Information Brochure
Continuing Education
M.A. Program
Visual and Media Anthropology

Department of Political and Social Sciences
Institute of Social and Cultural Anthropology

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www.master.fu-berlin.de/visual-anthropology/
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1 Editorial

During the Bologna process in the years 2006-2008, we had the idea to create this new M.A. Program in Visual and Media Anthropology. The institute had to restructure the old Magister Program, “Ethnologie,” into B.A. and M.A. Programs. This lead to the creation of the continuing education M.A. Program in Visual and Media Anthropology (inception 2008), the B.A. Sozial- und Kulturanthropologie (inception 2005), and the M.A. “Sozial- und Kulturanthropologie” (inception 2008).

The continuing education Master Program in Visual and Media Anthropology, as a subfield of Social and Cultural Anthropology, should be even more radical in its renewal than our new B.A. and M.A. programs in Social and Cultural Anthropology. We had the vision to build up a program that should bring visual and media anthropological knowledge to people who have already settled, and are future leaders, in the film industry or governmental and non-governmental organizations, as well as to the current and future leading voices of the museums, new media and art production industries. The continuous high number of applications since the inception of the program in the year 2008, demonstrates that there is a strong interest in our program, which is unique in Germany.

Our lectures are visual and media anthropologists from different universities worldwide (see international cooperation’s). The aim of the program is to overcome the Eurocentric, non-scientifically grounded, audio-visual documentations about non-European countries that often give the local or indigenous communities of “least,” or better to say alternatively developed countries, no voice and ignore other important ethical guidelines in documenting and interpreting cultures. Furthermore, the role of new media, especially social networks in political processes, resistance, transnational migration and community building is one important research area of Media Anthropology.

Another idea of the program is to widen the traditional concept of ethnographic audiovisual research in terms of integrating ideas of sensual, artistic and fictional ethnographic film/photography-making and herewith cross the boundaries from a mere distant scientific interpretation of cultures to a participation in trans-regional cultural processes.

In contradiction to philosophy, social and cultural anthropology has always been an empirical science, which means that we talk to the people, we live at least several months or even years in a foreign society and study the culture of a specific group of people. We try to give the people their own voice during this research, instead of speaking for or about them, and this is not only because we are deeply ashamed about our own European and North American history of colonial cruelties. We do our research with the core methods of participant observation and interviews in the way we learned it from Malinowski and his studies in the Trobriand Islands. In that sense, we follow the ideas of David McDougall (1990) as well in going “beyond observational Cinema”. The challenge is to be aware of ethnocentrism and to overcome it. In the tradition of the debate about the “crisis of representation” (e.g. James Clifford) and in the tradition of classical ethnographic fieldwork, self-reflectivity is one of our most important methodological principles, be it through doing research with a camera or in new media cultures online. That means reflecting upon your own bias and cultural origin, which influences your always “subjective” research focus.

Our focus is on the visual aspects of cultures, but our understanding of the “iconic turn” goes further so that we treat “inner images” as visual aspects of cultures as well. This means that poetic text or oral productions can be treated as a visual representation as well and they can find their place and meaning as audio-data in a visual project. We see ourselves in the tradition of a filmic approach that Jean Rouch (who learned from Marcel Mauss and Marcel Griaule) demonstrated with his film Chronique d’un Eté, in which he tried to dissolve the barrier between the “objective” anthropologist / filmmaker...
and his interview partners, formerly “subjects”. Audiovisual projects deeply rooted in anthropology enable us to stand up against the suppression of minorities, be it marginalized groups or the queer or LGBT communities worldwide or the ongoing suppression of woman and “people of color” all over the world. Visual Anthropology does not judge, but instead tries to understand and is therefore an audiovisual communicator or mediator in conflictive or traumatized cultural situations. Visual and Media Anthropology uncovers and makes deeply historical rooted cultural knowledge visible, revealing how to cope with conflicts, crisis and catastrophes that all human beings and societies have to deal with at some point in their lives. Furthermore, we try to understand the “pre-modern” or “indigenous” religious roots of cultures and the suppression of these religious belief systems through the world religions and also, the formations of syncretism.

According to the Bologna declaration, the program should fulfill the following criteria:

1. International Program: students from all over the world and media professionals or professionals engaged in the development cooperation sector (with a first degree (BA) in Social and Cultural Anthropology and related subjects such as Philosophy, Sociology, Human Geography, Mass Communication studies etc.) have the opportunity to apply for this program, therefore all courses are taught in English.

2. The Program is open for professionals in sectors that are relevant for Visual and Media Anthropology:

3. Professionals from governmental and non-governmental organizations in the sector of sustainable development and capacity building in “least or alternatively developed countries.”

4. People employed in the media / documentary film industry (e.g. journalist) or independent professional photographers engaged in documentary photography.

5. People engaged in the museum landscape and art industry (curators, artists).

6. Flexible Program: The use of e-learning tools in combination with in-house courses in workshop /block-style with a duration of two to three weeks, twice a year, enables students and lecturers to study this program flexibly, in the sense of being able to participate in the weekly courses from all over the world with abilities such as:

   o staying in the home to take care of their children and families (opportunities for single mothers or fathers)

   o staying in different countries (idea of the global /transnational citizenship as an opportunity for professionals with a global job description such as international governmental and non-governmental organizations).

   o being on long-term ethnographic fieldwork (opportunity for students interested in a professional carrier as Anthropologists)

Real-time-Online-Meetings: The difficult question was: how can our lecturers, besides our own staff, coming from different international universities, be in more personal contact with the students during the online-courses other than only in terms of a written communication (Blackboard Discussion board, E-mail), and how can the students tie their social network with each other and feel comfortable in our academic community without being present the whole time.

The solution for this question leads us to establish the following steps: 1) Virtual classroom lectures in Adobe Connect Webinar via webcam and voice chat; 2) 3D courses with avatars and voice chat; 3) Social Network tools: newsletter, Facebook group 4) Skype video call meetings.

Multimedia Content Management System (CMS)-Online Modules: The idea was to present parts of the content of the online courses in attractive multimedia online-modules in the form of a combination of the course in weekly units, that with content in form of text, film and picture, supple-
mented with mandatory and recommended readings, questions and assignments. Each course is written / designed by the lecturer who teaches the course as well. The courses are only to a small part self-learning courses and are accompanied by weekly online meetings with the lecturer, similar to the traditional in-house courses where students give weekly presentations in the virtual classroom and discuss the mandatory readings with the lecturer and fellow students.

We offer two forms of Online courses: 1.) Synchronal real-time webinar (courses) in Adobe Connect and some classes in our 3D classroom with avatars and voice chat and 2.) asynchronal non-real-time courses (the course discussion takes place via LMS Blackboard), which allow a wider flexibility for students and lecturers by offering participation in the discussions at any time with their posts. Furthermore, each in-house course is accompanied by mini online units that offer readings, in form of pdf. downloads, on the most important course content, questions and assignments. In January 2016 we started the ninth application process and again about 20-30 students will be matriculated to start the Master’s Program in Visual and Media Anthropology in October 2016.

![U. Frommings](image)
Prof. Dr. Undine Frommings, University-Professor, Head of the M.A. Program Visual and Media Anthropology

## 2 Facts about the Program

The Institute of Social and Cultural Anthropology (Department of Political and Social Sciences) at the Freie Universität Berlin is offering an innovative new Master’s (M.A.) program in Visual and Media Anthropology. The two-year-full-time Master's program comprises 120 ECTS. We offer between 25-30 places each year. The M.A. program is a blended learning Program (a combination of e-learning and in-house-classes). Our E-learning philosophy is a mixture of different web based learning tools: 1) LMS Blackboard 2) CMS-Online modules with multimedia content 3) Avatar based 3D-virtual classrooms with multi-learner scenarios, notably simulation of ethnographic field work in 3D environments.

The program is a combination of E-learning and in-house learning with five main units:
1. The distance-e-learning modules
2. Four in-house workshops (lasting from two to three weeks long)
3. An internship in a TV production company, film festival, Ethnological Museum, film archive or other related fields
4. A short film or media project
5. The Master’s thesis and/ or the film/media project

This Master’s program is educating both researchers with a background in anthropology and media professionals. The Master's Program focuses on the relationships between culture and media in a number of areas, such as: virtual cultures; problems in representation of culture and gender through media, the significance of ethnographic films and photography for Social and Cultural Anthropology, the development of media in Indigenous, Diaspora, and non-Western communities. The language of instruction is English. The program is highly international. For our real-time online-classes (via avatars and voice-chat) with students coming from countries all over the world we use a world-clock meeting planner.
Tuition Fees

The tuition fees are 5,990 € per year of study (2,995 € per Semester). In addition, there is the university’s regular registration fee of (at the moment) 110,39€ per semester and an optional 193,90 € for the Semesterticket (allows the use of the whole Berlin railway-system). In sum, this amounts to 3,291,57 € (including the ticket) per semester or 6,598,58 € per year of study. For the entire 2 year program, the costs therefore amount to 13,197,16 €. Please note that the additional university registration/semester fees may change slightly. Students must assume additional (travel, room) costs arising from the in-house and fieldwork periods.

2.1 Students and Alumni

Nationalities

Angola, Australia, Austria, Bangladesh, Bolivia, Brazil, Bulgaria, Canada, Colombia, China, Denmark, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Iran, Israel, Italy, Latvia, Malawi, Mexico, Morocco, Nepal, Netherlands, Norway, Panama, Pakistan, Poland, Romania, Serbia, Spain, South Africa, Sweden, Syria, Switzerland, Taiwan, Thailand, Turkey, United Kingdom, USA, Vietnam.

Institute of Social and Cultural Anthropology, Freie Universität Berlin

Example CVs of some of our students & Alumni

Miona Paskulov (Generation 6)
Nationality: Serbian

Miona is born in Novi Sad, Serbia. After graduation at the Faculty for Entrepreneurial Management, she finished a post-graduated specialist study in Human Resource Management at the Faculty for Technical Science. Professional experience was built up mainly working with media, while working for the Vojvodina Investment Promotion Fund – VIP Fund, as a member of Liberal Democratic Party, as Coordinator for small and medium Medias in Serbia and Region at the music festival- EXIT, and as Production assistant in Tusta & Tma Video Production. She also has experience in moderating radio shows on Radio 021, as well as writing the politically inspired texts for national internet site www.e-novine.com. Currently, she is working at the Faculty of technology, University of Novi Sad, as a Communication and Management Officer at the FP7 project of the European Commission HEROMAT.
Nadim Boughamni (Generation 7)

Nationality: German and Tunisian

Nadim Boughamni received a BA in Mass Communication and Journalism at California State University, Fresno. He currently lives in Chad where he works for UNICEF.

Beina Xu (Generation 7)
New York, USA / Beijing, China

Beina Xu received a Bachelor of Arts in Comparative Literature at New York University. She has worked as a Writer, Editor and Producer for the Council on Foreign Relations in New York; as a Reporter and a Photographer for the Wall Street Journal/Dow Jones, New York and Elan Magazine, New York. She is the Co-Founder of Brownstone Magazine at New York University and a News Assistant for the Financial Times in Beijing, China.

Eleftherios Fylaktos (Generation 2)

Worked as a TV director for ERT (Greek Radio Television) from 1997 to date. Directed documentaries, corporate videos, etc. for television, private, public and international institutions.
Molly Willows (Generation 6)

(b. 1987, Canada) is a young filmmaker and multi-disciplinary media arts professional. She has worked in Canada, Ireland and Peru, and currently has in production a short documentary about sea nomads on the Andaman Sea. Additionally, Molly works part-time as a producer at a multimedia production company in downtown Toronto and is also the co-founder of an increasingly global symposium for women in digital and media storytelling, called Ladies Lugging Gear. She earned a combined honours bacheloer’s degree in Contemporary Philosophy and International Development Studies from the University of King’s College in 2010 and has studied film production and post-production at LiFT and OCADU in Toronto. Molly is an MA Candidate in FU Berlin’s Visual and Media Anthropology program, year 2015. Molly is most curious about the intersection of ethnographic and lyrical documentary filmmaking and the idea of a constructed pseudo-truth, also known as ‘reality fiction’.

2.2 Technical Facilities

Editing Work Stations, Cameras and Sound Systems

The M.A. Program purchased together with the institute of Communication Studies and the Department of Political and Social Sciences two Avid-Editing Work stations and two Final Cut-Editing Work stations. We have seven additional Final Cut X Stations at our institute. The M.A. Program furthermore purchased for the in-house courses (camera and editing) several Canon 5D and Canon 60 D plus several lenses and Gopro’s silver edition furthermore Sennheiser wireless sound systems (SK 100 G2) and Tascam’s (DR 100), and uses several cameras and other camera equipment (tripods, light, sound) of the department.

Library & Online Archives

All students have access to our university library including:

JSTOR (1.482 digitalized journals with over 3,6 Million articles)

Furthermore our Program licensed Ethnographic Video Online (over 1000 Ethnographic Videos and Anthropology Online: http://anth.alexanderstreet.com/

2.3 National and international cooperations

Universities and international lecturers

Royal Melbourne Institute of Technology, Australia, Media and Communication
• Department, Prof. Dr. Sarah Pink

• University of Applied Sciences, Frankfurt, Department of Health and Social Work, Prof. Dr. Julia Eksner

• Aarhus University, Department of Culture and Society - Section for Anthropology and Ethnography, Dr. Peter Crawford, Associate Professor.

• CEMAF - Centre d’études des mondes africains, Paris, Dr. Nadine Wanono

• University of Tromsø, Norway, Department of Cultural Sciences, Dr. Rosella Ragazzi, Associate Professor
• Dublin Institute of Technology, Centre for Transcultural Research and Media Practice, Dr. Marc Curran
• INSAS (Belgian National Film School) and SIC (Sound Image Culture), Brussels, Dr. Laurent van Lancker
• The University of Illinois at Urbana-Champaign, Department of Linguistics, cooperation on EduNation Island, Dr. Randall Sadler

Group of students with lecturer during in-house-class
3 Overview: Program Structure

<table>
<thead>
<tr>
<th>Module</th>
<th>Credits</th>
<th>Semester</th>
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<tbody>
<tr>
<td><strong>Master Thesis / Film/Media Project</strong></td>
<td>30 credits</td>
<td>4</td>
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<tr>
<td>IV Picturing Intangible Cultural Heritage</td>
<td></td>
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<tr>
<td>V The Ambiguity of Photography</td>
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<tr>
<td>I Visualizing Environmental Anthropology</td>
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<td>II) Visual Anthropology of Childhood and Migration</td>
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<td>III Beyond overservation</td>
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<tr>
<td>Supervision Courses (Colloquium)</td>
<td>15 credits</td>
<td>4</td>
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<td>(choose on)</td>
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<tr>
<th>Project Modules</th>
<th>30 credits</th>
<th>3</th>
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<tbody>
<tr>
<td>P1b Professional Perspectives</td>
<td>(online)</td>
<td></td>
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<tr>
<td>P1a Internship (9 weeks - 15 credits)</td>
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<tr>
<td>Project Module 1 Internship</td>
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<tr>
<td>Project Module 2: Film/Media Project</td>
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| Profile Module C: Applied Visual and Media Anthropology (15 credits)  |           |          |
| C1 Indigenous Media                                                   | (online-course) |        |
| C2 Applied Visual Anthropology (online-course)                        |           |          |
| C3 Space and Place                                                     | (online-course) |        |

| Profile Module B: Communication/Mediascapes (15 credits)              |           |          |
| B1 Montage and the reflexive application of the photograph            | (in-house course) |    |
| B2 Photography and Anthropology (in-house-course)                     |           |          |
| B3 Poetic Framing                                                     | (Online-course with in-house meetings) |    |

| Profile Module A: Basics and Varieties of Ethnographic Film Production|           |          |
| A1 Transcultural Film Workshop (in-house-course)                      |           |          |
| A2 Documentary in Contemporary Art (in-house-course)                  |           |          |
| A3 Experimental Film                                                 | (in-house course) |    |

| Profile Modules (2. Semester, 15 credits)                              |           |          |
| 2a) Introduction to Media Anthropology (in-house-course + mini-online-unit) |   |
| Social Anthropology in Virtual Worlds (online-course)                 |           |          |

| Basic Module 2: Media Anthropology (1. Semester, 15 credits)           |           |          |
| 1c) Modes of Representation (in-house-course)                         |           |          |
| 1d) Reading and editing moving images (Digital Editing workshop, in-house-course) |   |

| Basic Module 1: Visual Anthropology (1. Semester, 15 credits)          |           |          |
| 1a) Introduction to Visual Anthropology (in-house course + mini-online-unit) |   |
| 1b Classics and Varieties of Ethnographic Film (online course)         |           |          |
4 E-learning and social network tools
5 Example Online-courses

See below examples of CMS-Online-Courses of the M.A. Program in Visual and Media Anthropology. The aim of the courses is to deliver content of the courses written by the lecturer and professors in form of a lecture to each unit. Supplemented by mandatory and recommended readings (with pdf downloads), streamed film material and assignments or questions for each unit. Students can navigate to each weekly unit with the unit navigation. The weekly online-lectures to the courses take place either on the discussion Board (LMS Blackboard) or at real-time-classes in our Adobe Connect Webinar with webcam and voice and additional with Avatars and voice-chat in our 3D virtual classrooms on EduNation Island, according to the preference of the students and the responsible lecturer.

Adobe Connect Webinar of the course Virtual Culture Research

Adobe Connect Webinar
5.1 Example Online-Course: Basic Module 1b Classics and Varieties of Ethnographic Film

*This course has 12 units (you can see a part of unit 1)*

**Image 1)** Introduction to the course

**Image 2)** Content
Image 3: Films

- Mandatory Films:
  - Childhood Rivalry in Bali and New Guinea 1936-1938 (Part of a series: Character formation in different cultures) Margaret Mead & Gregory Bateson [Click to watch]
  - The Ax Fight (1971) Timothy Asch & Napoleon Chagnon [Click to watch]

- Recommended Films:
  - The Hunters (1956) John Marshall

Image 4: Students can watch the films directly
### Readings

**Mandatory readings:**


**Recommended readings:**


- Heider, Karl G. 1976 *Ethnographic Film, Austin & London: University of Texas Press* (pp.1-27) [Download PDF]

- Banks, Markus. 1992 *Which films are the ethnographic films?* in *Film as Ethnography*, Peter Ian Crawford and David Turton (eds.) Manchester & New York: Manchester University Press [Download PDF]

### Assignments

(190 words per answer)

1. According to what criteria does Jay Ruby define ethnographic film in his introduction to Picturing Culture? Using these criteria, assess the ethnographic value of Nanook of the North.

2. Flaherty said: “Sometimes you have to lie. One often has to distort a thing to catch its true spirit.” Discuss this quote using Nanook of the North.

3. How did Flaherty structure his film? (Please develop on the narrative form and grammar of film)

4. In what way is Nanook of the North different from other films of that time?

5. How is the influence of commercial cinema obvious in Nanook of the North?

6. What are the representational strategies in Nanook of the North?

7. How does Nanook of the North contribute to anthropology?

Extra questions for the motivated! (Recommended readings)

- What is F.T. Rony’s theory of taxidermy?

- According to what criteria does Heider define ethnographic film? Using these criteria, assess the ethnographic value of Nanook of the North.
5.2 Example Online-course: Profile Module B2 Indigenous Media

This course has 12 units (you can see a part of unit 1)
6 Virtual 3D-classrooms

The M.A. Program in Visual and Media Anthropology has rented two plots on EduNation island (Second Life Software). Some courses of the program take place in our virtual classroom on this island. Students and lectures meet up with Avatars and communicate (via voice-chat). Furthermore we simulate ethnographic fieldwork situations and practice visual anthropological methods. At the beach of the plots is an outdoor cinema available that enables to watch films together. Click here for Teleport

Image 2 Virtual 3-D classrooms M.A. Program Visual and Media Anthropology on EduNation Island

Image 3 Class of the course „Professional Perspectives in Visual and Media Anthropology“ - Virtual 3D classroom of the M.A. Program on EduNation Island
6.1 Research Area Visual and Media Anthropology and PhD Projects

We try to offer the best graduates of our program further research positions in our research area Visual and Media Anthropology of our institute and integrate them during their time as PhD candidates into teaching activities of the M.A. program. Therefore we offer them teaching contracts for in-house classes and online-courses and help them in finding appropriate PhD scholarships. See a list of all running PhD projects under this link.


Third Party Research project

BMBF-project: “Visualizing and mapping of local knowledge in the alps” (Prof. Dr. U. Frömming)
(part of the joint research project: Alpine risks in times of climate change (Alpine Naturgefahren im Klimawandel) (Prof. Dr. W. Dombrowsky).

EU-Project (Alfa III): SPRING. Social responsibility through PRosociality based INterventions to Generate equal opportunities: http://www.spring-alfa.eu/

EU-Project (Lifelong Learning) WRITERS. Writing Reading Inclusion: The European Richness.
With a project of the Research Area in Visual and Media Anthropology in digital cross-cultural story telling http://www.writerproject.eu/?lang=de

Two PhD candidates (Christian Reichel M.A and Kani Tuyala) and two Postdocs (Dr. des. Florian Walter and Dr. Josef Bordat) are employed in this projects at the Institute of Social and Cultural Anthropology.

7 Publications

Selection

2014


Curran, Mark. FACTORY: Mass Production (FORMAT 2013, Derby, UK 2013)


Frömming, Urte Undine Frömming (ed.): Virtual Environments and Cultures. Frankfurt am Main: Peter Lang (2013)


Frömming, Urte Undine: Störungen. Medien Prozesse, Körper. Fleischhack, Rottmann (Hg.) Rezension für Anthropos 1: 2013

http://www.tandfonline.com/doi/abs/10.1080/02560046.2013.855520#.Uw3Pq4VwZGF

2012

Crawford, Peter, Ian: Fidim pikpik (Feeding the pigs) (Video), Reef Islands Ethnographic Film Project, 5’, 2012.

Curran, Mark. Photolreland 2012 (Photolreland Festival, Dublin, Ireland 2012)


2011


Curran, Mark. brute Neighbors, (Green, C & Heneghan, L., DePaul University Press, Chicago, USA 2011)

• Curran, Mark. New Visions on Social Documentary Photography (Encontros Da Imagem, Braga, Portugal 2011)
• Curran, Mark. Pictures From Home (Schaden.Com, Köln/Cologne, Germany, 2011)

2010

• Crawford, Peter, Ian: Solomon Islands is our country - Reef Islands is our home (book, with Jens Pinholt), Hoejbjerg: Intervention Press, 2010.
• Crawford, Peter, Ian: Reef Rushes I, Age-set ceremonies, Ngasine (Video), Reef Islands Ethnographic Film Project, 86’, 2010. Reef Rushes II, Age-set ceremonies, Nifiloli (Video), Reef Islands Ethnographic Film Project, 43’, 2010.
• Crawford, Peter, Ian: Reef Rushes III, Vaiakau ‘kastom’ songs and dance (Video), Reef Islands Ethnographic Film Project, 68’, 2010.

2009


2008

• Curran, Mark. CEDEFOP PhotoMuseum Award 07 (Museum of Photography, Thessaloniki, Greece 2008)
• Curran, Mark. China International Photography Festival, (PIP, Pingyao, China 2008)
• Curran, Mark. ‘Historical Oblivion: the photographs of Kai-Olaf Hesse’, 3rd European Month of Photography Berlin, (Kulturprojekte Berlin 2008)
• Curran, Mark. Identité(s)/Identity(ies), (Septembre de la Photographie, Lyon/ Silvana Editoreiale, Milan 2008)
• Curran, Mark. MARGINS: Photographing Labour on the Margins, (IPRN/Dom Fotografie, Slovakia 2008)
• Curran, Mark. Vevey-Ville d’Image (IMAGES 08, Vevey, Switzerland 2008)

2007

8 Festival invitations of the Master films of our graduates:

1. AntropoFest International Film Festival, Prague 2012
   Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

2. 20th Astra Film Festival, Sibiu International Film Festival 2013
   Cafe-Finovo / 53 Min. Germany 2012 / German (OmeU) by Lefteris Fylaktos: Best Student Film Nominee

3. 3rd Athens International Digital Film Festival 2013
   Cafe-Finovo / 53 Min. Germany 2012 / German (OmeU) by Lefteris Fylaktos: Special Jury Mention

4. Bansko International Mountain Festival, Bulgaria 2012
   A Story of Paradise Lost / 50 Min. / Tibet 2011 / OmeU by Fidel Devkota

5. Boddinale, the community festival for Berlin-based Artists
   Books with Remoulade / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia

6. 7th Berlin Biennial, KW Institute for Contemporary Art, Autonomous University
   Living Color Living Sound / 55 Min. USA 2011 / English by StarLynn Jacobs

7. Cafe des Images Cean, France 2013
   A Story of Paradise Lost / 50 Min. / Tibet 2011 / OmeU by Fidel Devkota

8. Cultural Unplugged Online Film Festival, 2013
   A Story of Paradise Lost / 50 Min. / Tibet 2011 / OmeU by Fidel Devkota

9. Days of Ethnographic Film in Ljubljana, Slovenian (10th-14th March '14)
   Books with Remoulade / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia
   Coffee Talks / Germany and Cameroon 2012 / French, English (OmeU) by Katharina Frucht

10. Documentary Film Festival, Amsterdam 2012
    Glued / 18 Min. Found footage 2011 / English by Benoît Detalle

11. Duisberg Filmwoche
    Memoire of an Invisible Man / by Tami Liberman

12. EMERGEANDSEE Media Arts Festival, Berlin 2011
    Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

13. Ethnocineca Vienna, May 2013
    A Question of Perspective / 63 Min. Brazil 2013 / Portuguese (OmeU) by Josefine Borrmann
    Dark Moon / 53 Min. Mexico, Germany 2012 / OmeU by Thomas John
    No Country for Young Man / 30 Min. Iran 2010 / Farsi, English (OmeU) by Sadaf Javdani

14. Ethnographic Film Festival Athens
    Cafe-Finovo / 53 Min. Germany 2012 / German (OmeU) by Lefteris Fylaktos: Official Selection 2013
    No Country for Young Man / 30 Min. Iran 2010 / Farsi, English (OmeU) by Sadaf Javdani

15. "Eyes & Lenses" Warschau

16. 3rd Family Fiction Film Project
    Home in Mind / by Tamir Liberman

17. Filmfest Eberswalde - Provinziale October 5th to October 12th 2013
    Deep Roots - Dormant Branches / English / by Emily Smith

18. Floßkino No. 11 Berlin, Germany
    Home in Mind / by Tami Liberman
19. Foire International de Cean, France 2013  
*A Story of Paradise Lost* / 50 Min. / Tibet 2011 /OmeU by Fidel Devkota

20. 11th Fresh Film Festival- International Festival of First Features and Student Films, Czech Rep.  
*Home in Mind* / by Tami Liberman

21. 11th Göttingen International Ethnographic Film Festival 2012  
*Meet me in Memoriam* / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin  
*Stereotype* / by Arjang Omrani  
*The Tour* / by Eva La Cour

22. 7th Greek Documentary Festival Docfest 2013  
*Café-Finovo* / 53 Min. Germany 2012/ German (OmeU) by Lefteris Fylaktos won 1st prize for Best Short Documentary

23. Greenland Eyes International Film Festival, Greenland, Iceland, Oslo  
*Books with Remoulade* / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia

24. 42nd Huesca International Film Festival, Spain  
*Home in Mind* / by Tami Liberman

25. International Anthropological Film Festival, Vietnam 2012  
*A Story of Paradise Lost* / 50 Min. Tibet 2011 /OmeU by Fidel Devkota

26. 27th International Documentary Film Festival CINEMA OFF, Poznan 2013  
*Café-Finovo* / 53 Min. Germany 2012 / German (OmeU) by Lefteris Fylaktos: Official Selection

27. 5th International Ethnographic Film Festival Rovinj 2013  
*Meet me in Memoriam* / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

*A Question of Perspective* / 63 Min. Brazil 2013/ Portuguese (OmeU) by Josefine Borrmann  
Award:Honourable Mention as New Comer

29. Kassel Documentary Film and Video Festival, Kassel, Germany  
*No Country for Young Man* / 30 Min. Iran 2010 / Farsi, English (OmeU) by Sadaf Javdani  
*Memoire of an Invisible Man* / by Tami Liberman

30. Kathmandu Mountain Film Festival, 2011 Nepal  
*A Story of Paradise Lost* / 50 Min. Tibet 2011 /OmeU by Fidel Devkota  
*Home in Mind* / by Tamir Liberman

31. Kratkofil International Short Film Festival  
*Stereotype* / by Arjang Omrani

32. Ljubljana Independent Documentary Film Festival: Dokubazaar 2014  
*Home in Mind* / by Tamir Liberman

33. Los Angeles New Wave International Film Festival  
*A Question of Perspective* / 63 Min. Brazil 2013/ Portuguese (OmeU) by Josefine Borrmann  
won "First Place Feature Documentary", "Best Concept", and "Best Directing" April 2013

34. Maison Internationale de Rennes, France, 2013  
*A Story of Paradise Lost* / 50 Min./ Tibet 2011 /OmeU by Fidel Devkota

35. NAFA Film Festival, Ísafjörður Iceland  
*Books with Remoulade* / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia

36. NAFA Film Festival Tromsø  
*Stereotype* / by Arjang Omrani

37. NAFA Festival, Bilbao, Spain  
*Books with Remoulade* / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia  
*Home in Mind* / by Tami Liberman

38. Nepal Now, Köln, Germany 2012  
*A Story of Paradise Lost* / 50 Min. Tibet 2011 /OmeU by Fidel Devkota

39. Nordic Anthropological Film Association (NAFA) Film Festival
Books with Remoulade / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia (invited 2014)

40. One with a Movie Camera- 1st Marburg International Ethnographic Film Festival 2012
Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

41. RAI International Ethnographic Film Festival, London
No Country for Young Man / 30 Min. Iran 2010 / Farsi, English (OmeU) by Sadaf Javdani

42. Regard Bleu, Festival for Ethnographic Student Film and Media, Zurich 2012
Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

43. Remixed FOUR Media Festival, New York 2012
Glued / 18 Min. Found footage 2011/ English by Benoit Detainee

44. Salento International Film Festival, Sept. 2013, Italien
Dark Moon / 53 Min. Mexico, Germany 2012 / OmeU by Thomas John

45. 9th Sardinia International Film Festival, Italy
Home in Mind / by Tami Liberman

46. Shortcutz, Berlin 2011
Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English(OmeU) by Alina Trebbin

47. Skjaldborg, Icelandic Documentary Film Festival, Iceland
Books with Remoulade / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia (invited 2014)

48. Society for Visual Anthropology (SVA) Conference, Chicago, SVA Film Festivals
A Question of Perspective / 63 Min. Brazil 2013 / Portuguese (OmeU) by Josefine Borrmann: Best Student Film Award 2013
Almut / 10 Min. Germany / by Zoe Aino, Leyla Hoppe and Come Ledésert

49. Tage des Indigenen Films, Rostock
Dark Moon / 53 Min. Mexico, Germany 2012 / OmeU by Thomas John

50. The Indie Gathering, Hudson, USA (Aug 2013)
A Question of Perspective / 63 Min. Brazil 2013 /Portuguese (OmeU) by Josefine Borrmann
won 2nd Place in Foreign Documentary Category

51. The International Ethnographic Film Festival of Quebec
Books with Remoulade / 30 Min. Greenland 2012 / Danish (OmeU) by Halla Mia (invited 2014)
Home in Mind / by Tami Liberman

52. Trilogie 8’Stadt Isst Land Film Festival
Home in Mind / by Tami Liberman

53. UniShorts Student Film Festival
Home in Mind / by Tami Liberman

54. VISIONS DU REEL- Festival International de Cinema Nyon 19 a 26 avril, 2013
The Tour / by Eva La Cour

55. Women’s Film Festival Florence, Italy
Home in Mind / by Tamir Liberman

56. Women Make Waves Film Festival, Taiwan
Home in Mind / by Tami Liberman

57. XXIII International Film Festival Message to Man. 21-28 September 2013, Saint-Petersburg
Stereotype / by Arjang Omrani

58. XXI International Festival of Ethnological Film, Belgrade 2012
Meet me in Memoriam / 5 Min. Super 8, HD, Germany 2010 / English (OmeU) by Alina Trebbin

59. ZEMOS98 Film Festival 2012, Seville, Spain
9 Examples for running PhD-Projects

PhD-Project: Africa Online How World Wide is the Web? Africa between Adaptation und audio-visual Innovation
Kani Tuyala (PhD project funded by DAAD: Promos, supervision: Prof. Dr. U. Frömming)
Start: October 2010

Abstract of the PhD project

Kani Tuyala’s research project „Africa Online. Audio-visual self-representation of African People in the Internet“ is based on the cooperation with the Kenyan Media Company A24 Media. Through an adequate and contemporary methodology the aim is to scientifically analyze the dictum of “media as a motor of social and political transition” – in an African and virtual context. Even to “leapfrog” whole stages of ‘development’ now seems possible for several parts of the African continent. The potential of online-communication to overcome the biased and all too frequent single-sided perception of the mystified African continent, forms a further vital pillar of the thesis – not least because both emphases describe two sides of the same coin.

Due to the issues’ and the African continent’s complexity, the research project ‘Africa Online’ focuses on the state of Kenya and local online-initiatives (A24 Media, Ushahidi etc.), with the potential to ensure a scientifically funded analysis. Furthermore, besides representatives of the corresponding faculties of the university of Nairobi, also the opinions and estimations of journalist e.g. from the ARD Studio in Nairobi will be considered, to ensure a holistic approach to the topic.

PhD-project: Critical theory on new media and Internet and the impact of the internet on social commonality - case study of Iran
Sadaf Javadni Haji, PhD project funded by DAAD (Stibet-Program), Supervision: Prof. Dr. Undine Froemming
Abstract

This study will focus on Iranian students between the age of 20 and 30 in two groups: Students who live and study in Iran; students who has left Iran in favor of continuing their education. The first part will explore the role of Internet as a new way of communication. With the special focus on the critical theories about technology in the work of Marcuse, Habermas and Heidegger, the second part will explore the role of Internet in changing social interaction and commonality in my target group. Comparing my two target groups, one aim of this study is to analyze if the role of Internet and its negative/positive sides could be altered by the context of the study.

The theoretical focus throughout both parts will be on media studies and critical theories starting out from Martin Heidegger and the Frankfurt School, that is, from doctrines keenly sensitive to the failure and indeed the threat of modern technology. On the other hand, this study also aims to go beyond the pessimist approaches about modern technology and look into the advantages of the Internet and the alternatives and new possibilities that it provides. Internet open new opportunities for human communication and build an integrated and unified picture of our world. Consequently there are two sides while studying this new media: “Capitalism has survived its various crisis and now organizes the entire globe in a fantastic web of connections with contradictory consequences (...) The internet opens fantastic new opportunities for human communication, and is inundated with commercialism. Human rights prove a challenge to regressive costumes in some countries, while providing alibis for new imperialist ventures in others” (Feenberg 2005). Therefore while studying this subject, we should pay a parallel attention to both sides. In summary, the study has two aims: the first is the theoretical exploration of internet and analyzing its impacts on human interactions and the second is to use these studies and gather data that enable the author to analyze the impact of internet on the social interactions of Iranian students living both inside and outside of country.