different Berlin institutions of art and culture.

## The MA in Visual Anthropology at Goldsmiths

The MA in Visual Anthropology at Goldsmiths offers a unique combination of anthropological theory and visual practice. It provides a strong foundation for those interested in producing visual work informed by anthropology.

The programme adopts an inclusive definition of visual anthropology - it approaches the sub-field through the study of the politics and aesthetics of representation, documentary and ethnographic film, and anthropological perspectives on art. As a practice-oriented MA, there is a clear emphasis on bridging these theoretical discussions with the production of moving-image artefacts.

The MA attracts students with a range of backgrounds in the arts, humanities and social sciences. It provides a strong foundation for pursuing a career in visual anthropology (be it research- or practice-oriented) as well as an anthropological sensibility to the visual that may be incorporated in other disciplines.

### MODULES AND STRUCTURE

The programme is taught through lectures, seminars and practical training in the use of digital camcorders, sound recording equipment and video editing. Assessment includes written essays for the theory modules, audio-visual practice assignments, and a final project (a 20-minute documentary film and an accompanying essay).

There are four core modules in the programme: Critique, Theory and Representation; Anthropology of Art I; Ethnographic Film and Cinema Studies; and Video Production. Students complete their curriculum with option modules to the value of 30 credits.

### CAREERS

The MA in Visual Anthropology is structured around a unique combination of theory, research and practice which prepares students for a diverse range of employment opportunities. Past graduates have gone on to work in:

- Video production, both commercial and independent
- Film editing and videography
- Production and programming of film festivals
- Ethnographic and visual research in both academic and commercial settings
- Teaching

In addition, our graduates have also used the programme as a springboard for further study, including entry into MPhil/PhD programmes.

In short, the multiple skills – intellectual, critical and creative – developed by the MA in Visual Anthropology provide students with the flexibility of thought and approach necessary for the global job market.



### STUDENT PROFILES

Charlotte - "While at Goldsmiths I learnt to follow my instincts, nurture relationships and to be open to all people, no matter what their background. It is important now more than ever to interrogate how we construct visual narratives of different cultures, to promote diversity, to challenge the politics and aesthetics of representation in the media and to fight the dangerous othering in our society. The course enabled me to gain a deeper understanding into the complexities of these discourses - it was an enriching and inspiring experience.

My final project was awarded the Paul Watson Prize for the best Visual Anthropology film of the academic year 2015/16. *Wish You Were Hear* is an intimate portrait that follows the realities of everyday life for Maeve and Bhavan, an elderly couple grappling with love and a lifetime together. The film observes the intersections of Tamil and British culture in the

microcosm of a relationship that has endured the test of time.”

Karolina: “While at Goldsmiths I trained in many aspects of research, filmmaking and post-production, attended great lectures and seminars across various departments and met some inspiring people. I’m sure some collaborations and Goldsmiths friendships will influence my career.

My final project was awarded the Paul Watson Prize for the best Visual Anthropology film of the academic year 2014/15. My film is called *Keeping Up With the Kashubians* and it is an observational film set in Kashubia, a rural region of northern Poland. It was shot

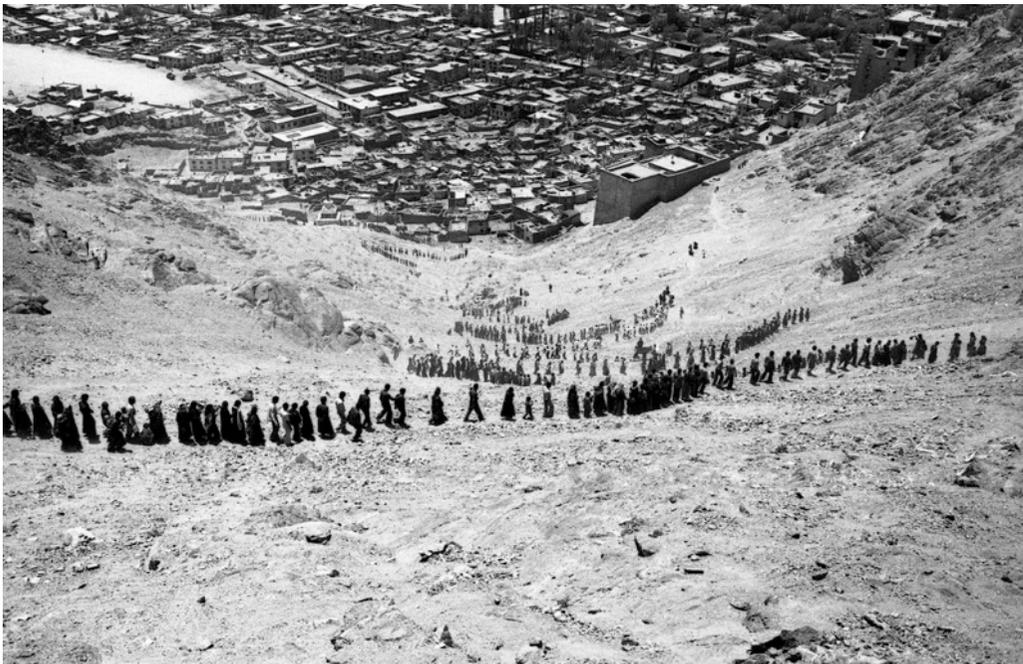
not far from where I’m originally from and it looks at how the local traditions, language and identity exist within modern-day Europe.”

## THE DEPARTMENT AND THE COLLEGE

The MA is run and hosted by the Goldsmiths Anthropology Department, renowned for pushing the discipline forward through an orientation towards the contemporary and an opening to new fields of study. Cutting-edge research conducted by its staff has shed a light on issues such as gambling, hair trade, oil economies, anti-corruption activism, hip-hop collectives or food austerity.

Anthropology students join a vibrant college part of the University of London and with close links to its local community, New Cross. Goldsmiths’ focus on fostering creativity and interdisciplinarity is apparent in its imaginative course content, as well as the work of our graduates.

For further information you may contact the programme convener, Isaac Marrero-Guillamón at [i.marrero@gold.ac.uk](mailto:i.marrero@gold.ac.uk)



## Master of Arts in Visual Anthropology, Center for Visual Anthropology Department of Anthropology, University of Southern California, Los Angeles, CA

Continuing a 30-year tradition of ethnographic documentary production, The Center for Visual Anthropology at the University of Southern California offers a one-year Masters degree in Visual Anthropology (MVA). Founded by acclaimed anthropologist Barbara Myerhoff, best known for her Academy Award-winning documentary *Number Our Days*, the Center was led from 1982-1994 by Timothy Asch, a pioneer in incorporating ethnographic film into the practice and teaching of anthropology.

Over the Center's history, students and faculty have produced more than 150 ethnographic documentaries. Among the distinctions garnered by this body of work are: an Academy Award, an Academy Award nomination, a Sundance Grand Prize, and a national broadcast on the PBS television series POV. The MVA program is open to college graduates who have a background in anthropology, social science, cultural studies, visual studies, film studies, or documentary production. We provide a scholarly environment for the study and practice of anthropological media, and hands-on training in ethnographic research methods and documentary production techniques (camera, sound, editing).

### Fall Semester Coursework

Seminar in Ethnographic Film (ANTH 575, 4 units)  
The Practice of Ethnography (ANTH 562, 4 units)  
Anthropological Media Production (ANTH 576L, 4 units)  
Digital Video Production (2 units), taught at USC School of Cinematic Arts

### Spring Semester Coursework

Contemporary Theory in Anthropology (ANTH 502, 4 units)  
Advanced Anthropological Media Production (ANTH 577L, 4 units)  
Digital Video Production (2 units), taught at USC School of Cinematic Arts  
One graduate seminar in Anthropology (4 units)

### MVA Visual Media Project

Following completion of coursework, MVA candidates complete an ethnographic thesis project, typically a 20- to 30-minute video, due in early August.

### To Apply & Application Deadline

*Review of applications for fall begins in January each year and continues on a rolling basis through April but it is best apply by early January to be considered in the first rounds.* GREs ([ets.org/gre](https://ets.org/gre)) are required for admission to USC graduate programs. Application details: [dornsife.usc.edu/anth/masters-in-visual-anthropology](https://dornsife.usc.edu/anth/masters-in-visual-anthropology)

### Program Information

MVA Info: [dornsife.usc.edu/anth/masters-in-visual-anthropology](https://dornsife.usc.edu/anth/masters-in-visual-anthropology)  
Anthropology Faculty:  
[dornsife.usc.edu/cf/anth/anth\\_faculty\\_roster.cfm](https://dornsife.usc.edu/cf/anth/anth_faculty_roster.cfm)

### Faculty Contacts

Janet Hoskins ([jhoskins@usc.edu](mailto:jhoskins@usc.edu))  
Nancy Lutkehaus ([lutkehau@usc.edu](mailto:lutkehau@usc.edu))

### Statements from Alumni of USC MVA Program

USC's Master of Arts in Visual Anthropology program's combination of hands-on video production courses and anthropological theory/methods provided a solid foundation for making videos with a critical ethnographic eye. Four years after completing the program, the tight-knit cohort continues to be a resource and support system as each of us has grown our careers in media production.

— **Sabrina Skau**, MVA 2013, MVA thesis film: *Los Villanos*, Nominee, Best Documentary Short, New Filmmakers Los Angeles, 2014, Director & Editor, Sandwich Video ([sandwichvideo.com](https://sandwichvideo.com))

Holding a camera steady, finding my footing in skate shoes in a tiny, slippery boat in rough seas, on a dark night, cigarette smoke in my eye (while still trying to hold the camera steady) fishermen jokes, seasickness bringing me to my knees (still holding the camera)—school can't teach anyone how to manage these situations. And yet, without the USC MVA Program, I would never have had the opportunity to find myself here. Today, I'm in a much different environment than that of my thesis study, yet I continue to lean on the same skills—groomed and refined in the MVA program—in the crazy, constant and diverse landscape of life at a busy marketing agency. The breadth of

experiences offered in the MVA program—engaging with new people, creating visual/digital assets, or talking through ideas at length—have poured the foundation on which my peers and I stand.

— **Robert Raad**, MVA 2014. Thesis film: *Sea & Market*, Account Manager, BrightHaus Digital Marketing, San Diego, CA ([brighthaus.com](http://brighthaus.com))

Before coming to graduate school, I wanted to use my filmmaking as a platform where people from my community could share their stories and the MVA program at USC seemed like the perfect fit. The ethics I learned in the MVA are valuable assets I carry with me throughout my work. After the MVA, I began a career as a digital video producer focusing on viral video content. I'm currently the Co-Director of the editorial video team at mitú—a digital platform that focuses on Latinx millennials. Creating viral content that speaks to people across the globe requires a tremendous amount of anthological skill, and the MVA definitely prepared me.

— **Jazmin Onitveros**, MVA 2013. Thesis film: *Lowcura: The Creation of Family in Chicano Lowrider Car Clubs*, Co-Director, Editorial Video, mitú ([mitunetwork.com](http://mitunetwork.com))

The MVA program at USC was essential in my growth as an image maker and storyteller. My project, *Cowboys: East Germany*, which became my graduate thesis, started nearly 10 years prior to my attendance at USC (2010). But it was the rigorous training in anthropology and ethnographic filmmaking that brought it together in a way I had envisioned. I am grateful for my time there,

which upped my “game” and put me in a position to move further than I would have otherwise ever been able in my profession.

My *Cowboys: East Germany* project is now being collected by the Wittliff Collections at Texas State University and I will have a solo show this winter at the Texas Folklife Gallery, in Austin, TX. USC’s visual anthropology program gave me the necessary academic and creative framework for this work. I am now an Assistant Professor of Practice teaching photography and photojournalism at Northern Arizona University, which would have been impossible without my MVA degree. I’m proud of my tenure at USC and very happy I committed to getting my MVA degree.

— **Eric O’Connell**, MVA 2010. Thesis film: *Cowboys: East Germany, Rebels of the Vogtland*. Assistant Professor of Practice, Photography and Photojournalism, Northern Arizona University

The MVA program at USC prepared me as an ethnographic filmmaker and gave me the skills to turn my thesis film, *The Making of a King* into feature length after graduation. I have now been working on my documentary about the Los Angeles drag king community for the past 4 years and have been supported by my USC cohort and professors throughout this process. I recently participated in a pitch session at the AAA conference in Minneapolis and gained valuable feedback on moving forward with my feature project, which will be completed in early 2018.

— **Nicole Miyahara**, MVA 2013. Thesis film: *The Making of a King* ([nicolemiyahara.com](http://nicolemiyahara.com))

The USC Masters program in Visual Anthropology literally changed my life! I applied to the program in search of finding my artistic voice and learning more about my own cultural identity. My masters thesis film, *The Fifth Question: Why Is This Passover Different?* set me on a journey that helped bridge the gap between my Persian Jewish heritage and my American born children. I started with questions that were transformed and reshaped as I paved my way through the research, looked into the USC Shoah Foundation Passover archives, connected with mentors and my own family and friends, and members of my Persian Jewish community in Los Angeles. After I graduated, I created a short promotional film for the UCLA School of Arts and Architecture about VAPAE, their Visual and Performing Arts Education minor program. I am currently working on an ethnographic documentary about a Persian Jewish shell artist who resides in New York.

At UCLA Extension and California State University Northridge where I have been teaching graphic design courses since 2008, I was asked to teach History of Graphic Design. In a way, I have found my creative voice as an instructor who works with students in both design and history classes to help them find their own creative voices through design projects.

— **Shirin Raban**, MVA 2014. Thesis film, *The Fifth Question: Why Is This Passover Different?* Lecturer, Design, UCLA Extension, California State University, Northridge

## Images from the Master of Arts in Visual Anthropology University of Southern California, Los Angeles, CA



*Youth Group* by Wanwan Lu (USC MVA 2015),  
screened at 2016 SVA Film and Media Festival.



*The Making of a King* by Nicole Miyahara (USC MVA  
2013), screened at 2013 SVA Film and Media Festival.



Drag kings at the premiere of *The Making of a King* by  
Nicole Miyahara (USC MVA 2013)



*Lowcura: The Creation of Family in Chicano Lowrider  
Car Clubs* by Jazmin Ontiveros (USC MVA 2013)



Applause for the subjects of Nicole Miyahara's thesis  
film on drag kings, *The Making of a King*, at the 2013  
USC MVA premiere.



*Sea and Market* by Robert Raad (USC MVA 2014)



Sea and Market by Robert Raad (USC MVA 2014)



*The Fifth Question: Why is this Passover Different?* by Shirin Raban (USC MVA 2014)



*Los Villanos of Villa Esperanza* by Sabrina Skau (USC MVA 2013)



Sabrina Skau (USC MVA 2013) shooting her thesis film, in South Central Los Angeles, California



USC MVA students Rachel Elizabeth Jones, Laila Brown, and Jazmin Ontiveros on the road to the 2012 American Anthropological Association meeting in San Francisco, California.



Sabrina Skau (USC MVA 2013), second from left, with “Los Villanos” (from left to right: Danny Rodriguez, David Juvera and Melvin Cuadra) the subjects of her thesis film, *Los Villanos of Villa Esperanza*, at the 2013 MVA Thesis Premiere.



Annual MVA Alumni New Year's Gathering, January 2015



2013 USC MVA cohort at the premiere of their thesis films



2014 USC MVA cohort at the premiere of their thesis films.



2013 USC MVA graduates Jazmin Ontiveros, Nicole Miyahara, and Brittany Gates at their thesis film premiere.



Brittany Gates (USC MVA 2013) and Ted Woods (USC MVA 2013) working at the media lab, USC School of Cinematic Arts.



*Muerte Querida* (Dearest Death) by Ileana de Cardenas (MVA 2016)



Ameri-Pino: Recognizing Filipino Heritage in America  
by Patrick Gadut, MVA 2014



*Making Belief Visible: The Cultural and Civic Production  
of the Santo Niño Ati-Atihan Festival in the Philippines*  
by George Villanueva (USC MVA 2013 and USC  
Annenberg Ph.D.)



*Beyond the Wall* by Joe Garrett (USC MVA 2016)

## Master of research in Visual Anthropology, FLACSO, Ecuador

The Master of Visual Anthropology has existed in FLACSO Ecuador since 2008. It aims to train specialists in anthropological theory about the image and in ethnographic research methods. The program pays special attention to discussions of the ethics and politics of visual representation. The program has is very popular within FLACSO and is the only postgraduate visual anthropology program in Ecuador.

The curriculum is designed to provide a solid theoretical background in visual anthropology, anthropology, contemporary art, documentary, photography, cinema and memory. The program features two workshops in practical learning in audiovisual production techniques. Additionally, students take general and elective coursework related to social theory, anthropological theories, anthropology and Andean history, Amazonian anthropology, urban anthropology, anthropology of representation, media and culture, body and society, political thought, among others.

This combination of anthropological and technical training is quite original in the region, and the program attracts students from various undergraduate degrees: artists, communicators, filmmakers, anthropologists, sociologists, etc. Student research projects circulate in the intersection between anthropology, contemporary art, ethnographic film and video, photography, objects and material culture, corporality and performance, women, rituality, cosmologies. Student research projects from 2014-2016, for example, are:



*“Arte y antropología: métodos y prácticas en el arte cubano contemporáneo”;* *“Comunidades imaginadas por el arte contemporáneo”;* *“Rolf Blomberg y el cine etnográfico”;* *“Relatos (audio) visuales: Construcción de memorias sobre el conflicto armado y la reinserción a la vida civil, Guatemala”;* *“Nostalgia del paladar. Identidad y prácticas alimentarias”;* *“Cine comunitario y prácticas andinas en Perú”;* *“Nuestra mirada en el cine etnográfico: el maíz como elemento de identidad y organización sociocultural en México”;* *“El cerco del poder. Agencia política en las narrativas y prácticas del lugar de mujeres guaraníes”;* *“El corazón Nasa que retrata: la existencia de la Cacica Gaitana”;* *“Reconstrucción de la memoria a partir de los objetos de los desaparecidos en Quito”;* *“Construcción de subjetividades femeninas en entornos domésticos poscoloniales del cantón Cotacachi”.*

Currently, the program has graduated 90 students, who have found positions mainly to the academic world, public and private entities, social organizations, cultural management, and local development institutions (NGOs).

The program’s faculty consists of professors from international and Ecuadorian locations, and our teachers are specialized in various approaches towards visibility and anthropology. The program welcomes not only Ecuadorian students but also international students. Currently we have students from Colombia, Mexico, Bolivia, Chile, Venezuela, Cuba, Spain, United States and France. We also favor the application of students who are Afro-descendant, indigenous and/or LGBT sexual orientation.

One of the main goals of the Visual Anthropology program is to consolidate regional and global networks by inviting faculty and students based in Latin America and the world to form part of our growing network.

More information:

Patricia Bermúdez A. [pbermudez@flacso.edu.ec](mailto:pbermudez@flacso.edu.ec)  
[http://www.flacsoandes.edu.ec/antropologia\\_visual/](http://www.flacsoandes.edu.ec/antropologia_visual/)

Field Trip, Esmeraldas. 2015.  
Photo: Franco Passarelli. 2016.  
Photo: Fernando Valencia. 2016.  
Photo: Liliana León. 2016.



## The Granada Centre for Visual Anthropology

Founded in 1987, The Granada Centre for Visual Anthropology at the University of Manchester is one of the world's foremost centres for Visual Anthropology. Its graduates have produced more than 400 films, alongside sensory and multi-media projects using photography and sound that are regularly shown at international festivals and displayed in galleries.

In recent years its students have extended ethnographic and anthropological documentary forms through engagements with the emergent dialogue between art and anthropology, including performance, new media, social and environmental activism, museum and gallery installations. Students are provided with professional film-making and recording equipment, and are supported by a staff of internationally recognised researchers, anthropologists and filmmakers, comprising one of Europe's largest visual anthropology faculty's. Manchester's Dept of Anthropology is currently ranked first in the UK in the National Research Excellence Framework which assesses the quality of research across UK.

The **MA in Visual Anthropology** (MAVA) is a highly intensive anthropological, filmmaking and multi-media course that combines ethnographic and anthropological research with practical training in documentary filmmaking and editing, sensory ethnography, photography and sound recording. Many students continue their studies at the Granada Centre and do their **PhD in Anthropology with Visual Media** at Manchester or **PhD in Anthropology, Media and Performance** that is jointly run with the Dept of Drama and Screen Studies.

For a selection of some recent MA projects see here: [www.grnadacentre.co.uk](http://www.grnadacentre.co.uk)

Granada Centre graduates work in a wide range of academic, professional and media positions, including university professorships, working for the UN and directing TV series such as *Tribe*, *Horizon* and BBC and C4 Documentaries. Graduates include leading anthropologists, such as Sarah Pink, Rane Willerslev and Sylvia Cauiby Novaes. In terms of film and television recent achievements include the success of Manchester graduates Andrew Palmer and Gavin Searle winning the 2011 BAFTA (the British equivalent of the Oscars) for Best Television Documentary Series for “*Welcome to Lagos*” (BBC/Keo Films), while Orlando von Einsiedel’s “*Virunga*” was nominated for an Oscar for the Best Documentary in 2015, and his *The White Helmets* won the Oscar for Short Documentary in 2017.

### About the Course

The course is highly intensive in that it combines anthropological theory and method with concentrated training in the techniques for film-making and in the creation of photography and sound recordings as part of mixed media projects. This means that unlike most MAs, the course consists of 20+ hours of teaching, contact and seminar time per week. The programme is tailored to meet the needs of students with different levels of anthropology, film-making, photography and sound recording experience. Our focus is on providing an understanding of how anthropology may facilitate and inform the application of these different media to a range of projects, from observational documentary film to film and photography essays and soundscape recordings.

The 1st semester consists of three main courses that combine intensive training in film making with specialist anthropology courses. This initial film training, through the course ‘Ethnographic Documentary’ is a grounding in the essential skills needed to develop a film or other media project, being based on the ‘observational’ film-making method that has been a fundamental reference point for anthropological discussions about representation, participation, collaboration, and ethics. These themes are introduced through instruction and exercises in core technical areas of: exposure, composition, sound and editing and then developed and extended in the other courses.

Besides the courses there are additional workshops and training sessions run by industry professionals and artists throughout the year, as well as weekly film screenings and presentations of works in progress by current PhD students. The overall structure of the course is as follows.

#### Semester One

- 1. Ethnographic Documentary** (practical film making, directing, camera work and editing: all students make 3 short films a process, event and testimony film)
- 2. The Anthropology of Vision, Memory and the Senses** (lectures, screenings and workshops on the anthropology of visual perception and senses)
- 3. Screening Culture: The History of Ethnographic Documentary** (Weekly lectures and film screenings on the history of anthropological film).

*Semester Two*

**1. Beyond Observational Cinema** (further Film training delivered through lectures and practical workshops)

**2. Documentary and Sensory Media** (Photography, Sound and Ethnography delivered through lectures, practical workshops and field trips)

**3. Anthropology of Sound** (Explores cultural and political meanings of voice, sound, noise, silence and their relation to space, time, identity and belonging.)

**4. Images, Texts, Fieldwork** (practical ethnographic methods and research course drawing on urban anthropology)

*Semester Three: Research Semester*

Over the summer all students engage in an original piece of ethnographic and anthropological research. The potential for research projects is wide ranging, both in terms of location and theme, and in any one year may focus on subjects as diverse as Burlesque Dancing in the UK, Education in China, Balkan Music, Brazilian Favelas, Palestinian Identity, US Summer Camps, Gay Cruising in Manchester, Life in Latin American Prisons, Migration across the Sahara, Congolese Fashion, East African Nomads. We actively welcome Manchester based projects and recent projects include The Manchester Library, Post-Industrial Ruins, Manchester Canals, Female Prisoners, Green Spaces and The Manchester Music Scene. There are a number of formats that students may focus on or combine together in their final project, including film, photography, drawing, sound recording and installations.

Recruitment is highly international: roughly one third of students are from the UK, a third from the European Union & the remainder from countries outside Europe.

**Become a friend of the Granada Centre**

<http://www.facebook.com/grnadacentrevisualanthropology>

**Follow the Granada Centre on Twitter**

[https://twitter.com/GCVA\\_Mcr](https://twitter.com/GCVA_Mcr)

**Granada Centre Teaching Staff****Dr Rupert Cox**

Programme Director, MA in Visual Anthropology  
[rupert.cox@manchester.ac.uk](mailto:rupert.cox@manchester.ac.uk)

Specialisations: Asceticism and the traditional arts in Japan. Sonic Ethnography and Experimental Media, Art and Activism.

**Dr Lorenzo Ferrarini**

Lecturer in Visual Anthropology  
[lorenzo.ferrarini@manchester.ac.uk](mailto:lorenzo.ferrarini@manchester.ac.uk)

Regional specialisation West Africa. Topical interests include hunting, perception, the senses, phenomenology and embodiment. Documentary films, photography.

**Professor Paul Henley**

Founder  
[paul.henley@manchester.ac.uk](mailto:paul.henley@manchester.ac.uk)

Specialisation South America; the history, practice and ethics of ethnographic film-making; ethnofiction.

**Dr Andrew Irving** (PhD SOAS, London, 2003)

Director, Granada Centre for Visual Anthropology  
[andrew.irving@manchester.ac.uk](mailto:andrew.irving@manchester.ac.uk)

Experimental methods; film and sensory ethnography, phenomenology, art, performance and creativity, time, comparisons of personhood

**Dr Andy Lawrence** (PhD Manchester 2015)

Film-Maker in Residence  
[andy.lawrence@manchester.ac.uk](mailto:andy.lawrence@manchester.ac.uk)

Film-maker, editor and educator employing anthropology and ethnographic research methods to make films about quests and personal transformation,

**Dr Angela Torresan** (PhD Manchester 2004)

Lecturer in Visual Anthropology

[Angela.Torresan@manchester.ac.uk](mailto:Angela.Torresan@manchester.ac.uk);

Regional specialisation Brazil and Portugal. Topical interests include visual anthropology, migration, transnationalism, ethnic identities, art and identity

*Technical and Other Staff***Rachel Fox**

Audio-Visual Technician and Support: Film Editing, Animation, Camera Operation.

**Gavin Searle**

(MA in Visual Anthropology, Manchester 1994)  
Director for documentaries on TV, including the BAFTA and Royal Television Society award winning series Welcome to Lagos, Tribe and Meet the Natives.

**Professor Richard Werbner**

Arthur Lewis Building 2B27, email:  
[Richard.Werbner@manchester.ac.uk](mailto:Richard.Werbner@manchester.ac.uk)

Professor Emeritus of African Anthropology. Regional specialisation in South-Central Africa, fieldwork among the Kalanga (Zimbabwe and Botswana) and Tswapong (Botswana); topical interests include ritual, personal and historical narrative, politics.

## Visual Anthropology program, University of Maroua, Cameroon

The University of Maroua offers a Visual Anthropology program from bachelor to PhD. National and International students could be registered. Teaching and supervision are done by the staff in Maroua and in collaboration with visual anthropologists in Tromsø. We are looking for more collaborators to help in building up this new and young branch.

We had the first PhD defense in Visual anthropology by Dr Koulthoumi Babette in January 2016. Many former Master's students from the Arctic University of Norway are doing their PhD in Maroua. At the Master's level, the first cohort of students started their class last January.

Our objective in creating and promoting this discipline is because of the numerous Master's in visual cultural studies we have here and experienced persons in filmmaking we met. From this asset we plan to open this branch. The government through the Minister of Higher education permitted us to go ahead with this dream that is reality today.

By now, we are working hard to favor the development and the acquirement of intellectual and ethical posture appropriated to the cinema. We purpose a training to



the students who wish to make a career in studies, teaching or doing research based on images. It could contribute to the popularization of the education(teaching). It is a new tool for another look, another language of knowledge.

We found that with the development of techniques, the place of the image and sound remains very modest in anthropology today, in doing fieldwork and or the use of image in academic or research institutions. The Northern Cameroon is considered by some anthropologists as an open laboratory of ethnographic studies. More than 50 ethnic groups are living there in

the plain, on the mountains and near the rivers. This requires the development of ethnographic filmmaking in order to better understanding human being and human life or understanding human and natural systems.

Beyond the simple evocation, or beyond the illustration, in many domains, the use of images allows research to progress.

We are saying that the image does not claim to oust the letter, no more than the visual anthropology could not establish in an autonomous discipline. The in-depth



research always needs to be done also in writing. The way we train students takes into account all technical and intellectual dimensions and within the framework of this branch, we are interested in the big stakes in public interests: climate change, social change, resources management, etc.

We are establishing exchanges with some universities in the North and some institutions dealing with Visual anthropology. Together with Norwegian collaborators, we are running a five years program in education through joined courses and supervisions. We will train 20 Masters students and 4 PhD in visual anthropology within 3 universities: Tromso, Ngaoundere and Maroua.

From 2013, we delivered 5 bachelors and 1 PhD in visual anthropology in Maroua. 10 students are in the process for Master's program.



## MA in Audiovisual Ethnography at Tallinn University

The Audiovisual Ethnography Pathway in Social Anthropology is a 2 year (4 semester) course designed for researchers interested in acquiring practical and conceptual skills in audiovisual methodologies within the context of Visual Anthropology and anthropologically informed discourses and practises of observation, representation, and perception. The pathway offers a diploma of MA in Social Anthropology using Audiovisual Methods and it operates within the current MA programme in Social Anthropology at the School of Humanities. It is taught and designed in collaboration between the School of Humanities and the Baltic Film, Media, Arts and Communication School of Tallinn University.

The curriculum's coursework is designed to connect various strands of anthropological and media practise as part of a broader inquiry into the use of audiovisual methodologies as part of social research. The module explores topics such as history of visual anthropology, the development of documentary film, media ethnography, production, the relationship between art, ethnography and cinema, and philosophies of representation.

The different approaches that will be covered in the course-work and research process will be linked together through a commitment to anthropological perspectives, ethics, and methodologies. The particular approaches to audiovisual media of this pathway are consistent with our intellectual traditions and ethical positioning within Social Anthropology and to the practical circumstances under which anthropologists normally work.

The culmination of the pathway is the completion of an independent project that demonstrates competence in the production or textual analysis of film, photography, material display, and sound recordings.

### Intended Outcomes

To familiarise researchers with the main theoretical and methodological issues posed by the use of visual and aural media within anthropology.

To master the basic techniques of operating a video camera, sound recording equipment and editing software.

To understand the principles of structuring the produced material into an ethnographically informed narrative.

To gain experience in conceiving and realizing a fieldwork-based research project using audiovisual methods.

This pathway prepares researchers for further postgraduate work in anthropology or a related branch of academic life. It also prepares practitioners to further develop these skills in an appropriate sector of the media industries.

This pathway will be of interest to researchers with a specialization in the Human Sciences (ie. Social Anthropology, Cultural theory, Ethnology, Sociology, Literature, etc.), who wish to familiarise themselves with the conceptual and technical aspects of using audiovisual media as the main methodology of ethnographic research. It will also create opportunities for audiovisual practitioners to familiarise themselves with discourses and practises associated with Social Anthropology.



## Visual Anthropology at LMU Munich

The Institute of Social and Cultural Anthropology at the Ludwig-Maximilians-Universität Munich offers a main focus on Visual Anthropology as part of the research-oriented Master of Social and Cultural Anthropology (4 semesters, 120 ETCS).

Since Visual Anthropology deals with production as well as reception of audiovisual representations, teaching also involves both aspects. Hands-on seminars provide (ethnographic) film theory and analysis, combined with the empirical process of research, fieldwork and filming. Students engage in questions of ethics, representation and reception of social realities, and explore the potential of audiovisual media in an anthropological context. Technical skills in camera, sound and editing are thus combined with key qualifications such as media literacy, critical reasoning, the assessment of one's own work and the capacity for teamwork.

Seminars with a more theoretical approach broach the broad field of visual culture; they take up, for example, fiction film and cinema as spaces of cultural production. The debate goes far beyond a narrow understanding of "ethnographic film", but instead challenges the limits of genres and opens up towards other disciplines such as film studies and literature.

The curriculum is based on almost 20 years of experience of teaching Visual Anthropology in Munich. Over 150 students have produced more than 65 student films in the past years. The films are shown on a local TV station with whom we have established a longstanding cooperation and at ethnographic film festivals, some received awards at young talent festivals.

Many of our alumni have later realized their own projects, studied at renowned film schools or have become media professionals.

### Requirements

Admission requires a BA in Social and Cultural Anthropology or related disciplines as well as an application and high-level command of German. While German is the teaching language it is possible to submit the Master's thesis in English. More information about our Master Program can be found here:

- <http://www.en.ethnologie.uni-muenchen.de/programs/master1/index.html> (English)
- <http://www.ethnologie.uni-muenchen.de/studium/master/index.html> (German)

### Application

The first semester of the Master Program always starts in the winter term. Therefore interested candidates have to apply by July 15th (or by January 15th for higher semesters). Students from abroad must submit special application forms. Please contact the International Office:

- [http://www.en.uni-muenchen.de/about\\_lmu/contact/int\\_office/index.html](http://www.en.uni-muenchen.de/about_lmu/contact/int_office/index.html)

For further information please get in touch with Dr. Kristin Kastner. Appointments via email:

- [kristin.kastner@ethnologie.lmu.de](mailto:kristin.kastner@ethnologie.lmu.de)

Further information about the application process:

- <http://www.ethnologie.uni-muenchen.de/studium/master/bewerbung/index.html> (German)

### Course of Study with focus on Visual Anthropology

The focus of the Master Program is research. Students develop, realize and analyze their own research projects. When choosing the focus on Visual Anthropology the curriculum offers an overview module about the principles of ethnographic film theory in addition to a general theory module in the first semester. Each spring semester Prof. Frank Heidemann holds an interdisciplinary online seminar on "discourses on images" (Bild-Diskurse) and in intervals Prof. Thomas Reinhardt teaches media anthropology.

The second semester starts off with the research module that allows students to develop their own film and research projects, ideally in small groups. Embedded in anthropological theory they will engage in topics such as representation, authorship, dramaturgy and narrative, interview styles and montage. At the same time they learn to operate camera and sound. During the following semester break the groups will conduct research and filming. The third semester is dedicated to research evaluation and analysis as well as montage and

editing. The Masters Thesis will be written in the fourth semester. It can but doesn't have to relate to the research module.

The focus on Visual Anthropology will be pointed out in the diploma by the chosen seminars and the topic of the Masters Thesis.

### Contact and further information

Dr. Julia Bayer: [julia.bayer@ethnologie.lmu.de](mailto:julia.bayer@ethnologie.lmu.de)

Detailed information about the Visual Anthropology focus (German):

[http://www.ethnologie.uni-muenchen.de/ueber\\_uns/schwerpunkte/va/index.html](http://www.ethnologie.uni-muenchen.de/ueber_uns/schwerpunkte/va/index.html)

Further information about the Institute of Social and Cultural Anthropology (English):

<http://www.en.ethnologie.uni-muenchen.de/about/index.html>

## EYE & MIND

### Master's Degree Programme in Anthropology at Aarhus University Visual Anthropology Track

The Visual Anthropology Track was established in 2014 at Moesgaard Museum and Aarhus University as part of a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination.

The Visual Anthropology Track is one of three specializations of the Master's Degree programme in Anthropology, AU. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum,

whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

In the autumn of 2014 the new museum building was inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities including special editing facilities, lecture halls and exhibition space for students in the Visual Anthropology Track.

### Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical expression. Traditional academic representations in the form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life,

anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction.

New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of the Visual Anthropology Track is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The Visual Anthropology Track equips students of anthropology with special skills in audiovisual analysis



and communication. In addition to specific themes in visual anthropology, students attend courses in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through ongoing engagement in audiovisual communication, students receive skills in operating video cameras, sound recording, video editing as well as practical experience in designing and managing audiovisual projects.

### Visual Anthropology Track: Courses

- Central Anthropological Debates, 1. semester
- Camera as Cultural Critique: Intensive hands-on camera and editing, 1. semester
- History of Ethnographic Film: Theory in Practice, 1. semester
- Audiovisual and Collaborative Research Design, 1. semester
- Anthropological Methods, 2. semester
- Audiovisual Methods Workshop, 2. semester
- Visual Anthropological Fieldwork, 2-3 semester
- Audiovisual Analysis, 3. semester
- Film Editing and Analysis Workshop, 3. semester
- Product Thesis, 4. semester

### Additional activities

- Visual Wednesdays (film screenings and lectures)
- Center for Audiovisual Universes (new research programme)
- NAFA Conference and Film Festival (Moesgaard, August 2017)
- DOX:ACADEMY at CPH:DOX

### Affiliated researchers

Ton Otto, Peter Crawford, Christian Vium, Karen Waltorp, Arine Høgel, Malthe Lehrmann, Susanne Højlund, Rane Willerslev, Christian Suhr (coordinator)

### Admission requirements

- A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).
- A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

### Tuition fees for non-EU/EEA/Swiss citizens

- Students from Denmark and the EU are not required to pay tuition fee for the graduate programme in Visual Anthropology.
- Annual tuition fees for non-EU/EEA/Swiss citizens is Euro 9,100 (60 ECTS).

### How to apply

Study Centre Arts, tel: +45 87161087, [studiecenter.arts.aarhus@au.dk](mailto:studiecenter.arts.aarhus@au.dk)

- <http://kandidat.au.dk/en/>
- <http://kandidat.au.dk/en/guidance/>
- <http://kandidat.au.dk/en/anthropology/>

*Deadline for applications is March 15.*

- Commencement of studies: 1 September.
- Duration of program: 2 years / 120 ECTS.

### Specific questions about the programme

Christian Suhr, tel: +45 31600031, [suhr@cas.au.dk](mailto:suhr@cas.au.dk)

- [http://pure.au.dk/portal/en/persons/id\(67d60eea-4f2d-4e2a-b718-ef059b3da62b\).html](http://pure.au.dk/portal/en/persons/id(67d60eea-4f2d-4e2a-b718-ef059b3da62b).html)



*New Moesgaard Museum, Aarhus, Denmark*

### Further info about the Visual Anthropology Track at Aarhus University

<https://www.facebook.com/visualwednesdays>

<http://cas.au.dk/en/about-the-school/departments/anthropology/>

<http://kandidat.au.dk/en/anthropology/>

+ NEW WEBPAGE, COMING SOON 😊



*Scenes from our fieldwork projects*

# nafa :: notice board

## FREE FILMS

Over the last 30 years Granada Centre for Visual Anthropology MA and PhD students have made over 400 films on many different subjects and in many different places. A selection of 100 films drawn from the last 30 years have now been made available via the online publisher Alexander Street Press. Many universities subscribe to the Alexander Street Press where the films can be watched for free. Individuals can sign up for a free trial.

<http://alexanderstreet.com/products/ethnographic-video-online-series>

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## OPEN ACCESS ARTICLE

The Granada Centre's Andrew Irving's latest article "New York Stories: Narrating the Neighbourhood" published in *Ethnos* can be downloaded for free and viewed open access here:

<http://www.tandfonline.com/doi/full/10.1080/00141844.2015.1084020?src=recsys>

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## NEW BOOK: The Essay Film

Edited by Elizabeth Papazian and Caroline Eades  
With its increasing presence in a continuously evolving media environment, the essay film as a visual form raises

new questions about the construction of the subject, its relationship to the world, and the aesthetic possibilities of cinema. In this volume, authors specializing in various national cinemas (Cuban, French, German, Israeli, Italian, Lebanese, Polish, Russian, American) and critical approaches (historical, aesthetic, postcolonial, feminist, philosophical) explore the essay film and its consequences for the theory of cinema while building on and challenging existing theories. Taking as a guiding principle the essay form's dialogic, fluid nature, the volume examines the potential of the essayistic to question, investigate, and reflect on all forms of cinema-fiction film, popular cinema, and documentary, video installation, and digital essay.

Nonfiction, Film Studies, 216 pages

Columbia University Press  
<https://cup.columbia.edu>

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## NEW BOOK: Reform Cinema in Iran - Film and Political Change in the Islamic Republic

Blake Atwood

It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s. As the aims of the revolution shifted and hardened once Khomeini took power and as an eight-year war with Iraq dragged on, Iranian filmmakers confronted new restrictions. In the 1990s, however, the Reformist Movement, led by Mohammad Khatami, and the film

industry, developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform. In *Reform Cinema in Iran*, Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007.

Atwood analyzes a range of popular, art, and documentary films. He provides new readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* (1997) and Mohsen Makhmalbaf's *Time for Love* (1990), as well as those by Rakhshan Bani, Masud Kiami, and other key Iranian directors. At the same time, he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency (1997-2005). Atwood analyzes political speeches, religious sermons, and newspaper editorials and pays close attention to technological developments, particularly the rise of video, to determine their role in democratizing filmmaking and realizing the goals of political reform. He concludes with a look at the legacy of reform cinema, including films produced under Mahmoud Ahmadinejad, whose neoconservative discourse rejected the policies of reform that preceded him. Read more ...

Film and Culture Series, Film Studies / History,  
280 pages

Columbia University Press  
<https://cup.columbia.edu>

## NEW BOOK: Film Festivals and Anthropology

Edited by Aida Vallejo and María Paz Peirano

This collection explores the intersections between anthropology and film festival studies. Film and anthropology scholars map ethnographic film festivals and ethnographic approaches to festivals worldwide.

The book provides a historical reconstruction of most of the main festivals exhibiting ethnographic film, considering the parallel evolution of programming and organisational practices across the globe. It also addresses the great value and challenges of ethnographic research tools for studying the wide-ranging field of film festivals.

This volume is the first to collect long-term experiences of curating and exhibiting ethnographic film, as well as new approaches to the understanding of film festival practices. Its contributions reflect on curatorial practices within visual anthropology and their implications for ethnographic filmmaking, and they shed light on problems of cultural translation, funding, festival audiences and the institutionalisation of ethnographic cinema.

The book offers a novel perspective on film festivals as showcases for cinema, socio-cultural hubs and distribution nodes. Aimed at anthropologists, media scholars, festival organisers and documentary film professionals, it offers a starting point for the study of

ethnographic film exhibition within its cultural and social contexts.

Film and Theatre Studies, 363 pages

<http://www.cambridgescholars.com/film-festivals-and-anthropology>

# nafa :: calendar

*Events marked with bold are those still open for entries.*

**March 16-26, 2017**

CPH:DOX – Copenhagen International Documentary  
Film Festival  
Copenhagen, Denmark  
[www.cphdox.dk](http://www.cphdox.dk)

**March 19-26, 2017** Festival Cinema Africano, Asia e

America Latina  
Milan, Italy  
<http://www.festivalcinemaafricano.org/new/en>

**March 20-25, 2017**

World Film Festival  
Tartu, Estonia  
[www.worldfilm.ee](http://www.worldfilm.ee)

**March 29-April 1, 2017**

The RAI Film Festival  
Bristol, UK  
<https://raifilm.org.uk>

**May 9-13, 2017** Göttingen International

Ethnographic Film Festival  
Göttingen, Germany  
<http://www.gieff.de/>

**May 15-20, 2017**

Moscow International Festival of Visual Anthropology  
“Mediating Camera”  
Moscow, Russia  
<http://visantmedia.mes.msu.ru>

**May 18-June 11, 2017**

Seattle International Film Festival (SIFF)  
Seattle, USA  
<http://www.siff.net/festival-2017/>

**June 7-18, 2017**

Sydney Film Festival  
Sydney, Australia  
<http://sff.org.au/>

**June 9-14, 2017**

Sheffield Doc/Fest  
Sheffield, UK  
<http://sheffdocfest.com>

**June 13 - 24, 2017**

Beeld voor Beeld  
Amsterdam, The Netherlands  
[www.beeldvoorbeeld.nl](http://www.beeldvoorbeeld.nl)

**June 21-July 2, 2017**

Edinburgh International Film Festival (EIFF)  
Edinburgh, Scotland  
<http://www.edfilmfest.org.uk>

**July 1-23, 2017**

**Athens Ethnographic Film Festival Summer School**  
**Athens, Greece**  
**Application deadline: May 15**  
**<http://www.ethnofest.gr/blog/summer-school-2017-apply-now/>**

**July 3-16, 2017**

Pärnu International Documentary and Anthropology  
Film Festival  
Pärnu, Estonia  
[www.chaplin.ee/filmfestival/index.htm](http://www.chaplin.ee/filmfestival/index.htm)

**July 8-16, 2017**

Zanzibar International Film Festival  
Zanzibar, Tanzania  
[www.ziff.or.tz](http://www.ziff.or.tz)

**August 22-26, 2017**

**Nordic Anthropological Film Association Film**  
**Festival and Academic conference**  
**Aarhus, Denmark**  
**Deadline for abstracts to the conference ‘The Visual**  
**Anthropology of Food’: May 13, 2017**  
**<http://www.nafa-2017.dk/>**

September 5-10, 2017

London Open City Doc Fest

London, UK

Submission deadlines: April 13 (Regular),

May 8 (Late)

<http://opencitylondon.com>

October 5-12, 2017

Yamagata International Documentary Film Festival

Submission deadlines:

April 15 (for works completed after November 1,

2016) New Asian Currents: May 15

<http://yidff.jp/2017/2017-e.html>

October 6-10, 2017

Taiwan International Ethnographic Film Festival

Taipei, Taiwan

Submission deadline: March 31

<https://www.tieff.org>

October 16-22, 2017

Astra Film Festival

Sibiu, Romania

Submission deadline: April 20, 2017

<http://www.astrafilm.ro>

October 19-22, 2017

Margaret Mead Film Festival

American Museum of Natural History

New York, USA

Submission deadline: May 1

[www.amnh.org/explore/margaret-mead-film-festival](http://www.amnh.org/explore/margaret-mead-film-festival)

October 25-27, 2017

VISCULT Festival of Visual Culture

2017 Theme: Autonomy

Joensuu, Finland

Submission deadline: March 15

[www.viscult.net](http://www.viscult.net)

October 30 - November 5, 2017

DOK Leipzig: International Leipzig Festival for

Documentary and Animated Film

Leipzig, Germany

Submission deadline: May 5 - For binding feedback

by selection status by end of June

July 7 - Final

[www.dok-leipzig.de](http://www.dok-leipzig.de)

November 2017

Athens Ethnographic Film Festival

Athens, Greece

Submission deadline: July 1

<http://www.ethnofest.gr>

November 11-18, 2017

Jean Rouch International Film Festival

Paris, France

Submission deadline: April 15

<http://comitedufilmethnographique.com/>

November 27-29, 2017

Society for Visual Anthropology (SVA) Visual

Research Conference

Washington, D.C., USA

(at the beginning of the AAA meeting)

Deadline for abstracts: March 26

<http://societyforvisualanthropology.org/visual-research-conference/>

November 29 - December 2, 2017

Society for Visual Anthropology (SVA) Film and Media Festival

Boston, USA

Submission deadlines: April 15 (Regular), May 15

(Late)

<http://societyforvisualanthropology.org/film-video-and-multimedia-festival/>

November 15-26, 2017

IDFA - The International Documentary Film Festival

Amsterdam, The Netherlands

Submission deadlines: May 1 and August 1

[www.idfa.nl](http://www.idfa.nl)

January 18-28, 2018

Sundance Film Festival

Park City, Utah, USA

Submission deadlines: August 11, August 25

(Official), September 18 (Late)

[www.sundance.org/festivals/sundance-film-festival](http://www.sundance.org/festivals/sundance-film-festival)

January 2018

DocPoint - Helsinki Documentary Film Festival

Helsinki, Finland

Submission deadlines: Not yet set, usually May

through October  
[www.docpoint.info/en/](http://www.docpoint.info/en/)

January 24 - February 4, 2018  
IFFR - International Film Festival Rotterdam  
Rotterdam, The Netherlands  
Submission deadlines: Not yet set, usually  
September/October  
[www.filmfestivalrotterdam.com/en/](http://www.filmfestivalrotterdam.com/en/)

January 2018  
Göteborg International Film Festival  
Göteborg, Sweden  
Submission deadlines: Not yet set, usually from  
September 2017  
<http://www.giff.se>

February 15-24, 2018  
Berlinale International Film Festival  
Berlin, Germany  
Submissions open September 2017  
[www.berlinale.de](http://www.berlinale.de)

May 2018  
Taiwan International Documentary Festival  
Submissions open August 2017  
<http://www.tidf.org.tw/en/page/1896>