



Additional information concerning Audiovisual Bachelor's Theses in Social Anthropology

- ⇒ This information sheet explains special features of the audiovisual Bachelor's thesis.
- ⇒ **Please also consult our regular documents related to written Bachelor's thesis!**

At ISEK – Social and Cultural Anthropology / Ethnographic Museum, it is possible to submit an audiovisual thesis under certain conditions and after consultation with the supervisor. The length of the audiovisual work is approx. 20' long, and the written part has a word count of 6'000 to 7'500 words, excluding title page, contents, and bibliography.

Audiovisual Bachelor's theses build on their own field research during which the audiovisual material was recorded, e.g. as part of an excursion, following a summer school, a museum internship or independent research. A literature search is, of course, also necessary to an appropriate extent in cases where empirical research is being carried out. In all cases, the audiovisual bachelor's thesis is an independent and new piece of work, it does not replace nor extend a written paper as part of a seminar.

Requirements for a bachelor film thesis

Proof of basic knowledge in audiovisual anthropology through

- completion of the module "audiovisual anthropology" in the study program Social Anthropology or a corresponding course which we cross-list from the offer of the study programs Popular Cultures and Film Studies or
- completion of a Summer School audiovisual anthropology (offered by the CAV of the Swiss Anthropological Association (SAA), Popular Culture Studies, or similar) or
- proof of knowledge in audiovisual anthropology in theory or in practice and
- acceptance of "Film Concept"

A "proof of basic knowledge" is confirmed by a study coordinator (see contacts, below) by signing the "Confirmation of knowledge in audiovisual anthropology". Acceptance of the "film concept" is given by the supervisor.

Supervisors

Supervisors of audiovisual Bachelor's theses should also have previous knowledge in audiovisual anthropology. This may have been acquired through their own filming, through involvement or further training in audiovisual anthropology, etc. It is possible to obtain the expertise of filmmakers (VMZ, PK, FilmWiss, others). If the latter acts as a co-supervisor, they need to be approved by the person responsible for this module (see contact, below). Co-supervision of a Bachelor thesis is possible in justified cases. The final responsibility lies with the person who is authorized to supervise a thesis.

Finding your topic and your film idea

An audiovisual Bachelor's thesis usually builds on one or more previously attended thematic or regional modules of anthropology. In justified cases, however, it can also be a topic independent of this. In this case, it is up to the supervisor to accept a module-independent topic or not.



Students choose the topic of their audiovisual bachelor's thesis and propose it to a possible supervisor. In addition, they describe their "film idea" briefly in writing. Before filming begins, this "film idea" is further developed into a concrete "film concept", which needs to be discussed with and accepted by the supervisor.

Film concept

The film concept records your thoughts and planning for the film. You will be able to include essential aspects of the film concept in your "disposition" for the audiovisual Bachelor's thesis later on. The film concept is divided in two main parts. The first part serves to clarify methodological questions and your approach. The second part provides a description of topic, questions and narrative of the film as well as locations, protagonists and other relevant material. The length of the film concept is about 3-4 pages including filmography and bibliography.

(1) Methodological approaches to ethnographic film

This part of the film concept serves to prepare for the data collection in methodological and theoretical terms and clarifies the following questions:

- What literature on ethnographic film is already available and which aspects are received?
- Which audiovisual approach does the student want to follow (participatory, authorial or somewhere in between (how))?
- Which audiovisual methods does the student want to use (interviewing, observing, filming an event, sensory, etc.)?
- What literature on other methods of data collection is already available? Which other methods of data collection will be used?
- Students give a filmography (on the topic) and explain in which respect these films are helpful / stimulating.

(2) Idea sketch for the film

This part of the film concept deals with the questions of how the film should approximately look/function and how it will be shot.

Topic and main question of film

- Which topic is to be realised audiovisually?
- Why is the audiovisual implementation ideal for exactly this topic? What is the added value of filming/the film for data recording, analysis and presentation?
- What is the central question being addressed?
- Which ethical questions could become relevant in the research context? How is the student prepared to deal with these?

Protagonists

- Who appears in the film? What function(s) does/do this person(s) have? Why are these persons central to the research topic?
- Has contact already been made with potential protagonists and if so, from where?



Preparatory field research (research sites / shooting sites)

- What kind of field site is it? Has it already been researched or is it known from personal experience?
- What access does the student have to the field site? Has he/she already been in the field once or several times?
- Does film shooting take place at the field site or in other settings, too?
- Are authorizations needed to research and film in the field site/shooting site?

Equipment

- What material (camera, tripods, microphones, etc.), what financial and other resources are needed to realise the audiovisual vision?
- What kind of equipment will be used? Where and when will it be obtained? Does the student already know it or does he/she still need to familiarise him/herself with the camera, microphone, etc.?

Audiovisual vision

In this section, the chosen audiovisual approach and the way of shooting should be linked to the field site and the setting and described on a practical level.

- Which audiovisual approach will be applied and why is it well suited?
- What kind of takes / shooting / recordings are we talking about (e.g. environmental shots, cut-aways for interviews, etc.)?
- What is the relationship between the field and the setting(s)? Are all filming locations in the field or is filming also done outside (e.g. in an acoustically pleasant room with ideal lighting for an interview)?
- In which setting will the film shooting take place? What challenges might there be in this setting? What could be prepared in advance to overcome them (e.g. lighting, seating for interview, etc.)?

Narrative and editing

- What ideas about the narrative and content of the film already exist? What would these look like approximately? What kind of shots are needed (e.g. environmental shots, cut-aways for interviews, etc.)?
- What other materials could be used in the film (photos, posters, texts, subtitles, sounds, music...)?
- How should the film editing be done? Is the equipment (program, computer/laptop, etc.) / knowledge in this area available?

Timetable

The student prepares a realistic timetable for the entire filmic process as well as interim meetings: period of research, filming, editing, subtitling, rough cut, completion of the film.

Further

If the film concept is used as information for your informants, a clause and space for signature(s) must be added.



Disposition for bachelor's film theses

After filming, you create a disposition of your audiovisual Bachelor's thesis and discuss it with your supervisor. Only after your supervisor confirms acceptance of your disposition, you may begin writing your thesis. The acceptance of the disposition is confirmed by the supervisor by signing the "[Attestation Disposition Bachelor Thesis](#)" which is to be handed in at the beginning of your Bachelor Colloquium.

For audiovisual Bachelor's theses, a distinction is made between information on the text and on the film. The text and the film are related to each other and yet can also be understood as partial works, i.e. the text can be understood without the film and the film can be received without the text. In the text, the topic, its theoretical embedding in an anthropological research field and a scientific question are discussed and answered. The method reflection refers to the literature of audiovisual anthropology and reflects on the process of making the film and the data analysis, as well as the positioning of the author in the field. The film tells a story related to the topic, shows an example, pursues its own narrative; it can also experimentally represent an experience / an object and rather aim at the senses, feelings, states of the viewer. Essential aspects of the film concept are incorporated into the disposition.

Interim discussions and revision

In the case of audiovisual Bachelor's theses, at least three appointments are scheduled exclusively for the filming process. Supervisor (and co-supervisor) discuss the film concept, the rough cut and the fine cut together with the student.

The exact procedure of supervision should be discussed in advance between supervisor and supervised. Additionally, a supervisor explains in advance their own evaluation criteria and their weighting to the student, adopting the document "Audiovisual Bachelor Thesis Evaluation" to their needs and sharing it with the student.

Submission: kind, dates and deadlines

For audiovisual Bachelor's theses, the text is submitted on the deadline as a pdf and a doc, and the film is made available online (for example on *vimeo*). In addition, the text is printed out and the film is handed in to the supervisor on a stick (mp4 format).

For completion in an autumn semester:

1 December: latest possible submission of the thesis to the supervisor

9 January: deadline for the supervisor to submit the grade, a pdf version of the thesis (and in the case of a film thesis also the film) and the written evaluation to our teaching coordinator (contact information below)

For completion in a spring semester:

1 June: latest possible submission of the thesis to the supervisor

9 July: deadline for the supervisor to submit the grade, a pdf version of the thesis (and in the case of a film thesis also the film) and the written evaluation to our teaching coordinator (contact information below)



Please also refer to the information provided by the office of student affairs regarding bachelor's theses and the completion of your bachelor at <https://www.phil.uzh.ch/en/studies/studyessentials/graduation.html> and to the [Information Sheet Bachelor's Thesis in Social Anthropology](#).

Contact study coordination

To confirm your prior knowledge of audiovisual anthropology, please contact Juliane Neuhaus: juliane.neuhaus@uzh.ch or Olivia Killias: olivia.killias@uzh.ch

Contact teaching coordinator

For questions or additional information, please contact:
Miriam Wohlgemuth, teaching coordinator, miriam.wohlgemuth@uzh.ch

Module responsibility

Please contact Prof. Dr. Annuska Derks, annuska.derks@uzh.ch