I want to make a video! An anthropological approach to audiovisual creation

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Resumen: Este ensayo forma parte del proyecto que hemos realizado durante nuestras prácticas, siendo un trabajo conjunto como parte del grado de Antropología Social y Cultural de la Universidad Autónoma de Barcelona y Archivos OVNI. El objetivo de este trabajo es ofrecer al lector la oportunidad de aproximarse a la antropología audiovisual. A través del ensayo revisaremos las principales características y debates que se han generado entorno a la subdisciplina, destacaremos las aportaciones y saberes que aplicándolos correctamente pueden ayudarnos a realizar un proyecto audiovisual con el contenido necesario para transmitir una realidad de forma adecuada, ética y responsable.

Palabras Claves: Antropología audiovisual; Video; Ética; Antropología; Edición; Documental.

Abstract: This essay is part of the project that we have done during our internship, being a **work/task** set as part of the Anthropology Social and Cultural's degree of Autonomous University of Barcelona and Archives OVNI. The objective of this **work/task** is to offer the reader the opportunity to approach audiovisual anthropology. Across the essay we will check the principal facts and debates that have born among this subdiscipline, we will highlight the contributions and the knowledge that applying them correctly can help us to carry out an audiovisual project with the necessary content to transmit a reality in an adequate, ethical and responsible way.

Keywords: Audiovisual Anthropology; Video; Ethic; Anthropology; Editing; Documentary.

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1. Introduction

In this essay we will try to delve into audiovisual anthropology and how to make an audiovisual project with the characteristics of the discipline. The main objective of our work is to transmit to a non-academic audience the necessary tools to carry out a short film in a responsible and ethical manner with those who participate in the video as well as with those who direct it and those who view it. In this way we will avoid making a video that contains an ethnocentric discourse, often accompanied by discriminatory ideologies towards vulnerable groups.

First, we will talk about anthropological discipline and its outlook on the world. Our aim is to explain in a brief and concise way what anthropology is. We will not only talk about fieldwork and participant observation, but we will also talk about the holistic view and how it can be applied.

Secondly, we will develop what audiovisual anthropology is. Reviewing its beginnings, characteristics, methodologies, and limitations. In addition, we will present the various contributions that have been made over the years to establish themselves in the academic field of social sciences and cinema.

Finally, once the particularities of the anthropological discipline and its subdiscipline within the audiovisual world have been clarified, we will show how to apply this knowledge in the production of a short film, documentary or videoblogs. Constructing a guide with the basic notions to produce audiovisual and anthropological material.

2. Anthropological discipline

The intention of this manual is to offer an approach to anthropology, as we believe that the characteristics of the discipline, as well as the tools it offers can be very useful for those people who are willing to carry out an audiovisual project, to observe and portray the world with different eyes.

Anthropology is by definition the science that studies the human being from a social, cultural and biological perspective. Historically it has been the study of differences and similarities found in various human groups, therefore anthropology can be understood as the comparative study of cultural and social life, and consequently, it also explores human diversity and what we share. (Davies and Piero, 2004; Hylland, 2001).

Another of the main characteristics by which anthropological discipline stands out —and is directly related to its comparative vision— is its empirical character and methodology. The main tools are fieldwork, participant observation and ethnography, methods that aim at the meticulous study of the various forms of organization —political, economic, belief, family— and relationships in a particular social environment, as well as data collection (Hylland, 2001:4).

When anthropologists do fieldwork, they usually spend a year or more on the field to gain a broad and in-depth understanding of the socio-cultural world they study. During fieldwork, participant observation is essential to enter the world which one wants to study, through this method we coexist with people, we relate, talk, and learn about their ways, knowledge, and traditions. As a result of this constant contact and exchange, the qualitative results we obtain are valuable, however, it is common to complement the data with interviews, surveys and focus groups to expand the information more specifically.

Concluding with this section, we believe that using the tools of the discipline, immersing oneself completely in the socio-cultural world and applying a holistic view— describing societies and cultures as integrated totalities —we can understand the complexity of each system and give voice to those who are silenced, understand diversity in each context, valuing and respecting it. Throughout the essay, we will highlight other notable aspects of anthropology that make it a good point of analysis to carry out some audiovisual works. Also, on some considerations regarding our position in relation to others and the care that we must take when working with people outside our environment or minorities.

3. Audiovisual anthropology

Audiovisual anthropology is a subdiscipline used in the fieldwork of researchers. Its role is to support the work samples and the field diary, through images —photography—, videos and sound —cinematography—. From the academy is not only used for the creation of content but also to be able to study and explore, through these techniques, the social world of humans, which is determined in space and time. Hence, Jay Ruby suggests extending the limits of the subdiscipline so that it considers the totality of cultural aspects that make up the visible forms and non-verbal communications (Grau, 2002; 44).

Because of the ambiguity there are critical views towards the definition of audiovisual anthropology. Even though Manuel Delgado considers that any type of cinema is suitable for social knowledge, we must eliminate the belief that the audiovisual can give us a deep knowledge about cultures in general. Finally, he also explains that the construction of ethnographic cinema must be carried out without institutional premises and discourses (Grau, 2002; 46). In this way, when creating or viewing a video we must be aware that the information transmitted is not a universal or absolute truth, but rather responds to specific criteria and context.

Next, in the essay we will talk about the characteristics of audiovisual anthropology. In the same way, we will study the most important debates and reflections of the subdiscipline throughout its history.

3.1. Characteristics

In the book *Audiovisual Anthropology: Theoretical and methodological foundations in the insertion of audiovisual in research designs* (2002) by Jorge Grau, he summarizes in its entirety the theoretical aspects of the subdiscipline. The main features are the implementation of photography and cinema in the research process in the fieldwork. These two elements, new at the beginning of the 20th century, give a new vision of the perception of the other. However, the subdiscipline does not neglect writing, it simply uses a different technique of cultural diffusion and/or knowledge, in other words, there would be no written ethnography in book form —although it could be done— but there

would be footage on research and fieldwork (Salinas, 2011). In any case, the audiovisual work complements the writing of fieldwork.

Another characteristic is its use for academic purposes. In the universities we observe that ethnographic film is used as a teaching method, since the audiovisual material favors the students' approach towards cultural analysis with the anthropological perspective.

Finally, we must add another characteristic of audiovisual anthropology, which is that it is an interdisciplinary field of experimentation. In other words, anthropologists should not work alone, but should have the collaboration and participation of technical professionals in the audiovisual field. Likewise, anthropologists have the function of understanding the visual representation through the object of mediation, for example the camera (Ardévol, 1998).

3.2. Methodology and techniques

Next, we will explain what methodology is. The methodology is the procedure that explains how the chronological course of an investigation is carried out. In other words, the methodology is responsible for defining the techniques, theories, and methods to be used.

Therefore, in audiovisual anthropology, Ruby (in Grau, 2002: 193) proposes to be reflective, that is, being aware of the various phases that form the production sequence, which articulates the audiovisual construction process and the design of the research —which would be the editing of the video— and the analysis of all the data and materials obtained.

Another important premise is the fact of the creation of ethnographic film —see point 4.4—. In ethnographic cinema the most important thing is not the images, the shots, the quality... although it always helps, the priority is the degree of ethnographic information and its understanding (Heider en Grau, 2002: 194). Because if we remove these two characteristics, it ceases to be a "valid" ethnographic audiovisual for the dissemination of knowledge.

According to Grau (2002), the monograph is, without a doubt, entirely the main purpose of an investigation, and ethnographic film is secondary. This tendency occurs due to three factors: 1) The difference between ethnography —description of fieldwork— and

ethnology —comparative study of cultural features—, 2) The theoretical background of audiovisual anthropology, and 3) The difficulty of defining the concepts of the subdiscipline —documentary, film... —.

As anthropologists the most important thing is to apply the techniques of the discipline, we must focus on fieldwork, devote time to informants and data collection, so anthropologists do not always have to be the ones who record and the ones who edit, but we must be aware of the information that is transmitted. And as we have already mentioned before, regarding the more technical aspects of the work, the solution is to work together with other social and artistic disciplines. In any case, we must encourage ourselves to study the techniques of photography, videos and sound for the day-to-day of our fieldwork.

Finally, even though the academy defends ethnographic film as the means par excellence for the dissemination and representation of other realities, it does not mean that it is the only means of representation. There are other ways to make documentaries or shorts with different characteristics and techniques -camera and sound- exhibited by Nichols (1997 and 2001) cited in Buschmann et al, (2017) and by Lawrence (2020). Here are some of the ways to portray and approach the societies, cultures, or individuals we have worked with:

Expositive: It is that documentary or short film that aims to transmit information in a clear and didactic way. Showing the author's opinion transparently. Using the voice-over technique or texts aimed at the viewer, always relating what is heard to what is seen.

Poetics: Is that representation whose objective is a subjective way in the exploration of topics and evoke sensations to reaffirm the arguments that are exposed. Both the image and the sound are the center of the video, using tonal and rhythmic sounds combined with models of light and shadows with composition and movement.

Observational: This type of documentary cinema is characterized by the idea of the director being a "wall fly", while the feature film is developed from the perspective of the director who is situated within everything that happens, without participating but always following the actors -subjects- and their actions, using the images and sound that are captured directly, without interventions and following the timeline.

Participatory: This documentary has as a characteristic the visibility of the dialogue that takes place with the participants and with those who build the documentary. It uses collaborative and cooperative methodologies. These can be: developing the script with their participants, handing over the cameras or having them editing the video.

Reflective: It is a documentary in which images are used, as its name indicates, that incite reflection and questioning both the director himself and his position in society or in front of others, and how it affects the way we see the world and live different experiences. As well as the film language itself -narrative and images- that are used to construct narratives and imaginaries.

Performative: The idea of performativity is that the documentalist (creator) is part of the story, and as a rule, the creator's own story is the one shown in the video.

3.3. History

First of all, it should be noted that the first anthropologists who took the camera with them in the fieldwork did so at the beginning of the twentieth century. Throughout the century the number of anthropologists who took up the camera to complement their research through photography and video —with or without audio— increased. Jay Ruby (1996) explains that the camera was brought into fieldwork to show the world the cultural differences that existed —and that exist— but that led to more ethnocentrism on the part of Western cultures. Over the course of the century, however, anthropologists continued to study images from film, photography, and television.

Already at the beginning of the subdiscipline we faced the difficulty of defining audiovisual anthropology in a clear and concise way due to the various debates that were generated around its application, approach and production. We find how the categories of reality and fiction begin to play an important role, regarding the fact that elitist and ethnocentric discourses can be discovered. It also happens with the definition of ethnographic cinema where we detect that everything is ethnographic if it represents cultural aspects, but the debate arises that if everything is ethnographic cinema then the cultural aspects do not generate additional information and is not individualized with respect to other productions (Grau, 2002;137). In other words, if we show a cultural aspect without extra or new information it is not ethnographic because it does not show something scientific and different from other productions. For example, on the one hand, if we see a commercial series that deals with issues about racism and inequalities,

it does not conclude that after seeing this series we are experts on the subject, we must consider the discourse of the series and what its objective is. On the other hand, if we see a series whose objective is the study of racism and inequalities in a professional and academic environment, it transmits to the viewer the concern of these social problems regardless of our position.

Finally, we must add the problems that are generated. That is, the lack of clarity in its theoretical definition and theoretical methodologies. Also, the moral issues about research interests. (see Grau, 2002; 48-52)

4. Our project: factors to consider

4.1. Who can we speak for?

When we carry out our project there are several issues that we must consider in relation to our position within the system and in relation to others so that the material we develop, and present reflects in the best way the reality in which we work and especially be respectful to the people who have been involved.

Above all, it is important that we abandon an ethnocentric gaze. When we speak of ethnocentrism, we understand a position or a gaze with which we evaluate other human beings from our privileged point of view and describe them in our own terms (Hylland, 1995: 6). To avoid this situation, we must understand cultures and societies in their own terms and context, to capture the totality of their reality and experiences we must understand them in their own socio-cultural world and respect differences.

If we want to abandon ethnocentrism, we must first apply a relativistic methodology. Cultural relativism is a trend proposed by anthropologist Franz Boas, in which we understand that each society and culture is different and has its own internal logic that we must understand leaving aside the variables and indicators of our own culture. (Hylland, 1995). Therefore, we must abandon the judgments —and prejudices— that we bring from home and inform ourselves of the context in which we are working. Also, we consider it important to make a self-reflection and understand how our class position, statutes, gender, sexuality, ethnicity, or race[1] —as the process of racialization and the socially imposed categories— affects our view of the world and the

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[1] The concept of "race" as a biological category/classification does not exist, however we cannot ignore this distinction since racism is a real fact that has been built socially and historically throughout history from the idea of race.

opportunities we have. This process of reflection is essential to analyze and question the structures of power, privilege, and inequality of societies, including those that we ourselves adopt and reproduce consciously or unconsciously. (Lawrence, 2020).

The question that gives rise to this section *Who can we speak for?* It is an invitation to reflection and self-criticism. It is an invitation to question our position and our objectives —especially if we work with minorities or in foreign countries— and therefore to ask if we are the best people to tell a story or why we should have this privilege. This is not to say that we should stop producing audiovisual projects focused on people other than ourselves, but rather is an incentive to value collaborative and interdisciplinary projects. It is to be aware that for decades various groups and minorities have been denied the opportunity to tell their story, they have been subjects of manipulated and erroneous images and notions and are constantly questioned about their ability to empower themselves and tell their truth. In her lecture *The Future of Contemporary Indigenous Storytelling* the director Alethea Arnaquq-Baril comments on her experience, that "white" directors often come —referring to being non-indigenous— to tell her that they are no longer allowed to do anything or tell any story that differs from their own social and cultural experience, her answer is *"that is not the question, but rather that now they* —to us— *are being asked the same questions that once, from a position of power, were asked to indigenous communities, to women, to racialized people, why should we trust you to tell this story? Why is your perspective more important?"*.

Therefore, as we have mentioned before, it is not a question of doing or not doing a project, the importance is to reflect on what we are going to tell, from what position and what impact it is going to have on people's lives and the image they have on them. To understand that it is not the work of a single person, that dialogue, collaboration and applying a feminist —gender— and decolonial perspective is necessary.

4.2. Ethics and permissions

Another important point to keep in mind throughout the project and complementary to the previous point is ethics in relation to how we work, how we relate to people and the environment, through which media we publish our work. Ultimately, it is important to understand the context and space in which we are working in order to choose carefully the techniques, methods and approach we will use.

Understanding that anthropologists work in diverse contexts studying various aspects of human experience and reality, always in contact with other people, and therefore may sometimes face ethical dilemmas, the American Anthropological Association (AAA) proposed some basic principles for good practice. These principles are as follows[2]:

- **Do No Harm:** Before starting any research or project we must think about the possible damage that our work could cause. Therefore, we must avoid any attack or violation of dignity, physical and material well-being, especially in vulnerable populations —or people—. In addition, we must avoid causing future damage by weighing all possible consequences and impacts of our work.

- **Be Open and Honest Regarding Your Work:** You must be clear and honest about the purpose, methods, and results of your work. Anthropologists have an ethical obligation to consider the potential impact of both their research and the communication or dissemination of their research results.

- **Obtain Informed Consent and Necessary Permissions:** Researchers must obtain the voluntary and informed consent of research participants before initiating any activity. We have an obligation to ensure that research participants have freely given their consent —without coercion—.

- **Weigh Competing Ethical Obligations Due Collaborators and Affected Parties:** When conflicts arise between ethical standards or expectations, anthropologists must make their ethical obligations explicit and develop an ethical approach in consultation with stakeholders —putting the safety of the people involved first—.

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[2] The principles have been extracted from the website of the American Anthropological Association (https://www.americananthro.org/LearnAndTeach/Content.aspx?ItemNumber=22869) and are their own translation.

- **Make Your Results Accessible:** Research results must be disseminated in a timely manner, not withheld from participants. Nor should it be done at the expense of the protection of confidentiality.
- **Protect and Preserve Your Records:** We must guarantee the integrity, preservation and protection of the data and materials that make up the work. This obligation applies to individual, collaborative, or team research, using appropriate methods to ensure the confidentiality and security of field notes, recordings, samples or other primary data and the identities of the participants —or on encrypted hard drives to protect data, for example— However, priority must always be given to the protection of research participants.
- **Maintain Respectful and Ethical Professional Relationships:** Anthropologists may personally benefit from their work, but should not exploit individuals, groups, animals, or cultural or biological materials. Furthermore, when they see evidence of misconduct in the investigation, they are required to report it to the appropriate authorities.

Whether from anthropology, cinema, or other disciplines, doing work that involves relating to other people is a delicate issue and therefore it is important to know and distinguish good practices from immoral practices, what is right and what is wrong. In summary, we must consider an ethical approach in order to avoid unpleasant, illegal and harmful consequences that may result from our work. Ensure that participants give their consent and are clear about the objectives and scope of the work. During fieldwork and recording we must know our environment, what we can or cannot do, ask, comment, as well as the spaces that we can access and record. We must consult beforehand and act carefully.

4.3. Responsibility

The final project is the result of teamwork involving you, other professionals, and collaborators, therefore you must accept the authorship of the work —take responsibility for your work and its results— but also acknowledge other people who have collaborated with you throughout the project.

The issue of money can be a contentious issue, so it is very important to discuss it beforehand and establish agreements. People generally participate voluntarily and offering money can generate a conflict of interest, but this can change as the project

develops. When the material we have produced generates profits, the people who appear in your film, or who become co-authors, may be entitled to a share in the profits generated by the work, so it is important to establish agreements in this regard, prior to the start of the recording (Lawrence, 2020)

4.4. Video and photography

First, to start our project we want, in its difficulty, to define the concept of ethnographic film to help the reader to follow the procedures of anthropological vision within this film and the post-production work that must be carried out to have anthropological awareness in its creation process. Although it is still a practice of trial and error, it is necessary to be careful in all technical and theoretical aspects.

Second, ethnographic film is the great work of audiovisual anthropologists. Although its definition is not entirely totalitarian and is changing, we can define it as a video production (documentary) that exposes exotic people[3] with a theoretical background on their exposition of cultural traits (Ruby, 1996). Although it can be defined this way, anthropologists such as Brigard (in Grau, 2002: 137) state, as we have mentioned before, that any type of film can become ethnographic, because somehow there is always cultural information. Hence, many anthropologists associate ethnographic film with videos made or directed with/by anthropologists.

Third, we will talk about anthropological vision in the video. This is manifested through video and production techniques. Mostly we have voice-over, this resource allows the anthropologist to explain at the moment the images shown. Of course, the images shown have been chosen and considered, along with the writing of the voice-over. The script, previously studied, has a great anthropological interest and information. With this format, we fulfill the premises that an ethnographic film must have a good degree of information and understanding. In any case, the narrative must be accompanied by a sequence of images and shots that determine what we hear.

Fourth, careful work needs to be done on video montage. We must consider several proposals made by Krebs (in Grau, 2002: 223). When recording an event, we must avoid intervening, interrupting, or affecting the event in any way. Taking long and wide shots of events, try not to compress the long shots into small shots, also not cut or edit.

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[3] Understanding that the exotic is a social construction that starts from the idea, perception, of that which is unknown and alien to our person and world.

However, these proposals would make our video a very long documentary. Of course, we can cut and edit, but we must do it with a high awareness, we cannot erase necessary and important information or that because of editing and cutting we manipulate the image, its message or meaning.

Finally, we think it is necessary to talk about the more technical aspects, about on-site recording and about data storage. In *Filmmaking for fieldwork: A practical handbook* by Andy Lawrence (2020) he clarifies the guidelines in photographic technique. He tells us about the materials we will use throughout the recording and their different characteristics, which will make a difference in both the recording and editing process. Such as camera types and lenses that can be used at different times. In direct relation to the recording, we must consider aspects such as the sound, the light of the image —natural, artificial—, the focus, the planes, the organization of the recorded data. From a more practical aspect we will also have to be prepared with extra batteries, different lenses and objectives, some camera filters, with tripods and monopods. We encourage you to train in these aspects because it will help a lot with your project, although the ideal could also be to make the video with more people prepared in this audiovisual world, that is, with sound and image technicians. However, we must bear in mind the maintenance of the previous aspects, and our quality regarding the material and the organization of the data will increase considerably.

4.5. Dissemination of our project

In this digital era, we find many more tools for the dissemination of our audiovisual projects than in the past, however, for your video to have a greater impact and dissemination, you must use the appropriate means. As we have said, the number of platforms to share our project is quite wide, which can be very positive as long as we know which of them to use to reach the largest number of viewers and have much more visibility.

First of all, it is important to define which audience you want to reach, because if your goal is to reach an academic, youth or other audience that has a local or international impact, the media can change considerably. Secondly, it is very important that before showing your project to the public, people who have been part of the video and actively involved are the first to see it so they can observe the final result, give their opinion and suggest changes. When we work with a population or group outside our own, situations

can occur in which the most obvious thing for us is not so for them and vice versa, and as a result we can ignore necessary explanations or stop showing things that the group considers essential. Also, if the goal of your video is to portray a specific group, they should see what the image of them will be like. Finally, when we do projects with more social characteristics, such as a form of activism or pointing out a problem, it is often not so important how many people see it but whether the right audience sees it, nowadays there are many associations and organizations that may be interested in participating in various projects.

Currently YouTube is the tool par excellence for the dissemination of all kinds of videos, free, easy, and fast access. However, this does not mean that this is the best option for an anthropological short. Being an easy-to-access medium, the number of videos that are uploaded daily to YouTube is immense, so if you do not have a previously established platform the chances of your project being lost among hundreds of other videos is considerable. The impact of your creation depends entirely on the YouTube algorithm which is applied based on audience numbers, visits, and interaction. In addition, on YouTube we lose an essential part when we do anthropological or artistic projects, and that is feedback, the exchange of ideas and opinions. When we upload a video, we can receive likes —or dislike— and comments, and we move between several extremes since if our short does not get many visits there will also not be much interaction, and on the other hand if it is relatively media the number of comments increases considerably. When there are many comments, it is unlikely that the author will be able to answer everyone, making dialogue impossible, in addition we can find videos that deal with social issues and discrimination where there are comments against these messages, racist, homophobic comments or attacking not only the author of the video but also the people who appear in it. Unconsciously, we are creating hard-to-handle hate spaces for them. Similarly, it may be that our video can reach a considerable number of views, this may mean that our video has the possibility of being monetized. This aspect can become conflictive as we have seen in the section on ethics. To what extent can we profit from the people with whom we have done fieldwork? However, we should not discard YouTube as a platform for dissemination, but we believe that an anthropological, artistic, or social project should be disseminated using other alternatives that are also within our reach.

The *Archives OVNI,* these are responsible for collecting and documenting three decades of our history. They collect from analog to digital video through the era of the social network. The materials collected are the result of thematic research and reflection projects. However, it is a research project organized by authors who articulate around contemporary aspects and give priority to the communicative potential of the videographic medium. Nevertheless, to be able to publish on *OVNI*, you must contact them through their website and send them your audiovisual material and proposal ─whether it is more artistic, critical, or anthropological─. Once submitted, they will carry out a selection process to see what your project can contribute to the themes already raised and worked on in *OVNI* or offering new possibilities. Then after the selection they will get in touch to negotiate the copyright prices.

OVNI organizes various events to disseminate videos and encourage discussion and debate. This is important, because, as we mentioned earlier, we cannot just focus on broadcasting. In the events to project our video, spaces are generated so that people who attend ─whether they are people involved in the video, part of the group portrayed or general public─ can question our work, ask questions, comment, contribute ideas. In this way we will not only make known what we have worked on, we will also learn about other points of view and increase our knowledge.

OVNI over the years has organized projects, activities and audiovisual exhibitions with varied themes that have been treated from various disciplines, including anthropology, including colonialism, identity, globalization, etc. Therefore, within the same platform we can find various videos of an anthropological nature. Some of them come from anthropologists who have sought to address different social or cultural issues in various ways, for example, the titles of *Ciutat Abandonada* and *Las Aphrodisia*. But we also find videos that do not come from anthropology but share many of the criteria set out in this script, and through which we can approach different cultures, contexts, and stories to learn from them, to reflect on or question our own ideals and imaginary. For example: *37 Stories About Leaving Home*, *A Day In Our Life* or *King of India*. They are also part of the short and documentary archives of a historical nature where we can observe various elements that historically were part of the anthropological academy and that are still denounced today, as would be the case of human zoos that reinforced racist and ethnocentric stereotypes, portrayed in the documentary *Paris Couleurs*, and are a sample of the colonial origins of the discipline.

Finally, we invite you to get to know the *Archives OVNI* a little more, explore the materials it contains, the multiplicity of visions it offers and make your own reflection on the different ways in which a short or a documentary can be made.

5. Final thoughts

The debate on what can be categorized as material or anthropological work is extensive and has been dragging on for years. With this essay our intention is not to position ourselves in any way, nor to decide which video meets the requirements or not, but rather to expose the different points of view, arguments, and possibilities so that you can decide what type of work you want to do, towards which audience or under what intentions, you will do it. This is important, because depending on how you decide to carry out your project, it will be accepted or not in the different academic, social, or artistic spheres.

If there is no possibility of performing a fieldwork and you want to produce the audiovisual anyway, you must be aware that for receivers or viewers can interpret that the anthropological viewing lacks qualitative information and can be considered ethnocentric, although the intention of the video is to show a world full of cultural diversity. But as we mentioned earlier, your work can be approached in various ways, and be used and disseminated through other means, in addition despite not being able to carry out fieldwork personally and indirectly, we have mentioned other options, such as interdisciplinary or collaborative work that could be a good alternative. Even if it is not considered anthropological or ethnographic material, your project will continue to provide information and will be suitable for criticism, reflection or to learn from other realities, experiences, and imaginaries. Also, we want to make it clear that it is not necessary to travel to the other side of the world to carry out anthropological work and a documentary. In other words, in our city, neighborhood or town there are many opportunities to carry out fieldwork and show the social reality of any group. It is simply necessary to detach oneself from the practices of the beginnings of anthropology in which we could only do an anthropological investigation of the exotic if one went to an isolated and non-Western community. Anthropology is not only built from the idea of *making the exotic familiar but also of turning the familiar into exotic* (EASA, 2015).

Finally, we believe that the most important thing to carry out an audiovisual project is to understand that - on a greater or lesser scale - the methodology, the anthropological

vision must be present throughout the entire work, both in the research process, in recording, as well as editing and broadcasting. We know that all these guidelines and recommendations can be overwhelming or to some extent hamper our work, either due to the time it takes to carry out fieldwork or prior research, or to the limitations and doubts that may arise when we work with outsiders or take other perspectives into account. For this reason, throughout the work we have highlighted the importance of teamwork, of interdisciplinarity and that collaboration should always be part of any stage of the project. Having overcome these difficulties, organized our work and having clear our goal, we believe that the final result of your project, the people who participate in it, as well as the message you want to convey, will be fully benefited if you take into account the guidelines explained throughout the essay.

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7. Annex: list of referenced documentaries and shorts

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