

GRASS

Understanding agro-based traditional knowledge of Sami indigenous group in northern Norway (karasjok) and discovering a new way of making ethnographic film.

Masum Ahmad

Master thesis in Visual Cultural Studies

August 2016



Table of Contents

| | |
|--|----|
| 1. Introduction | |
| 1.1 Reason..... | 01 |
| 1.2 Developing the project..... | 03 |
| 1.3 My reflection..... | 04 |
| 1.4 Anthropology of a farmer..... | 05 |
| 1.5 Theoretical perspective..... | 07 |
| 1.6 Ethnographic Film and importance of the accounts of step by step process of filmmaking..... | 11 |
| 1.7 Methodological aspects..... | 13 |
| 2. Setting and fieldwork in Karasjok | |
| 2.1 preparing and going to the field..... | 14 |
| 2.2 Brief of Sami culture..... | 16 |
| 2.3 Camera..... | 17 |
| 2.4 Active participation..... | 19 |
| 2.5 Ethical barrier..... | 20 |
| 3. Exploration | |
| 3.1 Learning by doing: Farming and Filming..... | 21 |
| 3.2 Practice guided by theoretical perspective..... | 30 |
| 4. Making of the film: The construction of an anthropological film..... | 36 |
| 4.1 Introducing main characters (research partners/informants)..... | 37 |
| 4.2 Introduction of the film..... | 39 |
| 4.3 Into the world of ‘grass’..... | 42 |
| 4.4 Harvesting..... | 45 |
| 4.5 Human attention span..... | 51 |
| 5. The End..... | 52 |

Introduction

1.1 Reason

Winter is long and exceedingly cold on this landscape. Temperature can go below 30°C . North wind is sharp and cold on a windy day. When the weather is rude, it starts to snow for days after days without a sign of stopping. Sun can not be seen for weeks. Daytime start to get shorter and shorter until polar nights dominate the land for a long period of time. Frozen land can not provide enough to grow plants. Finding food to survive is hard on this frozen landscape. Birds and small land animals start to migrate more south before it is too late. Trees and few animals start their long hibernation. However northern light brings the world's most fascinating natural light shows for those who dare to live on this land in winter. The sky full of stars and northern light with its amusing color display brings joy and hope for a sunny summer time. It is Alta. The most populated city in Finnmark county, Norway. Second northernmost city in the world.

In 2013 I lived and studied in Alta. The school dorm where I used to live, I had a Sami neighbour Bjørn who become a good friend over the years. His home town is in Karasjok and during winter I had a chance to visit his father Edvard in Karasjok. A tall and strong person who has the ability to smile and bring positive sense of any given situation. He has a daytime job in Karasjok kommune. Also he is a farmer by choice.



Village Karasjok is an important center for Sami people. The Sami Parliament of Norway is located here. Situated in along both sides of Karasjohka river Karasjok is an extreme place. One of the coldest place in Norway during winter where temperature can fall down below -50

°C. Winter is long and summer is short. Short summer comes with high flux of energy and plants grow faster. Summer can be as warm as 32 °C.

Farming season is short in Karasjok as summer is short. The only farm product that can grow on this high dry northern land is hay. If the summer weather is fine with enough sunlight and rainfall farmers can farm 2 cycles. Each cycle lasts around 2 months. However farming hay demands a lot of physical work and not profitable enough. Farmers often get funds from the government. Farming needs a lot of large mechanical machines like different type of tractors for different purposes. Maintaining these machines in a good working shape and storing during winter time demands a lot of work compared to profit from harvest. Also storing hay in winter is expensive and demands hard labour.

Despite all the difficulties Edvard likes to farm. He is well paid, skilled and competent person on his primary job. Why then, he works as a farmer that is not profitable enough and demands



a large amount of physical labour? By living and visiting him for a year I gradually understood the fact. The lands he use for farming is inherited by him and his family. These lands needs continuous maintenance. Otherwise wild plants will cover these properties, would be very difficult to maintain and would become a part of the forest. At the same time farming is

not entirely unprofitable. Also government funds the farmers. I was interested to observe a part of Edvard's life with his farm. It became clear to me if I want to understand these relationships, active participation with them in farming would be my key.

1.2 Developing the Project

Planned thought regarding something is dependably a blocking point for comprehension something new. While leading an ethnographic hands on work we should be as receptive as could be allowed without judging any occasion and circumstance. Cultivating hay in Karasjok is absolutely new for me however I have found out about the procedures from Bjørn. I have no reasonable experience. To increase down to earth learning I set myself up for dynamic cooperation in cultivating. In any case filming a full farming season is likewise important and I am set up for that.

In Karen O'Reilly's book 'Ethnographic Methods' she explained the definition of ethnography in a short and wonderful way:

ethnography at least [...] is iterative-inductive research (that evolves in design through the study), drawing on a family of methods, involving direct and sustained contact with human agents, within the context of their daily lives (and cultures), watching what happens, listening to what is said, asking questions, and producing a richly written account that respects the irreducibility of human experience, that acknowledges the role of theory, as well as the researcher's own role, and that views humans as part object/ part subject. (O'Reilly 2005: 3)

The aim is to picture the life of a farmer. Social research can be done in many ways. It is important to live with the participants for a longer period of time. Collect data and visual records for later analysis. As stated earlier farming hay is not a profitable business. During 4 months of fieldwork I followed my participant like his own shadow, in his community, work places and participated in hay farming. The aim is to explore the process of farming hay in Karasjok. Also the possibility of making ethnographic film in a new way.

1.3 My reflection

I was born in a tropical land. Farming is very important in these societies. Therefore I became familiar with farming from my childhood. Naturally I became very interested when I see farming on the northern part of the world. My interest grow up over the years. It was a wonderful opportunity for me to do research with such topic that has great impression in my life. My previous knowledge about farming helped me dive deep into farming in Karasjok.

The aspects of northern culture is fairly new to me. I therefore wanted to understand more about the culture and family life as well. During my fieldwork my participant has shared his life experience regarding to farming and family with me. The cultural experience was a wonderful lesson to learn. By doing cultural investigation provided me deep understanding about Edvard's relationship between his family, social life, primary job and farming. As in the book "The Cultural Experience" James p. Spradley and David W. Mccurdy (2004) explained

The work of cultural investigation also provides greater understanding of the social sciences. Many of the theory and concepts in ..., anthropology, ..., become much clearer after first-hand experience. If you spend a semester talking to members of the gay world or drunks on Skid Road, you will have a much better notion of discrimination and the problems of justice for those who are stigmatized. (Spradley, Mccurdy 2004)

My participant who is a farmer by choice. He is guided by his personal wish. His son has finished his studies from Alta. His wife lives in a separate house with their daughter. He has a half time job in the municipality. The best time for father and son to meet, confront and confirm each other is harvesting season. My aim is to explore the world of farming. It is his knowledge that I tried to study and analyze during the fieldwork.

1.4 Anthropology of a farmer

Most of the land farmers have some common identities. Such as:

- Have a land (or borrow the land) to farm.
- Have knowledge about land, farming equipment, weather and fertilizer.
- Have a timeplan for farming according to season.
- Have a storehouse to store the harvested product.
- Have a proper link to sell the product.



These common identities have different looks in different geographic locations and different societies. Such as, in tropic people farm differently than north or south. Equipment are different in many cases. Also culture and religion plays a vital role as well. To understand and acquire the knowledge of farmer Edvard's farm life is to gather the detailed knowledge of his way of farming. The points can be as follows:



- About his land.
- When is the right time to start farming.
- How he prepares the land.
- His expertise with farming machines.
- Process of the harvest and how he does it.
- His connection and communication with hay

buyers.

- His relation with his son.
- His relation with his wife.
- His social communications.
- His ritual belonging (if any).
- His free time activities.
- Different regimes surrounding his daily involvement in social life.





Through the descriptive process of this paper I will gradually explore some of these knowledge which I gathered and understood during fieldwork. It will be an interpretation of my understanding about his knowledge.

Along with time, aspects of society changes. Modern industrial farming, use of ultra large scale farmland and equipment made the farming more challenging for small scale farmers like Edvard. The aftermath is; people are more interested in other jobs than farming. Edvard also has to perform a daily job which is not related to



farming to manage his living. By farming on the lands he belong, he gains the total dominating control on the lands. He also love to farm.

1.5 Theoretical perspective

Transformation of society is a natural process of evolving. Every culture and its aspects changes over the generation. Therefore the study of anthropology has to change as well. There was a time when it was very difficult to present visuals such as pictures and videos in anthropology. At that time anthropologists had to rely on written text. Over the years making visual records become accessible. Anthropologists got a new and more reliable way of collecting and analyzing data. Visual anthropology become very dominant.

MacDougall presented a new approach in visual anthropology. There are 3 major of this proposals:

- A. Written language has a structure in its ordinary form. Instead of using this structure visual anthropology can use a different form which is more appropriate for visual media.
- B. Visual anthropology should be free from the cage of natural science. Anthropological information need not to be dependant for its legitimacy on the logical strategy.
- C. Distinguish a few classifications of social experience where visual anthropology can be well studied.

It is important to explore slightly more into these areas above mentioned. First of all visuals can portray the depth of understanding and detail that simply can not be possible by written language. It is well known that written language has its own limitations that can be dissolved by recorded sound and visual medium. For example facial expression, symbolic use of clothing and space, tattoos and painting on the body, design of the living space are difficult to explain in written text which are easy to explain in visual medium. As written and visual are completely different mediums therefore have completely different way of expressing and telling the reality. Anthropologist Jay Ruby agrees with the fact of MacDougall's such idea. To make the idea successful we need to come out from the existing way of making ethnographic film and documentary. Ruby also states in the book "Origins of Visual Anthropology: Putting the Past Together" that as it is new and demands the audience to understand in a certain way, therefore it is slightly difficult.

However on the other hand visuals are very descriptive in its nature. A picture can say many things about a certain event without explanation. His power can be used effectively in visual anthropology. As we work with every simple detail in anthropology to understand a given cultural event. To understand a human in a certain social domain. When written language can mix with writer's personal choice of thought, visual language is mostly free from this. It portray the reality in a more concrete objective way. Just only because of this difference the presentation structure of visuals are different than written language.

As indicated by MacDougall there dependably was an enthusiasm for the visual among anthropologists (1997: 276). At the point when humanities swung to the investigation of real groups after a time of more far off thoughts, the anthropological crowd needed to show the general population who were the subjects of these studies. As an early answer for the virtual intangibility of these 'colorful individuals' presentations were sorted out at which they would be shown. Later photography and film would serve to outline composed anthropological investigations. As a case of early ethnographic footage MacDougall notice Felix-Louis Regnault. He would film the ceramics making strategies of an African Wolof lady at the 'Ethnographic Exposition of Occidental Africa' in Paris. Other than his counterparts, the Lumière siblings, he didn't go for contacting a major gathering of people with his filmmaterial. He viewed film as an effective apparatus in ethnography which could "fix transient human events for further analysis" (MacDougall 1978: 179). In his book 'Picturing culture: Explorations of film and anthropology' Anthropologist Jay Ruby manages two chairman addresses that were solicited by anthropologist first and foremost from the film period. Will the human condition be contemplated with the medium of film and can movies successfully pass on the learning that is picked up in hands on work and through further examinations? The replying of these two inquiries would not just have suggestions for a perspective researchers working in the field of human studies yet would give us learning about the way of film and it's capacity of conveying scholarly ideas. For the advancement of the sub-order of visual human studies one book is for the most part seen as an imperative foundation.

Secondly, visual cultural studies need to be free from the traditional border of natural science. It needs to be liberated because of its different way of representing itself. Knowledge collection and processing of knowledge in visual anthropology can vary in several ways. We have shifted ourselves and made a progress of understanding social reality. MacDougall recognized it quite well to propose the second proposal that visual anthropology needs a different path. In written text while transporting social reality it is definite that there is a certain portion of writer's own subjective thought which is mixed into it. The medium of picture, recorded sound and video can be free from that significantly.

Visual medium gives its audience a new way of processing and understanding reality which is more effectively concrete. There are reasons for that as well. Our society is getting more easy oriented with visuals rather than written texts. It is very easy to have an audio-visual device now than before. Therefore our society is more familiar with audio-visuals in present time and we are moving deep into it. This is where we need a shift of change. Reality is more close with audio-visuals and it has its own structural way of representing itself which can be different from the structural interface of natural science. This is where the nature of anthropological knowledge and knowledge production change its current.

Last of all according to MacDougall there are several domains where visual anthropology can be well studied. These are as follows:

- 'Topographic' which deals with everything related with place. Social and cultural difference according to place, local and global, identity issues falls under the domain.
- 'Temporal' which deals with the context of time. Cultural shifts according to time, social change, waves of cultural reproduction, customs and aspects of ritual behaviour shift through time, conceptual morals of family structure shift through time can be dealt in the domain.
- 'Corporal' that deals with gender, movement, gesture, ways of self-presentation, every day life and sexuality.
- 'Personal' deals with all things personal. Learning, emotion, cognition, perception and so forth.

Visual anthropology is more suited in some conceptual domains than others. Such as areas those are dependent on diagrams like surveys in economics is better suited in written text. Long visual records (footage) of ritual activities can be used as a research footage. Good visual anthropological film need not to be lengthy and also need to be attractive for the audience in an accepted anthropological way which I tried to portray in the film and which I will discuss in making of the film chapter.

1.6 Ethnographic Film and importance of the accounts of step by step process of filmmaking.

The definition of film varies in different ways. In general film is collection of audio and moving visual footages that are put together in a way that can be understandable by the audience and can convey a message. Film can be silent as well (without audio). There are certain tools of making film. Camera that can record moving image is the central tool to make film. There was a time when making film was difficult and expensive. As the technology of film cameras developed over the generations, it become easy and cheap to make films at present. Film cameras become smaller and easy to carry which is important for making ethnographic films. The effect of a camera while filming is a well known fact in filming reality without distorting its rhythm and harmony.

Ethnographic film is a way of visual representation of anthropological study and practice composed into understandable audio-visual medium. Robert J. Flaherty is considered to be the first ethnographic filmmaker for his film “Nanook of the North”. In this film he tried to represent inuit people in their own way of life. He tried to represent the reality without imposing his own thought or distorting it. In ethnographic film world MacDougall points out 2 types of ethnographic films. “Illustrative films” and “revelatory films”. In illustrative ethnographic films images are used to illustrate the reality. On top of it there is vocal representation which explains the image. Revelatory films are slightly different. Instead of voice over explanation (vocal representation) this type of films leave the audience to compose and interpret the audio-visuals and events in audio-visuals by themselves. For the purpose of making my film “grass” I tried to follow this current. The simple way of representing audio-visuals that can carry a simple message which can be easily understandable by an audience was the goal for me.

It is the visual anthropologist’s job to perform a new way of doing visual anthropology. While spending a large amount of time into a given field s(he) forms a relationship with the research partners. This relationship is an important base of making an acceptable and understandable ethnographic anthropological work. Camera plays an important role here. It is the anthropologist who need to make the camera friendly to the informants. Without making a

camera friendly environment it is very difficult to film the reality. Also selection of events are important which will later form the story of reality (film). At the same time ethnographic filmmaker need to be an explorer to get something new. After the field work editing process of the film plays a very important part as well. Describing the total process (or at least a brief of the process) of going to the field to a finished film plays an important part in my sense. I will later go into the detail of editing process and reasons behind such process.

1.7 Methodological aspects

As both Bjørn (Edvard's son) and I lived at the same house for one year while studying in Alta we spent a large amount of time talking about farming and our interests. Gradually I became familiar with Sami culture and their way of living. I also wanted to explore deeper into farming as it interest me a lot. I was interested in understanding practical knowledge about farming through the farmer's activity throughout a whole farming cycle. While studying



Visual Cultural Studies (VCS) at UiT my understanding about Sami culture and the way of their life rooted deeper. I got the perfect opportunity to study more about farming and life of a Sami family. During 2013 I started to develop a project and made arrangement with Bjørn and Edvard. At the same time I was preparing myself for the fieldwork for practical participation in farming. Finally I got desired funding, a

brand new pack of camera equipment which includes camera, sound recorder, tripod, some cables, connectors and a first aid course certificate before conducting fieldwork.

My entire knowledge about Edvard and his way of living is generated through participant observation. The cultural experience that I have gained is valuable for this paper and for the film as well. It also become fruitful for me to understand Edvard's life. There are many ways of understanding a culture. In core we try to understand what people do, know and make and most importantly how the make bond with nature.

Filming activities and total farming process is important. It is helpful for me to process my learning and knowledge more concretely. For farmers weather plays a vital role. Amount of rainfall, temperature and sunlight determines how good or bad the harvest can be. Therefore farmers need to master the weather. Tractors and other farm machines plays a vital role in modern farming. Use of internet and GPS become embedded to our life. By focusing the activities my goal is to understand farming in Karasjok and make a film about it.

2. Setting and fieldwork in Karasjok

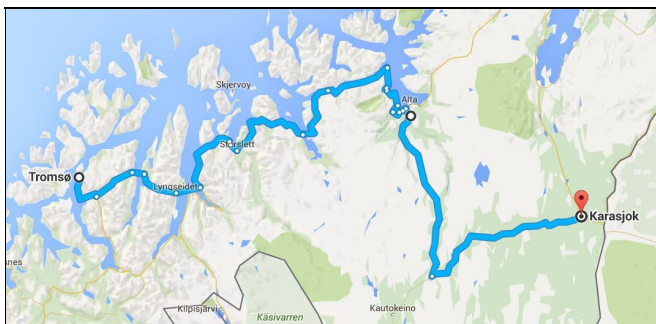
2.1 Preparing and going to the field

Everything that has a beginning has an end. Snow white winter queen leaves the land and Summer, the queen of life comes like a magic. Wind start to get warm again. Snow white mountains melt rapidly. Creats small seasonal mountain rivers. Fishes start to come back. After a long winter, covered by thick ice, land faces warm, sweet and soft sunlight. Pale gold colored dead grass covers by young bright green ones. Kittiwake, Northern Gannet, Willow Warbler and other northern birds start to come back and populate the land. Daytime start to get larger and larger until there is no night.



Polar days comes with extremely high flux of energy. Blue sky, green trees, meadows with pink, purple and yellow flowers make the landscape magical. It's time to start a new farming season. It is also time for me to start the voyage.

I prepared myself for a journey to farther north. The goal is to actively participate for farming hay on one of the most northern territories called Karasjok and filming the process for three months. Around 500 kilometers from Tromsø where I presently live. Therefore it is important to check all filming equipment thoroughly as there will be no chance for me to come back if

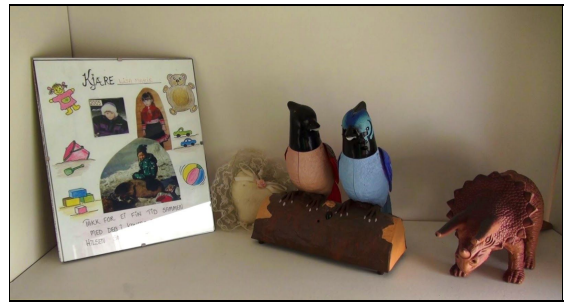


some gear is unable to work properly. One sunny day, after weeks of preparation I finally took the bus. It was a long journey. However the view while travelling was wonderful.

After a long pleasant journey I finally reached the village. I would be living with Edvard and Bjørn. They live in a house close to river and city center. Edvard's sister, brother and all other

family members live in separate houses circling their mother's house and the key farmland which is important for all family members. Edvard's mother is over 90 years old who has good reputation throughout the family for making delicious bread. Many members of the family live outside of Karasjok. Almost every year all family members gather together to celebrate some occasion. Edvard's past wife (Bjørn's mother) lives with her daughter and grandkids in a different house.

I was given a room on second floor previously used by one of Edvard's grandkid. Despite the difficulties of long travelling It was a pleasant surprise. The room was full of toys and kids stuffs. Everyone was welcoming. I felt comfortable, safe and happy. I started to unpack my camera equipment for a final check. It was afternoon. Sunlight was coming from the open window.



Everything was quiet. Birds were flying and tweeting outside. A quiet comfortness was surrounding throughout the space. Completely being submerged by my thought of upcoming events I want to film, I heard a voice. Someone was calling from downstairs. At first it was like a whisper. Then it was loud and clear. I went down. Edvard was standing with a mop stick and a bucket of water beside him. He gave me the mop stick and told me to start cleaning the floor. Then he turned around and started to clean the fireplace. I started to mop the floor. This was how I met the chief of the house for the first time.

2.2 Brief of Sami Culture

The indigenous Sami people who are inhabiting presently in Ukraail, Russia, Finland, Sweden, United States and Norway. They have a variety of livelihood, including reindeer harding which is legally reserved only for Sami people in Norway, fishing and farming. In other language they are also known by the Laplanders.

Historically Sami people of Arctic Europe have lived and worked over the northern part of Russia, Finland, Sweden and Norway. There also have archaeological findings of Sami presence in southern Norway. Many of Sami population blended into modern mainstream society today. Therefore Sami people can be found into the towns of Northern Norway or to the Oslo area. Many of them work in a modern service sector today.

The language that Sami people speak is a member of the Uralic linguistic group. Closely related nine different Sami languages are spoken in the Sami region. Three of these dialects are active in Northern Norway today. Often it is difficult for Sami people to communicate between different dialects.

Sami art contains wonderful vibrant color. Decorative beauty with deep respect for nature made Sami art unique. Traditional Sami song style is referred to as Joik though there are several different modes of Sami singing such as Lavlu or Laavloe and Vuelie. Laavloe is singed with words or lyrics and Vuelie is a storytelling song about a person or an event.

2.3 Camera

Camera plays a vital role in visual ethnography. Visual ethnographers use the recorded footage for their qualitative research. There are two possible ways of using videos in visual ethnographic research. As a recording device and as a research tool. While recording an event we can playback the event to understand the situation more clearly, more thoroughly. Sometimes we can miss a crucial point of an event while it is conducting. By recording the events there is a possibility that we will see the recorded event to understand it more clearly and then we find the missing points.

In the second approach, spearheaded by Jean Rouch, recordings are utilized as a part of a more reflexive and subjective way. The camera is no more considered as a target recording gadget. It is utilized as a part of a participative and collective approach to build up a common comprehension of utilization encounters. By the intervention of the camera, the scientist's point is to bring the viewer into individuals' encounters. The camera turns into the member and also the colleague.

The themes, camera as a collaborative tool and active participation will be the key of this paper. As a tool camera has developed over the past 100 years. Present days advanced digital recording devices and technique, portability of camera significantly made the visual anthropology more advanced. In silent video period it was difficult to understand experience, emotion, judgement and interpretation without a sound which is possible present time. In my research process the image is an intrinsic element of research process. By using photographs on this paper I try to make the sense of some situation more clearly and visually descriptively. Therefor the way of making sense become more structured. By discussing the way of making the film and way of editing I try to put a shade on my subjective idea of my research as objectivity is a relative term.

As I am filming the process of farming and I do not know the process well enough to understand the important parts of Farming, It is also important for me to give my research partners freedom to take the visual notes and direct me in a way that is important for their farming. In order to make my understanding more clear and logically fruitful I decided not

only filming by myself but also filming by my research partners and being filmed by them. For me this is a way for me to look through their eyes. It became fruitful. My research partners gradually become more free and friendly with the camera. Gradually the presence of camera while working become normal to them. Because of this they started to act, talk and behave as they do without the presence of camera, a natural fluidity which was desired and expected by the author. By all sense I was trying to gain a reciprocal relationship between the giver and the receiver.

Now the camera is no longer a recording tool only. As the camera is actively being used by the researcher and the research partner(s), it becomes an active player and collaborator. At the same time it brings the spontaneity. The very idea Participation and spontaneity was used by Robert Flaherty and Dziga Vertov. This exploration strategies for contemporary visual anthropology help us to increase new bits of knowledge.

2.4 Active Participation

I am relatively new in Sami society and do not know the rules for behaviour. As a stranger my role here is participant observer. By living and working with them I will gain the experience the common social situations. The conscious awareness that I desire to generate is a key to process my understanding. By observing the detail activity of farming and and their family life and at the same time participating with them I will generate the conscious awareness. At the same time being and feeling both insider and outsider makes the shape of conscious awareness. It helps to find a fine observation point. Self-analysis brings more fluidity and productivity for a participant observer. I will try to find out how these experiences feel like, how it feels like to work as a farmer and being a farmer. As for me these experiences are new and are not taken for granted and therefore the understanding may differ to my research partners. My self-analysis is not objective although it is a tool for me to understand new situations and gain skill in Sami culture. Keeping detailed record of both subjective and objective understanding become a booster for the process of the research.

I am involved in both with filming and farming. Therefore my participation will not be a complete participation. It will be active participation. I intend to do the same work as the farmers do.

2.5 Ethical barrier

Society is a method for circulating human conduct. Culture, social background, language and religion can play a key role while conducting ethnographic fieldwork. Cultural factors such as privacy and modesty can be significantly different from researcher and research partner. The performance of being part of a team in a social situation determines how a researcher would be characterized in the team. In order to achieve the access into a social situation, researcher need to learn the social characteristics that his research partners are used to. Managing impression in a way that does not hurt the belief and religious views plays a key role.

Every culture has a sense of its own and in its own domain. Sami culture is relatively different from Norwegian culture. As these aspects were new to me I made myself free from my personal judgements. Learnt the way as my informants do and are familiar with. Therefore I confronted no ethical barrier while doing the fieldwork.

3. Exploration

3.1 Learning by doing: Farming and Filming

Farming in northern Norway is dominated by milk, meat from cattle and sheep. Due to cold climate growing grass and other crops are difficult. However because of 24 hours of daylight it is possible to grow potatoes and other vegetables are possible in a limited manner. Many farmers grow only grass on the most northern places.

- **Brief introduction of plant grass**

Grass is the one of the most adaptive, versatile and economically important plant in earth. It become spreaded all over the world during Cretaceous period. It can grow in hard conditions. It is so adaptive that it can grow in deep rain forest, desert dry and cold mountain. Therefore grass grows in every continent except from central Greenland and Antarctica.

As grass is an adaptive plant, therefore there are many different types of grasses. There are around 12,000 grass species in around 771 genera that are arranged into 12 subfamilies. Few are, Bermudagrass, Centipedegrass, Creeping Bentgrass, Canada Bluegrass,



Kentucky Bluegrass, Rough Bluegrass, Perennial Ryegrass, Fine Fescues, Tall Fescue, Wheatgrass, Bahiagrass, Blue Gramagrass, Buffalograss, Centipedegrass, Bermudagrass, St. Augustinegrass, Zoysiagrass, Fine Fescue, Ryegrass, Eriophorum, Sword Grass, Silica phytoliths, Timothy grass etc. All grasses have some similar characteristics. Grass sharp edges develop at the base of the cutting edge and not from extended stem tips. This low development indicate advanced accordingly munching creatures and permits grasses to be nibbled or mown routinely without serious harm to the plant.

- **Financially critical grasses**

Grain Crops: Barley, Maize (corn), Oats, Rice, Rye, Sorghum, Wheat, Millet.

Leaf and stem crops: Bamboo, Marram grass, Meadow-grass, Reeds, Ryegrass, Sugarcane.

Lawn grasses: Bahia grass, Bent grass, Bermuda grass, Buffalograss, Centipede grass, Fescue Meadow-grass, Ryegrass, St. Augustine grass, Zoysia.

Ornamental grasses (Horticultural): Calamagrostis spp., Cortaderia spp., Deschampsia spp., Festuca spp., Melica spp., Muhlenbergia spp., Stipa spp.

Model organisms: Brachypodium distachyon, Maize (corn), Rice, Sorghum, Wheat.

Grass is utilized for some reasons. Few are as underneath.

- **Industry**

Grasses are utilized as crude material for a huge number of purposes, incorporating development and in the synthesis of building materials, for example, cob, for protection, in the assembling of paper and board, for example, Oriented basic straw board. Grass fiber can be utilized for making paper, and for biofuel creation. Bamboo platform can withstand tropical storm power winds that would break steel framework. Bigger bamboos and Arundo donax have forceful culms that can be utilized as a part of a way like timber, Arundo is utilized to make reeds for woodwind instruments, and bamboo is utilized for endless executes. Phragmites australis is vital for thatching and grass roots settle the turf of grass houses. Reeds are utilized as a part of water treatment frameworks, in wetland preservation and area recovery in Afro-Eurasia.

- **Food**

Horticultural grasses developed for their edible seeds are called cereals or grains (despite the fact that the last term, agronomically, alludes to both oats and vegetables). Three oats – rice, wheat, and maize (corn) – give more than half of all calories eaten by people. Of all harvests, 70% are grasses. Grains constitute the real wellspring of starches for people and maybe the

real wellspring of protein, and incorporate rice in southern and eastern Asia, maize in Central and South America, and wheat and grain in Europe, northern Asia and the Americas.

Sugarcane is the real wellspring of sugar creation. Extra nourishment utilizes incorporate grew grain, shoots, rhizomes and sugar), drink (sugarcane juice, plant milk, rum, lager, whisky, vodka). Numerous types of grasses are developed as field for scavenge and grub for domesticated animals, especially for sheep and dairy cattle. They might be cut and put away as feed, straw or silage for use during the winter. Hay and straw are utilized for animal bedding.

- **Yard and decorative use**

Grasses are the essential plant utilized as a part of yards, which themselves get from nibbled fields in Europe. They additionally give a vital method for disintegration control (e.g., along roadsides), particularly on slanting area. Grass gardens are a critical covering of playing surfaces in numerous games, including football (soccer), American football, tennis, golf, cricket, softball and baseball. Fancy grasses, for example, perpetual pack grasses, are utilized as a part of numerous styles of patio nursery plan for their foliage, inflorescences, seed heads. They are regularly utilized as a part of characteristic finishing, xeriscaping and slant adjustment in contemporary arranging, natural life cultivating, and local plant cultivating.

- **Sports**

Grass playing fields, courses and pitches are the conventional playing surfaces for some games. Games, for example, golf, tennis and cricket are especially subject to the nature of the grass on which the game is played. In some games offices, including indoor arches and different spots where support of a grass field would be troublesome, grass might be supplanted with fake turf, an engineered grass-like substitute.

In cricket, the pitch is the portion of precisely cut and moved grass where the bowler bowls. In the days paving the way to the match it is over and again cut and moved to deliver a hard, level surface for the ball to skip off. A whole industry spins around the improvement and promoting of grass assortments for golf courses. In tennis, grass is developed on hard-pressed

soil, and the bob of a tennis-ball may change contingent upon the grass' wellbeing, how as of late it has been cut, and the wear and tear of late play. The surface is gentler than hard courts and earth (different tennis surfaces), so the ball ricochets lower, and players must achieve the ball speedier bringing about an alternate style of play which may suit a few players more than others. The world's most popular grass tennis is Center Court at Wimbledon in England, home of the Wimbledon Championship.

Grasses have long had noteworthiness in human culture. They have been developed as food for individuals and tamed creatures for a great many years. The essential element of brew is generally grain or wheat, both of which have been utilized for this reason for more than 4,000 years. In some spots, especially in rural regions, the upkeep of a grass garden is an indication of a house holder's obligation to the general appearance of their neighborhood. A folk myth about grass is that it declines to develop where any savage passing has happened.

In Karasjok Norway winter is extreme. Land is being covered by ice for a long time and gets frozen. When summer comes it takes a while for the land to grow grass. In the meanwhile Edvard planned to paint the house in early summer before the the busy working time in the field comes. It was during my first week in fieldwork. Therefore I get a good opportunity to get friendly with all family members by working with them. Edvard is painting the house after almost 10 years. Therefore I gradually understood it become a happy event for all the family members.

Edvard used to take me with him almost everywhere he used to go during the whole time of my fieldwork. I started to know more about him, his colleagues and family members which was very important for me to portray his life. After few days of planning and preparation, one day we went to buy color and tools for painting. As Edvard takes almost all the



responsibility, Bjørn therefore is very relaxed and get a lot of time to play computer games with his friends.



In the meanwhile Andre and his elder brother Dima came from Russia to help Edvard for painting. They are sons of one of Edvard's good friends.

Red color will be painted. We started to cover everything except the floor and the wall. It took few days to wrap up everything. Finally when it is done we

started to paint. While painting everyone used to talk a lot. There is no particular topics. However they used to talk a lot about the weather. About how the sunlight is today, about the clouds, about the river and fishes, predicting about upcoming rainfall. It shades a light of their reflection about the nature and the weather. According to Edvard, knowing and understanding the weather is very important. Therefore he used to explain me a lot about simple things in nature. I



gradually started to understand about Karasjok, the land and the nature by his explanations. I gradually started to understand his perspectives about the place and the reason why he moved from Oslo to Karasjok and settled here.

One morning Edvard brought a large crane for painting the high places. Hours of hard work and placing it in places we finished painting on the high surfaces. The very afternoon it started raining just after 2 hours we finished painting outer side of the house. Everyone is worrying about the paint except Edvard. He was smiling. He was saying,

“Finally it is time to start working in the field.”

The love of his working in the field is getting clear for me. Many times he mentioned that he loves to work at the grass field. This was the first time I truly understood his depth of his emotion for farming. He was very happy. He was speaking about the mosquitos and the birds. He was telling me his plans about the fields.

Throughout the whole process of fieldwork filming plays a great role. It is my intention to film in detail with every step of farming from beginning to end.

Edvard taught me about the temperature of growing grass. He said,

“If it’s below 12 degrees, the grass stops growing. It stops growing up. And if the temperature is over 12, for example over 14 degrees then it starts growing again.”

After the heavy rainfall land is wet. A week earlier while I was on my way to Karasjok, I had to live in Alta for a day. Bjørn and me planned to meet at Alta and then go to Karasjok together. Bjørn is visiting Alta to buy fertilizer for the field. He came with his father’s car. As planned we met and bought 3 bags of fertilizer (500 kg each) and came to Karasjok.

The very next morning after the heavy rain Edvard prepared the tractor with sprayer. We



needed to be quick before the land gets dry again. It took a whole day to spray and I got some wonderful footage for the film. I was also a helping hand for Edvard. Now it is time to wait for the grass to grow up and we get busy with other works from next day. We will wait for around 15 days. Because of heavy

rainfall Edvard is hoping grass will grow faster and the harvest will be better than last year.

My relationship with Edvard's family grew stronger before the fieldwork started. The only problem was the presence of camera. It took some time for all to get comfortable with the camera. Sometimes I used to ask Bjørn to film while I am working in the field. This is how he started to open himself gradually. Also I get a sense of his interest while looking at the footage recorded by him. Later while editing the film, recorded small detail of individual work become very fruitful.

In the meanwhile we are having continuous rainfall for several days. Grass is growing up fast. Edvard and me are going to the field almost every day to give a look and for some basic maintenance. Water from rain, liquefying snow, and softening ice streams are making the river live again and fishes have started to come. Soon salmon fishing season will start. Calm gentle warm breeze and long sunny days are the sign of a good harvest. We have started to make the tractors ready for harvest. Learning every nuts and bolts of farming equipment become helpful for the whole process of filming. There are different types of machines. Such as:

Mowers: These machines are utilized to cut the hay. There are essentially two sorts of cutters: sickle bar and circle or rotating. The sickle bar sort of trimmer gives a perfect, clean cut of the forage. Speed constrains the amount of forage can be cut in a given timeframe in light of the fact that this sort of trimmer can obstruct or may miss parts if the cutting rate is too quick. The sickle bar sort trimmers have a low power prerequisite, so littler tractors can be utilized to run them. The plate or rotational sort cutter regards use in crops that have fallen over. Velocity is not an issue with this kind of cutter since it never plugs. One downside, nonetheless, is that it has a higher force necessity than the sickle bar sort cutter.

Conditioners: The conditioner performs a rolling or creasing capacity to the forage that will speed drying, and it is a part of the cutting machine. There are two fundamental sorts of roller conditioners such as elastic rolls or steel rolls. The elastic rolls and the steel rolls both crease and pound the hay with weight. This procedure tears open the waxy covering over the feed stem and permits the dampness inside to vanish all the more quickly. Therefore the hay crop dries down quicker and is prepared to bunch in a shorter timeframe. Notwithstanding the sort of conditioner, the more forceful the setting, the speedier the hay will dry, yet at an expense of

expanded forage loss. Another kind of molding machine is the flail, impeller or tine. These machines cut the forage with a scraping activity. Since it doesn't leave a neat and tidy, the hay plant can take more time to repair itself before starting to grow once more. A few cutters come outfitted with an assortment of additional elements. Some of those elements could incorporate side windrow connections for more extensive units, cutter bar edge tilt change, variable reel rate or suspension of cutter bar.

Tedders or inverters: Tedders are used for spreading the hay in the field for better air flow. Inverters flip the swath over so the moist base is presented to the sun and air for drying.

Hay Rakes: Rakes accumulate and roll the incompletely dry hay into a windrow, permitting the underside of the feed to dry. It additionally permits the baler to effectively get the yield for harvest. There are three sorts of feed rakes: parallel bar, turning and wheel. The parallel bar has the most minimal measure of feed loss. They keep running on a ground or variable velocity pressure driven drive system. Turning rakes will once in awhile accompany double capacities. Wheel rakes spare time since they can be worked at a higher rate than other rake sorts. One downside to the wheel rake is that it has a higher potential for rock accumulation.

Balers: Balers get the product in the field and pack it into a bundle. Sizes of bales can shift contingent upon the machine. Little rectangular bunches weigh roughly 38 to 40 pounds. Round bunches can change from 500 to 2,000 pounds. There are likewise substantial rectangular balers that make bunches measuring a ton or more. Little rectangular balers arrive in an assortment of sizes. Some little balers require manual bundle stacking on the feed wagon, while others have a bunch hurler that hurls balls into a feed wagon. There are also water powered pressure control, different get heads and a pre-pack chamber.

By following these commands in the fieldwork farming process and learning new things become easier for me. Everyday we are preparing for the harvest. Continuous work with the machines and filming at the same time become a daily job. After a week of preparation we finally bring mowers in the field. Bjørn explains the busy time which is as follows:

“This time of year he is very busy. He does not have time to enjoy the nice weather. He wants to get the hay inside. Once it’s inside, he can draw a sigh of relief. That he’s had a good year.”

In the summer, if it is raining and the hay gets wet it can start to mold. If there is a lot of moisture in the hay, it will rot. So its need to be as dry as possible before storing inside or wrapping with plastic. In the field it is normal that the blades attached to the cutter can break down. We need to take a good care of these blades continuously. After the cutting is finished, we leave the hay on the field for

3 to 4 days depending on the weather to make it dry. No farmer want rainfall and cloudy cold days in this period. After that we start with hay racks to gather the hay. Afterward time comes for 2 different types of hay compressor. One for small



squires which will be stored inside of a store room and one for large round bales wrapped with plastic which will be gathered and stored outside. There is a lot of work to do to get the grass inside. Only dry hay is being stored in the storeroom. While storing we need to spray salt in every layer. So the moisture can go into the salt.

Storing the hay is the last part of a full cycle harvest. Edvard is relieved after storing is done. There is one more cycle left for the summer season.

3.2 Practice guided by theoretical perspective

In chapter 1.5 I have explained about MacDougall's 3 way of doing visual anthropology. My active participation and process of filmmaking in Edvard's farm and with him can be understood and explained by these principals.

In the late 1950s and 1960s the class of 'observational cinema' appeared. Rather than transmitting learning and thoughts regarding certain subjects its objective was to be "a mirror to the world" (Barbash and Taylor 1996: 23) and to demonstrate individuals' lives as there were truly lived. Certain mechanical advancements established the framework for absolutely new methodologies in film-production. Sound had beforehand been recorded on an optical track nearby the film outlines. This denied sound was laid over film footage that it was not initially recorded with. In the 1960s this changed with the supplanting of the optical track with attractive sound stock (generally alluded to as 'mag'). It now got to be conceivable to cut and re-cut sound without affecting the photo.

Since the recording-rate of both film and "mag" can shift synchronization of sound and pictures where risky. In any case, new gadgets which utilized a tuning fork and later swaying gems to control the recording velocity of film and sound managed this issue. This innovation truly set free the narrative movie producer. Rather than inviting individuals to a studio to record interviews he could now go to areas where his subjects lived; areas which were applicable to the stories being told. In addition the meeting itself got to be pointless to get looks into individuals lives. What individuals would say to each other rather than to the movie producers was of a great deal more intrigue. They utilized wide-edge lenses and would close the iris of the lenses down to accomplish greatest profundity of field. This permits the group of onlookers to pick what to take a gander at in the edge of the shot as opposed to being guided by what the movie producers puts in center and this can accommodate an affair of what it resembled at a particular spot and a specific time. Tripods were regularly maintained a strategic distance from on the grounds that they would be meddlesome and seen as bringing about pictures that would be too static. Movie producers attempted to stick to genuine experienced time in altering their movies. The development of their movies really looks like the way traditional fiction movies are altered. Movies were "structured around a progression

of semi-associated scenes" and the gathering of people was left with an extraordinary flexibility to find certain all-encompassing accounts.

Barbash and Taylor specify Flaherty's film 'Nanook of the North' as an early forerunner to Observational Cinema. The film is develop out of little stories, from the working of an igloo and the skewering of a seal to the getting of fish and the meeting with a fur dealer. Be that as it may, not at all like numerous documentaries of it's time this film has no larger account and it's center stays with the day by day routine of the Eskimo family (Barbash and Taylor 1996: 23).

Flaherty's profession was mining engineering. He had been living among the Hudson Bay Eskimo for right around 10 years and put in an entire year making the film there. It was his solidly held conviction that a movie producer ought to live among those, whose lives he wished to make a representation of, for quite a while. Since by what method would one be able to make a film about individuals in the event that one doesn't have any acquaintance with them extremely well? Flaherty did not make a script ahead of time for this film yet rather found what to concentrate on amid the procedure. At night he would work out in his journal which arrangements he wished to film and he would change these thoughts as the task progressed. Along these lines film-production and revelation turned out to be a piece of the same procedure. Or maybe then planning to pass on certain data to the gathering of people or to persuade them regarding a specific position on the Eskimo Flaherty celebrates, as it were, what he finds before the camera itself and for its own purpose.

The dialect which had been produced in fiction-film at that point, was received by Flaherty: he utilized building up shots and close-ups, pan shots and tilt shots, shots from each edge possible. Flaherty frequently uses the impacts of 'slow zoom to close'. The advantage is held by keeping us in tension of what is coming and after that we are astounded with an unsuspected result. Flaherty appears too long to times of the past. While the Eskimo are actually effectively remaining with one foot in innovation. They utilize rifles, listen to modern music over the radio and wear apparel made in England. Flaherty guides them in showcasing a more "unique" method for living and needs to demonstrate the group of onlookers the superbness and honorability of these individuals. In any case, as odd as this may sound in this

likewise lies the enduring force of his film. Flaherty has an adoration for these indigenous individuals and demonstrates an enthusiasm for their lives which was remarkable up till that time. Additionally his cooperation with this Eskimo group to remake their old methods for living is excellent.

The observational film of the 1950s and the 1960s can generally be partitioned in two classifications to be specific 'direct cinema' and the French 'cinéma vérité'. While direct cinema movie producers have a tendency to be non-interventionist and now and then wish to vanish like 'flies on the wall', cinéma vérité producers would effectively mediate in circumstances unfurling before their camera and once in awhile would really make the social settings for the film themselves. A traditional case shapes Jeann Rouch's film 'Chronique d'un été' made in 1961. In it Rouch demonstrates to us a gathering of individuals which he united around a table. He sits among them and incites certain sorts of talk. He raises subjects which are encompassed by taboo and watching individuals from various foundations deal these points is fascinating however in the meantime we can ask: 'is it genuine?' and 'what might have happened at that table if Rouch would be behind the camera and simply watching?'. Be that as it may, cinéma vérité's association with the truth is ostensibly significantly more tricky in light of the fact that while it broadcasts to be keen on life before the camera, the inquiry what might have occurred without the presence of a camera and movie producer, is not by any means inquired.

Robert Drew was one of the early promoters of direct film. Drew had been a journalist and supervisor for Life Magazine. In spite of the fact that the topic of documentaries appeared on TV channels would regularly exhaust him. His thought was to bring the genuine live experience that Life Magazine conveyed to its endorsers of TV and he evaluated that such narrating may pay for itself. Drew defined the accompanying 'three decrees' to which the stories he needed to deliver ought to follow:

"I'm determined to be there when the news happens. I'm determined to be as unobtrusive as possible. And I'm determined not to distort the situation." (Drew in Hall 1996: 24)

I tried to blend all of these accounts of filmmaking ways for the making of the film 'grass'. It is clear that if I need to explore in this approach I need to edit and present the film in a way which can meet the demand of understanding. I will go into detail about making of the film in final chapter.

According to MacDougalls second principal visual cultural studies need to be free from the cage of natural science as I have pointed out in chapter 1.5. In this point MacDougall not only points about the practice of anthropology that was imported from natural science but also he argues about the value of descriptive anthropology. By following the footsteps I tried not to present any propositions about the context of Edvard's farm and life. Rather than that in my film I wanted the viewer to have their own personal views. To form their own views about Edvard's world.

Lastly, as pointed in chapter 1.5 with the help of MacDougall's third principle that there are several domains where visual cultural studies can be well studied, I tried to grasp the world of Edvard. My understanding and film can be connected to all of these four domains.

In the village Karasjok where Edvard and his family lives, where Edvard does a day time regular job and farm as his second job, it is 'topographic'. It is the place where he forms his understanding about his own farmland. The landscape and its position on the globe shapes his understanding about the weather, the way of preparing his land for the cultivation, the knowledge about farming machines, knowledge about nature, plant and harvest. In the film these topics are visible as well.

The film and my fieldwork can also be discovered by the domain of 'temporal' which deals with time and the shifts through time. Practice of his way of farming is a good example. Modern tools made his work easy which was not possible few decades ago. At the same time one of the shift that occurred socially is that the need of human labour reduced significantly through time. Before the appearance of these large machines the whole family used to work together in a farming season. There was work for everyone. As these works reduced significantly with the appearance of large farm machines, the members (usually who do not

own any land to farm) had to force themselves to find different types of jobs. The urge and necessity of gathering at the same place dissolved through time.

Edvard explained,

“Once upon a time the whole family used to gather in the farming season. Now it is a dream.”

This is just one example. Issues like these are visible and invisible at the same time in the film. An audience with imagination can easily understand these invisible but always present facts while watching the film. The representation of the passage of time is a sense that need to explain in a different way in the visual medium.

The category of ‘corporal’ can be understood in the film and from my fieldwork. In the field work while living working with Edvard and others (workers and family members), the gender role become clear to me. Farming is male dominated in the very culture. Through the total process of farming I never saw a woman working in the farm. Therefore in the farmers families domination of males plays an important role as I saw it in Edvard’s own family. As Edvard is the central earning member in his family and most of the farmlands belong to him, he has the access to have a total dominating control of the family. Therefore the ways of his self-presentation (inside of the family or outside in normal social events), which has a clear reflection of his daily life, can be explained and understood in this context. In the film we always see Edvard as a dominating person as his central characteristics.

The film footage I have captured while doing fieldwork and fieldwork itself are great opportunities to study MacDougall’s fourth domain ‘personal’. The study of personal relates with all things personal. To study the elements of personal (learning, emotion, cognition, perception...) we need to delve into practical field of individuals with individuals. For example facial expression can be exposed with many information that relates with emotion like happiness, anger, sadness, numbness etc. To explore such experience we need to become closer with informants. Such intimate relation does not build up easily. Needs time and space. The intimate relationship between researcher and research partner is the central pathway to achieve the understanding of partner's (informant’s) perception. Perception of vision can

determine the perception of thought. The reason is, we all know the same object or incident seen by different persons will always bring out different meaning more or less. With the link of these unique human attributes that form the learning for an individual. It is an anthropologist's obligation to learn and study these attributes about his or her informant in a given circumstances without imposing personal rules of understanding. However, I must say, it is difficult to achieve. It is difficult not to be a neutral person. It is also difficult to be objective if there is something called objectivity. Objectivity is a sense that is subjective as well. This is the such complexity that has no visible answer. As I tried to understand Edvard's perception of life and I understood the sense of it from the vision of his own. Though it can be argued that it is my self current of understanding. Therefore I tried to present the film as it happened in reality without imposing my own thought in visual language. Representation of workflow, quietness, passage of time and the link with nature; all of these elements are present in the film.

4. Making of the film: The construction of an anthropological film

Language is a way of transmitting information. Any type of communication needs a certain type of language that can communicate in a demanding way. For computers and machines we use programming language which is not suitable for our spoken language. Music and dance has their own way of speaking. Written language follows its own path. The demand of expressing in a right way is the determiner for a language to grow and build up in a certain current which makes the language different in different domains. Motion picture has its own way of speaking that build up for the past 100 years. The structure is different. It is only because the domain is different, not because it has to be different. This is natural to understand if we want to introduce the visuals in anthropology we need to introduce the language of visual as well. Otherwise it will never blend into anthropological domain. It will always feel like someone is speaking in programming language in a dining table when everyone is listening, forget their food to eat and without a shadow of doubt not even having an understanding of the context. The aftermath will be, the practice of visuals in anthropology will face a difficult challenge. It will never be a blended part of this domain.

We want pictures and motion pictures into anthropological domain in a way that is fruitful. In a way that is understandable. In a way that is accepted. For the purpose of acceptance we need to celebrate it with more openness. We have to give the visual language its own space. At the same time we need the right blender to blend in.

The language of visual is diverse and follow many currents (fiction film, documentary, news reel etc) as it has its own ultra large domain that is extremely strong. The way of making and editing fiction film is different than the way of documentary. Therefore the language and its structure is different more or less. It is our job to find out the right pieces and construct them in a certain language structure that is accepted in both anthropology and film. That is not fiction in a sense of representing honest and true representation of reality. This is the logical way of blending visuals in visual anthropology. While filming 'grass' I tried to capture the bits and pieces of reality as it is. Afterwards I tried to edit footage in a way that does not distort the reality and at the same time represent the essence of perfume of documentary film.

In this chapter I will gradually go into the depth of editing ‘grass’. The construction of an anthropological film.

4.1 Introducing main characters (research partners/informants)

One of the ways of telling story is starting by introducing the characters at the beginning of a film. This idea is familiar in novel as well. It is popular at the same time. By introducing the main characters at the beginning has some positive impacts. Audience become relaxed from the beginning. They need not think for a search of the main characters that help to dive into the film instantly. It also creates desire and attention for the character.

In ‘grass’ I used the same technique by introducing Bjorn, Edvard, Anne Marie (Edvard’s wife), Aileen (Bjorn’s daughter) and Mats Elias (Edvard’s grandson) at the beginning. It is also possible to represent the dominant characters by showing them in a longer period of time or by the numbers of shots distributed for each character. For the introduction of main characters I have used 5 shots (33 sec), 5 shots (33 sec), 2 shots (15 sec), 3 shots (20 sec) and 1 shot (10 sec) accordingly. This is a way of telling which characters will mostly represent the film. Visuals are as follows:





At the same time this total segment needed to be short. Audience needed to enter into the film with a basic catalyst of curiosity. If it become longer it has a chance of creating loose-attention. Also the curve of attention need to rise up gradually and smoothly. It is just the beginning. Audience are still preparing themselves to watch a film. I must not put too much tension into this segment. Total duration of this segment is 110 sec. It is not either large or small for a 27 minutes documentary film. As it is a popular way of presenting main characters in feature film, novel and many other mainstream visual media, I tried to introduce it in anthropological film as well. It is a well known format for the most of the audience. Therefore diving into a ethnographic film become easier with a traditional well known and well understood path.

4.2 Introduction of the film

Every story has a starting point. Fiction film and novel has their own way of starting. Documentary has its own as well. Fictions can be recreated in a desired way. It has no possible limitation except imagination. I am representing such film which will portray a true encounter of visual reality that is not either recreated or fiction. It is a challenge. The film will represent a full cycle of hay farming in summer. The chronology is based on time. I need to start with such related visual and which is also related with the pattern of Edvard's life.

First of all I need a breaking point to start the story after introducing main characters. 'Introducing main characters' is like the 'table of contents' compared to a traditional book. As a traditional book tend to have a page break after the table of content. This break makes the book visually appealing. My try to bring this characteristics by having a fade to black just after the introduction of the main characters. Then the film gradually starts with a fade out from black.

As the chronology is based on time, I planned to start with morning. There are many possible ways of representing morning in visual world. A bold example is to start with visuals of sunrise. However it does not meet the demand I desire. It is a land of extreme cold winter. Even summer is not superheated most of the times. A cup of coffee or tea best fits with the start of the day. It has a universal meaning as well. People tend to start the day with a cup of warm tea or coffee. Edvard follows the same rule as well every day.

In the sense of presenting visual reality with the chronology of time this is a suitable way to start. It meets the need according to time and Edvard's way of starting the day. Therefore the film starts with an active coffeemaker. Coffy is being prepared. Then an empty messy morning bed,..., a shot with soft light coming through the glass,..., sound of water from the shower. All are the indicator of someone is being prepared.

However, the thought in visuals are not established yet. It is smoky till now. We are not sure what is going on. Then the camera flies out of the house. We have a picture of the house and a tractor, a car start to roll. The main character is in action. He is exchanging a newspaper from

the postbox. Newspaper is the final determiner here. The universal fact of newspaper is that we get it everyday at morning. In this shot Edvard is also speaking about one of his daily morning routines. This is how the shots have established the chronology of time in this segment. We are also being introduced with the informant with his daily actions. A simple representation of several shots that serves anthropological perspective as well without any distortion of reality.

There are 8 shots with the duration of 01.25 minutes in total that I have used to establish this segment. Efficient time management is always important for any type of film. There is a similarity over here with well executed jocks. If the punchline of a jock does not come in the right moment of time the jock become no longer a jock. If the visuals can not be established in a right time frame, the context of the particular segment become loose. Audience can lose intention and interest. Visuals are as follows:



The next segment can be told as a transition from intro to the world of grass farming. In total of 3 shots with the duration of 0.50 minute is used to build up this part. This is the continuity of previous segment as Edvard was driving car and heading out to his office where he works as a municipal officer. To make this point clear I needed to show at least one practical work that he does as a municipal officer. As the intention of this film is purely related with farming hay, I intentionally did not go into the detail of this part. At the same time I needed to show a bit of his daily job that is another source of his income. It would be unwise if I totally ignore this part. Visuals are:



4.3 Into the world of 'grass'

This segment started in the car that serves the need of continuity of previous segment. After the daily job Edvard is coming back. He is explaining some important facts about grass farming. Gradually we are entering into the farming process. First step is having a moist and soft land. It is depended on rainfall. After the information about grass that we get from Edvard, it is logical to start with rain. Some footage of heavy rainfall with lightning sound, gray dark cloud in the sky, raindrops on the stairs making beautiful bubbles are wonderful establishing shots. It is not only establishing the film gradually but also bringing softness and beauty of nature. The film 'grass' is not only informational but also serves the beauty of summer in north. The goal is to build up a film that represent anthropological knowledge about time, space, people, land, nature and in between which can poetry a poetic softness about some hardworking farmers on the land of far north. Nature is dramatic here.



Rainfall can be described as destructive or constructive power of nature according to its establishment into a film. In 'grass' rainfall is constructive. It prepares the land. Make it soft. It is also necessary. The top layer of land become frozen by the long extremely cold winter. When summer comes and ice melts, hard land need to become softer for any type of vegetation. Proper sunlight and rainfall serves the need of the land. To establish the fruitfulness of rainfall I used berry plants with few green berries are floating in soft gentle breeze. It is the metaphor of a fruitful season. Then sparks of sunlight on rain droplets on top of grass tips are bringing the soft poetic rhythm in the film. This segment is constructed with 8 shots in total with the duration of 1.10 minutes. The chronology have been shown in previous page.

As the land become soft and moist, it is ready to spray fertilizer. A shot of a tractor that is spraying fertilizer is describing the event. It is also important to represent that the fertilizer is a booster for farming. Therefore a long shot of thick grass field and a shot of berryland with a lot of green berries are the metaphor. A total of 3 shots and 0.23 minute is being spent for this part.



Till now the chronology of time is present with the process of farming as well as with video footage. 15 days condensed into 5.45 minutes. We are telling a story that is revelatory.

Therefore the visuals need to be explained by itself. We have to put such space into the film that can represent the shift of time. It is not an easy job to explain without speaking language. However, visual language has its own way of telling the shift of time. A bold and well known example is to represent the flow the water. But only the flow of water does not construct the shift of time by itself. To construct this segment I have stitched together few different but connected shots. A long shot of fluffy green grass field (just by seeing the shot it can be understood that few days have passed after fertilizing land), a mid-long shot that is representing grass has already grown up for around a meter high, fast motion of a flowing river which is the core indicator that time is gradually shifting, fast motion of clouds and sunlight on grass tips (It is important to follow in this shot that the grass already have the seeds on its tip. It literally explains about time is passing and grass is growing.) A gentle breeze in the field that is making waves on top of high grown grasses. From this shot it can be understood that it is almost time to harvest. 5 shots in total with the duration of 0.30 minutes have been used to demonstrate and establish this segment.



4.4 Harvesting

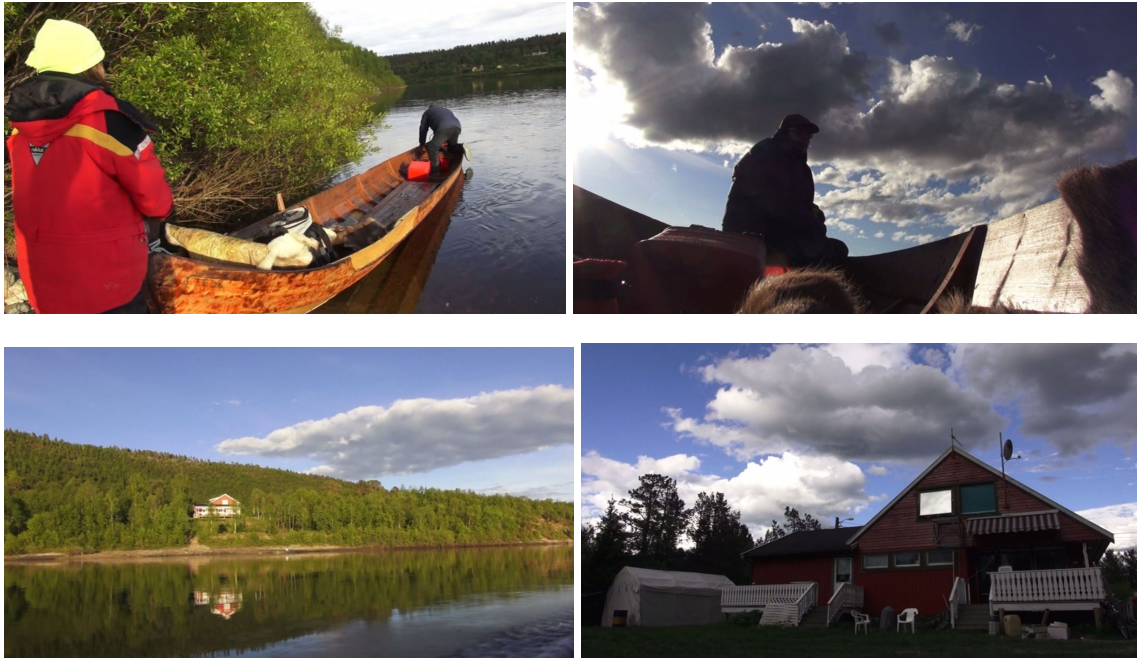
As the harvesting season is almost about to begin and we need to shift our direction towards harvesting. It is a logical way to start with preparation for harvest. In this segment we meet with Bjørn who is Edvard's son and work with him in harvesting season. He is introducing with farm equipment. Through his short explanation we have a glimpse of interpersonal relationship between the members of the family. At the same time we are entering into harvesting part gradually. Detailed step by step visualization of fixing the grass cutter of a tractor, taking tractor to field established the intro of harvesting season. In total of 14 shots with the duration of 2.55 minutes have been used.



Afterwards we will see traditional step by step visual that will construct cutting part. Fields are large and it takes time to finish cutting. There is a possibility that the film will lose its interest among audience if I visually present the process for a longer period of time. At the same time I need to present the process in a concrete way that is anthropologically accepted. To deal with this dilemma I used fast motion technique. Interestingly enough this technique also brings humor into the film without distorting reality. By stitching 9 shots together the segment is being made that has a duration of 1.02 minutes.



This is the time when farmers left the harvested grass on the field and wish for a good sunshine for few days to make the grass dry. Also few days of relief from farming work. We have a chance to see the river and landscape surrounding the village. It serves a relaxed time among the audience as well. At the same time we need to establish the time shift as well so that we do not lose the string that the hay is getting dried by sunlight. A fast motion shot has served the desired idea.



Next segment is gathering, making hay squires and storing. To build up this part I have followed the structure of previous segment. At the same time I have tried to present the steps as detailed as possible and also tried to present visuals in a condensed time frame. While constructing film we always need to remember that our audience are intelligent and they can lose their interest by useless visuals. This is a key reason for me to construct the film in a

condensed time frame. Around 35 shots with the duration of 5.30 minutes have been used to establish this segment.



Till now Edvard, Bjorn and the work in farm is established In the film. It is time to shift direction from farm work. As a part of storing is finished and everyone is having few days relaxed time, Bjorn brought his daughter Aileen who lives with her mother. They are having a plan to ride on boat and swim in the river. In this segment we are introducing Aileen for the first time. Also an interesting segment to see the interpersonal relationship between father and daughter. Domination of mid long and long shot was necessary while filming as there was a possibility to have some impacts of camera presence which would distort the soft intimacy between father and daughter. All over the film it is visible that I tried not to bring out some information that I desire. Rather than that I tried to explore information presented by the informants themselves. In this way I tried to represent the camera as an objective tool for visual anthropology. This segment brought some relaxed moment into the film as well. This is

one of the techniques in filmmaking which filmmakers use to create intention in the film. In total of 16 shots with duration of around 1.30 minutes is used to make this segment.



We need to go back to the field to represent the final part of the one cycle of harvesting (making hayballs). A dramatic entrance. Aerial shot with a birdseye view. In this segment Bjorn is introducing the type of grass (timothy) that is being harvested and also discussing about the productivity of current year harvest. Later while collecting hayballs Edvard is explaining about the problems they usually face while it rains before collecting balls. We are about to end of a full cycle of harvest season. A fast motion shot that delivers the end point of collecting balls. Next an aerial shot which is a reminder of the beginning of next cycle. A birdseye view of Edvard's house and its position on the landscape that ends this segment.

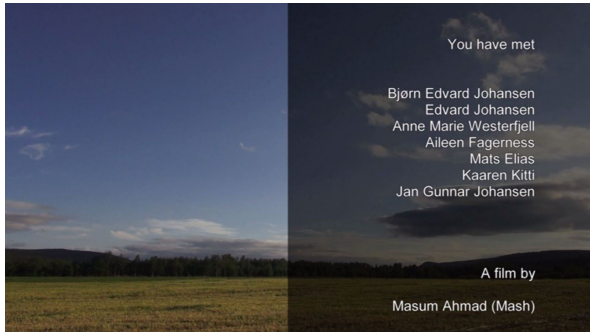




Edvard's wife Anne Marie lives in a separate house with their daughter. They are separated. Edvard does not speak about her at all. I respected his feeling and never forced him to let me know about her. On the other hand Bjorn meet with his mother regularly and take a good care of her. It is also slightly confusing for me to have a decision to represent her in the film or not. As she is an important person for Bjorn's life, I decided to represent her in the film as well. As she plays a very small role in the family (as I understood), I represented her in the film in a brief manner. She lives with her daughter and grandkids. With the link of this I needed to represent one of her grandkid Mats Elias.



The film is about to end. It is logical to end the film with the accounts of preparation for the next cycle. The first step as we know is spraying fertilizer on the land. We started the cycle with this step. We are also ending with the same step. A full cycle is complete. The metaphoric representation has played its role.



4.5 Human attention span

Film is a visual medium. Based on science and aesthetics this medium has a deep impact on human. Visuals are the most effective way of communicating. With the burs of mobility and information flow we have so much access of data in present time that was not possible before. Cheap digital cameras made the visual world extremely wealthy. Every phone has a built in camera that can take pictures and videos. With this enormous amount of audio visual data there comes a problem as well. We no longer concentrate in a single task for a longer period of time. A study from microsoft explains that our attention span is gradually decreasing and it is around 8 seconds. Attention span is the the measure of focused time we can spend on an individual task without getting to be diverted. This effect is extremely visible at present. A bold example is we constantly switch between tv channels or web pages if we do not like the topic. We take no more than 5-6 seconds to do this. To take this idea into practice I tried to build up the film with a large amount of fast cuts that are no longer than 10 seconds.

However this idea has a problem as well. Constantly showing fast cuts can be also a reason for lose concentration and can be a hurdle for understanding the segment. Therefore I blended long cuts and fast cuts together so audience can have some relaxed time in between fast cuts. At the same time they do not lose their concentration. The film can be described like below as a sense of its editing,

Cluster of fast cuts + Long cut + Cluster of fast cuts + Long cut + Cluster of fast cuts + Long cut +

With this idea sound and silence plays a role as well. This is a new way of editing ethnographic film without distorting reality that is worth to explore.

5. The End

I lived in Edvard's house for 4 months while field work. It is a Sami speaking land. Everyone speaks in Sami language. Edvard and no one in the family speaks in English if it is not necessary. My skills in sami language is very poor. I do not understand at all. For the sake of my presence everyone used english language while communicating with me. However among them it is natural that they communicate in their mother tongue. It become difficult for me to understand the sense of conversation many times. Edvard and Bjørn understood it and most of the times they tried to explain me what the conversations are all about. Gradually I started to understand their expressions while talking. In many cases I have to make a sense out of their expressions. Also I needed to confirm my understanding by asking questions. Therefore I used to ask a lot of questions. Asking about many things were very helpful to make Edvard and Bjørn talk.

I understood certain ways and certain melody of conversations are not possible for me to understand. It made me more attentive to follow their expressions. My honest goal of this paper and fieldwork was to explore the way of farming and describing a possible way of making ethnographic film. So many studies are present related to sami culture. Therefore I tried not sail on that current. Instead of that I tried to portray the relation between nature, land, machine and human. Traditional farming skills followed by the use of modern machines; roles of nature by providing rain and sunlight; elements like these were the main interest for me.

Nature plays a great role in every society. In many cases it shapes the form of a society in every direction possible. Therefore the essence of different societies are different according to their geographic location. Also there are many elements in a single society that can be worth to study. I chose nature, land and farming. It can be said that I tried to do visual anthropology of nature. As a result my film does not contain too much conversations. I tried to make it talk by itself with some new experiments and with few conversations, with a lot of machine noise, with the voice of nature and with the sound of silence. A poetic representation of everyday life of a village farmer where land is hard. Summer is short and winter is long.

Reference

- Badrinath, P., Ghazal-Aswad, S., Parfitt, D. and Osman, N., 2004. Cultural and ethnic barriers in conducting research. Factors influencing menarche in the United Arab Emirates. *Saudi medical journal*, 25(11), pp.1626-1630.
- Badrinath, P., Ghazal-Aswad, S., Parfitt, D. and Osman, N., 2004. Cultural and ethnic barriers in conducting research. Factors influencing menarche in the United Arab Emirates. *Saudi medical journal*, 25(11), pp.1626-1630.
- Barbash, I., Taylor, L. (1996). *Cross-Cultural film-making*. Berkeley, University of California Press.
- Barth, F., 1998. *Ethnic groups and boundaries: The social organization of culture difference*. Waveland Press.
- Gardner, R & Östör, A. (2001). *Making Forest of Bliss. Intention Circumstance, and Chance in Nonfiction Film*. Cambridge, Harvard University Press.
- Hall, J. (1996). Realism as a style in Cinéma Vérité: a Critical Analyses of 'Primary'. *Cinema Journal*, Vol. 30, No. 4. Houston, University of Texas Press.
- Kreitz, D., 2016. Erving Goffman: The Presentation of Self in Everyday Life, Edinburgh: University of Edinburgh Social Science Research Centre 1956, 161 S.
- MacDougall D. (1978). Ethnographic Film: Failure and Promise. *Annual Review of Anthropology*, Vol. 7, 405-425.
- MacDougall, D. (1997). *The Visual in Anthropology. Rethinking Visual Antropology* edited by Banks, M., Morphy, H. New Haven, Yale University Press.
- MacDougall, D. (1998). *Visual Anthropology and Ways of Knowing*. In *Transcultural Cinema*. Princeton University Press, Princeton. (61-92)

MacDougall, D. (2006). *The Corporeal Image. Film, Ethnography, and the Senses*. Oxford, Princeton University Press.

MacDougall, D. (2007). *Gardner's Bliss. The Cinema of Robert Gardner* edited by Barbash, I., Taylor, L. Oxford, Berg.

Matthew, J. Lindstrom; Hugh, Bartling. (2003), (1994) *Suburban sprawl: culture, theory, and politics* , p. 72, quoting Virginia Scott Jenkins, *The Lawn: A History of an American Obsession* (1994), p.21.

McCurdy, D.W., Spradley, J.P. and Shandy, D.J., 2004. *The cultural experience: Ethnography in complex society*. Waveland Press.

O'reilly, K. (2005). *Ethnographic methods*. Routledge.

Ruby, J. (2001). *Origins of Visual Anthropology: Putting the Past Together*.

Ruby, J., 2000. *Picturing culture: Explorations of film and anthropology*. University of Chicago Press.

Spradley, J. P. (2016). *Participant observation*. Waveland Press.

<http://boreale.konto.itv.se/samieng.htm>

<http://familyonbikes.org/educate/lessons/tundra.htm>

<http://global.britannica.com/place/Norway/Agriculture-forestry-and-fishing>

http://met.no/English/Climate_in_Norway/

<http://muse.jhu.edu/article/202353>

<http://norway.bendiksen.org/norwegianbirds.php>

http://sharki.oslo.dnmi.no/portal/page?_pageid=73,39035,73_39049&_dad=portal&_schema=PORTAL

http://sweb.cityu.edu.hk/sm6324/Schwartz_VisualEthno_using-photography.pdf

http://www.academia.edu/1569566/The_contribution_made_by_visual_anthropology_to_the_study_of_consumption_behavior

http://www.bioforsk.no/ikbViewer/page/en/research-area?p_document_id=97740

<http://www.climatechangepost.com/norway/agriculture-and-horticulture/>

http://www.holiday-weather.com/tromso_no/averages/

<http://www.jirislama.com/index.php/en/photoblog/43-portfolio/221-wwwjirislamacom-portfolio-ptaci-norska>

<http://www.jirislama.com/index.php/en/photoblog/43-portfolio/221-wwwjirislamacom-portfolio-ptaci-norska>

<http://www.karasjok.kommune.no/Modules/Default.aspx>

<http://www.turfgrasssod.org/pages/consumer-resources/types-of-grasses>

https://books.google.no/books?hl=en&lr=&id=kGouAgAAQBAJ&oi=fnd&pg=PP1&dq=Active+participation+in+visual+ethnography&ots=liU1hZE0g0&sig=dOScnlw3K0TuANP9Nug3vKyCzQ&redir_esc=y#v=onepage&q=Active%20participation%20in%20visual%20ethnography&f=false

https://books.google.no/books?id=NsbkAwAAQBAJ&pg=PA118&lpg=PA118&dq=summer+grass+flowers+in+troms%C3%B8&source=bl&ots=EwxF2r9Hp&sig=iHIkyhS_1FKfUNERMDnRA9gbFI&hl=en&sa=X&ved=0ahUKEwjErKPtmsDMAhXldpoKHdDAC3wQ6AEILjAC#v=onepage&q=summer%20grass%20flowers%20in%20troms%C3%B8&f=false

<https://en.uit.no/om/enhet/tmu/botanisk>

https://en.wikipedia.org/wiki/Alta,_Norway

<https://en.wikipedia.org/wiki/Karasjok>

[https://en.wikipedia.org/wiki/Karasjok_\(village\)](https://en.wikipedia.org/wiki/Karasjok_(village))

https://en.wikipedia.org/wiki/List_of_birds_of_Norway

https://en.wikipedia.org/wiki/List_of_Poaceae_genera

https://en.wikipedia.org/wiki/Lule_Sami_language

<https://en.wikipedia.org/wiki/Poaceae>

https://en.wikipedia.org/wiki/Sami_history

https://en.wikipedia.org/wiki/Sami_people

<https://en.wikipedia.org/wiki/Timothy-grass>

https://en.wikipedia.org/wiki/Troms%C3%B8#cite_note-eklima-25

https://en.wikipedia.org/wiki/Visual_anthropology

https://www.canal-u.tv/video/universite_toulouse_ii_le_mirail/mountain_farming_of_norway_land_use_history_and_development_of_cultural_landscapes_mons_kvamme.5563

https://en.wikipedia.org/wiki/Attention_span

<https://advertising.microsoft.com/en/.../microsoft-attention-spans-research-report.pdf>