MA
VISUAL ANTHROPOLOGY

Granada Centre for Visual Anthropology

STUDENT HANDBOOK 2021-2022

Contents

NB: This Handbook was updated in August 2022 and may be subject to alteration.

Welcome to the Granada Centre for Visual Anthropology

Dear Masters of Visual Anthropology students (MAVAs)

On behalf of my colleagues in the Granada Centre for Visual Anthropology, I welcome you to what we hope will be a very exciting and enjoyable year. You will be immersed in the life of the university and very busy with lectures, seminars, a vast array of practice-based assignments, but also with getting to know each other. We know from experience that students usually make friends for life during the year they spend in Manchester, and some even go on to develop projects together. It will also be challenging; throughout the year we will invite you to engage in critical ways of looking at the world with and through audio-visual devices, which may be different from what you have experienced before. The schedule of classes, assignments, and deadlines will require you to manage your time wisely. We will push you to do your best, but will also be there to support your studies and your ideas. Your practice will be informed by the intellectual questions we will ask together throughout the course; and the combination of anthropology with visual media will give you excellent skills to understand and create stories about the world around you. I hope that you will be stimulated to continue the adventure of visual anthropology way beyond 2021-2022.

As MAVA Programme Director I wish you all a productive, gratifying, and successful academic year.

Angela Torresan

COVID-19

Please note that the University has a webpage dedicated to information about university life during the Covid-19 pandemic:
https://www.manchester.ac.uk/coronavirus/

And one page on information about testing:

https://www.manchester.ac.uk/coronavirus/support-current-students/covid-19-testing/

Join the Granada Centre

Facebook www.facebook.com/granadacentrevisualanthropology
Twitter: https://twitter.com/GCVA_Mcr
Instagram: www.instagram.com/granada_centre_manchester/

Dean's Welcome Statement

WELCOME TO THE FACULTY OF HUMANITIES

As Vice-President and Dean of the Faculty of Humanities, I would like to extend a warm welcome to all students in The University of Manchester. The Faculty of Humanities is one of three Faculties in the University and consists of four Schools. We offer an unprecedented range of innovative programmes at undergraduate and graduate level, embracing disciplines as diverse as business and management, social sciences, law, education, languages, arts and environment and development.

This rich mix of opportunities makes study at The University of Manchester an exciting and stimulating experience, where you will benefit from the experience of leading scholars in your field and from being part of a large, diverse and international student community.

We understand that the current coronavirus situation still remains unsettling and uncertain. Please know that Manchester is here for you and is ready to welcome you throughout 2021. We are building on our innovative and world-class learning and student experience to ensure you benefit from lessons learned in 2020 and our improved blended learning offer. We are following the advice from Universities UK, Public Health England and the Foreign and Commonwealth Office, ensuring the welfare of our students and staff is our absolute priority.

Being at university is not all about what you will learn in the classroom. When the time is right, you will have access to a diverse range of activities to stretch and develop your knowledge, thinking and skills. From field trips and study abroad to volunteering, industrial placements and hundreds of societies, there is something for everyone. That is why we are the university most targeted by employers.

Within the Faculty we are committed to providing a student experience of the highest standard and making sure you have the support you need along the way.

This handbook will give you information to help you make the most of your time with us. I look forward to seeing you all thrive whilst you are here.

Keith Brown

Vice-President and Dean, Faculty of Humanities

September 2021

The Faculty of Humanities

The Faculty of Humanities encompasses academic areas as diverse as Arts, Education, Law, Social Sciences and Business & Management and is the largest Faculty in the University. With nearly 17,000 students and almost 2000 academic and professional service staff, it is the largest Faculty of the Humanities in the UK and is equivalent to a medium-sized university.

The Faculty has four Schools: Arts, Languages and Cultures; Environment, Education and Development; Social Sciences; and the Alliance Manchester Business School. The organisational culture of these Schools provides opportunities for increased collaboration throughout the Faculty and for regional, national and international engagement.

The Faculty is the interface between the discipline-based Schools and the University and is headed by a Dean who is supported by a team of Vice-Deans.

Our students are at the heart of this Faculty, and we explore every opportunity to enhance the opportunities for you. With a focus on teaching that is innovative and high quality, we equip our graduates with the skills to thrive in the working world, while also enabling you to understand that world, your place in it, and to contribute in the widest possible sense to addressing and meeting the societal challenges that you will encounter.

The work of the Faculty involves co-ordinating and developing activities to respond effectively to Institutional or external initiatives or activities, encouraging best practice across Schools and facilitating the seamless operation of processes across School, Faculty and University boundaries to help make your experience at Manchester the best it can be.

The Faculty is committed to gathering student views on the provision of teaching and learning and centrally operated areas of the University (such as Library; Estates; IT; Careers; eLearning) and as a student you can feed into this process via managed workshops, consultation groups etc.

The focus of your involvement as a student is likely, however, to be the disciplinary grouping, i.e. the School within which your studies are based. Or, in the case of students on interdisciplinary programmes: the office which is responsible for administering your programme.

You may have contact with the Faculty if you have a problem that cannot be resolved at a local level within the School or Programme Office. For example: appeals or disciplinary matters. Otherwise, it is entirely possible to complete a course of study without ever interacting directly with the Faculty.

SECTION 1 – ABOUT THE GRANADA CENTRE

1.1 About the Granada Centre

For the last thirty years The Granada Centre for Visual Anthropology has been widely recognised as the world's leading centre for Visual Anthropology. Its graduates have produced more than 500 films, as well as media projects using photography, sound and performance that have been seen around the world and are regularly shown at international festivals and displayed in galleries.

The MA in Visual Anthropology (MAVA) is a highly intensive anthropological, film, still image and sound making course that combines ethnographic and anthropological research with practical training in documentary film-making and editing, still image (focusing on photography) and sound recording, and anthropological methods. In recent years its students have been extending ethnographic and anthropological documentary forms through engagements with the emergent dialogue between art and anthropology, including performance, new media, social and environmental activism, museum and gallery installations.

Students are provided with professional cameras, film-making and recording equipment, and are supported by a staff of internationally recognised researchers, anthropologists, film-makers and technicians, comprising the largest visual anthropology faculty in Europe, while the Department of Anthropology at the University of Manchester is officially ranked as the best anthropology department in the UK according to the UK government's REF (Research Excellence Framework) which assesses the quality of research across every department in the UK.

The Granada Centre's teaching and research continues to set the standard of excellence in the social sciences as well as arts. This was formally recognised by the ESRC's review of research in the social sciences in 2006, and by the AHRC's awarding the Masters programme the status of a Professional Preparation Masters, something accorded to no other visual anthropology programme in the UK. In 2013 the Granada Centre's MA in Visual Anthropology was honoured to receive a special commendation for its teaching excellence by the Higher Education Authority of the UK and the Association of Social Anthropologists (ASA).

Granada Centre graduates work in a wide range of academic, professional and media positions, including university professorships, working for the UN and directing TV series such as Tribe, Horizon and BBC and C4 Documentaries. Graduates include anthropologists, such as Sarah Pink, Rane Willerslev and Sylvia Cauiby Novaes.

Recent achievements in terms of film and television include the success of Granada Centre graduates Andrew Palmer (as producer) and Gavin Searle (as director) who won the BAFTA (the British equivalent of the OSCARS) for Best Television Documentary Series for "*Welcome to Lagos*" (BBC/Keo Films), while Orlando von Einsiedel's "*Virunga*" was nominated for an OSCAR for Best Documentary in 2015 and won the OSCAR for Best Short Docuementary in 2017 for 'The White Helmets". In 2018, Granada Centre graduate Gema Juarez Allen, was invited to join the Academy of Motion Picture Arts and Sciences, the voting body of the Oscars (alongside such luminaries as JK Rowling, Daniel Kaluuya, Lena Headey, Sarah Silverman, Jada Pinkett Smith, Evan Rachel Wood, Daisy Ridley, and Michel Gondry who were invited the same year).

Over the last couple of years, a number of high profile television programmes made by Granada Centre alumni, including the BBC Series "Hunters of the South Seas" (Will Lorimer); the BBC Series "I Bought a Rain Forest" (Gavin Searle, Andrew Palmer and Mati Dietrich-Ortega); the Channel 4 Series "Skint" (Andrew Palmer and Lily Murray), the BBC documentary "Mad Cow Disease" (William Lorimer).

2019 was a particularly successful year for Granada Centre graduates at the American

Anthropological Association's Visual Anthropology Awards, with Elahah Habibi's 2018 MA graduation film, "About Love" winning the Best Student Film Award; Flavia Kremer winning the Jean Rouch Participatory Film Prize for "In Search of a Bororo Mr Right", and Mati Dietrich-Ortega winning the Best Short Film Award for "Horror in the Andes". Similarly at the UK's Royal Anthropological Film Festival 2019, Granada Centre Graduates won prizes for "It Was Tomorrow" (dir. Alexandra D'Onofrio), Horror in the Andes (dir. Mati Dietrich-Ortega), Thank You For the Rain (dir. Julia Dahr/producer Hugh Hartford), and This is My Face (dir. Angélica Cabezas Pino).

Other successes include Chris Christolodou who won the Open City Emerging Film Maker Prize and was nominated for the prestigious Grierson/Sky Arts Best Student Documentary Award. Esther Hertog's *Soldier on the Roof*, was Commended for the Royal Anthropological Institute Film Prize, and won prizes in Italy, Poland and Holland. Recent years have also seen a number of awards for GCVA students in anthropological film festivals across Europe with the best film awards in the student/under 30 category of three recent film festivals going to Granada Centre students: *'The Yayas De L´Élégance"* by MariaJose Pavlovic won in Russia, *Saliendo Adelante* by Ben Cheetham won in Croatia, and *'Shooting Freetown'* by Kieran Hanson won in Spain. The high standard of the MA summer projects is attested to by the number of domestic and international prizes and awards they receive. For example, the graduation of films of Simon Rasing and Joao Meirinhos were both nominated for the Channel 4/One World Media Student Prize for *"Hip Hop my Desire"* and *"Afluentes Ayahuasca",* following in the footsteps of Kieran Hanson and Maria-Jose Pavlovic who were shortlisted for the same prize in 2012 and 2013. Among the successes of the most recent 2016 MA cohort Almut Dieden's film "Facing Fears" won prizes in Croatia and Manchester, Alice Duffy was interviewed on the BBC about her film *"A Home Made Strange"* and Antonia Gama's film *"The Way I See Today"* won the Royal Anthropological Film Prize for Visual Ethnography.

In photography, Katrin Streicher's recent photographic book "*In Between"* and work has been the focus of exhibitions in London, Berlin, Munich and Manchester, while Hagit Kayser's work on DIY aerial photography, mapping and surveillance in Israel/Palestine has been the subject of worldwide attention. In soundscape recording and design, Amanda Belantara has had sound exhibitions in Tokyo, San Francisco and New York and set up *The Kinokophone Collective*, a world-wide organization of sound artists, field recordists, and listeners, in collaboration with the New York Public Library for the Performing Arts. In collaborative art projects that combine film, animation and sound Annie Gibson has been working through the group 'soup collective' with residencies at the National Football Museum and installations at the Jodrell Bank Astronomic Observatory. Alex Tomkins MA collaborative sensory media project on experiences of deafness among school children in Uganda received an Engaged Anthropology Award.

1.2 About the Course

The course is much more intensive than most MA courses in that it combines anthropological theory and method with concentrated training in the techniques for film-making and in the creation/use of still image and audio as part of mixed media projects. This means that unlike most academic MAs, the course consists of 20+ hours of teaching, contact and seminar time per week. The programme is tailored to meet the needs of students with different levels of anthropology, film-making, still image (focusing on photography) and audio-production/sound recording experience. We emphasise the multiple applications of film and mixed media and the importance of adaptability and accountability as features of skilled technical practice. Our focus is on providing an understanding of how anthropology may facilitate and inform the application of particular audio-visual media to a range of intellectual questions and contemporary issues through genre forms, which include observational documentary film, ethno-fiction and experimental film, photographic essays and field recordings.

The 1st semester consists of three main courses that combine intensive training in film making with specialist anthropology courses. This initial film training, in the form of the course *'Ethnographic Documentary'* is a grounding in the essential skills needed to develop a film or other media project, being based on the 'observational' film-making method that has been a fundamental reference point for anthropological discussions about <u>representation</u>, <u>participation</u>, <u>collaboration</u>, and <u>ethics</u>. These themes are introduced through instruction and exercises in core technical areas of: exposure, composition, sound and editing and then developed and extended in the 2nd semester through the courses *'Beyond Observational Cinema'* and *'Elemental Media: Documentary and Sensory Practice'.* These courses have differentially weighted assessments at either 15 or 30 credits, allowing students to focus more on mixed media (*Elemental Media: Documentary and Sensory Practice*) or film (*Beyond Observational Cinema*) practices.

1.3 MA in Visual Anthropology Course Structure

In order to complete the MA programme, all students must take modules that add up to a total of 180 credits, subdivided as follows: 60 credits in the first semester; 60 credits in the second semester and 60 credits for the Final Project. Students are expected to take the visual anthropology modules outlined below, however students with no or little background in anthropology should either audit or enrol in an introductory Social Anthropology module, *Key Approaches in Social Anthropology*. Where students decide to enrol in the module they should audit either *Screening Culture* OR *Anthropology of Vision, Memory and the Senses.* This should be discussed with their supervisors. Students who have taken these courses as undergraduates at Manchester are allowed to take another Social Anthropology course instead. Only in exceptional circumstances will students be permitted to take courses from outside the Social Anthropology Discipline Area. Students must discuss this with their supervisors and get approval for this from the Programme Director, Dr Angela Torresan.

In the second semester the credit weighting for the courses *Elemental Media: Documentary and Sensory Practice* and *Beyond Observational Cinema* are differentiated as either 15 credits or 30 credits, allowing students to focus on either one or the other course, accumulating between these two courses a total of 45 credits. Former Manchester students may make a case to the programme director for taking these two courses as a full double weighted 30 credits each, amassing a total of 60 credits.

SEMESTER 1

SOAN70121 Ethnographic Documentary (30 credits):
A practical course in filmmaking that focuses on building skills in camera, sound, editing and approach: working in small production teams, students three short films (i) a social or technical process film, (ii) a testimony film, and (iii) an event film.
Compulsory Course
Assessment: film projects completed during the course.

SOAN70771 Screening Culture (15 credits)
Weekly lectures, seminars, and film screenings on the place of film in anthropology and the history of ethnographic film and filmmaking.
Core Course
Assessment: 4000 word essay

SOAN70591 Anthropology of Vision, Memory and the Senses (15 credits)
Weekly lectures, screenings and workshops, on the anthropology of the senses and memory.

Core Course
Assessment: 4000 word essay with visual/sensory materials

OR Introduction: Key Approaches to Anthropology (15 credits) (for those without anthropological background)
Weekly lectures and seminars on key theoretical approaches in social anthropology.

SEMESTER 2

SOAN70142/3   Beyond Observational Cinema (30 credits/15 credits)
Further Film training delivered through lectures and practical workshops.
Compulsory Course
Assessment: Film projects completed during the course: a 20 min. film for the 30 credit assessment and a 10 min. essay film for the 15 credit assessment.

SOAN60992/3 Elemental Media: Documentary and Sensory Practice (30 credits /15 credits)
Practice as Research, delivered through lectures, practical workshops and field trips.
Compulsory Course
Assessment: A dissertation with audio-visual material comprising three pieces of work and typically combining still images, sound recordings and text. For the 15 credit assessment weighting the word limit of the dissertation is 4000-6000 words. For the 30 credit assessment weighting the word limit of the dissertation is 6000-8000 words. The image quota of x 50 in total (that is counting all the pieces of work together) and the length of sound recording materials at 10 minutes is the same for a 15 or 30 credit value of assessment.

SOAN70452 Images, Texts, Fieldwork (15 Credits)
Practical research course in urban anthropology that explores traditional and experiential approaches and methods to anthropological research.
Core Course.
Assessment: 4000 word essay with visual/sensory materials

SEMESTER 3: INDIVIDUAL RESEARCH PROJECT

Over the summer all students engage in an original piece of ethnographic and anthropological research. The potential for research projects is wide ranging, both in terms of location and theme, and in any one year may focus on subjects as diverse as Burlesque Dancing in the UK, Education in China, Balkan Music, Brazilian Favelas, Palestinian Identity, US Summer Camps, Gay Cruising in Manchester, Rehabilitation in Latin American Prisons, Migration across the Sahara, Congolese Fashion, East African Nomads, and the Anthropology of Aging.

We actively welcome Manchester based projects and recent projects include The Manchester Library, Post-Industrial Ruins, Manchester Canals, Female Prisoners, Green Spaces and The Manchester Music Scene.

Each student will be issued with their own kit for their summer project, based on consultation with their supervisors and ethical approval. This equipment is exclusively for their summer project. The use of equipment for other purposes is strictly forbidden unless permission from the MAVA director has been granted.

N.B. Equipment will not be issued for Summer Projects until Ethical Approval for your project has been obtained.

For a selection of some recent graduation MA films see here:

https://granadacentre.co.uk/project-type/ma-visual-anthropology/

1.4 Academic Calendar

A note on the duration of MAVA programme:

The standard end-date for MAs in the School of Social Sciences in 2021-22 is the beginning of September 2021. However, due to access to the edit suites, submission date for final projects will fall between late September. If students need to complete their programme of study by the beginning of September for funding or visa reasons, they can be allocated an early time slot.

Academic Year Calendar 2021/2022

Notes: WW = Welcome Week, SEM1 = Semester 1, SEM2 = Semester 2,
CVAC = Christmas Vaction, EVAC = Easter Vacation, SVAC = Summer Vacation, Ex = Examination, Ex-R = Examination Re-Sits

Month/YEAR	Week Name	S+ Wk No.	M	T	W	T	F	S	S
Sept 2021	ONLINE WW	52	13	14	15	16	17	18	19
	WW 2021	1	20	21	22	23	24	25	26
	SEM1W01	2	27	28	29	30			
Oct 2021	SEM1W01	2					1	2	3
	SEM1W02	3	4	5	6	7	8	9	10
	SEM1W03	4	11	12	13	14	15	16	17
	SEM1W04	5	18	19	20	21	22	23	24
	SEM1W05	6	25	26	27	28	29	30	31
Nov 2021	SEM1W06	7	1	2	3	4	5	6	7
	SEM1W07	8	8	9	10	11	12	13	14
	SEM1W08	9	15	16	17	18	19	20	21
	SEM1W09	10	22	23	24	25	26	27	28
	SEM1W10	11	29	30					
Dec 2021	SEM1W10	11			1	2	3	4	5
	SEM1W11	12	6	7	8	9	10	11	12
	SEM1W12	13	13	14	15	16	17	18	19
	CVAC 01	14	20	21	22	23	24	25	26
	CVAC 02	15	27	28	29	30	31		
Jan 2022	CVAC 02	15						1	2
	CVAC 03	16	3	4	5	6	7	8	9
	CVAC 04	17	10	11	12	13	14	15	16
	Ex SEM1W13	18	17	18	19	20	21	22	23
	Ex SEM1W14	19	24	25	26	27	28	29	30
	Break	20	31						
Feb 2022	Break	20		1	2	3	4	5	6
	SEM2W01	21	7	8	9	10	11	12	13
	SEM2W02	22	14	15	16	17	18	19	20
	SEM2W03	23	21	22	23	24	25	26	27
	SEM2W04	24	28						
Mar 2022	SEM2W04	24		1	2	3	4	5	6
	SEM2W05	25	7	8	9	10	11	12	13
	SEM2W06	26	14	15	16	17	18	19	20
	SEM2W07	27	21	22	23	24	25	26	27
	SEM2W08	28	28	29	30	31			
Apr 2022	SEM2W08	28					1	2	3
	EVAC 01	29	4	5	6	7	8	9	10
	EVAC 02	30	11	12	13	14	15	16	17
	EVAC 03	31	18	19	20	21	22	23	24
	SEM2W09	32	25	26	27	28	29	30	
May 2022	SEM2W09	32							1
	SEM2W10	33	2	3	4	5	6	7	8
	SEM2W11	34	9	10	11	12	13	14	15
	SEM2W12	35	16	17	18	19	20	21	22
	Ex SEM2W13	36	23	24	25	26	27	28	29
	Ex SEM2W14	37	30	31					
June 2022	Ex SEM2W14	37			1	2	3	4	5
	Ex SEM2W15	38	6	7	8	9	10	11	12
	SVAC 01	39	13	14	15	16	17	18	19
	SVAC 02	40	20	21	22	23	24	25	26
	SVAC 03	41	27	28	29	30			
July 2022	SVAC 03	41					1	2	3
	SVAC 04	42	4	5	6	7	8	9	10
	SVAC 05	43	11	12	13	14	15	16	17
	SVAC 06	44	18	19	20	21	22	23	24
	SVAC 07	45	25	26	27	28	29	30	31
Aug 2022	SVAC 08	46	1	2	3	4	5	6	7
	SVAC 09	47	8	9	10	11	12	13	14
	SVAC 10	48	15	16	17	18	19	20	21
	Ex-R SVAC 11	49	22	23	24	25	26	27	28
	Ex-R SVAC 12	50	29	30	31				
Sept 2022	Ex-R SVAC 12	50				1	2	3	4
	SVAC 13	51	5	6	7	8	9	10	11
	SVAC 14	52	12	13	14	15	16	17	18
	WW 2022		19	20	21	22	23	24	25
	SEM1W01		26	27	28	29	30		

Legend:
- Welcome Week
- Semester One
- Christmas Vacation
- Exam Periods
- Semester Two
- Easter Vacation
- Summer Vacation
- Exam Re-Sits
- Bank Holidays

**This schedule has been prepared to assist in timetable planning only and is based on our best understanding of term dates.

1.5 Submission deadlines

Semester 1

Ethnographic Documentary	19 December 2021
Anthropology of Vision, Memory and the Senses	17 January 2022
Screening Culture	17 January 2022

Semester 2

Images, Texts, Fieldwork	27 May 2022
Elemental Media: Documentary and Sensory Practice	27 May 2022
Beyond Observational Cinema	17 May 2022

Semester 3

Final Project submission deadline:	30 September 2022

We will allocate specific time slots for the editing of final projects, editing supervision will depend on the kind of project students develop.

1.7 Registration

Course registration is carried out on-line. There is a self-service facility for students to complete both academic and financial registration on-line from home or after they arrive in Manchester. Students can also select optional course units using the self-service system. If students have any problems with this, contact the Programme Administrator, Vickie Roche by email: victoria.roche@manchester.ac.uk

Making Changes to Your Course Units

If you decide to change any of your course unit options, you can make the alteration yourself online (via My Manchester) or you can email Vickie Roche. Changes to your choice of course units must be made no later than the dates specified below.

In Semester 1 you must make any course unit changes by Friday 8th October 2021.

In Semester 2 you must make any course unit changes by Friday 18th February 2022.

Applications to interrupt the course

It is the expectation of the University that you will complete your programme in one continuous period of uninterrupted study. It is understood, however, that you may encounter personal difficulties or situations, which may seriously disrupt your studies. In such instances, you may be granted a temporary interruption to your studies.

It is important to realise that we may not be able to provide an identical teaching, supervision and assessment experience on your return as would otherwise have been available. Programmes of study and regulations change to reflect developments in the subject, requirements of external bodies and the resources available to the University. While we will try to make reasonable provision for you following your interruption you need to realise that permission for an interruption is a privilege and not a right.

During your period of interruption you will not be a registered student of the University and your right to be on University premises will be that of a member of the public. You may not undertake work on University premises as you are not covered by our insurance agreements. You should also note that you will lose onsite IT and student library access; however, you can retain remote email access to your student email account. You do need to ensure, however, that, if necessary, you save work and provide alternative forwarding contact email details to us.

If you fail to return and re-register at the expected date of return following an interruption, we will attempt to contact you but if we receive no response after 30 days following your expected date of return, we can deregister you from the student system.

Withdrawing from a Programme

If, after consultation with your supervisor, you decide, for whatever reason, to withdraw from a programme of study you must inform the Postgraduate Office by completing the relevant form.

The Postgraduate Office will then update your Student Record, which will prompt the Fees Office to contact you regarding any refund due.

Withdrawal applications should be made on the 'Application for Withdrawal from Programme' form available from the School website at:
http://www.socialsciences.manchester.ac.uk/student-intranet/

SECTION 2 – PROGAMME ORGANISATION

2.1 Programme Overview, Aims and Learning Outcomes

The MA in Visual Anthropology (MAVA) combines training in anthropological research with skills based in practical film-making and mixed audio and visual media, with a special emphasis on anthropological theories of observation <u>representation</u>, <u>participation</u>, <u>collaboration</u>, and <u>ethics</u> and in the fields of visual, sensory, and imaginative anthropology. It engages with themes of social responsibility, understandings and uses of visual and audio material as data, environmental sustainability, health and well-being and public engagement. The course is delivered by a mixture of lectures, film-screenings, seminars, practical workshops and group supervisions. The programme involves students undertaking a considerable amount of work outside formal teaching periods and they should anticipate being engaged in research, filming and other media production projects at weekends and during vacations. The culmination of the course is the completion of an independent research project that demonstrates competence in the production and/or analysis of media forms (commonly but not exclusively film, photography, or sound) either singly or in combination that are integrated with a textual exposition. **Students should note that attendance is expected at all times**.

It is important to stress that this programme is designed for graduates with an interest in anthropology. Thus, the particular approaches to media production and analysis that used are the ones that are important to the subject matter, intellectual frameworks and ethical positioning of social anthropology *and* to the practical circumstances and cultural environments in which anthropologists work. The main themes that are explored across the various different courses include the history of visual anthropology, the development of ethnographic film, the relationship between artistic practices of media production and anthropological research, which are all part of a broader enquiry into visual and sensory culture and imaginary worlds. Theoretical and technical instruction is provided by staff of the Granada Centre and alongside workshops given by professional practitioners.

On completing the MA, you will be aware of the main theoretical, practical and methodological issues with regard to the use of film, still image (focusing on photography), audio (focusing on sound recording) and other media within anthropology. You will have mastered the basic techniques of film production, camera technique, sound recording equipment and editing software; and you will understand the principles of structuring the material that you have produced into an edited film and/or other forms of ethnographic analysis and description for academic and for public presentation. In addition, you will have gained research experience by developing and carrying out your own primary fieldwork research and anthropological project. By giving students research training and ethnographic fieldwork experience, the course prepares them for further postgraduate work in anthropology or a related branch of academic life. Alternatively, they may follow other recent graduates and seek to develop these skills in an appropriate sector of the media and creative industries, and social development sectors.

2.2 Compulsory Course Units and Compensation

The Taught Degree Regulations Glossary of Terms[1] states the following with regard to Compulsory Course units: *'Compulsory Course units: Course units which cannot be substituted and must be taken in order to meet the intended learning outcomes of the programme. Compulsory course units are not normally compensatable.'*

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[1] http://documents.manchester.ac.uk/display.aspx?DocID=13146

PGT Programmes in the School of Social Sciences have course units that are compulsory. However, exemption has been granted by the University to permit compulsory course units in SOSS to be compensated. Thus programmes in the School do allow compensation for compulsory course units in line with point 14 of the PGT regulations: *'PGT programmes can be compensated up to 30 credits for PG Diploma/ Masters and 15 credits for a PG Certificate. The number of credits compensated and those referred cannot exceed half the taught credits in total.'*

2.3 Supervisor

All students will be allocated an academic supervisor from amongst the Granada Centre staff. During teaching weeks, supervisors will keep an office hour, when students will usually be able to find them in their offices. Appointments may also be arranged at other times. Supervisors retain a general overall responsibility for their students' academic progress, whilst also being available for advice on more pastoral matters, which although not academic themselves, impact on students' academic progress. The standard number of academic meetings with your supervisor will be x 2 meetings in the first semester and X 4 meetings in the second semester. You will be asked to produce work in advance of each of your meetings and you will receive feedback on this.

If there should be any problems with a student's academic performance, it will be the supervisor's role to draw these to the student's attention in the first instance and to take them up with the Director of the Programme, should they not be resolved in this way. If students are experiencing personal difficulties, such as a bereavement or family problems which may affect their academic performance, it is important that they inform their supervisor as soon as possible.

If students are ill, they should provide the Programme Administrator, Vickie Roche, with a certifying letter from their doctor. If students do not inform their supervisors of any mitigating circumstances **before** assessed work has to be submitted, the examiners cannot take such evidence into account.

2.4 Assessment Overview and Submission Procedures

TURNITIN

The University uses electronic systems for the purposes of detecting plagiarism and other forms of academic malpractice and for marking. Such systems include Turnitin, the plagiarism detection service used by the University.

As part of the formative and/or summative assessment process, you may be asked to submit electronic versions of your work to Turnitin and/or other electronic systems used by the University (this requirement may be in addition to a requirement to submit a paper copy of your work). If you are asked to do this, you must do so within the required timescales.

The School also reserves the right to submit work handed in by you for formative or summative assessment to Turnitin and/or other electronic systems used by the University.

Please note that when work is submitted to the relevant electronic systems, it may be copied and then stored in a database to allow appropriate checks to be made.

Guidelines for Assignments

Students will receive an appropriate level of guidance to help them draft their assignments. The type and level of guidance will vary according to the specific needs of the subject matter, but some general guidelines will apply across all degree courses.

- Students can discuss a plan of their assignment with the course convenor at an early stage. Approval of a plan, however, does not automatically translate into a good mark.

- Students can expect to discuss only one plan of each assignment.
- Course convenors are not expected to look over a draft of an assignment.
- Assignment feedback and provisional marks will usually be available in accordance with the University's feedback policy.
- Students should also respect both the maximum word limits (and minimum, if applicable) when submitting assessed work. *Failure to observe these word limits will be taken into account by the examiners.*

Students should note that **deadlines are taken very seriously**. If you submit your course work or dissertation late there will be a penalty of **10 marks per day** (sliding scale) applied for up to 5 days. After which a mark of zero will be awarded for any assessed coursework submitted after the specified submission date, unless the SoSS PGT Office grants the student an extension. So, for example, if you submit your course work or dissertation 2 days late, 20 marks will be deducted after examination. A day includes weekends and weekdays.

Extensions to the submission deadline can be granted to students where there are **exceptional** mitigating circumstances (e.g. compelling medical reasons, bereavement). The application must be submitted before the due date of your work. You are advised to refer to the [University's Policy on Mitigating Circumstances](#) for what constitutes grounds for mitigation.

You can find more information on [Requesting changes - forms and guidance](#)

Mitigating Circumstances and extension requests

You may suffer from some unforeseen or unexpected personal or medical circumstances that adversely affects your performance and/or prevents you from completing an assessment; these are referred to as mitigating circumstances.

Requests for mitigation submitted after the published date for the beginning of an examination period (except as a result of circumstances that have arisen during the course of that assessment period) will not be considered without a credible and compelling explanation as to why the circumstances were not known or could not have been shown beforehand.

Grounds for Mitigation

Students should be aware that grounds for mitigation are 'unforeseeable or unpreventable circumstances that could have a significant adverse affect on your academic performance'. Please see below for examples of possible mitigating circumstances as well as circumstances, which will not be considered as grounds for mitigation.

Examples of possible mitigating circumstances:

- significant illness or injury;

- the death or critical/significant illness of a close family member/dependant;

- family crises or major financial problems leading to acute stress;

- absence for jury service or maternity, paternity or adoption leave.

Circumstances which will NOT normally be regarded as grounds for mitigation:

- Holidays and events which were planned or could reasonably have been expected

- Assessments which are scheduled closely together

- Misreading the timetable or misunderstanding the requirements for assessment

- Inadequate planning and time management

- Failure, loss or theft of a computer or printer that prevents submission of work on time: students should back up work regularly and not leave completion and printing so late that they cannot find another computer or printer

- Consequences of paid employment

- Exam stress or panic attacks not diagnosed as illness.

Assignment Extension Policy

Please note that this policy also applies to the Dissertation. To apply for an extension, applications should be made on the 'Application for Extension to Submission Date' form available from the School website at:
http://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/ma-msc-diploma-proformas-and-guidance/

Plagiarism

Plagiarism is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes 'self-plagiarism' (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from 'essay banks' (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between: the ideas and work of other people that you may have quite legitimately exploited and developed, and the ideas or material that you have personally contributed.

https://www.escholar.manchester.ac.uk/learning-objects/mle/avoiding-plagiarism/

University Proofreading Statement

If a student chooses to approach another person to proofread their written work or seeks to use the services of a proofreading service or agency, they must take account of the following principles:

- it is the responsibility of students to ensure that all work submitted is their own, and that it represents their own abilities and understanding. Any proofreading of work that is undertaken by a third party must not compromise the student's own authorship of the work;

- proofreading undertaken by a third party must not take the form of editing of text, such as the adding or rewriting of phrases or passages within a piece of student's work;

- proofreading undertaken by a third party must not change the content or meaning of the work in any way.

Marking

Assessed materials are normally marked by the course-giver and by a second marker or by a process where a selection is moderated by a second examiner. External Examiners are individuals from another institution or organisation who monitor the assessment processes of the University to ensure fairness and academic standards. They ensure that assessment and examination procedures have been fairly and properly implemented and that decisions have been made after appropriate deliberation. They also ensure that standards of awards and levels of student performance are at least comparable with those in equivalent higher education institutions. External Examiners' reports relating to this programme will be shared with student

representatives at the Staff Student Liaison Committee (SSLC), where details of any actions carried out by the programme team/School in response to the External Examiners' comments will be discussed. Students should contact their student representatives if they require any further information about External Examiners' reports or the process for considering them.

The marks for January examinations can be accessed via My Manchester - Self Service>Student Center>Click jump menu and select 'Assignments'>Click the course unit. Please note that these are **provisional** marks and are provided for information only. **Provisional** marks for assessed essays submitted in Semester 2 <u>may</u> be given to students. **Confirmed** marks for examination papers will not be made available to students until after the June meeting of the School Postgraduate Committee. Students are advised that:

- These marks may be raised or lowered by the external examiners.

- Once marks have been agreed by the internal examiners and issued to students, they can only be changed via the external examiners.

- If the mark for a particular exam is both 'marginal' and 'critical' to the overall result, the exam paper / assessed essay will always be referred to the appropriate external examiner.

- Questions of compensation will be dealt with in the June Examinations Board, when the full range of results is available.

- Marks are never confirmed until the meeting of the School Postgraduate Taught Programmes Examinations Board in June.

- The University does not allow student appeals against the academic judgements of Examiners.

Work that is considered to be of distinction quality is awarded a mark of 70 or more. Work that is considered of high standard is awarded a mark between 65 and 69. Work regarded as being of an acceptable standard is awarded a mark between 60 and 64. When work is awarded a mark below 60, this is an indication that there is considerable room for improvement. When work is awarded a mark below 50, this suggests that the student concerned is in danger of failing the degree as a whole and serious steps need to be taken to address the problem.

Please note

If you have a hold or a restriction on your account, this means you have an outstanding debt to the University. If this is the case, you must contact the Student Credit Office, based in the John Owens Building room G10 (tel: 0161 275 8130/email: self.funding@manchester.ac.uk) to sort this matter out.

Feedback

The School of Social Sciences adheres to the University's policy on Feedback to students. The full policy is available at http://documents.manchester.ac.uk/DocuInfo.aspx?DocID=6518

We are committed to providing timely and appropriate feedback to you on your academic progress and achievement, thereby enabling you to reflect on your progress and plan your academic and skills development effectively. Feedback, and acting on feedback, is therefore part of the active learning process throughout your course of study and it can be delivered either in writing or verbally. Methods of feedback will vary according to assessment type, discipline, level of study and the needs of the individual student.

This policy applies to undergraduate and postgraduate taught provision. It sets out the principles under which should be planned and delivered and relates to both formative and summative work.

In the case of the hands-on courses **Ethnographic Documentary** and **Beyond Observational Cinema**, feedback will be given <u>**verbally**</u> by the course-giver(s) during edit suite visits as well as during the collective 'debriefing' that is an integral part of every film exercise.

Students should note that the marks awarded by the examiners are final and cannot be re-negotiated as part of the feedback process.

Academic Appeals

Academic Appeals are a way of asking the University to review a recent decision taken by an Examination Board or equivalent body, which affects a student's progress or status (e.g. where a student is expelled or excluded from the University, or transferred to a programme for a lower qualification). However, appeals cannot be made simply on the basis of disagreeing with a mark, or as a challenge to academic judgement. They must instead be based on one of the grounds for appeal detailed in Regulation XIX Academic Appeals.

Other advice and support

Administrative matters to do with registration, examinations etc. should be taken up with the **Programme Administrator, Vickie Roche (vickie.roche@manchester.ac.uk)** in the first instance. She will be available in the Postgraduate Office, Williamson Building on Mondays and Tuesdays in person and, via email, the rest of the week. The office is open between the hours of 8:30am-4:30pm.

Technical advice can be obtained from the **Audiovisual Technician** Rachel Fox. When working on Media Centre facilities, students receive technical tuition from the Media Centre staff.

E-mail

Most of the information sent out by administrators and academics comes via your *University of Manchester* e-mail address, which you are allocated upon arrival (e.g. John.Smith@postgrad.manchester.ac.uk). This can be accessed via the internet, or you can set up your University e-mail to be diverted to your personal e-mail account. **It is your responsibility to ensure that you regularly check your e-mail accounts.** If you believe that you are not receiving all relevant e-mails, you must inform your Programme Administrator *immediately*.

Mutual responsibilities of staff and students

The Granada Centre regards teaching as the primary function of its staff during semesters and it is committed to ensuring that its courses are of the highest quality. Teaching is not, however, the only responsibility of the Centre's academic staff since they are also contractually obliged to carry out research, publish articles and books, and/or make their own films. **This situation requires students to respect the time that staff need away from teaching to pursue their own work.** This is particularly the case during the dedicated research periods, in **December-January** and **June-August.**

The responsibilities of students include complying diligently with attendance requirements, carrying out project work and delivering assessment materials on time. Students also have a responsibility to help staff deliver the best possible courses. Hence it is important to indicate to course-givers if there is difficulty in comprehending material being presented.

2.5 Consultation and Evaluation

Student Representation

The University of Manchester is committed to receiving and responding to student feedback in order to bring about improvement in the quality of the student experience and development of learning and teaching within the institution.

Student representation covers a diverse range of activities and structures and student feedback can be provided by a number of different means, for example, through programme evaluation questionnaires, the academic advisor system or through students being present at Staff-Student Liaison Committees or Programme Committees. Representation enables dialogue between the student body and staff in order to aid development of programmes of study, the student experience and the quality of the institution as a whole. This dialogue can take place in both formal and informal structures and circumstances.

For further information please go to the [Students Union Website](#)

Student representatives will also be called upon to attend one or two Faculty-level meetings per year. Student representatives may also be sought during the course of the year to sit on smaller working groups where student input is important.

The individual discipline pages will also hold details of student representatives for each programme, once they have been nominated.
http://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/student-reps/

There will be a formal staff-student meeting in each semester. These meetings give students the opportunity to discuss the course, including areas that are working well or otherwise and proposals on how the courses might be improved, with members of the Granada Centre staff. Minutes are taken by the Programme Administrator and feedback given on the points raised at the previous such meeting.

MAVA students are also invited to nominate a representative to sit on the Social Anthropology Board. This also meets once a semester. It brings together all academic staff and student representatives from each undergraduate year and all the various postgraduate programmes.

Course Evaluation

It is very important that you provide us with feedback on our course units also. We strongly encourage all students to complete the course unit evaluation forms for each of your course units. These are completed online via Blackboard.

At the end of the programme students may be asked to complete a short, anonymous evaluation questionnaire. The results are used to evaluate the organisation and content of the individual courses and overall programme.

Complaints Procedure

As part of its commitment to ensuring the standard and quality of its programmes of study, services, and facilities, the University has an established Procedure to deal with complaints from students. Complaints provide useful feedback information and, where appropriate, will be used to improve services and facilities. If you have a complaint to make, you should raise it directly with the staff concerned at the earliest opportunity, as matters that are dealt with informally at an early stage have the best chance of being resolved effectively. Formal complaints should be made as soon as possible and, in any case, within 40 days of the events or actions (or lack of actions)

which have prompted the complaint. The University will not normally consider complaints made after this period, unless there is good reason for the delay.

In the event of students experiencing any serious problems with the teaching of courses by staff of the Granada Centre, or Social Anthropology more generally, the following procedures should be followed:

(1)   Students should talk to the course-giver about the problems first, carefully explaining their difficulties. They may also consult their Supervisor for guidance.

(2)   After two weeks, students and the course-giver should review the progress made in response to the original complaints.

(3)   If students feel that the problems have not been resolved, a meeting should be arranged with the Director of the MAVA, Dr. Rupert Cox.

(4)   The Director, in consultation with the students and the course-giver, will decide on a course of action to ensure the satisfactory resolution of the difficulties.

(5)   If students feel the matter has still not been satisfactorily resolved, they should seek a meeting with the Head of Social Anthropology, Tony Simpson.

SECTION 3 – COURSE CONTENT AND FINAL PROJECT

Manchester Community Organisation Partnerships

in 2019-20 we developed an exciting new initiative, partnering with community organisations in Manchester in order to direct the practical assessments in the compulsory courses 'Ethnographic Documentary', Images Texts and Fieldwork', 'Beyond Observational Cinema' and 'Elemental Media: Documentary and Sensory Practice'.

We want students on the MAVA to learn about working with particular social groups and understanding social relationships that distinguishes an anthropological approach to making media productions from other approaches. At the same time, these partnerships are about recognising the value of social engagement and responsibility and the assessed work will make a direct contribution to these community organisations.

The nature of the partnership and the kind of practical exercises in film-making, photography, sound and other media methodologies will be different for each course and explained by the course givers. The ethical permissions and risk assessment forms, required of every student carrying out any of the practical, media production tasks during the MAVA, will be organised as far as possible in advance so as to cover all the activities that you may undertake during the assessment, streamlining what has been a very complex and time-consuming process for MAVA students and staff in the past.

If as a result of carrying out these assessments you develop interests in any of the community organisations as a potential subject for your independent 'Final Project' research, then please speak to your supervisor and we can help to devise a project with you.

Semester 1 Courses

3.1 SOAN 70121 – Ethnographic Documentary

Course-giver: Andy Lawrence (with technical support and workshops by Rachel Fox)
Times: Mainly Tuesdays and Wednesdays 9am – 5pm with additional workshops to be communicated when classes start.
Credit Rating: 30
Mode of assessment: A final short film

The fundamental principal of 'ED' is that students develop their confidence in using technical equipment through hands-on practice using micro-tasks and more substantial practice exercises. ED is focused around limiting initial ambitions to establish quality at a foundational level. It adopts a 'keep it simple and practical' approach and seeks to inspire students to develop skills in three key areas of image creation, sound acquisition and narrative editing. This course will encourage students to observe and participate in social action through the act of filmmaking to both explore and express their research subject.

No prior expertise is assumed and participants will be instructed in the basic techniques of filming, sound-recording and editing for ethnographic research purposes. Over the duration of the course participants will work in teams of two to develop these practical skills through film project exercises and technical micro tasks. Students will have access to a limited supply of all necessary items of equipment that they will share. Groups will receive supervision from the course tutors at each stage and technical assistance and practical feedback outside of classes using Discord. There is no required reading except for the short sections on the learning website but students are encouraged to look further using some of the references provided on the website. It is recommended that participants also learn through independent practice using GCVA equipment and access internet available resources to extend their understanding of the technology.

Our work will culminate in an extended feedback session for the final assessed film project. This module operates with a high degree of contact teaching which includes a blended approach of face-to face teaching in three short blocks, synchronous Zoom discussions and asynchronous website-based learning and practical exercise feedback via Discord. Please refer to 'Course Schedule' and 'Integration' on the course website for detailed information about how this will operate.

- 2 days per week for ten weeks + independent learning (30 credits).

- Participants are divided into working groups of 2 or 3.

- Assessment is made from a group-produced 5-minute (max) film constructed around an event. Participants are also assessed on the basis of regular attendance and involvement in class activities.

- Feedback will be given verbally and collectively in week 10. Formal individual feedback, written or verbal, will not be given other than that received via Discord.

Teaching Plan

Compulsory sessions are all day Tuesday and Wednesday, but there will be weeks when students will edit every day. NB. In the weeks in which students are editing, they must prioritise your other lecture commitments and not the editing.

Filming will take place mainly outside the University and according to your timetable commitments.

Editing will take place in the edit suites of the GCVA Lab. You are urged to be in the edit suites for as much time as you can but when there are clashes with other courses in any other days, you will be responsible for working out the schedule with the lectures of these respective units.

Please refer to the course website for course updates, schedule changes and course materials.

Learning Resources

Additional materials for all classes are available and updated regularly on the course website.

Assessment

Course work is assessed by the course giver, a second marker internally and a third external examiner. Agreed marks for student work in groups of three will be delivered by the end of January. The assessment criteria and our marking strategy can be viewed on the course website.

Equipment

You will be working in teams sharing a lightweight 4k recording kit, consisting of mirrorless Panasonic GH5 camera, HD Zoom recorder with Rode NTG-1 boom kit and Sennheiser Evolution radio-controlled microphone. Kits will be allocated by Rachel at the beginning of the course and will remain with you for the duration of this course and checked back in at the end.

Media Management

Responsibility for backing up original material, project files and mastered films rests with each student. You are encouraged to purchase at least one hard drive to enable you to do this throughout the course. Ideally, you will have two hard drives so you can regularly make a back-up of all of your work. We recommend you purchase a small in size solid state (1 or 2TB) or USB (3TB) powered optical drives. Your second hard drive can be a cheaper, less portable, mains powered hard drive, such as the Seagate Expansion 6TB USB3.0. You will also need to purchase recordable media for your first and second semester and for your final project work. We recommend Sandisk

128GB Extreme SDXC class 10 (V3) cards (90MBps). To use the highest quality functions of the camera, you will need to purchase cards that write data reliably at 50 MBps.

3.2 SOAN 70771 - Screening Culture: Anthropology and Film

Course giver: Angela Torresan
Time and Venue: Lectures on Mondays 10-12, tutorials time and venue will be indicated in students' university timetable.
Credit Rating: 15
Mode of assessment: 4000-word essay

Submission: 4000-word essay. Students may include visual and aural material. Students should upload their essay on **TURNITIN** and submit **ONE** type-written copy of their essay. They should be in transparent folders with a spine and they should have a cover sheet, clearly marked with the following information in this order: course title, semester and year, student number (not name), title of essay, and word-count.

Aims

The principal aim of the course will be to examine the place of documentary film in visual anthropology in Europe and North America, through a systematic examination of the history of documentary film-making practices since the beginning of the twentieth century. The course will concentrate primarily on documentary film work that has emerged in some way in dialogue with anthropology as an academic discipline, even if appealing at the same time to wider audiences. The course will explore themes such as authorship, reality and fiction, storytelling and narrative, reflexivity, ethnocentrism, ways of knowing with film, gender, and indigenous media.

Content

The central focus of the course will be on questions of representation as they relate to the realities of social life, to anthropological knowledge and practice, and to the position of the subjects. By examining the works of particular key directors and anthropologists, the course will explore how ideas about the nature of ethnographic film have taken shape and the critical debates that this genre of documentary-making has engendered. Sessions will be ordered as follows:

Supporting seminars

Additional tutorials, exclusively for MA students, will take place throughout the semester. Students' presentations to this seminar group should also be based on additional reading and film-viewing that they have done in the interval between lectures.

Intended Learning Outcomes and Feedback

Students will become familiar with the main debates surrounding the use of film for anthropological purposes. By reading key critical texts and watching a range of classic and modern films, they will be able to assess critically the limits and possibilities of doing anthropology with moving images, and to understand what is at stake in the discussion that opposes visuality and textuality. Students will also become aware of power relations surrounding the production of images in research and as ethnographic representation.

Students may seek formative feedback on draft essays submitted to their supervisors whilst summative feedback from the examiners will be given via the standard Feedback Form.

3.3 SOAN 70591 – Anthropology of Vision, Memory and the Senses

Course-giver: Andrew Irving
Time and Venue: Thursdays 9-11am, **tutorials time and venue will be indicated in students'**

university timetable.
Credit Rating: 15
Mode of assessment: 4000-word essay.

Submission: 4000-word essay. Students may include visual material provided that is (a) illustrative (b) critically examined. This material should be physically pasted into the body of the text and not be submitted separately. The number of images included should not exceed 30. The visual material should be conceptually integrated with the essay and it will be assessed as single piece of material. Credit will be given for the use of relevant ethnographic sources to illustrate claims and back-up theoretical arguments.

Students should upload their essay on **TURNITIN** and submit **ONE** type-written copy of their essay. They should be in transparent folders with a spine and they should have a cover sheet, clearly marked with the following information in this order: course title, semester and year, student number (not name), title of essay, and word-count.

Overview

The course begins by exploring the development of the human eye, senses and body through evolution and pre-history so as to ascertain the biological possibilities and constraints that shape vision, visual culture and sensory experiences of the world. However, vision, the senses and memory cannot be reduced to the mechanics of perception and human physiology because they are simultaneously social, political and cultural phenomena that are continually undergoing change and transformation throughout history and in relation to different social, cultural and material environments. Accordingly if we are to better understand the diverse ways of being encountered around the world then we must consider the relationship between the human eye, brain and body in relation to language, the imagination, culture, gender and power; media, representation and advertising; war, illness and technology; everyday life; art and performance; life and death; movement, architecture and cities.

Approaching vision, memory and the senses from an ethnographic and anthropological perspective allows us to understand their role in everyday life and experience from a range of theoretical, artistic, scientific and practical research frameworks. By considering how relations between persons are framed by power, culture and gender and played out through the glance, the gaze and other ways of looking, one goes beyond the mechanics of perception to form a better understanding of visual processes. It is a journey that draws upon ethnographic examples from around the world including Africa, India, Japan, Melanesia and America that takes us from the art and early cave paintings of early humanity and the Sahara to the abstractions of Picasso and mass reproductions of Warhol; from aesthetics to anaesthetics; from regimes to resistance; from the power of 'the gaze' of modernity to the postmodern glance of the contemporary world.

Aims

- To convey the content of classic and contemporary understandings about vision and visual culture.
- To support the development of visual, sensory and ethnographic engagement with the world
- To create a space to form new theoretical connections between different disciplinary perspectives on vision and the senses.

Intended Learning Outcomes and Feedback

Students will be encouraged to develop a better understanding of the place and power of vision within contemporary societies as this not only constitutes a type of social choice/action but is a

preliminary to understanding the world we live in and carrying out effective ethnographic research. Students may seek formative feedback on draft essays submitted to their supervisors whilst summative feedback from the examiners will be given via the standard Feedback Form.

3.4 SOAN 70142/3 – Beyond Observational Cinema

Course-givers: Lecturer Lorenzo Ferrarini (with technical support and workshops by Rachel Fox).
Times: Fridays, 9:30am-5pm. Additional workshops on Thursdays will be communicated later.
Credit rating: 30 credits / 15 credits
Mode of assessment: Digital file of Spring Film Project, maximum duration, 20 mins. (30 credits) or a 10-min essay film (15 credits).

Submission: A downloadable link to a digital file of the film must be sent via email to the course giver (lorenzo.ferrarini@manchester.ac.uk) by the deadline. The university makes available [MS OneDrive](#) for cloud storage. Submission of a physical support (USB drive) is also possible to the PG office.

Overview

This course, in its full 30-credit version consists of the following elements:

- Five 3-hour lectures and thirteen between invited lectures, exercises, screenings and practical workshops by visiting professional film-makers before the Spring Break.
- Shooting of the Film Project, in pairs, during the break.
- The editing of this project over a three week period.

The course can be taken as a 15 credit module, with a smaller number of workshops and assessed through a short essay film.

In the Ethnographic Documentary course unit in the first semester, a strong emphasis was laid on observational cinema on the grounds that this particular approach to film-making bears a close affinity to a number of the central ideas and methods of social anthropology generally. However, in this course unit students will be encouraged to consider a more diverse range of film-making approaches through the workshops offered over the first five weeks. Some of these could be considered complementary to observational cinema, whilst others are quite different, even opposed. Genres touched include the essay film, ethnofiction, hybrid, reflexive, collaborative and participatory documentaries. Ultimately, the course explores the blurred boundaries of documentary as a fluid genre, playing with fiction and ambiguity, from Grierson's early definition of "creative treatment of actuality" to contemporary experiments with meta-cinema.

Spring Film Project

Beyond Observational Cinema is assessed through the production of a sub 20min. film to be shot over the four-week period between the mid-March and mid-April. They will shoot this project in pairs, sharing all production roles: researching, shooting, sound-recording, editing. The partnerships will be set up at the beginning of the semester. The film will be edited in two weeks following the break. Films will be assessed for their technical quality and relevance to the themes examined during the course.

Although students will have up to four weeks to shoot this project, they should not come back with more than 10 hours of rushes since they will only have 10 days in in the edit suites to edit the film. Before they are given access to the edit suites, they will be required to prove to the course-giver that they have produced a satisfactory log of the rushes and a preliminary 'paper edit'. NB: the maximum duration of the Spring Project film should not be more than 20 minutes.

The course also aims at perfecting the technical skills introduced in the first semester, with workshops on camera technique, advanced editing and directing delivered by documentary professionals. Some of the workshops will be in direct dialogue with the course Documentary and Sensory Media. Overall, the course aims at giving the students a more structured and directive approach to documentary filmmaking.

Intended Learning Outcomes and Feedback

On completion of the course, students will have

- improved their understanding of the range of filmic genres that can be used within ethnographic documentary.
- acquired competencies in the use throughout the course of the semi-professional film equipment and editing software provided by the GCVA.
- improved their technical skills in all aspects of documentary film production, through targeted workshops, delivered by guest lecturers.
- increased their understanding of the ethical and legal aspects of ethnographic film-making.
- improved their level of employability through all of the above and via specific workshops by industry professionals.

Formative feedback for this course is given through tuition delivered in the edit suites whilst summative feedback is given by both tutors and fellow students at the collective screenings at the end of the semester.

3.3 SOAN 70591 – Anthropology of Vision, Memory and the Senses

Course-giver: Andrew Irving
Time and Venue: Thursdays 9-11am, lectures will be online.
Mode of Teaching: Online lectures, film screenings, seminars
Credit Rating: 15
Mode of assessment: 4000-word essay.

Submission: 4000-word essay. Students may include visual material provided that is (a) illustrative (b) critically examined. This material should be physically pasted into the body of the text and not be submitted separately. The number of images included should not exceed 30. The visual material should be conceptually integrated with the essay and it will be assessed as single piece of material. Credit will be given for the use of relevant ethnographic sources to illustrate claims and back-up theoretical arguments.

Students should upload their essay on **TURNITIN** and submit **ONE** type-written copy of their essay. They should be in transparent folders with a spine and they should have a cover sheet, clearly marked with the following information in this order: course title, semester and year, student number (not name), title of essay, and word-count.

Overview

The course begins by exploring the development of the human eye, senses and body through evolution and pre-history so as to ascertain the biological possibilities and constraints that shape vision, visual culture and sensory experiences of the world. However, vision, the senses and memory cannot be reduced to the mechanics of perception and human physiology because they are simultaneously social, political and cultural phenomena that are continually undergoing change and transformation throughout history and in relation to different social, cultural and material environments. Accordingly if we are to better understand the diverse ways of being encountered around the world then we must consider the relationship between the human eye, brain and body in relation to language, the imagination, culture, gender and power; media,

representation and advertising; war, illness and technology; everyday life; art and performance; life and death; movement, architecture and cities.

Approaching vision, memory and the senses from an ethnographic and anthropological perspective allows us to understand their role in everyday life and experience from a range of theoretical, artistic, scientific and practical research frameworks. By considering how relations between persons are framed by power, culture and gender and played out through the glance, the gaze and other ways of looking, one goes beyond the mechanics of perception to form a better understanding of visual processes. It is a journey that draws upon ethnographic examples from around the world including Africa, India, Japan, Melanesia and America that takes us from the art and early cave paintings of early humanity and the Sahara to the abstractions of Picasso and mass reproductions of Warhol; from aesthetics to anaesthetics; from regimes to resistance; from the power of 'the gaze' of modernity to the postmodern glance of the contemporary world.

Aims

- To convey the content of classic and contemporary understandings about vision and visual culture.
- To support the development of visual, sensory and ethnographic engagement with the world
- To create a space to form new theoretical connections between different disciplinary perspectives on vision and the senses.

Intended Learning Outcomes and Feedback

Students will be encouraged to develop a better understanding of the place and power of vision within contemporary societies as this not only constitutes a type of social choice/action but is a preliminary to understanding the world we live in and carrying out effective ethnographic research. Students may seek formative feedback on draft essays submitted to their supervisors whilst summative feedback from the examiners will be given via the standard Feedback Form.

Semester 2 Courses

All activities listed under semester 2 courses and final projects are conditional to Covid-19 restrictions

3.4 SOAN 70142/3 – Beyond Observational Cinema

Course-givers: Lecturer Lorenzo Ferrarini. Technical support and workshops by Rachel Fox.
Times: Fridays, 9:30am-5pm, Additional workshops on Thursdays will be communicated later on.
Credit rating: 30 credits / 15 credits
Mode of assessment: Digital file of Spring Film Project, maximum duration, 20 mins. (30 credits) or a 10-min essay film (15 credits).

Submission: References to the digital file of the film, uploaded by https://zendto.manchester.ac.uk/, must be sent by email to the course giver (lorenzo.ferrarini@manchester.ac.uk) by the deadline.

Overview

This course, in its full 30-credit version consists of the following elements:

- Five 3-hour lectures and thirteen between invited lectures, exercises, screenings and practical workshops by visiting professional film-makers before the Spring Break.
- Shooting of the Film Project, in pairs, during the break.

- The editing of this project over a three week period.

The course can be taken as a 15 credit module, with a smaller number of workshops and assessed through a short essay film.

In the Ethnographic Documentary course unit in the first semester, a strong emphasis was laid on observational cinema on the grounds that this particular approach to film-making bears a close affinity to a number of the central ideas and methods of social anthropology generally. However, in this course unit students will be encouraged to consider a more diverse range of film-making approaches through the workshops offered over the first five weeks. Some of these could be considered complementary to observational cinema, whilst others are quite different, even opposed. Genres touched include the essay film, ethnofiction, hybrid, reflexive, collaborative and participatory documentaries. Ultimately, the course explores the blurred boundaries of documentary as a fluid genre, playing with fiction and ambiguity, from Grierson's early definition of "creative treatment of actuality" to contemporary experiments with meta-cinema.

Spring Film Project

Beyond Observational Cinema is assessed through the production of a sub 20min. film to be shot over the four-week period between the mid-March and mid-April. They will shoot this project in pairs, sharing all production roles: researching, shooting, sound-recording, editing. The partnerships will be set up at the beginning of the semester. The film will be edited in two weeks following the break. Films will be assessed for their technical quality and relevance to the themes examined during the course.

Although students will have up to four weeks to shoot this project, they should not come back with more than 10 hours of rushes since they will only have 10 days in in the edit suites to edit the film. Before they are given access to the edit suites, they will be required to prove to the course-giver that they have produced a satisfactory log of the rushes and a preliminary 'paper edit'. NB: the maximum duration of the Spring Project film should not be more than 20 minutes.

The course also aims at perfecting the technical skills introduced in the first semester, with workshops on camera technique, advanced editing and directing delivered by documentary professionals. Some of the workshops will be in direct dialogue with the course Elemental Media: Documentary and Sensory Practice. Overall, the course aims at giving the students a more structured and directive approach to documentary filmmaking.

Intended Learning Outcomes and Feedback

On completion of the course, students will have

- Improved their understanding of the range of filmic genres that can be used within ethnographic documentary.

- Improved their technical skills in all aspects of documentary film production.

- Increased their understanding of the ethical and legal aspects of ethnographic film-making.

- Improved their level of employability through all of the above and specific workshops by industry professionals.

Formative feedback for this course is given through tuition delivered in the edit suites whilst summative feedback is given by both tutors and fellow students at the collective screenings at the end of the semester.

3.5 SOAN 60992/3 - Elemental Media: Documentary and Sensory Practice

Course-giver: Rupert Cox and guest presenters
Time: Wednesdays, 9am-5pm
Mode of teaching: seminars, student presentations, workshops and exercises, possible field trip.
Credit rating: 30 credits / 15 credits
Mode of assessment: A multimodal portfolio (see below)

Submission: Students must produce a portfolio comprising a selection of two of the creative exercises carried out during the course for 15 credits of assessment and all four of the creative exercises for 30 credits of assessment.

The portfolio is worth 100 % of the total marks for the course.

For the purposes of assessment the textual element of each creative exercise is 500-1500 words. Detailed information on submission can be found in the course outline and on Blackboard.

For students taking the 'Beyond Observational Cinema' course, images and sounds submitted as part of the assessment may be the same as those for the film projects that you are working on for that course and even address the same subject; or they may also be completely separate from that course. The sounds submitted for assessment should be hosted on-line and made available within the text as a hyperlink. The images may also have an on-line presence but should also be combined with the text document. Every submission must have a presence on turnitin.

Aims

This course, alternatively titled "Elemental Media' is organized around themes of air, water, earth, and fire as subjects and means for linking multi-modal, visual and audio media methods and sensory practices to anthropological research about urban ecology, primarily in the city of Manchester and by comparison, with the city of Austin, Texas as part of a Global Virtual Exchange program. It is designed so as to combine critical investigation and creative exploration through the following step-by-step process:

- Firstly, by identifying research questions which link these elemental themes to the history and contemporary situation of the city (of Manchester/ Austin).
- Secondly, to 'think through' these questions in terms of anthropological theories and relevant comparisons drawn from the literature.
- Thirdly, to look critically at prior examples of work with visual and audio media that already explores these themes and questions, in order to identify relevant styles and methods.
- Finally, to apply in practice particular forms and applications of visual and audio media and through experiment and experiential learning to discover relevant means of documenting, moving through and sensing the city.

In this way, the course foregrounds an engaged, ecological and ethical approach that both acts on the city and reflects on its tools and methods of engagement. For instance, an investigation of alternative energy sources ("fire") might choose to use analogue media (walking and drawing) rather than a battery powered video camera. Or an exploration of urban gardening ("earth") might listen to the interactions between gardeners and plants, making audio recordings based on an understanding of that relationship as learned through ethnographic research.

Global Virtual Exchange Course

The course will give you the opportunity to exchange and collaborate with students in another country as part of a 'Global Virtual Exchange Program' with the anthropology department at the University of Texas, Austin. The exchange is designed to contribute to students' learning and intercultural competence expanding their knowledge and understanding of issues facing cities and

ways of engaging and potentially transforming them. Selected material produced by students in Manchester and Austin will be collected and housed in a shared, publicly accessible archive

Workshops

There will be a number of workshops throughout the course, of one or possibly two days duration. These are dedicated to the practical elements of the different lecture blocks and may on occasion replace a lecture. Details of the times, locations and subjects of these workshops will be distributed at the first meeting of the semester.

Equipment

This course is supported by professional standard equipment including DSLRs and digital sound recorders which you may use for the exercises on the course and for the final piece of assessment. The GCVA also has a number of laptops with editing software which through consultation with the technician and the course giver, can be made available to those who need them, however the general expectation is that students will work on and edit their audio and visual material using their own computers or those available on student clusters. During the course we will discuss the media platforms that are available freely or through the Film Lab computer clusters to do this.

Depending on the number of students on the course, it may be necessary for students to share equipment. If equipment breaks down, the technician will endeavour to make a repair and/or to provide you with a spare. It is understood that the practical use of media for research purposes always involves the risk of breakdown and one of the purposes of this course is to understand how to deal with these situations and how to think creatively. Therefore students will not be penalised if their practical work is not up to their expectations because of breakdown or the necessity of sharing equipment.

All students are welcome to bring and use their own equipment, but should understand that there is no guarantee this equipment can be supported by the GCVA technician.

3.6 SOAN 70452 – Images Texts Fieldwork

Course-giver: Andrew Irving and Jolynna Sinanan
Time: Tuesdays 10am - 1pm
Location: TBC
Mode of Teaching: Lectures, film screenings, seminars
Credit Rating: 15
Mode of assessment: Small Research Project and 4000-word essay

Submission: 4000-word essay. Students may include visual and aural material. Students should upload their essay on **TURNITIN** and submit **ONE** type-written copy of their essay. They should be in transparent folders with a spine and they should have a cover sheet, clearly marked with the following information in this order: course title, semester and year, student number (not name), title of essay, and word-count.

Aims and Content

Anthropology can be defined as a 'fieldwork science/documentary art' insofar as it involves researching and collecting ethnographic data in the field and then communicating these findings to an audience via written texts, images, sound recordings, ethnographic artefacts museum installations and new media. Consequently, in order to carry out good quality anthropology we have to develop a set of research methods and theories that are equal to the task of accessing and understanding the complex processes of social life *and* establish modes of representation that accurately communicate and enhance social scientific knowledge and cultural understanding.

The aim of this course is to explore a range of theoretical and practical ways of thinking about, researching and representing the urban environment, and combine this with an introduction to urban sociology and anthropology. In doing so it will explore the city through different modes of research and representation including literary, visual sensory and experimental approaches to understanding urban experience. The course will consider how to put together an anthropological research project — from conceptualization, through implementation and representation — by way of film-making, photography and audio-recordings, oral and textual media, and other modes of ethnographic research.

The primary research setting will be the city of Manchester. As the first modern industrial city, Manchester helped nourish Voting Rights, the Co-operative Movement, Free Trade, the Communist Manifesto and Marxism, Women's Suffrage, pan-Africanism, the splitting of the atom and the development of the computer. It was home to the first public library and Britain's first professional orchestra. Its academic, musical and sporting achievements have raised its profile around the world. It is also a model for post-industrial regeneration.

Students will carry out small pilot research projects in the city of Manchester.

Intended Learning Outcomes

Students will learn a range of theoretical and practical approaches to research and representation, including classic fieldwork techniques, visual and sensory methods and new experimental approaches to the construction of anthropological data collection, understanding and representation.

SECTION 4 – INDIVIDUAL RESEARCH PROJECT

4.1 Preparing and Planning the Project

The final project is based on original ethnographic research that you will carry out over the summer and comprises of

- A Media Production (*eg an ethnographic documentary film or a photographic book or an image and sound documentary or other – discuss other alternatives with your supervisor).*
- A Written Text of between 6,000 to 10,000 words.

There are a number of formats that students may use in singular or combined form for their final project. These formats include, but are not restricted to:

- A single film of no longer than 25 minutes in length.
- A series of short films that are no longer than 25 minutes in total.
- Still images of no more than fifty in total and one or more sound recordings of a combined length of no more than 15 minutes in length.

Two copies of both Final Media Project and Written Text should be produced and handed in. The Written Text must also be submitted onto TURNITIN and include web-links to the Media Project.

Planning the Project

Through a series of one-to-one meetings and workshops, students will work together with their supervisors over the course of the year to discuss the planning of their final project and the writing of a research proposal. This proposal which includes an ethics form will give them permission to, access equipment, carry out the research and also form the substantive basis of the text that they produce for the summer project. As the research proposal receives feedback but is not marked it can be directly used in the text for the final project. Please note, that without the proposal and ethics form it may not be possible for students to access equipment or be given permission to engage in fieldwork. Students will be encouraged to draw on ideas or methods that they have encountered in the courses that they have taken over the two semesters, including not just the hands-on courses, but also Screening Culture and Images Texts Fieldwork.

N.B. No work on summer projects can be undertaken without a proposal and ethical clearance

Supervision sessions

These will take place in one-to-one or group sessions of around 30 minutes through the first and second semesters with a member of the GCVA teaching staff. They are a key element of the MAVA program and designed to achieve two main purposes.

- Firstly and most fundamentally to support the development of student's independent summer research project, and as a means of means of identifying and increasing each individual's anthropological knowledge
- Complement the development of technical skills that are identified and being worked on in your Personal Development Plan.

The standard will be x 2 meetings in the first semester and X 4 meetings in the second semester. You will be asked to produce work in advance of each of your meetings and you will receive feedback on this.

The outcome of meetings in the first semester will be a 1500 word draft proposal.
The outcome of meetings in the second semester will be a 4000 word proposal.

Please again note: without the proposal and ethics form it may not be possible for students to access equipment or be given permission to engage in fieldwork.

Pitching Session

Students will present their project to their peers, their supervisors and another member of the Granada Centre, in a pitching session that will be organised in semester 2. This session gives student the opportunity to prepare and deliver a public presentation of their projects and to receive feedback from their colleagues and teachers.

Project Proposals

There is not a fixed form for these proposals. However, amongst the questions that students should be considering are:

What issues in anthropology and/or film stimulated the project? In some projects, these are going to be more developed than in others. But students should identify an issue of anthropological interest at the heart of their projects and how they think that by using particular visual and/or aural media, they will be able to explore this issue. If relevant, here they could refer to theoretical discussions about status of audiovisual media in anthropology, the pros and cons of various different practical approaches or more specific theoretical arguments. They could also discuss any films or other media works that represent models or anti-models of what they propose to do.

What is the general social-historical-ethnographic context? Here students should supply general background information: where the project will take place, the historical background where relevant, sociological information about the community concerned, the general ethnographic panorama. Have there been any previous studies of this situation? What were the conclusions?

How will the project develop? What methods will be used? What sort of situations will the project take place in? Will these have to be provoked, or will they happen anyway? How, if at all, will interviews be used? What kind will they be? What will be the general overall timetable? What kind of narrative structure will link the work together?

What ethical and/or legal issues are raised by the project? Here students should make sure to address the issues raised in the School of Social Sciences ethics form. This has to be submitted around the same time as the proposal and will be circulated during the course of the second semester.

Examples of good practice produced by previous students on the MAVA will be used to instruct current students in the presentation of research proposals.

Students will be required to present a preliminary version of their proposals to their whole tutorial group as well as their supervisor after the Easter Vacation. Exact times will be arranged in the course of the second semester by each of the supervisors.

Intended Learning Outcomes and Feedback

These include:

- An awareness of the use of bibliographic, filmic and electronic sources in the preparation of a research project.
- An appreciation of the way in which textual and visual media can be articulated with one another in both prosecution and presentation of research
- A developed awareness of the personal and ethical issues implicit in social research involving the use of visual media.
- An ability to present a proposal to a group of their peers and the course-giver.
- A completed research proposal of a maximum length of 4000 words.

Feedback on draft proposals will be given at tutorial meetings throughout the semester and at the presentation of proposals to tutorial groups after Easter.

The courses and sessions that help you plan and prepare for your final project—involves learning to work across a variety of media, such as film, photography, sound and text and applying them (alone or in combination) to gain an understanding of the particular capacities, possibilities and limits of different media in carrying out ethnography and as modes of anthropological representation and analysis. We aim to cultivate an appreciation for how certain anthropological topics and fieldwork situations offer the potential for working with different types and styles of media and to draw from the expertise and interests of the GCVA staff in deciding how you will carry out your own project.

As such we focus on genre forms of:

- ethnographic documentary and observational film
- ethno-fiction
- essay film
- photographic essay
- sound documentary
- illustrated essay

And in relation to the following Methods, Skills and Techniques:

Skilled Looking

This is developed as quality of attention through observational film-making but is also transferrable to the attention to the visible world required to work with still images. This is emphasised in courses – Screening Culture, where students learn how other directors have developed their ways of looking, and in Ethnographic Documentary and Beyond Observational Cinema where students will train in developing their own skilled vision. Also in the courses Images, Text and Fieldwork, Vision, Memory and Senses, and Elemental Media: Documentary and Sensory Practice; which show how looking is a critical skill that may be applied through different media - film, photography, drawing. Depending on the anthropological subject and the aptitude and inclination of the anthropologist, one or other of these media may be more or less appropriate.

Positioning

The relationships that are at stake in the making of anthropological film that draw attention to *the politics and ethics of representation*, and are ways of understanding the issues an anthropologist should consider in positioning themselves and producing any media production – including, film, sound recording, photography and text. The issues of participation, collaboration, authorship (reflexivity) and ethics that are quintessentially expressed in the discussions about observational film as anthropology have parallels in discussions about photography and sound and therefore what you can learn about the relationships that are stake in observational film can be transferred across to other media.

Visual Narrative

The structuring of a series of shots to tell a story - which is fundamental to anthropological film-making - is directly transferrable to the vocabulary and editing together of still shots in the form of the photographic essay. The courses Ethnographic Documentary, Screening Culture, and Beyond Observational Cinema show the multiple ways in which narrative and storytelling can be created with moving images. The course Elemental Media: Documentary and Sensory Practice shows how this works with still images with the photographic essay as an ethnographic genre which combines a series of images by themselves and with text. Images in the photographic essay can be thought of in an analogous way to film editing.

Testimony

In the Ethnographic Documentary course the exercises in film-making encompass thinking about different modes of getting testimony and how voice and text (including as subtitle/inter-title) can be combined with image. Screening Culture shows a series of examples of how different film-makers use testimony in their storytelling. Testimony is also explored in the courses Images, Text and Fieldwork, Elemental Media: Documentary and Sensory Practice and Anthropology of Sound where there are examples of combining voice (as sound /text) with still images and of using voice in a film with text but no images.

Listening

The recording of good sound as part of the sound design of films is taught in both of the film courses - Ethnographic Documentary and Beyond Observational Cinema - and also developed as a stand-alone practice in Elemental Media: Documentary and Sensory Practice and Images, Text and Fieldwork where it may be combined with still images, with voice as subtitles and most importantly with voice in the form of the radio documentary. In Screening Culture, students will explore how the role of sound has developed over time in ethnographic films.

4.2 Fieldwork and Supervision

For the summer projects each student will be issued with their own equipment, based on discussions with their supervisor, acceptance of their project proposal and ethics forms and its availability. This equipment is issued to them exclusively for use in their Granada Centre project. The use of equipment for other purposes is strictly forbidden unless it has been approved by the Granada Centre Director, Rupert Cox.

Students should please note that they should not normally expect to receive advice about Final Project Dissertations during the period of July-August as this is the time when academic staff have other obligations. In cases of emergency, academic staff can be contacted email but they may be out of the country or carrying out their own research and so a response cannot always be guaranteed. In which case please contact Vickie Roche.

Students will be expected to carry out the research, camera work, recording and editing of their projects over the summer. At the end of August they will be provided with timetabled access to the Film Lab editing facilities and the Granada Centre's computers for putting their project together over the following weeks.

At this point students will meet with their supervisor and/or editing supervisor to discuss their work and receive supervision. Students will be expected to have prepared a substantial piece of work in advance of the meeting, for example and advanced cut of their film and initial written text. Students will receive up to three post project sessions. The outline of this supervisory arrangement will have been arranged and agreed prior to departure for your summer research. It is up to each student in dialogue with their supervisor to then determine how their allocated time may be used most effectively, according to their own and the project's strengths and weaknesses, and so different sessions may be planned that focus on their audio-visual work (photographs, sound recordings, mixed media production), the text and any film material. In the case of a film that requires specialist editing supervision this will normally be delivered by Andy Lawrence and Paul Henley in a standard of two individual sessions. In the case of sound and photography projects that require specialist input, this feedback will be delivered by Rupert Cox / Lorenzo Ferrarini in a standard of a 1 hour individual session.

A minimum of one hour of your supervision feedback must focus on the dissertation text.

A maximum of two hours of supervision feedback on film editing and/or other media productions.

Depending on the nature of the project you may elect to have two hours of film supervision and the remaining hour focused on the overall project and the text. Or you might decide to receive all their feedback on the photographs and/or sound recordings. There may also be students who make a short film and only require one hour of feedback from Andy Lawrence/Lorenzo Ferrarini/Angela Torresan with the remaining time devoted to the rest of the project.

Your academic supervisor will initially give you feedback on the written and audio-visual work that you must submit to them in advance and match this to your research proposal and supervisory plan. Even the best-planned research may change over the course of the summer. In the case of substantial deviations or changes to the research proposal and the research that was originally planned, or if you do not have the audio or visual material necessary to complete the production that was originally planned, then you will be advised about alternatives. This should not be regarded as a failure as it matches the processes found in professional life and is precisely what the courses we have designed in the MAVA program will prepare you for by offering a range of creative alternatives to the challenges of media production work.

4.3 Presentation of Materials

The content of written text will vary in relation to the mode of research and representation that was carried out.

In terms of a documentary film, these texts should include a reconsideration, in the light of the actual making of the film, of the issues raised in the original project. The text should serve to contextualise the film, though the film itself should not depend on it. Students should identify the intellectual issues in film and anthropology which stimulated the project, as well as describing the circumstances under which the project was carried out. Areas should be addressed are likely to include:

- General background: What intellectual issues in film and anthropology stimulated the project?
- Ethnographic context: Location of the film, relevant social, historical and political context, relevant secondary sources.
- Project history: A short account of the development of the project; an account of the fieldwork; the selection of subjects; ethical and practical issues raised. It is important that students provide information about their (and others') technical role in production; how long they spent filming; how many tapes shot; and about the editing process.
- Conclusion: Reflections on experience of fieldwork, filming and anthropology.
- Bibliography and Filmography.

In terms of multi-media and other forms of representation such as photography, soundscapes, experimental film, web-based or gallery installations, either alone or in combination, these should be designed to work alongside with the text. Ideally, the audiovisual materials should be directly integrated conceptually with the text. That is, they should be referred to in the text and incorporated into an argument and should not merely be illustrative of the places and situations where fieldwork was carried out. You will learn about how to design an anthropology project that combines film, images, texts and sounds partly through the courses Images, Text and Fieldwork, Anthropology of Sound, and Elemental Media: Documentary and Sensory Practice and partly through the tutorials and dissertation workshops.

It is possible that with some projects, some material will be integrated into the text whilst some material may be separate, for example as a photographic book or a sound essay, particularly if a

student chooses to submit a variety of material. But in all instances, the audio / visual material should relate directly to what is written in the dissertation.

Students may use their own and/or photographs taken by others, including published photographs. These may act singly or be combined in a number of ways, for example as a photographic essay, as a study of the social use and relevance of photography or as a diary. Possibilities and suggestions for a final project that will use or incorporate photography will be dealt with in the course Elemental Media: Documentary and Sensory Practice.

In the instances when the material comprises one or a number of sound recordings, students may use their own and/or sound recordings made by others, including commercially produced recordings. These may act singly or be combined in a number of ways. Students may wish to make and explore the possibilities of soundscape or soundwalk recordings for eliciting a sense of place, as well as the social, political and performative aspects of sound.

Although we wish to encourage the practical use of visual / audio technology as a means of carrying out field research, there is no barrier to students writing a dissertation that incorporates and discusses images, films, recordings, material culture displays etc that have not been created by themselves and which have been collated through visits to collections, libraries and archive research. In such cases, the skill with which students identify the relevant images and locate them in their text will be assessed in an equivalent manner to the skill that other students demonstrate in carrying out field recordings.

Whichever of these strategies they choose to adopt, students should note that any images included or associated with an essay, photographic or otherwise, must not exceed 50 in number and any associated audio or video recording must not exceed 24 minutes.

Students should identify the intellectual issues, and the essential questions / debates that stimulated the project, making it clear why it is important to them and why it is important to anthropology. If they are using visual/audio devices to carry out their research then they should explain what it is allowing them to do that a traditional text-based anthropological study could not. If they are working in a museum, archive or gallery space, they should show an understanding of how the material within these spaces can be approached anthropologically. They should also describe the circumstances under which they carried out their research and the practical / technical limitations of the study.

Students should note that it is not simply the technical expertise and equipment that they bring to the project that will be assessed, but how they use and draw upon these resources to construct an argument.

The general shape of the essay should be as follows, although the sections or chapters do not necessarily have to follow this order:

- Identify the question: What intellectual issues in the visual/aural media selected and in anthropology more generally, stimulated the project?
- Ethnographic context: Where is the research / recording to be located? What is the relevant social and political context and what are the relevant secondary sources?
- Project history: A short account of the development of the project; an account of the fieldwork; the selection of subjects; ethical and practical issues raised. It is important that students provide information on their own (and others') technical role in the production / selection / recording process.
- Argument: This should incorporate audio/visual material in a way that both reveals ethnographic insights into the subject and allows us to understand something about the nature of the media in question.

- Conclusion: Reflections on experience of fieldwork and the appropriateness of the visual/aural media created and/or referred to for anthropology.
- Bibliography and relevant credits for the films/photographs/material displays/audio recordings consulted.

4.4 Submission Procedures

Guidelines on the presentation of dissertations by students including binding requirements are available on the intranet at the following:

http://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/dissertation-workshop/

Two copies of both Final Media Project and Written Text should be produced and handed in. The Written Text must also be submitted onto TURNITIN and include downloadable web-links to the Media Project.

Films should be submitted online and in two pen-drives, with an accompanying page providing the following information, in this order: programme title (i.e. MAVA), title of film, name of the director and student number, running time of film, year of production. Other media, for example a Photographic Book or Soundscape, should follow the same format.

All final media projects are archived in the GCVA' password protected vimeo account. This archive contains all student projects and serves as a depository that students can access when doing their Masters degree.

The Text should be bound with a spine and a transparent cover, and should carry a cover sheet with the following information, in this order: programme title (i.e. MAVA), title of project, director and student number, word count, date of submission. All these materials should be submitted to the Programme Administrator, Vickie Roche in the Postgraduate Office, room 2.003, 2nd Floor with the appropriate form

Please note that according to the university regulations you must complete the taught component (course units) of your degree before you can proceed to dissertation. A student who works on their dissertation before being formally passed subject to dissertation by our Examinations Board do so at their own risk.

4.5 Ethical and Rights Clearance

In the present legal climate, as film-makers or other media producers working in an academic environment, you are required to protect yourself and/or your subjects with a great deal of paperwork. Some of this relates to the ethical norms governing academic research, whilst some of it relates to the intellectual property rights implicit in the media that you will produce. These issues will be dealt with at some length in the course of your training, so here only an overview will be given.

N.B. No work on summer projects can be carried out without ethical clearance

Prior to departure on fieldwork, all students whose projects will involve research with living human beings (which will probably be everyone) are required to get ethical 'clearance'. In most cases, this can be achieved by means of filling out a standard form that is approved by a student's supervisor and then by the head of Postgraduate affairs in Social Anthropology. In exceptional cases, if particularly problematic issues are raised, it may be necessary to send a proposal on to the full University Ethics Committee. Only once students have received ethical clearance will their work be covered by the University's insurance policies.

By the end of March, students will be required to propose a provisional title for their dissertation and to fill in an on-line form indicating whether or not their research will involve living human beings and therefore require ethical clearance. During the course of April, with guidance from their supervisors, students will then fill in a formal application for ethical clearance and, at the same time, consider a series of Health and Safety issues that may be raised their work.

This application should be submitted by 5th May and will then be considered by the Director of Postgraduate Affairs in Social Anthropology over the course of the next couple of weeks. You should not begin your research until your form has been countersigned by the Postgraduate director, so it is important that you complete it in good time.

It is vital that when completing this form that both you and your supervisor have read and understood the [Health and Safety and Ethica Approval](https://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/health-safety-ethical-approval/) guidelines (https://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/health-safety-ethical-approval/)

If you are going to work in a situation in which your motivation might be questioned, you might also want to take with you a letter signed by Programme Director, Rupert Cox, certifying that you are a *bona fide* student and that your work has academic objectives. A model of what this letter might look like is given in Appendix 2. If you would like to take a letter of this kind, download this template, modify it to your own requirements, and then submit to the Director of the programme for his signature. All these forms, which all relate in one way or another to ethical clearance, should not be confused with the forms that you will need to get your principal participants to sign indicating their willingness for the material including their images or voices to distribute after you have graduated. This form pertains to the potential Intellectual Property Rights that they might have in your work. An example of this form is given in Appendix 6a. As the producer of the media, you will also have to sign a form indicating your willingness for your work to be distributed. An example of this is given in Appendix 6b. Students should remember that these are only models and that they may adjusted to meet their own particular requirements.

SECTION 5 – STAFF

5.1 Granada Centre Teaching Staff

Dr Rupert Cox (PhD Edinburgh 1998)
Director, Granada Centre for Visual Anthropology
Office: Arthur Lewis Building 2.060, Ext 5-0570, rupert.cox@manchester.ac.uk

As an anthropologist I have a long-standing interest in Japan and carried out research on topics including the Zen Arts, the idea of Japan as a copying culture and the environmental politics of military bases. I have developed interests in the intersections between art and science and anthropology that draw on practices from sound art, documentary and landscape film and are directed towards forms of public engagement.

Dr Angela Torresan (PhD Manchester 2004)
Programme Director, MA in Visual Anthropology
Arthur Lewis Building 2.059, Ext 5-2518, Angela.Torresan@manchester.ac.uk;

I have worked with migration, but my current research interest is on favela studies, urban renewal, state violence, and resistance in Rio de Janeiro, Brazil. I have done extensive fieldwork in the Northeast of Brazil, London, Lisbon, and Rio de Janeiro. I have a particular interest in using moving images in my research. My ethnographic film project about the gentrification of a favela in Rio can be seen here: https://www.angelatorresan.com/viewsofvidigal/

Dr Lorenzo Ferrarini (PhD Manchester 2014)
Lecturer in Visual Anthropology
Arthur Lewis Building 2.061, Ext 5-4002, lorenzo.ferrarini@manchester.ac.uk

Regional interest in West Africa, fieldwork among *donso* hunters in Burkina Faso. Topical interests include hunting, perception, the senses, visual anthropology, sound, phenomenology and embodiment. Making documentary films, photography and sound recording.

Professor Andrew Irving (PhD SOAS, London, 2003)
Professor of Anthropology
Office: Arthur Lewis Building 2.055. andrew.irving@manchester.ac.uk

Has worked in Kampala, Uganda and New York, USA. Topical focus on experiences of illness, death and dying (especially from HIV/AIDS), in relation to the aesthetic appreciation of time, existence, and otherness; also phenomenology, art, performance and creativity, time, comparisons of personhood, religious change, gender and urban experiences.

Dr Jolynna Sinanan
Lecturer in Visual Anthropology
Office: TBC. Jolynna.sinanan@manchester.ac.uk
Regional interest in Trinidad, Australia and Nepal. Digital practices, intergenerational mobilities, work, gender. Mobile media and mobile livelihoods in the Everest tourism industry.

Dr Andy Lawrence (PhD Manchester 2015)
Senior Lecturer in Visual Anthropology and Film-Maker in Residence
Office: Arthur Lewis Building 2.067, Ext 5-3994 Andrew.Lawrence@manchester.ac.uk

Film-maker, editor and educator employing anthropology and ethnographic research methods to make films about quests and personal transformation, his latest film, One Long Journey was released in 2016.

Professor Paul Henley (PhD Cambridge 1979)
Professor in Visual Anthropology
Office: Arthur Lewis Building 2.061, Ext 5-4002, paul.henley@manchester.ac.uk

Regional specialisation in South America, fieldwork among Amerindian and Black communities in Venezuela; topical interests include history, practice and ethics of ethnographic film-making; history and culture of the indigenous peoples of Amazonia; performance and popular culture in the Hispanic Caribbean.

5.2 Technical Staff

Rachel Fox
Granada Centre Media Co-ordinator, Arthur Lewis Building, Ground Floor, Room G.029, Ext. 5-3987.

Experience includes working in television drama, animation and editing. Interests include camera and media technology, the city of Manchester and non-binary, LGBT identities.

5.3 Administrative Staff

Vickie Roche
Postgraduate Office, 3rd floor, Williamson Building Ext. 5-3999,

Victoria.Roche@manchester.ac.uk. Postgraduate Administrator for all taught postgraduates in Social Anthropology.

5.4 Social Anthropology Teaching and Research Staff

The Granada Centre is part of the Department of Anthropology Information about academic staff in the department including their publications, research interests and current projects, is available on Staff web-pages at:

http://www.socialsciences.manchester.ac.uk/social-anthropology/about/people/academic-staff/

SECTION 6 – FACILITIES & EQUIPMENT

6.1 Granada Centre Film and Media Lab

The Granada Centre Film and Media Lab, Humanities Bridgeford St Building, comprises of six Edit Suites and six Edit Stations each equipped with custom built professional iMac Pros, the most powerful computer ever made by Apple. These are equipped with Premiere CC, Photoshop, Audition, After Effects, Encore and other software. It is important to a) not change the editing interface to your own preferred layout as this may not be someone else's preferred layout, and b) to work on your external drive, ensuring this is also backed up, as the computers are set to regularly clean and delete their hard-drives to maintain optimal efficiency. Consequently any work stored on the computer itself will be lost. The Film and Media Lab has one dedicated Edit Suite for voice recording and which is designed to be fully wheelchair accessible.

The Film and Media Lab is managed by Rachel Fox, who is also in charge of student access. All students need to undertake a training session before being granted access to the Lab. The Lab is to be used for official university course projects and assignments. Students can also apply for permission to use the Lab for personal and non-university projects in the non-intensive teaching and editing periods. To do so they need to register their project and obtain approved access from Rachel Fox.

N.B. the Edit Suites and Stations need to be treated with respect. Each of the custom built computers costs £7000. No food or hot drinks are allowed in the Film and Media Lab. Students found with food or drinks in the Lab will have their access rights withdrawn. There is no 24 hours access to the Lab, editing in the suites and stations is from 9am to 5pm. Please ensure to report any computer malfunctions immediately to Rachel Fox so that they can be reported to IT and fixed. The Film and Media Lab can be booked and accessed between the following times:

6.2 Granada Centre Screening Hub

The Granada Centre Screening Hub is a multi-purpose room fitted with a state of the art projection and sound system and screen. Outside of teaching and seminars, students are able to use the Screening Hub for Film Screenings. We encourage students to set up a regular Granada Centre Screening Group where they can watch and analyse relevant and important works both in the field of anthropology and beyond. A key feature of the Screening Hub is to facilitate peer-learning and as such is a space where the students can watch their own works on a large screen with state of the art projection and sound. Outside of teaching and seminars, the Screening Hub can be used as a discussion and learning space. The Screening Hub incorporates a number of general purpose iMacs for student use. The Granada Centre allows other departments to book the room to show films. Student access to the Screening Hub is therefore dependent on it being left in pristine condition at all times.

6.3 Granada Centre Online Film Collections

Students are able to view and access films and other works online via Alexander Street Press, Kanopy and Box of Broadcasts.

Of particular interest, is that students can watch 100 former Granada Centre student MA films online via Alexander Street Press, which can be accessed via Manchester library here.

There are over currently 300 films available via this collection. In addition to the Granada Centre films there are also films from Filmmakers Library and Berkley Media plus a selection of ethnographic film festival award winners from the Margaret Mead Film Festival, the Society for Visual Anthropology Festival and the Nordic Anthropological Film Association Festival.

Kanopy, which hosts a wide range of films, including ethnographic films and can be accessed here:

6.4 Production Facilities

Production Equipment

The film production kit issued to students for use on the courses **Ethnographic Documentary** and **Beyond Observational Cinema**, which includes a Panasonic GH5, a professional Rode NTG-1 microphones and Sennheiser Radio Microphones, cables, a tripod and other accessories. The approximate replacement value of each kit is £5000.

For the **Elemental Media: Documentary and Sensory Practice** course, students working in small groups will be issued a kit that can include a range of Digital SLR Cameras (Panasonic GH5s, GH4s, Canon 60Ds, Nikon D3000s, Rode VideoMic Pro Microphone) and professional quality audio equipment (Marantz 661SD or Zoom H6, H5, H4 digital recorders with Rode\Audio-Technica microphones).

For the summer of 2022, each student will be issued with their own equipment kit according to the nature of their specific final projects. This equipment is issued to them exclusively for use in connection with Granada Centre projects. The use of equipment for other purposes is strictly forbidden unless it has been approved by the Granada Centre Director Rupert Cox

6.5 Equipment

Provided that their proposal is approved by their supervisors and taking into consideration safety, visas, ethics and language proficiency, students may carry out their projects in any part of the world. But if they are taking the equipment outside the EU, they are advised to make a list of the equipment and get this stamped by UK Customs and Excise *before* they leave the country. Otherwise, they may find themselves charged VAT on their return. A template that can be adjusted to individual circumstances is offered in Appendix 7.

Students should take into account the possibility that technical problems may arise. In the past, there have been about an average of one-two projects per year in which there have been problems with equipment. Therefore, whatever equipment students are using, be it a video camera, photographic or sound equipment, they should anticipate and make arrangements for dealing with technical problems, as well as the possible loss or theft of their equipment. Whatever their personal inclinations may be, students are advised to work in a part of the world where they will have adequate local back-up technical support. Failing that, students should take their own back-up equipment with them, even if this is of inferior specification to the equipment supplied by the Granada Centre.

All students should note that during the summer vacation, the Granada Centre cannot guarantee to provide technical support to any projects outside Britain.

We must stress that the Granada Centre simply does not have the resources to provide practical support to overseas projects, particularly during the summer vacation. This is the time of year that academic members of staff take their own holidays or carry out their own projects and are often absent from Manchester as a result**.**

Repairs

If a camera or other item of equipment breaks down on location outside Britain, the Granada Centre will pay up to £100 for the cost of minor repairs on the provision of a receipt. But please note that:

Large-scale repairs should not normally be commissioned without reference to the Granada Centre because there is a risk that they could invalidate the maintenance guarantee that all our cameras carry. Please ask Rachel Fox if any problems arise.

Editing Facilities

Editing facilities for coursework are provided by the Film Lab which is located in the Bridgeford Building, opposite the Arthur Lewis. These facilities include 15 off-line systems based on Premiere Pro software, including Audition, Encore and After Effects which students use from the beginning of the course.

The Film lab facilities are shared so the Granada Centre makes bookings to cover all students' coursework editing needs. Editing facilities are very costly, so students should make sure that when they have been allocated time in an edit suite, they use it well, unless it clashes with any of their other modules.

The edit suites are open from 9.00am to 5.00pm. **For insurance reasons, it is not possible to offer access to the edit suites outside these times.** If students have been allocated a booking but have not appeared by 9.30am, it will be considered null and void, and made available to anyone else who wishes to use it. If students fail to show up completely and give no reasonable explanation, they will not be allocated any additional time and they may even have some outstanding time deducted.

Production Costs

Students are responsible for meeting the cost of all the consumable materials used in shooting their film projects, eg SD cards, hard drives, etc. They are also responsible for meeting all travel, subsistence and other costs associated with these productions. Students are also responsible for meeting the costs of all consumables used at post-production.

6.6 Insurance of Equipment

This section is of particular importance and should be read with great care.

All Granada Centre production kits are insured by the University up to a total value of £5000 and for periods up to four months 'in-transit', i.e off the campus. Equipment on the campus is NOT insured.

However, there are certain limitations on this cover:

- There is a £500 'excess' on the cameras, i.e. the insurance company will not pay the first £500 of any claim to replace or repair a camera. On all other items, there is an excess of £100.

- Certain countries are not covered: Afghanistan, Angola, Cuba, Eritrea, Ethiopia, Iran, Iraq, Kyrgyzstan, Liberia, Myanmar, Nigeria, North Korea, Rwanda, Sierra Leone, Somalia, Sudan, Syria, Tajikistan, Turkmenistan, Uzbekistan and Zimbabwe.

- When equipment is left in a vehicle, the latter must have a steering lock, all its doors and windows must be locked, and if the equipment is left in the vehicle overnight, the vehicle must be in a locked garage or security compound with locked gates.

- Equipment must never be left unattended outside, and when inside a building, it will only be covered when there is evidence of forcible or violent entry to the building

Loss/ Damage: it is particularly important that students take note that if any item of equipment is lost or damaged whilst in a student's possession, **he or she will be required to pay the cost of**

replacement or repair up to the full value of the excess; that is £500 on the cameras and £100 for all other items.

Theft: if any item of equipment is stolen **due to obvious negligence or failure to meet the conditions indicated above** on the part of the student, he or she will also be required to pay the cost of replacement or repair up to the full value of the excess**.** However, if students appear to have taken reasonable precautions to prevent theft, *the Granada Centre will assume 50% of the cost of the excess.*

Even when students have the equipment at home and they are there in person, they should make sure that they hide it away under lock and key when not actually using it. This point is particularly important as students have lost more equipment from opportunistic break-ins here in Manchester than anywhere else in the world.

In the past, some students have taken out insurance to cover them against this liability to pay the excess on equipment lost or damaged. However, as the equipment does not belong to the student taking out the insurance, the validity of this insurance may be in doubt.

Customs Duty

If students take the equipment out of the EU, they should ensure that they take with them a list itemizing all the items that they are taking with them, including serial numbers of all the most valuable pieces. This list should be prepared in consultation with the AV technician, Mike Atkins and then printed out on headed university notepaper and countersigned by the programme administrator, Vickie Roche. A template that can be adjusted to individual needs is offered in Appendix Four.

This list should be shown to HM Customs in the airport or seaport **before** departure. The Customs Officers will inspect the equipment and then having verified that all the items listed are present, they will stamp the list. This list can then be shown to Customs on return to the UK and by this means avoid the charging of VAT on the importation of the equipment. **Students should note that if VAT is levied on their equipment when they return to the UK, they will be expected to pay this charge if they have failed to have the equipment lists checked by HM Customs before departure.**

6.7 Equipment Costs

All production equipment is purchased by the university. Film-making equipment is very expensive. Even the most 'bargain-basement' facilities house would charge £500 per week for the hire of the production kits used on this programme, whilst the Film Lab edit suites would cost £250 per day. It is important that students be aware of these costs in order to anticipate the size of the budgets needed to continue film-making after leaving the Granada Centre.

SECTION 7 – LIBRARY, FACILITIES & SUPPORT SERVICES

7.1 John Rylands University Library Support for Postgraduate Students

http://www.manchester.ac.uk/library

The University of Manchester Library, one of the best-resourced academic libraries in the country, provides you with the resources and support you need throughout your programme.

The Library houses all the essential text books, across various sites, and has an extensive online collection of e-books, e-journals and research databases.

Library Facilities

The Main Library holds the principle collections for social sciences, including social anthropology, and offers group study rooms, individual study spaces and computer clusters. Wi-Fi is available throughout the building and a cafe lounge can be found on the ground floor.

The Alan Gilbert Learning Commons provides a state of the art 24/7 learning environment, offering flexible open learning spaces, multimedia facilities, computer clusters and bookable group study rooms plus runs a wide range of study skills workshops throughout the academic year.

In addition to the main sites, there are a number of specialist libraries located across the campus which may hold texts for your area and provide study facilities.

Getting Started: Quick Guide

You will need your student card to access all library sites around campus and your central university username and password to access the electronic resources.

Use Library Search to find books, eBooks, online journals and articles.

The Library Subject Guides are a very useful starting point for finding information on relevant library resources for your subject area. There are guides for all subject areas including Economics, Philosophy, Politics, Sociology, Social Anthropology and Social Statistics. Use these guides to find out which databases to use, how to reference, how to keep up to date with research and access online training tutorials.

My Manchester *MyLibrary* tab has quick links to all of the Library's resources and services available,

Training and Research Support

The Library runs a series of information skills sessions and skills clinics throughout the year. Details of sessions, times and how to book are available via the *My Learning Essentials* Training Calendar.

7.2 Computing Facilities

Students at the University of Manchester enjoy access to a wide range of high-quality IT services provided across campus. Within Humanities itself there are in excess of 500 computers located within Faculty buildings available for student use complementing the 2000+ seats provided by the University in public clusters – including a public cluster at Owens Park.

All cluster computers are configured in the same way and provide access to services offered by schools, faculties and central service providers such as IT Services and the University Library. These include printing, scanning and copying and access to a wide range of general use and course specific software on the Windows 7 operating system. A list of software is available at:

https://www.applications.itservices.manchester.ac.uk/list_categories.php

A list of open access clusters can be found at

http://www.itservices.manchester.ac.uk/students/pc-on-campus/

Wireless networking is installed across campus enabling students with wireless equipped laptops and mobile devices to access IT services on campus. Full details of the services offered, including a list of available locations, can be found at http://www.itservices.manchester.ac.uk/wireless/

Help and advice is available from our Support Centre which can be contacted by phone, email or in person, or via the Support Centre online at http://support.manchester.ac.uk/with further information about all their services available from the website at http://www.itservices.manchester.ac.uk/

Service desk support is also available at the University Library, the Joule Library, the Kilburn Building and the Alan Gilbert Learning Commons

Details of opening hours and other contact details can be found at:

http://www.itservices.manchester.ac.uk/help/
Telephone support is available 24 hours a day throughout the year.

Computers in the Arthur Lewis Building

There are also two computer cluster areas available on either side of the atrium on the Ground Floor. Access to the clusters will be by university swipe card. These clusters are for the use of all MA students across the school. There is also a resource room available on the ground floor, also for the use of all MA students.

Study Skills Website

The Faculty of Humanities has a Study Skills Website where you will find sources of information, hints & tips and practical activities to help you develop your study skills and become a better learner.

You'll also find advice about how to prepare for lecturers, tutorials and seminars; how to deal with exam stress; organising yourself; and on personal development and career planning. See

http://www.humanities.manchester.ac.uk/studyskills/

7.3 Blackboard & School of Social Sciences Student Intranet

The teaching and learning activities within your courses are enhanced and supported by the use of Blackboard (Bb). Blackboard is the web-based platform that we use across the institution to deliver our teaching, learning and assessment online. All of your course units and programme-wide spaces (where relevant) are delivered via Bb.

Access Bb via My Manchester http://my.manchester.ac.uk/. In Blackboard you will find:

- a list of all the course units you are registered to take, under the 'Course List',

- a list for Programme spaces or other 'Organisations', in the 'My Communities' list.

Your Bb course units will contain different elements, depending on how your tutor(s) have set them up. They may be used for hosting teaching materials, lecture handouts; for assessment including coursework submission, quizzes; for communication such as class announcements; for collaboration with your fellow students e.g. discussion boards or blogs; or other. If you have any queries about the content in your Bb spaces, please check with your tutor first.

You can find guidance on the various Bb tools as well as other eLearning tools we use at Manchester e.g. Turnitin, accessing the Manchester video portal or other in this page: https://sites.manchester.ac.uk/humteachlearn/student-support

If you like you can access Bb on your smartphone using the Bb Mobile Learn app. For guidance, see: https://help.blackboard.com/Mobile_Learn

When can I access the Blackboard sites for the units I am studying?

Courses become available to students one week before the start of teaching. For *most* courses in 2021/22 this is:

- Semester 1 and all-year courses: Monday, 20 September 2021

- Semester 2 courses: Monday, 31 January 2022

To ensure that you have access to all of your courses within Blackboard, you must be enrolled on them through the Student Records system. Once enrolled, your courses should appear on Blackboard from the dates above mentioned.

What can I do if I cannot find in Bb a course(s) unit I am enrolled on?

If you cannot see a course you expect to see, it may be because your tutor has not 'activated' the Blackboard site for that course unit, or it may be that your enrolment is not completed:

- contact your School Administrator to check that you are fully enrolled;

- check with your tutor that the Bb site has been activated (made available to students);

Note: If you decide to change your course enrolments (from one unit to another) there will also be a delay of up to 24 hours in acquiring your new courses and removing those you are no longer taking. If after enrolment or changing your enrolments your courses are not correctly listed in Bb after 24 hours, please contact the eLearning Team via the Support Portal ttps://www.itservices.manchester.ac.uk/help/elearning/

What if at some point during the year I cannot access Blackboard or Turnitin?

If during the duration of your studies you experience interruptions in IT or eLearning services such as Blackboard, Turnitin, or other,

1. Check the Service Availability information on IT services homepage: http://www.itservices.manchester.ac.uk/ The Service Availability portlet will display whether there is any known disruptions and flag issues with a red or an orange circle (see image).

2. If you experience an issue that is not notified in the Service Availability portal contact your eLearning team via the Support Portal https://www.itservices.manches-ter.ac.uk/help/elearning/
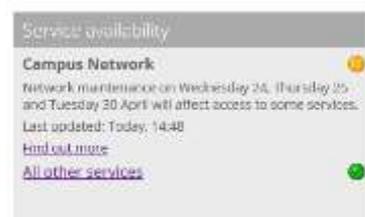
The University Language Centre

The University Language Centre provides courses and language learning resources for students from a wide variety of disciplines wishing to include a modern languages element within their studies. It also offers a wide range of courses and services for international students for whom English is not a first language.

Language courses

Offered as part of the University Language Centre's institution-wide language programme (LEAP), these courses are available to students from across the University and may be studied on a credit or on a non-credit basis to complement your degree. The following languages are being offered in 2021/22:

- Arabic
- Chinese
- French
- German
- Hebrew

- Japanese
- Persian
- Polish
- Russian
- Spanish

- Turkish
- Urdu

For more information on the full range of languages and levels that are available, please consult the University Language Centre website via the link given below.

https://www.languagecentre.manchester.ac.uk/learn-a-language/

Academic Success Programme: English Language Support

At the University Language Centre, we believe clear academic English is key to your success – whether or not English is your first language. Our Academic Success Programme enhances your academic writing to help you to reach your study goals. We offer a blended programme of workshops and online support, and our experienced tutors will help you get the most out of your studies by exploring the key features of written academic English. A particular emphasis is placed on communicating well with your intended audience. We also aim to boost your confidence to work independently in English.

Please visit our website to find out more and to register for workshops:

www.manchester.ac.uk/academicsuccessprogramme

Open Learning Facilities

The University Language Centre's open learning facilities, situated in the Samuel Alexander Building, offer:

- A well stocked library of materials in text, audio, DVD and CD-ROM formats
- Materials in more than 80 languages
- Two suites of dedicated multimedia PCs for computer aided language learning, DVD play-back and access to TVoverIP (for viewing live satellite channels via the University network)
- Booths with LCD screens for group viewing of DVDs
- A conversation room for group work and voice recordings
- Short-term loan of digital recorders, cameras, webcams, etc
- Support and advice for learners from expert staff and through on-line resources
- Access to the Face-to-Face scheme: This is a reciprocal language learning scheme, in which students can meet with native speakers of the language they are learning. International

students find that this is a good way to meet home students and to become more integrated into the University. Home students can prepare themselves for study abroad by finding out about their partners' home universities and cultures. Students can arrange the face-to-face meetings online.

A full guide to the University Language Centre's courses, services and its language learning resources is available at: **http://www.languagecentre.manchester.ac.uk**

SECTION 8 – RIGHTS, DISTRIBUTION AND GRADUATION

8.1 Intellectual Property Rights (IPR)

The University's view is that the Intellectual Property Rights (IPR) inherent in the production of films by students on this programme lies with the student. This means that students are free to distribute their films however they wish. But they should also note that their IPR inherent in the production of the film should be distinguished from the IPR of both the subjects of the film and of those third parties whose work may be represented in some form in the film, e.g. owners of musical copyrights.

8.2 Film Subjects' Consent

The Granada Centre expects that students, as a matter of proper ethical conduct, have gained the consent of principal subjects before they begin to film them extensively. It would also normally expect students to gain principal subjects' consent before seeking to distribute the film beyond the immediate academic environment of the University. In order to provide evidence of their consent, it will usually be appropriate to ask the subjects to sign a 'release form'. For this purpose, students may use the model form in Appendix 6a, though this may be adjusted to meet the particular circumstances of a given project.

The preparation and signing of a release form can serve to focus all parties' minds on the fact that, eventually, a film will be made and distributed to wider audiences who may respond to the material in a variety of unexpected ways. But students should be aware that, in Britain, whatever the ethical merits of seeking formal consent, the *legal* value of release forms is debatable. They certainly do not provide the film-maker with any protection against prosecution for libel or any other form of misrepresentation. Nor are they legally necessary, in most situations, to film someone in a public place. For, as it currently stands, the law in Britain allows one to film anyone in a public place with or without his or her consent, provided this is not done covertly or in situations where an individual might have a reasonable expectation of privacy. If film-makers trespass on a person's private property, the owner has a right to prevent them from filming. They may even be threatened with prosecution for trespass or nuisance, but not for attempting to make images of that person.

However, there are certain exceptions to these rules, e.g. filming in prisons, airports, high security establishments, for which you must have written permission beforehand. It is also the case that many apparently 'public' places are, in fact, private (e.g. shopping malls, train or bus stations), or are controlled by public bodies as if they were private (e.g. 'public' parks, squares, bridges). The police are also entitled to move you on for a variety of reasons, including if they think you are obstructing the highway, likely to cause an affray or even to cause damage to protected natural species.

Moreover, students should note that Britain is particularly unrestrictive as far as filming without consent is concerned and that in other countries, the subjects of a documentary may be accorded greater rights. Students working in foreign countries should be particularly careful about filming around possibly sensitive security locations such as military establishments, airports, banks etc. because other countries may have very punitive penalties, including the risk of imprisonment. Before students begin to film in a foreign country, it is their responsibility to inform themselves of local laws and conventions about these matters.

8.3 Distribution

The Granada Centre takes the view that it is the best interests of both students and the Centre for students' media productions to be distributed as widely as possible – provided always that there

are no problems related to copyright or to subjects' consent. It also takes the view that to maximize this distribution is more important than to generate income, the opportunities for which are, in any case, very limited.

There are a number of distribution possibilities for media works produced through the Granada Centre:

- Putting them up on the web. Since 2009, all Granada Centre films have been automatically put up on the Granada Centre's own website and we are planning to do the same with productions in other media. However, there are many other web forums on which students can place their productions, including a Vimeo account set up by Granada Centre at http://vimeo.com/gcvamanchester.

- Entering films for festivals. There are very many festivals for which Granada Centre films are eligible. As entering films for festivals is a time-consuming matter, and may involve some expense, primarily in the form of entry fees, the Granada Centre itself only sends a small selection of films to a very limited number of festivals. However, we encourage students to send their own films to as many festivals as they can afford.

- The Royal Anthropological Institute (RAI) has a well-established distribution system with a regularly updated website presence sells a selection of GCVA DVDs. This arrangement operates on a non-profit basis: although the RAI charges for the films, these charges only cover its operating costs. Neither the RAI, nor the Granada Centre derives any profit from these sales. However, the RAI is only interested in distributing films that it believes its principal clients – primarily educational users – are likely to buy and therefore only takes a limited number of Granada Centre films. We therefore encourage students to look for other distributors with, for example, a particular specialist interest in the subject of their films.

- Sale of television rights. Only in this case is there the possibility of significant revenues being generated. However, in the 25 years that the MAVA has been running, there has been no more than a handful of instances of television broadcasting of student films.

- Alexander Street Press: Online Video Publisher

  Alexander Street Press has curated a selection of 100 Granada Centre student MA films that are distributed to universities and schools internationally. The collection will be updated at regular points in the future with new works.

  https://alexanderstreet.com/

Please note that before the Granada Centre will be party to the distribution of any student media production, by whatever means, it will require a signed declaration from the student concerned which confirms that:

(a) the student agrees to the distribution of the media production

(b) to the best of his/her knowledge, the production does not infringe the rights of any protagonists

(c) all third-party copyrights over any materials contained in the production (notably music) have been properly cleared.

A model of this Distribution Consent form is to be found in the Appendix

8.4 Graduation

Students can normally expect to have their graduation confirmed by the relevant examination board

in November 2022. If all goes well (and it normally does!), students can then expect to graduate formally in December 2022. There will be a Graduation Ceremony in Whitworth Hall that usually takes place shortly before the winter break. Students dress in formal academic attire and receive their degrees from the President or one of her representatives. Friends and relatives may also attend the ceremony. However, it is not compulsory to attend the Ceremony to be awarded the degree.

Your Future and your Careers Service

The Careers Service offers a range of activities for UG and PG students from practical help with CVs, applications and preparing for interviews through to helping students decide what they want to do after graduation and help with getting work experience/placements along the way.

By visiting About CareerConnect (The University of Manchester), students can access the full menu of events and find part-time jobs, placements, work experience/internships and graduate job opportunities. Careers Consultants from the Careers Service also deliver activity at Faculty and School/Programme level.

Currently, all services have been moved online so students can access the full range of services, including an extensive programme of webinar workshops/lunchtime live sessions with employers. Once guidance is received, services will return to on-campus delivery as deemed appropriate.

Students should visit the Careers Service website to get full details of how to access our services:

https://www.careers.manchester.ac.uk/

APPENDIX 1 - Health & Safety Information

Accidents and Emergencies

All accidents at work or study must be reported to the School Safety Adviser, telephone 0161 275 1757.

There are first aid boxes located at main reception points in all buildings on campus and in some discipline areas. Contact details of first-aiders for each building can be obtained from the front desk.

General Health and Safety Issues

There is a Health and Safety online course (SOCS61230), which is compulsory and available through Blackboard.

You must not interfere with or misuse anything, object, structure or system of work provided by the University of Manchester in the interests of health and safety.

You must familiarise yourself with the procedures for dealing with an emergency, including what to do on discovery of a fire, and fire exit-points. You are also required to familiarise yourself with the Health and Safety at Work regulations, extracts of which are posted in all School buildings. Anyone requiring first aid for themselves or for others should contact one of the first aiders situated in the building. Their names and telephone numbers are posted in commonly used areas. The Head of School is responsible for Health and Safety within the School.

Dignity at Work and Study

The University of Manchester does not tolerate any form of harassment, discrimination or bullying. If you believe that you are being bullied or harassed, you can contact a Harassment Advisor. Harassment Advisors provide confidential support and information to students and staff on the University's policy and will be able to explain the options available to you. For further information on reporting a complaint of this nature see:
https://www.reportandsupport.manchester.ac.uk/

University Policies & Regulations

There are a number of University policies and regulations which apply to you during your period of registration. Further details can be found at

 http://www.regulations.manchester.ac.uk/academic/

These policies may undergo changes during your period of registration. You will be notified when changes take place, e.g. by email or by posting updates to the Document Resources section of the School of Social Sciences website at: http://www.socialsciences.manchester.ac.uk/student-intranet/postgraduate/postgraduate-taught/

Smoking Policy

All University of Manchester buildings are now non-smoking.

Fire Alarms and Emergency Evacuation Procedures

Students will be using many University buildings over the course of their programme. They should therefore familiarise themselves with University fire alarm procedures and emergency evacuation points by consulting the signs displayed in each building.

The fire alarms are tested weekly at specific times indicated on notices displayed in prominent places in each building. **If students hear an alarm at any other time, they must leave the building immediately by the nearest exit and on no account use the lifts**. Once outside, students must

move as far away from the building as possible for their own safety and so as not to obstruct the emergency services.

APPENDIX 2 - Marking Criteria for Written Work in Social and Visual Anthropology

These criteria provide a broad outline that guides the way examiners mark postgraduate work in Social Anthropology. They are based on criteria adopted by the Board of Graduate Studies of the School of Social Science. Work should be presented in recognised academic form, with particular attention to the citing of texts and the listing of details in the bibliography. Dissertations will be marked according to the same criteria, but with specific attention paid to the extent of original research and breadth of reading that has gone into the final product.

30 - 39% (Fail)

Work does not reach the level required for a Master's programme or Diploma. Such work is almost wholly descriptive, and does not manage to sustain a coherent argument. There may be some discussion of relevant concepts, but this discussion may well be confused or unclear. The style and presentation will be very poor, though communication may be maintained.

40 – 49% (40% = Pass at Postgraduate Diploma level)

Work should be at a postgraduate level although not reaching the level required for a Masters programme. Such work should provide a competent discussion of relevant material, although this may be largely descriptive and lack critical/analytical dept. The style and presentation exhibit significant errors, but the work should be well structured, well presented and demonstrate an awareness of relevant literature.

50 - 59% (50% = Pass at MA level)

The lower end of this range represents the minimum performance required of students on a Masters programme. The approach may be unambitious, but a coherently structured argument should be in evidence. Work should provide a competent discussion of relevant material and some evidence of critical/analytical thought, even if the concepts used are not applied effectively to specific ethnographic examples. Some infelicities of style and presentation are acceptable, but the work should be well structured, well presented, demonstrate an awareness of relevant literature and consistently evidence arguments and assertions by reference to relevant literature and research.

60 – 69%

Work that is competent and well presented, touching very good work at the top end of the range. This work should be critical and comprehensive in its coverage and have a degree of depth and imagination in the presentation and consideration of the material, especially at the top end. The argument will be competent and coherently structured. A good account is given of the relevant concepts or issues, and a thorough understanding of the topic is demonstrated, with well-chosen use of examples. This work should be critical and comprehensive in its coverage, with critical evaluation of existing research in the area. The style and presentation should be very good.

70 – 79%

This is excellent work, showing evidence of comprehensiveness and focus, with critical depth and insight that befits work at graduate level. These grades mean that the student is producing work that fits within a distinction profile, giving evidence of very strong potential to complete a research degree successfully. The argument will be lucid, clearly developed, and imaginative, showing evidence of both comprehensiveness and focus, with critical depth and insight that well befits work at graduate level. The application or contextualization of the relevant concepts and issues with regard to specific examples should be convincing, and there may well be evidence of extensive reading. The work is based on wide range of source materials and shows some

originality. The style and presentation should have very few flaws. These grades mean that the student is producing work that fits within a distinction profile.

80%+

This is outstanding work in every respect constituting or approaching publishable work. The argument will be innovative and insightful. This work should show extensive knowledge of both the topic and the context(s) in which it is applied, such that it begins to make a significant contribution to the given field. The style and presentation are virtually flawless.

APPENDIX 3 - Marking Criteria for Films and Other Media

In assessing films and other media, examiners are invited to take into account the variables listed below. The precise mark assigned will be a matter for their judgement, taking into account the nature of the film in question and also the standard achieved within the cohort of students as a whole.

Production

Technique - to what degree have students demonstrated their competence in basic production techniques? More specifically, are the individual shots engaging, well framed and stable, and the camera or lens movements smooth and assured? Has good use been made of available lighting, be it natural or artificial? Are sound recordings clear, at the right level and well-balanced? Where appropriate, have students demonstrated skill in eliciting verbal testimonies? More generally, are the techniques adopted appropriate to the subject matter and/or the general style of the film? Is there evidence that they have provided good coverage for the post-production stage?

Content - have students filmed in a variety of situations or circumstances such as is reasonable to expect during the period allowed for the production? Do their films show evidence of careful research, forethought and practical preparation? How imaginative have they been in identifying or contriving interesting or revealing situations? How well have students used the nature of the rapport established with the subjects to generate such situations? Is this rapport ethically appropriate to an ethnographic film?

Post-production

Technique - to what degree do students demonstrate their competence in primary editing techniques, e.g. the effective execution of transitions, the general pacing and ordering of individual scenes as well as in shaping the overall narrative structure, particularly the opening and closing scenes? Does every shot count, or are their films weighed down with deviations and redundancies? Where appropriate, have they demonstrated basic technical competence in the use of secondary devices such as inter- titles, voice-overs and other forms of non-synch sound?

Content - how effective have students been in producing a coherent basic descriptive account of the situations they have represented? Do they establish clearly the agenda, purpose or argument of the film? How complex or subtle are the ideas around which the film is structured? Do these manifest some form of cumulative development in the course of the film? To what degree has the juxtapositioning of scenes within the film narrative and/or commentary of some kind (be it from within the film or without) offered significant insights into the situations portrayed? To what degree does the choice of subject matter and the way that it has been treated engage with issues of general anthropological interest lying beyond the immediate manifest content of the film? Considered overall, is the film engaging?

APPENDIX 4 – Jisc Discovery Tool

Supporting student digital capabilities with the implementation of the Jisc Discovery tool

Executive summary
Supporting student and staff digital capabilities is one of the aims of the Flexible Learning Programme. The introduction to students of the Jisc Discovery tool during Welcome and Induction 2021/22, to raise awareness and provide a shared language around digital capabilities, is an important step in taking this work forwards. On completion of the tool, students are provided with a confidential, personalised report about their digital capabilities and signposted to further support. Students will access this supportive online tool through My Learning Essentials along with additional resources to support and encourage their further development.

Introduction
In addition to demands from professions, employers and industries to ensure students are prepared for their future careers, The University's vision for Our Future recognises the importance of students being supported to develop, harness and showcase their digital capabilities throughout their studies.

Digital capabilities are defined by Jisc as those required by individuals to "live, learn and work in a digital society." Supporting student and staff digital capabilities is one of the aims of the Flexible Learning Programme and the introduction to students of the Jisc Discovery tool during Welcome and Induction 2021/22 is an important step in taking this work forwards.

This message is to introduce the tool and share an overview of its functionality. Moving forwards, we hope to provide case studies and further resources to support staff who are interested in embedding students' use of the tool within their Programmes / Units. If you would like to explore this approach further, please get in touch.

An overview of the Discovery tool
This supportive online tool takes the individual user through a series of questions about their experience and confidence of using different digital tools and approaches. On completion of a questionnaire, an individual is provided with a personalised, confidential report about their digital capabilities that signposts relevant resources to support further development

Two questionnaires are available for students to complete. One of these is more suited to new students at induction and the other provides a more in depth look at their capabilities. It is recommended that returning students complete the latter questionnaire annually and, in doing so, are encouraged to reflect on their progress.

Online resources for students and staff will be available to support the implementation
A student-facing online resource will be available through My Learning Essentials. A staff-facing online resource will be added to the University Academic Advising Toolkit providing information and outlining how students can be supported to consider their development once they have their personalised reports.

Before Welcome and Induction, communications to staff will provide links to available resources supporting the implementation. During Welcome and Induction, communications to students will

introduce the tool and signpost to accompanying resources. Further communications will continue to support as appropriate.

Staff access to the Discovery tool
The tool will be launched to staff with accompanying supportive resources in 2022. If you are interested in accessing the tool before the 'official launch', you are welcome to do so, please get in touch to find out more.

If you have any queries about digital capabilities or the Discovery tool, please get in touch with Jane Mooney (jane.mooney@manchester.ac.uk).

Appendix 5 - Supporting Letter Model

Granada Centre for Visual Anthropology
Social Anthropology
Arthur Lewis Building
University of Manchester M13 9PL

TO WHOM IT MAY CONCERN

Name of student:

Working title of project:

This is to certify that the above-named student is enrolled on the MA in Visual Anthropology at the University of Manchester. As part of their training, they are required to carry out an ethnographic research project using audiovisual media over the summer vacation. As director of this MA programme, I would like to thank you in advance for any advice or assistance that you may be able to give our student.

The proposed topic of this research is [insert here, max. 20 words]. A central feature of the work will be the making of a documentary film/a photographic essay/a set of sound recordings [delete as appropriate].

The immediate purpose of this project is to provide our student with a training opportunity. However, if of sufficient merit, the audiovisual material may be shown in public forums, including academic conferences and film festivals. Normally all students' films will be made available via the website of the Granada Centre and some may be distributed on a non-profit basis in the form of DVDs. If you personally do not wish to be recorded, please do not hesitate to advise our student accordingly.

Please contact me at the email address below if there are any matters concerning our students' project that you wish to raise. Thank you again for your collaboration.

Dr Angela Torresan
Programme Director, MA in Visual Anthropology
Angela.Torresan@manchester.ac.uk

 [insert date]

Appendix 6 - Intellectual property rights release forms

INTELLECTUAL PROPERTY RIGHTS RELEASE FORMS

a) Participants' Distribution Consent Form

b) Student's Distribution Consent Form

FILM TITLE:

DIRECTOR:

FEATURED SUBJECT(S):

ADDRESS(ES),TELEPHONE, EMAIL

I/We consent to my/our appearance in the above-mentioned documentary film that is intended in the first instance as a student training assignment.

I/We understand and accept that the student film-maker is the owner of the copyright in the film.

I/We have no objection to the film being shown at normal venues for student projects, such as festivals, academic lectures or seminars, or for examination purposes.

I/We understand that Granada Centre films may be offered for wider distribution, usually in the form of DVDs or on the web, but also very occasionally including broadcast television, both terrestrial and satellite.

As it is often difficult to track down principal subjects, I/we further agree that the film-maker shall have the sole and exclusive right in perpetuity to promote and distribute the film in any form and in all media.

SIGNATURE(S) OF FEATURED PERSON(S)

SIGNATURE OF DIRECTOR   *DATE*

MANCHESTER
1824

FILM TITLE:

As the film-maker responsible for the above film, I hereby declare that to the best of my knowledge, it does not infringe the rights of any subjects of the film, nor those of any third party. I therefore consent to the distribution of the film by the University of Manchester through the Granada Centre for Visual Anthropology or an agent acting on its behalf. I am aware that this distribution may take place via the web or international film festivals as well as through the sale of DVDs and, very occasionally, of television rights.

This consent is given on the understanding that this distribution arrangement will be non-exclusive and that I will retain copyright in the film.

Signed:

Printed Name & Date:

APPENDIX 7 - List of Equipment Exported from UK

[INSERT DATE]

TO WHOM IT MAY CONCERN

This is to certify that INSERT NAME is a student enrolled on the MA in Visual Anthropology offered by this University. S/he will be using the equipment listed below to carry out a field project in [INSERT LOCATION]. This equipment belongs to the University of Manchester and the student is required to return it in its entirety by September 2019. The approximate value of the equipment is [INSERT FIGURE AFTER CONSULTATION]

FILM KIT LIST:

[INSERT DATE]

TO WHOM IT MAY CONCERN

This is to certify that INSERT NAME is a student enrolled on the MA in Visual Anthropology offered by this University. S/he will be using the equipment listed below to carry out a field project in [INSERT LOCATION]. This equipment belongs to the University of Manchester and the student is required to return it in its entirety by September 2019. The approximate value of the equipment is [INSERT FIGURE AFTER CONSULTATION]

MIXED MEDIA KIT LIST:

DIGITAL SLR KIT LIST:

APPENDIX 8 - Tier 4 Visa Attendance Monitoring for Tier 4 Visa holders

As your Tier 4 sponsor, the University of Manchester must monitor your attendance and be assured that you are fully engaged with your course of study or research.

To do this:

- We need to ensure that we have up-to-date contact details for you.
- If you leave Manchester for any reason during your studies you need to let your Post-graduate Administrator know this.
- You must attend the census points in addition to complying with the attendance requirement of your programme of study.
- Note: **Attendance at lectures and seminars is mandatory** and this is recorded on campus solutions.

Your responsibilities as a tier 4 student are available here.
http://www.studentsupport.manchester.ac.uk/immigration-and-visas/tier-4-responsibilities/

Census Point Dates:
The Census Dates for 2021/22 for all Tier 4 students are as follows.

Census Point	Dates	Who
October 2021	25 October – 5 November 2021	All active Tier 4 students
January 2022	17-28 January 2022	All active Tier 4 students
May 2022	18 May – 8 June 2022	All active Tier 4 students
July 2022	11 – 22 July 2022	All PG Tier 4 students

Please note:
- Please enter these dates in your diary. You must report in person on one occasion during each census period with your student card to the Postgraduate Reception Desk on the 3rd Floor of Williamson building during the dates specified. If you are attending an exam this will be taken in lieu of you attending on the above dates (January and May only).
- You must check your University e-mail account regularly as we use this to contact you during your studies. You will receive a reminder e-mail from the School about each census point and we advise that you complete the census if possible once it opens.
- Failure to check your e-mail account is not a valid reason to be absent from a census point
- You must make sure that your home country address, your Manchester address, your mobile telephone number and email details are always accurate. You should also update the UKVI with your new contact details
- If you are going to be away from Manchester during any period of your registration you must let your Programme Administrator know this (by email or in person).

- If you are unable to attend the census you should let your Postgraduate Administrator know along with the reasons and report in person to the School as soon as possible after you return to campus (If you cannot attend the census due to illness you must provide a copy of a medical certificate to your Programme Administrator)
- Students who are recorded as interrupting their studies are not expected to attend during their period of interruption

What happens if I cannot attend a census point?

The School must be able to confirm your presence to the UKVI by the end of each census point in the academic year. If you do not attend a census point when required and you do not provide a valid explanation for your absence you will be deemed to be "not in attendance".

Those students identified as "not in attendance" will be reported to the UKVI and the University will cease to sponsor the student's Tier 4 visa. The Tier 4 visa will then be curtailed and the student will be required to leave the UK within 60 days

Further information
For more information on Tier 4 visas:
www.ukba.homeoffice.gov.uk/visas-immigration/studying/adult-students/

If you have any concerns about the attendance monitoring census points, or your Tier 4 visa status, please contact visa@manchester.ac.uk

For more information on Tier 4 visas:
www.ukba.homeoffice.gov.uk/visas-immigration/studying/adult-students