

Patricia G. Lange

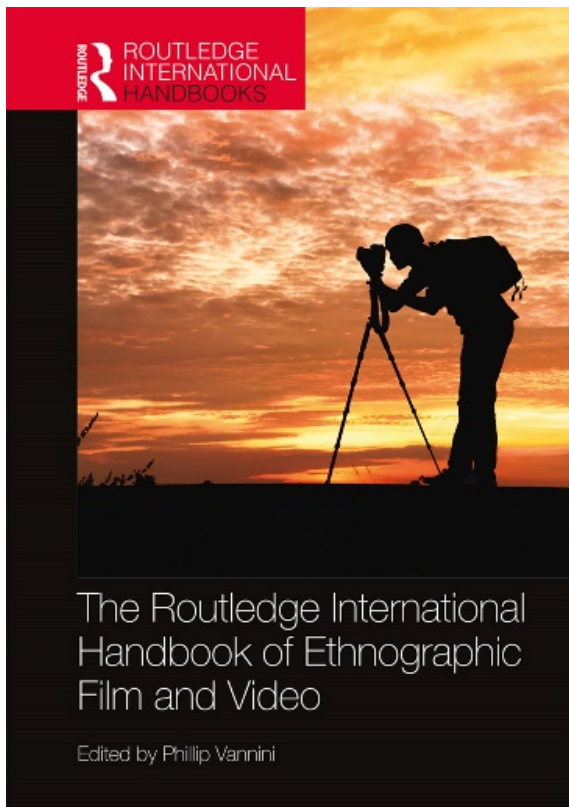
**Thanks for Watching. An Anthropological Study of Video Sharing on YouTube**, University of Colorado Press, 2020

Link: <https://upcolorado.com/university-press-of-colorado/item/3737-thanks-for-watching>

“In *Thanks for Watching*, Patricia Lange has written a theoretically sophisticated and nuanced ethnography of the social life of YouTube creator/consumers. With welcome clarity of thought, Dr. Lange takes on the pervasive and pernicious assumptions about online communities. Rather than create false dichotomies she invites us to join a conversation about how online and offline lives intertwine, how anonymous players can embrace accountability, and how technologically mediated interactions can build human relationships. She avoids focusing on extremes and celebrities, instead bringing 'a sense of empathy for everyday creators who are trying to have their voices heard and engage in civic dialogue.' This book is a pivotal work for communications theorists across multiple disciplines and will resonate with ethnographers who work with content creators, as well as anyone who has ventured into the worlds of everyday media creation.”

—Jan English-Lueck, San Jose State University

**Patricia G. Lange** is Associate Professor of Critical Studies at California College of the Arts (CCA) in San Francisco.



Phillip Vannini  
**The Routledge International  
Handbook of Ethnographic Film and  
Video**, Routledge, 2020

<https://www.routledge.com/The-Routledge-International-Handbook-of-Ethnographic-Film-and-Video-1st/Vannini/p/book/9780367185824>

The Routledge International Handbook of Ethnographic Film and Video is a state-of-the-art book which encompasses the breadth and depth of the field of ethnographic film and video-based research. With more and more researchers turning to film and video as a key element of their projects, and as research video production becomes more practical due to technological advances as well as the growing acceptance of video in everyday life, this critical book supports young researchers looking to develop the skills necessary to produce meaningful ethnographic films and videos, and serves as a comprehensive resource for social scientists looking to better understand and appreciate the unique ways in which film and video can serve as ways of knowing and as tools of knowledge mobilization.

**Phillip Vannini** is a Professor in the School of Communication and Culture at Royal Roads University in Victoria, Canada.



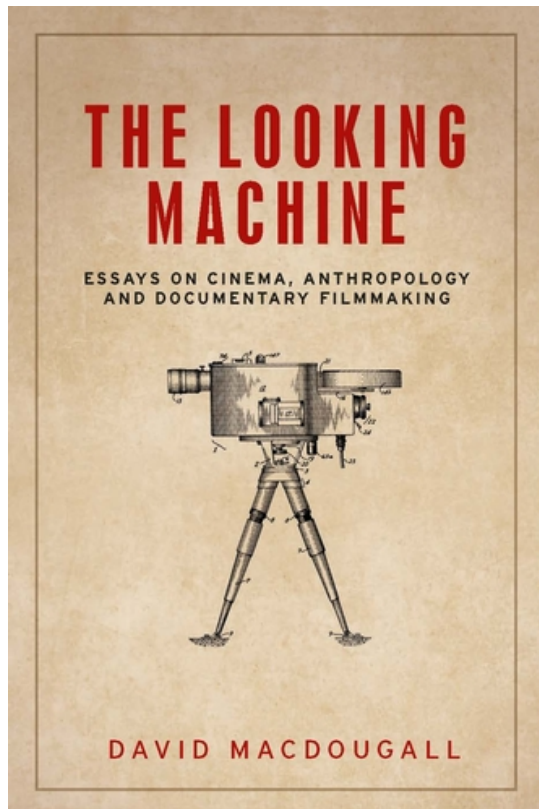
Paul Henley  
**Beyond Observation. A History of Authorship in Ethnographic Film,**  
 Manchester University Press, 2020

<https://manchesteruniversitypress.co.uk/9781526131348/>

Beyond Observation is structured by the argument that the 'ethnographicness' of a film should not be determined by the fact that it is about an exotic culture - the popular view - nor because it has apparently not been authored - a long-standing academic view - but rather because it adheres to the norms of ethnographic practice more generally. On these grounds, the book covers a large number of films made in a broad range of styles across a 120-year period, from the Arctic to Africa, from the cities of China to rural Vermont.

Paul Henley discusses films made within reportage, exotic melodrama and travelogue genres in the period before the Second World War, as well as more conventionally ethnographic films made for academic or state-funded educational purposes. The book explores the work of film-makers such as John Marshall, Asen Balikci, Ian Dunlop and Timothy Asch in the post-war period, considering ideas about authorship developed by Jean Rouch, Robert Gardner and Colin Young. It also discusses films authored by indigenous subjects themselves using the new video technology of the 1970s and the ethnographic films that flourished on British television until the 1990s. In the final part of the book, Henley examines the recent work of David and Judith MacDougall and the Harvard Sensory Ethnography Lab, before concluding with an assessment of a range of films authored in a participatory manner as possible future models.

**Paul Henley** is a Visual Anthropologist. He taught at the University of Manchester and he was director of Granada Centre for Visual Anthropology.

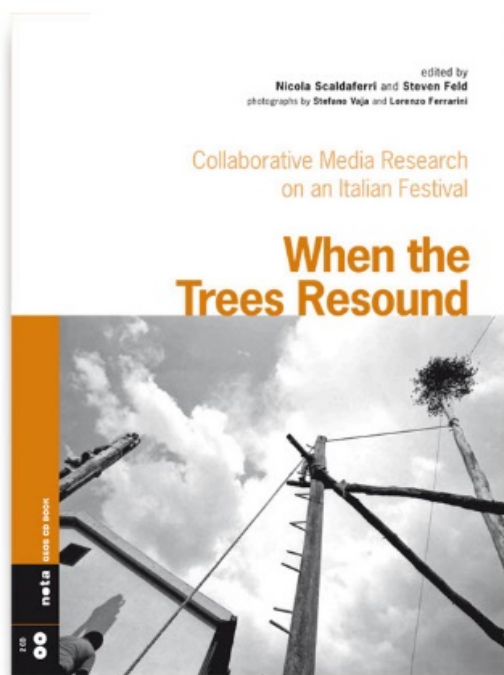


David MacDougall  
**The looking machine. Essays on  
cinema, anthropology and  
documentary filmmaking**, Manchester  
University Press, 2019

<https://manchesteruniversitypress.co.uk/9781526134110/>

This new collection of essays presents the latest thoughts of one of the world's leading ethnographic filmmakers and writers on cinema. It will provide essential reading for students in cinema studies, filmmaking, and visual anthropology. The dozen wide-ranging essays give unique insights into the history of documentary, how films evoke space, time and physical sensations, and the intellectual and emotional links between filmmakers and their subjects. In an era of reality television, historical re-enactments, and designer packaging, MacDougall defends the principles that inspired the earliest practitioners of documentary cinema. He urges us to consider how the form can more accurately reflect the realities of our everyday lives. Building on his own practice in filmmaking, he argues that this means resisting the pressures for self-censorship and the inherent ethnocentrism of our own society and those we film.

**David MacDougall** is an Honorary Professor in the Research School of Humanities and the Arts at the Australian National University, Canberra



Nicola Scaldaferrri and Steven Feld  
**When the Trees Resound**, Nota, 2020

<https://www.notamusic.com/prodotto/when-the-trees-resound/>

The Maggio in Accettura – one of the most complex and significant festivals in the Mediterranean area – is here approached from a new perspective. The work revolves around the sonic aspects of the festival, neglected in the numerous ethnographies of the past.

This approach is paired with a methodology, elaborated by Nicola Scaldaferrri and Steven Feld, based on dialogue and participation. The work's interdisciplinary perspective is evident in the presence of a dialogic essay and of two complementary CDs, one with a soundscape composition and the other documenting musical practices in Accettura.

The volume brings together the outcome of an intense teamwork, including a large number of photographs by Stefano Vaja – who contributes years of experience in this festival and his theoretical reflections – and by Lorenzo Ferrarini. Ferdinando Mirizzi's essay completes the frame with an analysis of the Maggio in Italian ethnology.

Giuseppe Filardi was fundamental in every part of this work, in his roles of historian, researcher and organizer, in addition to being Accettura's resident priest – hence embedded in the delicate workings of a festival that mixes an intense devotion for Saint Julian with new and ancient ritual and identity practices.

Fabio Calzia, Cristina Ghirardini, Elisa Piria and Guido Raschieri contributed to the documentation of the musical performances.

**Nicola Scaldaferrri** is Associate Professor of Ethnomusicology at the University of Milan, Italy.

**Steven Feld** is a filmmaker, sound/performance artist, Distinguished Professor Emeritus of Anthropology at University of New Mexic