



Visual Anthropology: Preserving Community Cultural Heritage Through Ethnographic Films and Photography

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Abstract:

Visual anthropology plays a pivotal role in the preservation of community cultural heritage (CCH) by utilizing ethnographic films and photography as tools for documentation and representation. This research paper explores the theoretical foundations and practical applications of visual anthropology in the context of CCH preservation. Drawing on case studies, auto-ethnographic accounts, and scholarly literature, the paper examines how visual anthropology enhances cultural understanding, fosters community engagement, and contributes to the conservation of diverse cultural traditions. Through a comprehensive analysis, this paper elucidates the multifaceted roles of visual media in safeguarding and celebrating cultural heritage.

Keywords: Visual anthropology, community cultural heritage, ethnographic films, photography, preservation, documentation, representation, cultural diversity

Introduction

Background and Significance:

The term 'visual anthropology' was coined by Margaret Mead in the 1960s in opposition to 'non-verbal anthropology' which according to her was negative (Pink, 2006). However, the term 'visual anthropology' has always been controversial. Jay Ruby (2001-2002) was opposed to the term 'visual anthropology', he would rather use 'anthropology of visual communication'. Sarah Pink (2006) argued that visual anthropology is about visuals and about visual communication. Sol Worth (1980) stated that the term 'visual anthropology' was coined after World War II and became associated with using cameras to make records about culture (Worth, 1980). Visual anthropology is the anthropological study of the visual and the visual study of the anthropological. It is interesting to know that, for much of its history, the term visual anthropology has been synonymously used with ethnographic film. However in the contemporary world, other visual forms have come under the purview of visual anthropology. With the advancement in technology, boundaries have expanded further. Changes in theory and embracing new lines of intellectual inquiry have also contributed to expansion of visual anthropology. Visual anthropology has tendency to overlap with the anthropology of art and with the anthropology of material culture. It may also overlap with other disciplines such as media studies, film studies, and photographic history. In the twenty first century, the field of visual anthropology has also overlapped with action anthropology and development studies. Visual anthropology is a sub discipline that has huge potential to be active in the world. Sarah Pink (2006) argued that rather than simply producing more anthropology for academic audiences, visual anthropologists should take hold of opportunities to commune across academic disciplines and cultural boundaries. Visual as a mode of social intervention is well established in historical and interdisciplinary contexts.

Visual anthropology, as a subfield of anthropology, focuses on the study of culture through visual media such as films, photography, and other forms of visual representation. In recent years, there has been a growing recognition of the importance of visual anthropology in preserving community cultural heritage (CCH). Ethnographic films and photography serve as powerful tools for documenting and representing cultural practices, traditions, and beliefs, thereby contributing to the conservation of cultural diversity.

Visual anthropology emerged in the mid-20th century as a response to the increasing use of visual media in anthropological research. It encompasses a range of theoretical approaches, including symbolic anthropology, phenomenology, and semiotics. At its core, visual anthropology seeks to understand culture through the analysis of visual representations and the visual systems of different societies.

Visual Systems and Cultural Representation

Visual systems play a crucial role in shaping cultural representation and identity. Through images, films, and other visual artifacts, communities express their values, beliefs, and social norms. Visual anthropology examines how these representations are constructed, interpreted, and circulated within and across cultures.

Relationship between Visual Anthropology and Cultural Heritage Preservation:

Visual anthropology offers valuable insights into the preservation of community cultural heritage by providing methods for documenting, interpreting, and disseminating cultural knowledge. Ethnographic films and photography serve as important tools for capturing the tangible and intangible aspects of culture, thus contributing to the conservation of cultural diversity.

Visual Anthropology in Practice**Ethnographic Films: Documentation and Representation:**

Ethnographic films serve as powerful tools for documenting and representing cultural practices, rituals, and traditions. By capturing visual and auditory elements of culture, ethnographic filmmakers provide audiences with immersive experiences that enhance understanding and appreciation of cultural diversity.

Photography: Capturing Culture and Building Rapport:

Photography plays a crucial role in anthropological fieldwork by capturing moments, landscapes, and cultural artifacts. Photographs not only document cultural practices but also serve as a means of building rapport with communities. Through photography, researchers can engage with community members, facilitate dialogue, and gain insights into local perspectives and experiences.

Community Cultural Heritage Preservation**Tangible and Intangible Aspects:**

Community cultural heritage encompasses both tangible and intangible aspects of culture, including artifacts, rituals, languages, and oral traditions. Visual anthropology contributes to the preservation of CCH by documenting these elements and ensuring their transmission to future generations.

Visual Anthropology and Visual Literacy

Visual anthropology promotes visual literacy by encouraging communities to engage critically with visual representations of their culture. By empowering community members to create and interpret visual media, visual anthropology fosters a deeper understanding and appreciation of cultural heritage.

Government Initiatives and Institutional Efforts:

Government agencies, cultural institutions, and non-profit organizations play a crucial role in supporting visual anthropology projects and initiatives. Funding, training, and infrastructure support are essential for the preservation and dissemination of cultural heritage through visual media.

Case Studies**The Anthropological Survey of India (AnSI): A Model for CCH Preservation:**

The AnSI has undertaken numerous projects to document and preserve community cultural heritage in India. Through ethnographic films, photography exhibitions, and archival initiatives, the AnSI has played a significant role in safeguarding India's rich cultural diversity.

Ethnographic Films: The AnSI has produced a series of ethnographic films that showcase the cultural practices, traditions, and beliefs of diverse communities across India. These films provide valuable insights into the intangible aspects of culture, such as rituals, ceremonies, and oral traditions. By capturing these cultural expressions on film, the AnSI has contributed to their preservation and dissemination to a wider audience.

Photography Exhibitions: In addition to ethnographic films, the AnSI organizes photography exhibitions that highlight the tangible aspects of CCH, including artifacts, architecture, and material culture. These exhibitions serve as platforms for showcasing the cultural heritage of various communities and fostering dialogue and appreciation among visitors.

Archival Initiatives: The AnSI maintains extensive archives of ethnographic materials, including photographs, films, audio recordings, and written documentation. These archives serve as valuable resources for researchers, scholars, and community members interested in exploring and preserving India's cultural heritage.

Through its comprehensive approach to CCH preservation, the AnSI has established itself as a model for other organizations and institutions seeking to safeguard cultural diversity.

The Micronesian Example: Visual Literacy for Cultural Preservation:

In Micronesia, visual anthropology projects have focused on promoting visual literacy among indigenous communities. By teaching community members how to create and interpret visual media, these projects empower local stakeholders to preserve and celebrate their cultural heritage.

In Micronesia, visual anthropology projects have been instrumental in promoting visual literacy among indigenous communities. These projects focus on empowering community members to create and interpret visual media as a means of preserving and celebrating their cultural heritage.

Empowering Communities: Visual anthropology projects in Micronesia aim to empower local stakeholders by providing them with the tools and skills to document and represent their cultural traditions. By teaching community members how to use cameras, video recorders, and other visual media equipment, these projects enable them to capture and share their cultural heritage with the broader community.

Preserving Cultural Traditions: Through visual media, indigenous communities in Micronesia are able to document and preserve their cultural traditions for future generations. By recording rituals, ceremonies, dances, and oral histories, community members ensure that their cultural heritage is not lost or forgotten.

Celebrating Cultural Diversity: Visual anthropology projects in Micronesia celebrate the cultural diversity of the region by showcasing the unique traditions and practices of different communities. Through exhibitions, screenings, and other public events, these projects promote intercultural dialogue and understanding, fostering a sense of pride and identity among indigenous peoples.

Glove Puppetry in Bengal: Documenting Tradition Through Ethnographic Film:

The documentary film "Beniputul" by Dr. Nabakumar Duary showcases the traditional art of glove puppetry in Bengal. Through interviews, archival footage, and visual storytelling, the film documents the history, techniques, and cultural significance of glove puppetry, contributing to its preservation and revival.

Historical Context: "Beniputul" provides viewers with a rich historical context of glove puppetry in Bengal, tracing its origins and evolution over time. Through interviews with puppeteers, scholars, and community members, the film sheds light on the socio-cultural factors that have shaped this traditional art form.

Techniques and Practices: The film offers insights into the techniques and practices involved in glove puppetry, including the construction of puppets, the manipulation of strings, and the performance of stories and songs. By showcasing these aspects of the art form, "Beniputul" promotes a deeper understanding and appreciation of glove puppetry among audiences.

Cultural Significance: "Beniputul" highlights the cultural significance of glove puppetry in Bengal, emphasizing its role as a form of entertainment, education, and social commentary. Through vibrant visuals and engaging narratives, the film captures the essence of this age-old tradition, ensuring that it continues to thrive and evolve in the modern era.

Implications and Future Directions

Role of Visual Anthropology in Cultural Diversity Preservation:

Visual anthropology has the potential to promote cultural diversity preservation by facilitating dialogue, collaboration, and knowledge exchange among diverse communities. Future research and practice should focus on empowering marginalized groups to document and represent their cultural heritage through visual media.

Challenges and Opportunities:

Despite its potential benefits, visual anthropology faces challenges such as ethical considerations, technological barriers, and funding constraints. Addressing these challenges will require interdisciplinary collaboration, community engagement, and innovative approaches to visual representation.

Recommendations for Further Research:

Future research in visual anthropology should explore emerging technologies, methodologies, and ethical frameworks for documenting and representing cultural heritage. Additionally, research on the impact of visual anthropology projects on community empowerment, cultural revitalization, and social change is needed to inform best practices in the field.

Conclusion

Visual anthropology plays a crucial role in preserving community cultural heritage by utilizing ethnographic films and photography as tools for documentation, representation, and celebration. By promoting visual literacy, fostering community engagement, and supporting institutional efforts, visual anthropology contributes to the conservation of cultural diversity and the promotion of intercultural dialogue and understanding.

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