

## Gruppe 6: Compelling stories and ethnographic action

### Hunter gatherer education – telling compelling stories

*Jennifer Hays, UiT*

It is increasingly recognized that Indigenous knowledge systems have a great deal to contribute to the search for approaches to several rapidly accelerating global crises, including climate change, biodiversity loss, and food security. However, these knowledge systems, and their modes of transmission, are under threat from many factors, including land loss, denigration of Indigenous cultures and lifeways, and assimilative social institutions – in particular formal schooling. This paper describes an ongoing project focusing specifically on hunter-gatherer populations worldwide, which represent a tiny, but highly diverse section of the human population. The focus of the project is on how best to communicate the complex problems related to formal schooling to key stakeholders. How can the value of hunter-gatherer communities' knowledge systems best be communicated to at local, national, and global levels? What kind of stories need to be told, and to whom? How can a global argument be made that also takes into account the extreme diversity of hunter-gatherer populations? And how can hunter-gatherer communities themselves chart their own educational pathways?

### Collaborative anthropological filmmaking in Sahel – women involved in Boko Haram telling their stories.

*Trond Waage, UiT*

The Sahel region has undergone major upheavals since the turn of the millennium. When Nato bombed Libya an country who ensured stability in the region became de-stabilised. Later on, have Islamist groups gained ground, migration has increased, climate change is now also being felt. French colonisation probably accounts for the biggest upheavals in West Africa in recent times. Introduction of the hierarchical French political system overturned decision-making dynamics and participation at local community level.

These upheavals are important when explaining the weakened solidarity and eroded sense of responsibility to help solve local problems throughout West-African societies and have made villages and neighbourhoods vulnerable and without resilience when the Islamists came, or when youth decided to leave, or when land or water resources overused.

In this paper I will present some experiences from the Sahel-on-Sahel project, where Cameroonian visual anthropologists in collaboration with local communities in the Far North region of Cameroon make films about what they find to be important themes. Specifically, I will discuss the work with the making of films with women who are or have been involved in Boko Haram (IS) in various ways. And I will ask what can be the use of these visual narratives?

## Invisible subjects at the Pier. Telling compelling stories without faces and voices

*Siren Hope and Kirsti Sarheim Anthun, NTNU*

In this presentation we share our experiences and reflections from a collaborative research project we did with social workers and participants connected to a work and inclusion measure for people with drug-related problems; 'Brygga' (transl. 'the Pier'). The participants coming to Brygga are in the middle of, or have finalized substance abuse treatment, and are on the verge of (re-)entering work- or student-life. Social workers at Brygga provide psychosocial and practical support so that the participants can master a new everyday life without drugs.

As researchers, we were asked to conduct an evaluation of the services at Brygga. Together with the employees and participants we decided to make a film as part of the evaluation. The film should reflect the everyday life at Brygga and give way to the participants' experiences and reflections on coming to Brygga. In a former research project, we had already made experiences with co-producing a film in close collaboration with individuals with drug-related problems. Their greatest motivation for contributing to the realization of the film was its potential of presenting a different story about them; breaking with stigma, and focusing more on their capacities and resources (as workers) rather than their shortcomings and mistakes. We anticipated that we also in this project could collaborate closely with the participants in the sense that they would guide us in our filming and in our filmic representation of them. We were aware of how powerful a medium film can be, and how it brings the viewer in close proximity to those seen on the screen, simulating a meeting, and revealing something about what life is like for that other person. However, we were set back by the decision made by the leader at Brygga; that no faces or voices of participants should be included in the film. How could we then succeed at co-producing a compelling story about Brygga and the individuals there? And how could we work collaboratively with the participants?

### «Third space» - øyeblikk

*Kristin Nicolaysen, Alta Museum*

Som visuell antropolog og museumslektor vil jeg undersøke situasjoner hvor formidling skapes i samarbeid med lokalbefolkningen, der deres erfaringer og kompetanse bidrar til å utvide kunnskap, endre museets praksis og gi inngang til tema som er utfordrende, fortiet og vanskelig å åpne opp om. Hvilke rolle kan museet spille? Hvilken rolle kan fortellingene spille? Å samskape står sentralt for å oppnå det jeg her kaller third space øyeblikk, med referanse til Bhabha (2012) som skriver om "det tredje rom", et symbolsk sted der ulike tanker, utsagn og meninger møtes – blandes – og kanskje føyes sammen til noe helt nytt: et potensielt rom for endring.

Jeg drøfter dette utfra tre konkrete formidlingssituasjoner der samarbeid mellom museet og lokalbefolkningen har stått sentralt. Fellesnevneren for historiene er at de har vært fortidd, - kollektivt eller individuelt. En faktor jeg vil gripe særlig fatt i er formidlernes mot til å dele personlige erfaringer, bringe historien nært og formidle at følelser er involvert. Fortellinger der etiske grenseganger vurderes utfra hvor den enkelte befinner seg i sin egen prosess, hva vedkommende opplever som meningsfullt å dele og hvordan rammene for formidling, relasjoner basert på tillit og tid, samt møtet med publikum spiller inn.

Eng: As a visual anthropologist and museum lecturer, I want to investigate situations where dissemination are created in collaboration with the local population, where their experiences and expertise contribute to expanding knowledge, changing the museum's practice and give an introduction to topics that are challenging, hidden and difficult to open up about. What role can the museum play? What role can the stories play? Co-creating is central to achieving what I call "third space moment", with reference to Bhabha (2012) who writes about "the third space", a symbolic place where different thoughts, statements and opinions meet - mix - and perhaps join together to something completely new: a potential room for change.

I discuss this based on three concrete mediation situations where cooperation between the museum and the local population has been central. The common denominator for the stories is that they have been under communicated - collectively or individually. One factor I would particularly like to grasp is the mediators' courage to share personal experiences, bring the story close and convey that emotions are involved. Narratives where ethical boundaries are assessed based on where the involved are in their own process, what they feel is meaningful to share and how the framework for communication, relationships based on trust and time, as well as the meeting with the audience come into play.

### **Look to Tromsø - new alliances making a difference**

*Ingeborg Solvang, UiT*

The Kittiwakes, the small black-legged seagulls (*Rissa Tridactyla*), have collectively left their original habitats out in the North-Atlantic Ocean seeking shelter and new places to breed due to a warmer climate and environmental changes. The coastal cities along the Norwegian coast are now the new bird cliffs. In Tromsø the birds have increased in numbers through a decade while the decline in the population in general is severe; almost 75 % the last 30 years, and the population is still falling dramatically, especially after this season due to the bird flu. The bird's presence has caused a lot of public debate in Tromsø (and other cities); The smelly and acid guano is etching the buildings and the loud squeaks in the summer season is causing friction between bird protectors and building owners.

This study is exploring the impacts and potentials of this multi species contact zones and how this situation is creating new alliances in order to find a way of living together, sharing the same space, both human and non-humans.

### **FUGLAN VEIT - Experiments in collaboration**

*Bente Sundsvold, UiT*

In Matsutake worlds - a new form of collaboration in cultural anthropology" Tsing et al (2009) discuss the territory between big science and creative authorship, and explore collaborative experiments for ethnographers of scale making, global connections and human- nonhuman relations. It is an inter-disciplinary approach including local knowledge experiences as well as art. Particularly, the scale-making and more-than- human approaches will be discussed related to experiences from the collaborative and interdisciplinary research project of FUGLAN VEIT. In FUGLAN VEIT we have arranged exhibitions and workshops on local seabird practices in collaboration with local partners.

We have accessed a 50 year old archive at Tromsø museum, depicting coastal people's use and work with seabirds in North Norway; hundreds of interviews, thousand of photos.

The archive has been 'put to work' in regional exhibitions and subsequent storytelling workshops with descendants of the interviewees and people engaged with seabirds for different reasons. It has been an inspiring and engaging experiment, for local people and for the researchers. However, a major concern mediated from the local workshops remain, how to scale up and make the local experiences relevant in national management of seabirds. Another concern from the FUGLAN VEIT, is how to emphasize a more-than-human approaches in the scaling perspective. And how can devastating experiences like the bird flu outbreak of 2023 become compelling stories of inter-species co-existence?