

TOWARDS A DEEPER UNDERSTANDING OF

RURAL EUROPE

PRE-ORIENTATION TRAINING FOR STUDENTS

COLOPHON

PRE-ORIENTATION TRAINING FOR STUDENTS

(Leiden Meetings 4-11 February 2009)

Editor : Assistant Prof. Andreas Treske, Özge Çelikaslan

Translator : Linda Stark Gürata, Neslihan Demirkol

Design : Koray Löker

ISBN : 978-975-6090-42-8

CONTACT :

Bilkent University

Department of Communication and Design

06800 Bilkent, Ankara, Turkey

Phone : +90.312.2901749 / +90.312.2902730

Fax : +90.312.2902736

e-mail : rural@bilkent.edu.tr

Web : www.ruraleurope.info

This manual has been produced with the assistance of the European Union. The contents of this manual are the sole responsibility of Bilkent University and can in no way be taken to reflect the views of the European Union.

No article in this manual may be reproduced in any form by any electronic or mechanical means without permission in writing from the author.

■ Table of Contents

Promoting Civil Society Dialogue	2
Production Phases by Metje Postma	3
Check List of Video Techniques by Andreas Treske	6
Theoretical Literature List	8
Technical Literature List	9
Visual Anthropology Film List	10
Web based and Organizational Network List	11
Resources List on Moodle	13
List of Participants	13

Promoting Civil Society Dialogue¹

In order to understand what the Civil Society Dialogue Project involves we must first have an idea of the current situation of the concept “civil society” and for this we may refer to Prof. E. Fuat Keyman’s² article Civil Society in Europe and Turkey. According to Prof. Keyman, civil society has been accepted as an important actor in social progress, democratization and economic development. Prof. Keyman argues that “the importance of civil society increased in both qualitative and quantitative terms. Today we witness the spread of civil society organizations within the society assuming different structures. Civil society organizations (CSOs) represent a wide spectrum including voluntary organizations active in various fields, think tank organizations, social movements and citizens’ initiatives, non-governmental organizations, trade unions and professional chambers.”³

Thus, civil society has an important functional role in the European Union’s enlargement policies and the continuing enlargement of the EU offers many advantages. In trying to explain what Civil Society Dialogue involves, the Delegation of the European Commission to Turkey website states that this enlargement process “strengthens the unity of the European continent, enhances peace, stability and security, and brings new prosperity.” It adds that “enlargement, however, is not an automatic process. One of the lessons that can be drawn from previous enlargements is that citizens need to be better informed and prepared. It is

necessary to involve citizens to bring them closer to each other and help them learn about different cultures, political and economic systems. In this way, the opportunities and the challenges of enlargement can be more fully understood.” According to this website the idea of a ‘civil society dialogue’ was first proposed by the European Commission in October 2004 and endorsed by the European Council on 17 December, 2004:

Parallel to accession negotiations, the Union will engage with every candidate state in an intensive political and cultural dialogue. With the aim of enhancing mutual understanding by bringing people together, this inclusive dialogue also will involve civil society.

The objectives of civil society dialogue, which also embraces the Western Balkans, are to strengthen mutual exchange of experience between civil society in EU and the candidate countries, to help bridge the information gap, to generate mutual knowledge and understanding and to ensure a stronger awareness of the opportunities and challenges of future accessions.⁴

As Prof. Keyman points out, “still we must never forget that these dimensions; organizational life, democratic governance and public sphere are interrelated and define different functions of civil society. Civil society will be an important actor in the democratisation of Turkey only when these dimensions are addressed together in their interrelatedness and corresponding functions are realized as a whole.”⁵

¹ <http://www.csdproject.net/>

² Fuat Keyman is a professor at Koç University, International Relations Department, and director of the Center for Research on Globalization and Democratic Governance.

³ Fuat Keyman, Civil Society in Europe and Turkey, <http://www.stgm.org.tr/docs/1123451246CivilSocietyinEuropeandTurkey.doc> (August 8, 2005).

⁴ What is Civil Society Dialogue, http://www.avrupa.info.tr/Sivil_Toplum_Diyalogu/STD,Sivil_Toplum_Dialogu.html.

⁵ Fuat Keyman, Ibid

Visual Ethnographic Research

Production Phases

Visual Ethnography as a method may follow different paths, and only when we are in the field and we have decided on our topic(s) and the subjects we will represent, and we have explored the conditions, will this path gradually unfold. Therefore we can only outline some possible visual ethnographic approaches, leaving it up to each team to decide which one will be most appropriate for them.

The question is if, when performing this joint comparative research project in France, Turkey and the Netherlands, the research teams should also follow some similar methods and approaches in the representational process of making the video. Or should there be certain similar images that will occur in each film? To what extent should there be certain elements in each video that could make a contribution to the final combined documentary video project?

In this first text that addresses these issues we will explore in broad lines what the outcome of the research projects could be like and which possible approaches could be used.

What Makes a Film Ethnographic?

- o Connection of the research question to an anthropological discourse and/or an ethnographic interest,
- o The representation is engaged more with the 'practice' of culture than with abstracting analysis,
- o Participant observation is used as a dominant research method,
- o Topics and events are 'discovered' in the process of doing research,
- o Selection of themes, events, subjects, etc. is based on ethnographic understanding and acquired cultural knowledge; or else,

these forms of knowledge may be generated during the process of making the documentary.

Film Plan

o Includes a synopsis of the documentary: A short description of about 1 A4-size page of the topic(s), theme(s), and the subjects of the documentary, the approach and style, and the narrative structure.

1. Explains why the researcher-filmmaker has chosen this topic and the subject(s) to be filmed.
 2. Describes the relation between ethnographic method, anthropological discourse, and cinematographic approach.
- o Planning for the actual filming.
 - o Possible research techniques: Feedback interviews, oral history, participant observation
 - o Expected outcome (format and length of the documentary)

Production Phases of the Videos

- o Pre-production: Preliminary research: Writing of proposal and film plan, exploration of secondary sources & video survey: November-January 2008
- o Production: Ethnographic and historical field research & Ethnographic filming (= 3 months: varies for each country): January-June
- o Post-production, editing first cut (= 3 months: varies for each country): April-September
- o Final Cut: October-November
- o Collective Film: December 2009
- o Distribution & dissemination: December and onward.

Film Style

Proposed Cinematographic Strategy and Documentary Film style:

The most commonly used film styles in ethnographic filmmaking have one thing in common; that filmmakers prefer to 'show' how events develop and social interactions take place,

over 'telling' how they take place. This difference between 'showing' and 'telling' refers mainly to the way in which 'realities' are generated, how the anthropologist-filmmaker relates to his or her subjects whilst filming, and how scenes are built up and what principles are used to connect shots and scenes.

Ethnographic documentaries are usually non-directed; events are filmed as they occur, although reconstructions (Flaherty 1922, Balikci 1970 et al.) present an exception to the rule. In the classical prescribed film style for ethnographic film, described by Heider (1976), recorded scenes are filmed and edited according to the principles of transparency (we understand who is who, organization of space and development of activities, etc.), representativeness (time, space and events), and continuity (using cinematographic principles to make transitions between shots suggests a continuity of action in spite of time compression). Standards of 'ethnographicness' pleaded for whole people, whole bodies, and whole events...

Another important feature of ethnographic films is that they are usually the result of cross-cultural research and therefore need to 'translate' one social world and cultural meaning complexes to the audience of another culture.

The different documentary styles most commonly used for ethnographic cinema are the following (For further reading see: Barbash and Taylor 1997, Erik Barnouw 1982, Bill Nichols 1993, Paul Henley 2006, David MacDougall 1975, 1998 and 2006): "Explorative Cinema (de France, 1982), or Enquiring Video (MacDougall, 2002):

Filming and doing research go hand in hand. Events and social worlds are explored and recorded at the same time, the interaction between filmmaker and subjects are, or may be, part of the filming. The film is edited such as to reveal the relation between the research process and the representation of events and may also present a certain analysis, an interpretation of how the filmed events, interactions and stories may be understood.

" Cinema Verité

Cinéma Verité is the term used by Jean Rouch (taken from Dziga Vertov's Kino Pravda) to refer to the reality that reveals itself by the process of the very filming itself; the camera may become a catalyst for inner realities to appear and make the subjects conscious of certain truths in and of their lives. A strong example of this film style is *Chronique d'un été* (Edgar Morin & Jean Rouch, 1961). This inner process and its results in the lives of the subjects are captured on film as much as possible. There is no effort to hide the influence of the camera.

" Direct Cinema and Observational Cinema

Both these styles indicate the same attitude to the role of the camera in relation to the persons/subjects and how it is believed the camera relates to the filmed events, but the two styles were born in different contexts. Direct Cinema in the American context of the birth of the TV documentary as conceived by Robert Drew and the Maysles brothers, Leacock, Pennebaker, and Wisemann in the 60s in the USA; and the term Observational Cinema was first used by the British lecturer and teacher of many great ethnographic and other documentary filmmaking, Colin Young, in his text of the seminar *Principles of Visual Anthropology* published in 1975 by Paul Hockings. Direct Cinema tended to follow strong storylines, often portraying one individual or a small number of persons (Salesman, 1968; *Primary*, 1960). The attitude of the filmmaker in the field towards his/her subjects in both genres is often described as the famous 'fly on the wall': a person that has made itself almost invisible because of its perpetual and unobtrusive presence. Long term research and participant observation is meant to lead to a certain cultural and social understanding, roles of people and of patterns and meanings of events, etc. in a specific social landscape. It would be enough to be able to know at least who, what, where and when to film. Observational Cinema as a genre is often characterized by a less strong storyline, often depicting a way of life or the development of certain events. In the UK, the term is often used for the style

of filmmaking of Nick Broomfield and Kim Longinotto, where the style of the first might often better be called Cinema Verité. Bill Nichols describes the 'lack' of narrative (Nichols, 1981). And Colin Young famously revealed that the 'story' in observational cinema is generated on the editing table, in other words, the interpretation and organization of the filmed material can only be done once there is an overview of how events developed, how subjects played different roles and how storylines came to an end.

" Participatory Observational Cinema (Colin Young, 1975, and David MacDougall, 1975)

In reaction to the plea for Observational Cinema, David MacDougall encouraged ethnographic filmmakers not to 'step out of the picture' (1975). He noted that the position of the anthropologist as participant observer should be maintained during filming, and he or she should not suddenly withdraw their participation and active involvement in events compared to the period when they were not yet filming. Although practical and technical conditions may cause the filmmaker to be less involved in daily activities, the attitude of the filmmaker is still one where he or she can be addressed and addresses the people that are the subjects of his or her film.

" Poetic (de Bromhead, 1996; Grierson, Nightmail, 1936)

A poetic documentary, also mentioned by Toni de Bromhead in her study on narrative in ethnographic film *Looking two ways* (1986), is more focused on how form, rhythm, movement, music, etc. can support or express part of the content of the film. Gardner's *Forest of Bliss* (1986) is often called a poetic film. This genre is till now seen as a less pertinent genre for ethnographic film as the fear is that the form applied by the (cross-cultural) filmmaker may become dominant over the content that needs to be told in the culture under study. MacDougall (2006) however pleads for a closer examination of the expressive qualities of film/video and how they can be used to communicate cross-cultural narrative. We could say that this is important especially if those forms are native to the culture under study.

" Archival Footage (Forgacz, Peter Delpout, etc)

Archival footage, family-films, photographs (First Contact) can play an important role both in ethnographic research and in the editing of a documentary in order to depict past events, persons, and experiences. Often used in life histories and the reconstruction of events from one or different perspectives.

" A mixture of styles

A mixture of styles and new ways of showing and telling are presently included in ethnographic documentaries that are generated by new techniques and tools like the mobile phone, and streaming video on the Internet, etc.

Scenario

The scenario can only be written after the first research period. We estimate that our students can start writing a more extensive scenario after one month of fieldwork. When writing a scenario for a documentary, especially in observational cinema style, we should keep in mind that real-life events cannot be predicted, yet, certain patterns of events can be detected in village life, or in all human communities, and these patterns can be detected by ethnographic research, and form the base of the description of what could be included in the eventual documentary. The scenario should ideally be a detailed set up of the final film integrating research results from literature study, contextual analysis, and participatory observation, and which is descriptive.

Possible Common Features of the 6 Documentaries

- o Selection of the subject that will be filmed
- o Background of the main subjects
- o Shows landscape and situational context
- o Depicts some main social events that take place in the village
- o Narrative structure is constructed from descriptive scenes
- o Cinematic strategies depend on the chosen style (see above)
- o Participant observation as a research-method
- o Includes some life histories of villagers

o An edited documentary of 30-50 minutes consisting of different scenes with an edited audio track, titles/subtitles, and, if necessary, with narration

Or

o A multimedia DVD with a presentation of different forms and styles of representations.

Written Text / Essays

The written texts will have to live up to the standards of each discipline as determined by the universities involved, yet the texts can also integrate and refer to the other representations that have been generated by the research, such as photographs, maps, and the documentary itself.

Possible Common Features in the Written Texts

o Thesis that contextualizes the content of the documentary and presents a theoretical discourse in which to place it, and an analysis of the research results

o History of the village

o Sociography of the village

o Inventory of implemented EU policies that have affected life in the village, set in a timeframe

o Backgrounds/Life histories of the individual(s) that are the subject(s) of the research/documentary

o Reflexivity: Describe the representational process: Theoretical, methodological and personal reflections on the research process

o Auto-ethnography: Include autobiographic and reflexive notes on choices that were made, and how personal characteristics and your own history may have determined the outcome of the research

o Reflect on what you have represented in the documentary, and what in the text.

Ethical Dilemmas

o Think about possible ethical dilemma's you may face

o If needed you can make a written agreement about the conditions for filming that both parties sign.

Check List of Video Techniques

Production Checklist

Sources: Rabiger, Michael: Directing the Documentary, London 1992 Focal Press

Artis, Anthony Q.: The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production, London 2007 Focal Press

Research and Preparation (Rabiger p.39)

- i. what is your hypothetical approach to the subject of your documentary?
- ii. list all the action sequences
- iii. check reality: are the people willing, will you get their consent, is everything accessible, are there costs coming up
- iv. check written resources
- v. do the footwork, get to know the places and people, get familiar with their rhythms and routines
- vi. develop trust
- vii. make pre-interviews
- viii. write a treatment
- ix. obtain the necessary permissions
- x. make a shooting schedule
- xi. make a budget
- xii. plan shooting style
- xiii. do trial shooting

Equipment Check before the Shooting (ARTIS)

Camera

1. menu/manual/auto settings
2. clean the lens
3. do a test recording
4. check electric cables

Sound

1. sound settings
2. preferred manual/auto settings
3. connect and test your sound mixer
4. test all microphones and all cables

Tripod

1. all legs secure
2. adjust handle, tilt/pan settings

Lighting & Accessories

1. spot and flood all lights
2. barn-doors for each light
3. check all power cords
4. gels and black-wrap
5. reflectors
6. clamps, clips, clothespins
7. gloves

Supplies

1. plenty of tapes in the correct format
2. lens cleaner and lens tissue/cloth
3. gaffer tape
4. duvatyne or thick black trash bags (or other material to cover windows)

Crew

1. confirm all crew members & travel plans
2. confirm meeting place & directions
3. review crew roles and production plan

Day of Shooting (ARTIS)

Important Stuff to Pack / Check

- a. list of questions
- b. address & directions to location
- c. cash

Arrival at Location

- a. greet subject
- b. introduce crew
- c. walk through with crew

Location Setup

- a. arrange room/"props" as needed
- b. close curtains or cover windows if sunlight is undesirable

Camera Set Up

- a. use AC power, if possible
- b. load tape & record: 30 color bars
- c. double check all camera settings
- d. white balance (before placing gels)
- e. test record and playback
- f. roll off: 30 seconds of tape

Light Setup

- a. set up & adjust lights using a monitor whenever possible
- b. gel lights
- c. secure all loose cables

Sound Setup

- a. hook up all microphones and cables
- b. test microphones & check sound levels
- c. secure all loose cables

Subject

- a. make sure clothes are suitable
- b. adjust gels for subject's skin tone
- c. adjust sound levels for subject
- d. apply powder/make-up, if needed
- e. get water or tissues, if needed
- f. brief subject on focus / questions
- g. final instructions for camera
- h. record name, spelling, and "verbal release"
- i. get also a written release or consent

Visual Anthropology Theoretical Literature List

Books:

- Ana Isabel, A., László, K., & Pink, S. (Eds.). (2004). Working images: Visual research and representation in ethnography. London: Routledge.
- Banks, M., & Morphy, H. (Eds.). (1997). Rethinking visual anthropology. New Haven: Yale University Press.
- Banks, M. (2003). Visual methods in social research. London: Sage Publications. (First ed. 2001).
- Barbash, I., & Taylor, L. (1997). Cross-cultural filmmaking: A handbook for making documentary and ethnographic films and videos. Berkeley, Los Angeles & London: University of California Press.
- Barnouw, E. (1993). Documentary: A history of the non-fiction film (2nd ed.). USA: Oxford University Press. (First ed. 1974).
- Boonzajer Fleas, R. M., & Harper, D. (Eds.). (1993). Eyes across the water, II: Essays on visual anthropology and sociology. Amsterdam: Het Spinhuis.
- Collier Jr., J., & Collier, M. (1986). Visual anthropology: Photography as a research method. (Rev. & exp. ed.). Albuquerque: University of New Mexico Press. (First published 1967).
- Crawford, P. I., & Turton, D. (Eds.). (1992). Film as ethnography. Manchester: Manchester University Press.
- Crawford, P. I., & Postma, M. (Eds.). (2006). Reflecting Visual Ethnography: Using the camera in anthropological research. Højbjerg & Leiden: Intervention Press & CNWS Publications.
- De Bromhead, T. (1996). Looking two ways: Documentary film's relationship with reality and cinema. Højbjerg: Intervention Press.
- Devereaux, L., & Hillman, R. (Eds.). (1995). Fields of vision: Essays in film studies, visual anthropology, and photography. Berkeley: University of California Press.
- Grimshaw, A. (2001). The ethnographer's eye: Ways of seeing anthropology. Cambridge: Cambridge University Press.
- Hastrup, K. (1992). Anthropological visions: Some notes on visual and textual authority. In P. Crawford & D. Turton, (Eds.). Film as ethnography. Aarhus, Denmark: Intervention Press.
- Heider, K. (1976). Ethnographic film. Austin, TX: University of Texas University Press.

- Heider, K., & Hermer, C. (Eds.). (1995). *Films for anthropological teaching*. (8th edition). American Anthropological Association. (First published 1977).
- Heider, K. (1997). *Seeing anthropology: Cultural anthropology through film*. Boston: Pearson/Allyn & Bacon.
- Hockings, P. (Ed.). (1974). *Principles of visual anthropology*. Berlin & New York: Mouton de Gruyter.
- Loizes, P. (1993). *Innovation in ethnographic film: from innocence to self-consciousness, 1955-1985*. Chicago: University of Chicago Press.
- MacDougall, D. (1998). *Transcultural cinema*. (Lucien Taylor, Ed.). New Jersey: Princeton University Press.
- MacDougall, D. (2006). *The corporeal image: Film, ethnography, and the senses*. New Jersey: Princeton University Press.
- Pink, S. (2001). *Doing visual ethnography: Images, media and representation in research*. London: Sage Publications.
- Pink, S. (2007). *Visual interventions: Applied visual anthropology*. New York: Berghahn Books.
- Place, L. M. (1989). *The experience of self among Turkish village women: An ethnographer's journal*. Dissertation (Ph.D.). The University of Michigan, Ann Arbor.
- Prosser, J. (Ed.). (1998). *Image-based research: A sourcebook for qualitative researchers*. London & Philadelphia: Falmer Press.
- Ruby, J. (2000). *Picturing culture: Explorations of film and anthropology*. Chicago: University of Chicago Press.
- Taylor, L. (Ed.). (1994). *Visualizing theory: Selected essays from V.A.R., 1990-1994*. New York & London: Routledge.
- Journals:**
 Journal of Visual Culture. London: Sage Publications. 2002-Present. [On-line]. Available: <http://vcu.sagepub.com>.
- Visual Anthropology Review: Journal of the Society for Visual Anthropology. Los Angeles: Center for Visual Anthropology, University of Southern California. 1991-Present.
- Selected Books on Documentary Filmmaking**
- Braverman, B. (2006). *Video shooter: Storytelling with DV, HD, and HDV Cameras (DV Expert Series)*. San Francisco: CMP Books. (Pap/Dvdr edition).
- Ellis, J. C., & McLane, B. A. (2005). *A new history of documentary film*. New York & London: Continuum.
- Rabiger, M. (2004). *Directing the documentary*. (4th ed.). Burlington, MA & Oxford, UK: Focal Press. (First ed. 1987).
- Rosenthal, A. (2007) *Writing, directing, and producing documentary films and videos*. (4th ed.) Carbondale, IL: Southern Illinois University Press. (First ed. 1990)

Visual Anthropology Films List

Asch, T., & Chagnon, N. (Directors). (1975). The ax fight. USA: Documentary Educational Resources.

Bregstein, P. (Director). (1978). Jean Rouch and his camera in the heart of Africa. The Netherlands: Netherlands Broadcasting Corporation.

Farocki, H. (Director & Producer). (1988). Bilder der Welt und Inschrift des Krieges (Images of the World and The Inscription of War). West Germany: Harun Farocki Filmproduktion.

Farocki, H. (Director & Producer), & Ujika, A. (Director). (1992). Videogramme einer Revolution (Videogrammes d'une révolution roumaine/Videograms of a Revolution). Germany: Harun Farocki Filmproduktion, Bermer Institut Film & Fernsehen.

Farocki, H. (Director). (2000). Ich glaubte Gefangene zu sehen (I Thought I Was Seeing Convicts) [Installation]. Germany: Harun Farocki Filmproduktion, & Austria: Generali Foundation.

Flaherty, R. J. (Director). Révillon, J. (Producer). (1922). Nanook of the north. USA & France: Les Frères Révillon.

Gardner, R. (Director). (1963). Dead birds. USA: Film Study Center of the Peabody Museum, Harvard University.

Gardner, R. (Director). (1970). The Nuer. USA: Carpenter Center, Harvard University.

Gardner, R. (Director). (1986). Forest of bliss. USA: Film Study Center, Harvard University.

Klein, W. (Director). (1974). Muhammad Ali, the greatest. France: Les Films Paris-New York.

Klein, W. (Director). (1998). In and out of fashion. France: Les Film Paris-New York, Kuiv Productions, Lieurac Productions.

Marshall, J., & Gardner, R. (Directors). (1957). The hunters. USA: Film Study Center of the Peabody Museum, Harvard University.

Rouch, J., & Morin, E. (Directors). (1961). Chronique d'un été. France: Agos Films.

Rouch, J. (Director). (1958). Moi un noir. France: Les Films de la Pléiade.

Rouch, J. (Director). (1967). Jaguar. France: Les Films de la Pléiade.

Trinh, T. M. (Director), & Bourdier, J.P. (Producer). (1982). Reassamblage. USA: Women Make Movies.

Trinh, T. M. (Director), & Bourdier, J.P. (Producer). (1989). Surname Viet, given name Nam. USA: Women Make Movies.

Vertov, D. (Director). (1929). Man with the moving camera. Former USSR: VUFKU.

Contemporary Visual Anthropology Films:

Berliner, Alan. (Director & Producer). (2006). *Wide Awake*. USA: Experiment in Time, Light & Motion.

Davaa, Byambasuren & Falorni, Luigi. (Directors), & Siebert, Tobias. (Producer). (2003). *Die Geschichte vom weinenden Kamel* (The story of the weeping camel). Germany: Hochschule für Fernsehen und Film (HFF).

Feurle, K. (Director). (2008). *Happens to be blind*. [Visual Anthropology Student Film] Goldsmiths: University of London, Centre for Visual Anthropology. [On-line]. Available: <http://www.gold.ac.uk/visual-anthropology/student-work/2008/happenstobblind>.

Glawogger, Michael (Director). (2005). *Workingman's death*. Austria & Germany: Lotus Film, Quinte Film, Arte.

Jhala, Jayasinhija (Director). (2002). *Close encounter of no kind*. USA: Documentary Educational Resources.

Kurc, Julia. (Director). (2008). *In skirts they go*. [Visual Anthropology Student Film].

Lamarque, Pierre (Director). (2007). *The King Never Dies*. France: Little Big Men.

Marker, Chris (Director), & Braunberger, Laurence (Producer). (2004). *Chats perches* (Case of the grinning cat). France: Les Films du Jeudi, Arte France.

McCormick, Matt (Director). (2002). *The subconscious art of graffiti removal*. USA: Rodeo Film Company.

Otto, Ton, & Suhr Nielsen, Christian (Directors & Producers). (2007) *Ngat is dead: Studying mortuary traditions*. Aarhus, Denmark: Moesgaard Film.

Web based and Organizational Network List

Secretariat General for EU Affairs
<http://www.abgs.gov.tr/>

Delegation of the European Commission to Turkey
<http://www.avrupa.info.tr>

Central Finance & Contracts Unit
<http://mfib.gov.tr>

Promoting Civil Society Dialogue
<http://www.csdproject.net>

News and Resources for Visual Anthropology
<http://www.visualanthropology.net/>

Granada Centre for Visual Anthropology
<http://www.socialsciences.manchester.ac.uk/disciplines/socialanthropology/visualanthropology/>

The Sensory Ethnography Lab (SEL) at Harvard University
<http://www.fas.harvard.edu/~mediaant/index.htm>

The Ethnographic Film Unit at University of British Columbia
<http://anthfilm.anth.ubc.ca/>

RAI International Festival of Ethnographic Film
<http://raifilmfest.org.uk/film/festival/2009/home>

European Association of Social Anthropologists
Visual Anthropology Network
<http://www.iwf.de/easa/easa.html>

AnthroSource

A Service of the American Anthropological Association
<http://www.anthrosource.net/Default.aspx>

NAFA Nordic Anthropological Film Association
<http://nafa.uib.no/pls/apex/f?p=123:1:1370548800963391>

Comité du film ethnographique
<http://www.comite-film-ethno.net/contacts.htm>

The Society for Visual Anthropology (SVA)
<http://societyforvisualanthropology.org/>

Visual Anthropology Review
<http://people.virginia.edu/~ds8s/VAR/>

ETHNODOC Cultural Organization, Italy
<http://www.ethnodoc.org/mission.php>

Visualising Ethnography
http://www.lboro.ac.uk/departments/ss/visualising_ethnography/

DER Documentary Educational Resources
<http://www.der.org/films/index-by-filmmaker.html>

ISEFF International Student Ethnographic Film Festival
Goldsmiths, University of London
<http://www.goldsmiths.ac.uk/iseff/films.php>

Beeld voor Beeld
Documenatry Film Festival on Culture and Representation
<http://www.beeldvoorbeeld.nl/>

Images of the Project Activities
<http://www.flickr.com/photos/29090445@N08/>

Selected Online Resources for Techniques

Technical DV Info Online
<http://www.adamwilt.com>

Getting the Most Out of Your DVX-100:
(Courtesy of DVXUser.com)
<http://www.dvxuser.com/image/DVX100Guide.pdf>

Skill Set for Creative Media UK
<http://www.skillset.org/film/>

Documentary Films.net
<http://www.documentaryfilms.net/>

British Channel 4 Filmmaking Site
<http://www.channel4.com/film/makingmovies/index.html>

Project X
http://www.elementalfilms.co.uk/projectx/front_page.htm

Netribution UK DV Filmmaking Site
<http://www.netribution.co.uk/index.html>

Film Sound.org
<http://filmsound.studienet.org/>

chicagomediaworks
<http://www.chicagomediaworks.com>

Filmmaking.net
<http://www.filmmaking.net/>

Resources on Moodle

Documentary Film Styles and Ethnographic Film by Metje Postma
Production Process by Metje Postma
Comparative Framework by Metje Postma
Dutch Rural History by Erwin Karel
Dutch Rural History 1950-2000 by Erwin Karel
Summary of Thesis by Erwin Karel

Techniques of the Body by Gaelle Lacaze
Marcel Mauss, The notion of Technique of the body
Pierre Bourdieu, The theory of practice
Erving Goffman, notes on Asylum

Visual Anthropology Literature

Technical Manuals and Files by Andreas Treske:

Camera_Manuals
Final_Cut_Pro_and_Editing
File BBC_CablesConnections
BBC_CameraHandling
BBC_articleSelfOp
Chapter_on_Picture_Composition
ChicagoMediaWorks_DocShooting
D_DBoomingTutorial1
Documentary_Checklist
Handling_precautions
HowNotToGetJacked
Intro_to_Booming
TV_by_IT_Brochure
What_a_Microphone_Does

Minutes of Rural Europe Meeting, 20th of November 2008
Minutes of Strasbourg Meeting
Minutes of the Student Meeting 8th of February 2009
Leiden Afternoon Meeting Summary

Leiden Morning Meeting Summary

Concrete Outputs of the Project
Lots of the Project

Schema of Topics by Students
Turkey Group Leiden Presentation

Participant List

Turkey

Ayşe Uslu
Bilkent University, MA, Department of Communication
and Design

Hatice Kum
Bilkent University, MA, Department of Communication
and Design

Zeynep Ceren Eren
Middle East Technical University, PhD, Department of Sociology

Zeynep Sariaslan
Middle East Technical University, MA, Social Anthropology

İdil Soyseçkin
Middle East Technical University, PhD, Department of Sociology

France

Gilles Griemberger
University of Strasbourg, MA, Ethno-history

Hélène Orth
University of Strasbourg, MA, Ethno-history

Sophie Balland
University of Strasbourg, MA, Ethnology

Juliana Andrade
University of Strasbourg, MA, Media/Visual Studies

David Richardier
University of Strasbourg, MA, Media/Visual Studies

Nicolas Tassi
University of Strasbourg, MA, Media/Visual Studies

The Netherlands

Wendy van Rooij
Leiden University, MA, Visual Anthropology

Lotte Hollander
Leiden University, MA, Visual Anthropology

Wike Wilbrink
History, Cultural Geography

Tim Vredeveld
History, Cultural Geography

Judith Reimer
History, Cultural Geography

Julio Pastor
Dutch Art Institute, MA

Monika Berenyi
Dutch Art Institute, MA