

# Audio-Visual Methods and Training 2018-2019

**‘Food citizens? Collective food procurement in European cities: solidarity and diversity, skills and scale.’**

[www.foodcitizens.eu](http://www.foodcitizens.eu)



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## October – November 2018: Introduction to audio-visual methods

### October 30 : Visual Culture

Kimbell, Lucy. 2014. 'Design Ethnography, Public Policy & Public Services: Rendering Collective Issues Doable & at Human Scale'. In *Handbook of Anthropology in Business*, by Patricia Sunderland and Rita Denny, Left Coast Press, 168–86. Walnut Creek.

Perec, Georges, and Marc Lowenthal. 2010. *An attempt at exhausting a place in Paris*. Cambridge, Mass.: Wakefield Press ;

1. Brief Introduction of the course: What are we going to do and why?
2. Visual Culture
  - a. The importance of media and images in our social life:
    - i. Reproduction of images and the consequences it entails: Benjamin, Berger, Appadurai;
    - ii. Imagined Communities to Aesthetic Formations: Benedict Anderson and Birgit Meyer;
3. Students go out in the city to do their assignment bearing in mind the reading for the day. Once back we discuss storytelling and the assigned reading and taking in consideration what they drew.
4. Storytelling: from Aristotle to Non-linear story-telling.

### October 31: Storytelling; from perspective to comic strips

Delisle, Guy, and Helge Dascher. 2007. *Pyongyang : a journey in North Korea*. First softcover edition. Montréal, Quebec: Drawn & Quarterly ;

Eisner, Will. 2006. *The contract with God trilogy : life on Dropsie Avenue*. 1st ed. Will Eisner library. New York: W.W. Norton.

Kelly, Frances. 2017. 'Unflattening'. *Higher Education Research & Development* 36 (2): 450–52.

Satrapi, Marjane. 2007. *The complete Persepolis*. First edition. New York: Pantheon Books.

Taussig, Michael. 2011. *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*. University of Chicago Press.

1. Storytelling and composition of the image in classical paintings. From Bayeux Tapestry to Edward Hopper.
2. Comics and Storytelling:
  - a. Will Eisner;
  - b. Marjane Satrapi;
  - c. Guy Delisle.
3. Class on composition and drawing techniques for the students. People in perspective.
4. Introduction and workshop on Photoshop and Illustrator.

### November 1 : From free drawing to framing

Pasolini, Pier Paolo. 1964a. *Comizi d'amore/Love Meetings*. Italy: Arco Film.

1964b. *Il vangelo secondo Matteo*. Arco Film/Lux Compagnie Cinématographique de France.

Sacks, Oliver. 1996. *An anthropologist on Mars : seven paradoxical tales*. 1st Vintage books ed. New York: Vintage Books.

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1. Drawing exercise *en plain air*.
2. Scanning and doctoring of the drawings.

### **November 6: “Decisive Moment”**

Cartier-Bresson, Henri, and Michael L. Sand. 1999. *The Mind’s Eye: Writings on Photography and Photographers*. Aperture New York.

1. Editing of damaged photos.
2. Review of students’ stories.
3. Photo workshop: Technical class on how the photo camera works.
4. Ethical Consent forms: research and publishing.
5. Taking pictures of the city.

### **November 7: Photo composition and compositions of photos**

Allan, Diana. 2010. *Terrace of the Sea = Jal Al-Bahr*. Harvard University. Film Study Center.

Berger, John, and Jean Mohr. 2010. *A Seventh Man*. Verso London.

Cartier-Bresson, Henri, and Michael L. Sand. 1999. *The Mind’s Eye: Writings on Photography and Photographers*. Aperture New York.

MacDougall, Judith. 2007. *The Art of Regret*. Berkeley Media.

1. Composition of a silent story.
2. Discussion of the storytelling and picture editing.

### **November 9: Light and shadows**

Salgado, Sebastião, and Lélia Wanick Salgado. 2000. *Migrations: Humanity in Transition*. Aperture New York.

Sontag, Susan. 2001. *On Photography*. Vol. 48. Macmillan.

1. Review photos of landscape.
2. Editing in lab: stories, pictures, and landscapes.
3. Video camera Workshop: How does a camera work?

### **November 12: Introduction to the moving image**

Tarkovsky, Andrey. 1989. ‘Imprinted Time’. In *Sculpting in Time: Reflections on the Cinema*, by Andrey Tarkovsky and Kitty Hunter-Blair. University of Texas Press.

Turner, Victor. 1970. ‘Betwixt and Between: The Liminal Period in Rites de Passage’. In *The Forest of Symbols: Aspects of Ndembu Ritual*. Cornell University Press.

1. Introduction to montage and video-editing:
  - a. Use of non-linear editing: cut and multitrack;
  - b. Use of software commands;
  - c. Transitions;
  - d. Synch.
2. Urban scape filming.
3. Revision of rushes and watching of:
  - a. <https://www.youtube.com/watch?v=ZELiPV-0sVU>
  - b. An Attempt at Exhausting a Place in Sussex – Jessica Bishopp;

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- c. Labour in a single shot – Harun Farocki.

### **November 14: Video Editing and New Media**

Arnaquq-Baril, Alethea. 2016. *Angry Inuk*. National Film Board of Canada.

Jacobs, Michael. 2007. *Audience of One*. Documentary. Revolve productions and IndiePix Films.

1. Media and New media in films.
2. Video editing.

### **November 16: Mediation**

Goodman, Michael K., Josee Johnston, and Kate Cairns. 2017. 'Food, Media and Space: The Mediated Biopolitics of Eating'. *Geoforum* 84 (Supplement C): 161–68.

1. Footage revision. Watching rushes.
2. Discussion of the assigned piece (and of past assigned piece in case there hasn't been time to do so) in relation to rushes and to YouTube videos for *communities of practice*.
3. Editing the footage.

### **November 20: Sound and Ethnography**

Feld, Steven, and Donald Brenneis. 2004. 'Doing Anthropology in Sound'. *American Ethnologist* 31 (4): 461–74.

1. Introduction to sound-recording and sound-scaping.
2. Introduction to use of the sound recorder.
3. Exercises outside/inside with sound recording.
4. Listening Exercises and Introduction to Sound Editing.

### **November 21: Sound Editing**

1. Sound-editing workshop in Adobe Audition.
2. Introduction to Adobe After Effects and video layers.

### **November: 23 Game as Artefact**

E-Line Media. 2014. *Never Alone. Kisima Injithuqa*. [video game] USA

Santa Ragione. 2016. *Wheels of Aurelia*. [video game] Italy

1. Playing Explore/Adventure/Narrative Game.
2. Editing: Editing of either videos, photos, images, or sounds.
3. Revision of final products.
4. Final considerations about the use of media in ethnography

## **March – June 2019: Continuation of training**

### **March 21: Visualising the field: Torino and Rotterdam**

1. Presentation and analysis of images from Torino and Rotterdam.
2. From size and focus in pictures to visual storytelling.

### **March 25: Visualising the field: Gdansk**

1. Presentation and analysis of images from Gdansk.
2. Atlas composition of images.

### **April 2 : Camera and presence**

Rouch, Jean. 1955. *Les Maîtres Fous*.

1978. 'On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer'. *Studies in Visual Communication* 5 (1): 2–8.

### **April 9: Camera movements and possible film trajectories**

1. Camera movement and travelling shot.
2. Inventory of visual material gathered so far.
3. The role of the camera in the field.

### **Easter break's homework:**

1. Mediated pictures of diverse people.
2. One-take video of intimate/private spaces.
3. Landscape pictures of urban-scape.
4. 2 minutes video portraits.

### **May 7: Visual knowledge**

MacDougall, David. 1973. *To Live with Herds*. Berkeley Media.

1998. *Transcultural Cinema*. Princeton: Princeton University Press.

### **May 15: Getting sense of Space. Reflections over texture and reflective surfaces**

Adams, Ansel, and John Szarkowski. 1977. *The Portfolios of Ansel Adams*. Thames and Hudson.

1. Review of landscape and portraits technique.
2. Review of editing technique in spatial rendering.
3. Review of photo editing technique for landscape.

### **May 22 : Interviewing techniques**

1. Framing interviews.
2. Hand held and on-tripod interview techniques.
3. Sound recording in environmentally unsound situations.

## **May 29: Editing and Co-Production**

1. Video Editing of interviews.
2. Editing together: advantages of collaborative editing.

## **June 5: Fieldwork encounters and Sound**

Suarez, Harrod. 2011. 'Among the Sensuous: Listening to Film, Listening to the Philippines'. *Communication and Critical/Cultural Studies* 8 (1): 67–84.

Tahimik, Kidlat. 1977. *Perfumed Nightmare - Mababangong Bangungot*. Les Blanc Film.  
1989. 'Cups-of-Gas Filmmaking vs. Full-Tank-Cum-Credit-Card Filmmaking'. *Discourse; Detroit* 11 (2): 81–86.

## **June 12: Urban renovation**

Paravel, Verena, and John P. Sniadecki. 2011. *Foreign Parts*. Sensory Ethnography Lab.

Taylor, Lucien. 1996. 'Iconophobia'. *Transition*, no. 69: 64–88.

## **June 13: Publishing beyond the paywall**

1. Structure and ideas behind vlogging.
2. Uploading and editing vlog information.

## **June 17: Video Elicitation**

Herzfeld, Michael. 2004. *The body impolitic : artisans and artifice in the global hierarchy of value*. Chicago: University of Chicago Press. <http://catdir.loc.gov/catdir/toc/ecip042/2003009663.html>.

Moffat, Zem. 2009. *Mirror, Mirror*. <http://queergiving.co.uk/>.

Rouch, Jean. 1961. *Chronique d'une Été*.

Suhr, Christian. 2014. *Descending with Angels*.

1. Editing: alternation of landscape and portraits, movement and stillness.

## **June 25: Interactive video platform**

Aston, Judith, and Sandra Gaudenzi. 2012. 'Interactive Documentary: Setting the Field'. *Studies in Documentary Film* 6 (2): 125–39.

1. Final review of visual techniques.
2. Elaboration of a shooting plan.
3. Discussion about the implementation of the visual material in the digital platform.