

Audio and Video in the Field

Ethnographic Methods Workshop
Stanford University
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Norma Mendoza-Denton
University of Arizona

A. Why Use Video?

- Traditional structural linguistic bias toward written, speech data.
- Video-based linguistic ethnography
 - This emerging area utilizes the methods of linguistic anthropology and the tools of video-based ethnography, seeking to understand human symbolic activity (for instance speech, gesture, literacy, navigation, or social structure) in naturally-occurring interactions.

- Audio- and video- recording provide a way of obtaining such records, and computers capable of working with graphics, and of digitizing both audio and video, provide crucial tools. Visual representations of embodied action are able to be incorporated into our theory, research and writing!

BUT

- You won't have enough time to keep up with your academic work and the geeky digital video world (fun as it may be, don't spend your money buying and following the whole digital video field with all its gadgets - save your money to support your fieldwork).
- TAKE ADVANTAGE OF RESOURCES IN YOUR INSTITUTION: MEDIA ARTS, JOURNALISM, FILM AND VIDEO, ADVERTISING, COMPUTERS GRAPHICS DEPARTMENTS, TELEVISION STATIONS, INDEPENDENT FILM-MAKERS/GUERRILLA VIDEO GROUPS

0. Pre-production

- a. Will you need a crew? One camera or two?
- b. Designing your project
 - I. Linguistic anthropology
 - II. Documentary vs. ethnographic video
 - III. Exposition vs. Kino Pravda: Cinema Verite
 - IV. Storyboarding
 - V. Funding: every little bit counts

0. Pre-production 2

- c. Budgeting essentials
 - I. Camera(s) w/ Zoom lens
 - II. Batteries, chargers (extra ones essential)
 - III. Tripod (fluid head, like Manfrotto 501)
 - IV. Tape stock/ Hard Drive storage
 - V. Headphones because we don't have a sound recordist
 - VI. Participant compensation (?)

0. Pre-production 3

- c. Budgeting essentials
 - VII. Food/drink for crew: prevents mutiny
 - VIII. Copyright clearances for music, images, etc.
 - IX. Dialog looping: OK for docs, not in linganthro
 - X. Editing equipment: Mac or PC? AVID=Pro, but expensive.
 - XI. Storage media, conversion to VHS for transcription: never use masters

0. Pre-production 4

d. Budgeting wants:

- I. Shotgun microphone (Sennheiser i.e. MKH-416, ME-66, ME 67, ME-80)
- II. Windscreen (dead cat, zeppelin)



- III. Boom pole or substitute, shock mount
- IV. Mike cable

0. Pre-production 5

- V. Lighting equipment
 - » a. 4 1000-watt lights with barndoors (Arriflex or Lowel DP)
 - » b. Lightstands
 - » c. Extra lamps
 - » d. 38”Flexfill reflector/absorber
 - » e. softlights, barndoors
- VI. Dolly
- VII. Extra tape stock for previews by community
- VIII. Web site for your project
- IX. Publicity (see NCLLP)

1. In the field: Production

a. Cameras

b. Microphones/Booms with windscreen if outside

c. Screen "Grammar"

- I. Rule of Thirds
- II. Crossing the Axis
- III. Time/Space Continuity

1. In the field: Production 2

d. Lighting

- I. Studio, location, exterior: the color of light
- II. The zebra display



- III. Reflectors and cookies
- IV. Building your own gear: DIY video!
- <http://www.joelandkaren.com/mic-zeppelin/>

1. In the field: Production 3

f. Scouting Locations:

- I. Make sure you don't knock down their power
- II. Use location release forms if needed

g. Single-camera acrobatics

- I. Learn how to handhold
- II. Bodycams

1. In the field: Production 4

- h. Interviewing
 - I. Angles
 - II. Participation

2. Back home: Postproduction

- a. Digitizing your video data: Space intensive - hardware and software needs.
- b. Working with Sound and Transcription
- c. Readyng a presentation

I. Powerpoint: OK for conferences, beware its compulsory structure :(

II. Output to full screen

Most important

- Bringing it back to the community.

- Barbash, Ilisa, and Lucien Taylor. 1997. Cross-cultural filmmaking: a handbook for making documentary and ethnographic films and videos. Berkeley, Calif. ; London : University of California Press. ISBN# 0520087607.
- Goodman, Robert M. and Patrick McGrath. 2002. Editing Digital Video : The Complete Creative and Technical Guide. McGraw-Hill/TAB Electronics; Book and CD-ROM . ISBN: 0071406352
- Hocking, Paul (ed.) 1995. Principles of Visual Anthropology. New York: Mouton de Gruyter.
- Newton, Dale and John Gaspard. 2001. Digital Filmmaking 101: An Essential Guide to Producing Low Budget Movies. Publisher: Michael Wiese Productions; (July 2001). ISBN: 0941188337
- Rabiger, Michael. 1995. Directing the documentary. Boston: Focal Press.
- Rose, Jay. 2002. Audio Postproduction for Digital Video. CMP Books; Book and CD-ROM edition. ISBN: 1578201160
- Rose, Jay. 2002. Producing Great Sound for Digital Video. CMP Books; 2nd Book and CD-ROM edition ISBN: 1578202086.
- Tobing Rony, Fatimah. 1996. The Third Eye: Race, Cinema, and Ethnographic Spectacle. Raleigh: Duke Univ Pr. # ISBN: 0822318407

ANTH 620: FIELD METHODS IN LINGUISTIC ANTHROPOLOGY: MULTIMEDIA ETHNOGRAPHY

- Emily Kidder, A.B.D. Joint Ling-Anthro (Rock Climbing)
- Nancy Amman, Ph.D. LRC 05 (Deaf Family)
- Charles Lin (Ph.D. Joint Program 06), Karen Pennesi (Ph. D. Anthropology 07), Thea Strand (A.B.D. Anthropology) (Speed Dating Project)
- Maisa Taha, Ashley Stinnett (Roller Derby)
- Undergraduate Project: Molly Prenger (Women in the Armed Forces)

THANK YOU

Questions? Comments?

nmd@u.arizona.edu