

Ngaoundéré – Anthropos and Visual Cultural Studies

Filmography and Bibliography



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DRAFT

Results of the University collaboration
between the Universities of Tromsø, Ngaoundéré, Bamako and Maroua



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LONG-TERM UNIVERSITY COLLABORATION – AIMS & PERSPECTIVES

This index is a first attempt to make a complete overview of the academic outcome from 20 years of collaboration between University of Ngaoundéré, Cameroon and University of Tromsø, Norway (since 1992), with the University of Bamako, Mali (since 2006) and with the University of Maroua, Cameroon (since 2009). The index includes both filmic work and written publications. Looking through these lists you will see that the work includes titles made by lots of people, both Africans and Europeans. Before the beginning of the 1990's, academic work from Northern Cameroon was sparse. Lisbet Holtedahl started up her research in Cameroon in 1981. To inform the authorities about her research plans, she visited The Minister of Education, Department of Higher Education in the capital, Yaoundé. The purpose of the visit was to obtain a research permission for doing fieldwork in Northern Cameroon. The Minister allowed it on one condition: If she could make an overview of all the academic literature that existed on Northern Cameroon, made by Cameroonians and others, he would agree to give her the permissions she needed.

Holtedahl searched for literature. Her first observation was that none of the articles and books published on Northern Cameroon were available in the region. Secondly, not one of the academic texts that were available through libraries were written by people originating from Northern Cameroon. Thirdly, among the approximately 20 Ph.Ds that had been written by Western researchers by the late 1980's on issues in Northern Cameroon, only a few had ever been back in Cameroon to present their work.

These observations motivated Holtedahl to initiate research projects to meet these challenges. The questions were how to increase the research collaboration between the North and the South, and how to develop research strategies that involved local populations?

Since 1992 the University of Ngaoundéré and the University of Tromsø (UoT) have been collaborating through the NUFU funded Ngaoundéré-Anthropos programme. Anthropos constituted an important contribution to the development of the young University in Ngaoundéré (opened in 1992), supporting more than 150 Master's students and 28 Ph. D. candidates in Cameroon, and more than 25 Masters' degrees and 10 Ph.Ds in Norway. In addition 4 Master's degrees and 2 Ph.Ds have been defended at other Scandinavian universities. The international publications are numerous (London, Paris, Copenhagen, Uppsala, Stockholm, Reykjavik, Helsinki, Tokyo), and several research projects, connected to universities in Cameroon, Mali, Niger, Nigeria, France, England, Finland, Sweden, Canada and Norway have been initiated. The establishment of Visual Cultural Studies (VCS) at UoT in 1997 was a consequence of the Anthropos project, founded on the experience of the fruitfulness of cross-cultural research collaboration. At VCS and at the Faculty of Humanities, Social Sciences and Education at UoT more than 20 students from Mali and Cameroon have accomplished their Master's degrees and 5 have defended their Ph.Ds (two Norwegians and three Cameroonians) on Northern Cameroon. Some 15 degrees are accomplished by Cameroonians in other faculties at UoT in the same period.

VCS has formalized a research collaboration with the recently established University of Maroua (UoM), established in 2009, in the Extreme-North of Cameroon. Maroua has a strategic placement in the borderarea towards Chad and Nigeria. Several of the former Ph.D. and Master's students funded by the Anthropos programme, are now in fixed academic positions at this university. Two of them obtained their Ph.Ds from UoT. Two of the one's with Master's from VCS/UoT are recruited for the established unit for Visual anthropology. Also at the University of Bamako in Mali a unit for Visual Anthropology was established in 2009 and staffed with two graduated Master's from VCS/UoT.

THE NGAOUNDERE ANTHROPOS PROGRAMME

The Ngaoundéré-Anthropos Programme, started as a collaboration between University of Ngaoundéré and University of Tromsø in 1992. It was based on a specific idea about how one could proceed to counteract the reproduction of the hegemony of the Western academic elite in North-South relationships, a hegemony that is as detrimental to the South as it is to the North/West. The

reproduction of the Western hegemony is assured through the already established strategies for the production and dissemination of knowledge in such a way that the criteria for the quality of the knowledge are defined in the North. The dissemination of knowledge is based on notions of *Transfer of knowledge* from the North to the South. The production of knowledge about the South that is undertaken in the North is often implicitly based on ideas about the South which are related to problems *that one encounters in the North*. One has the possibility, however, to frame differently the North-South relationship and the strategies for production of knowledge respectively: Accordingly, what we stress is that

"...the continuous production and transcendence of new knowledge that characterises the post-industrial world requires a different kind of participation, one which liberates people to play an appropriate role in articulating their own aspirations, creating their own visions of the good life, and thus defining their own priorities in a development that does not lead them as latecomers to where others already are, but as pioneers to where they themselves wish to go" (Barth 1992).

The Ngaoundéré-Anthropos Programme is a pioneering effort between two peripheral universities, the University of Ngaoundéré and the University of Tromsø, to enhance the specificities of research and teaching competence in order to offer indigenous based knowledge to the international academic community. The specificities are due to the importance given to the intelligibility of the knowledge in the local contexts.

Through collaboration one tries to extend and define new parameters of research so that the production of knowledge and of competence can actually be an exchange and not a transfer phenomenon.

The almost twenty years of working together have been a test of the fertility of these ideas. A relationship which is characterized by collaboration instead of aid has been aimed for. This means that the initiatives come from both sides and that an environment for mutual learning, comments, reactions and inspiration is created. At the two universities and in their regional surroundings we now observe a flourishing interest for the development of knowledge about local culture and social change. In Northern Cameroon local socio-political processes are approached with originality by young researchers and their supervisors. A cross-fertilization generated by the collaboration between Cameroonian Anthropos-students and students of human and social sciences in Tromsø have also taken place.

ANTHROPOS AND ITS ACTIVITIES

In the course of the first phase (1992-1995), the principal activity of the Anthropos programme was the allocation of scholarships, to which other research activities were linked. The scholarship programme focused on different categories of students, such as assistance to young girls in the degree year, as an incentive to enable them to further their studies. Scholarship assistance was also based on regional criteria, to students doing the 'Maîtrise' or 'Doctoral' courses, all of whom had to be natives of Northern Cameroon or be students working on issues in North Cameroon. Assistance was also given to lecturers doing research on North Cameroon. Other scientific activities comprised the organisation of seminars, workshops, and colloquia.

During the second phase (1996-2001), emphasis was given to the training of young researchers. This was done with the support granted to the Faculty of Arts (FALSH) at the University of Ngaoundéré for the creation of the Post graduate school (Maîtrise and Doctorate programmes). The financial aid was given as scholarships and financial assistance to students and lecturers respectively, as well as to the acquisition of books, the publishing of reviews, equipment for laboratories and fieldwork for the enhancement of research. Related activities were the creation of the Ngaoundéré-Anthropos review, a photo project, the creation of the Committee of Women's Affairs (CAF), and a Resource and Documentation Centre (CRED).

During the third phase (2002-2006) emphasis was given to research. The Ngaoundéré-Anthropos review came out regularly with new contributions by Cameroonian scholar and the transference of photographs from Norwegian missionary archives back to Adamwa/Ngaoundéré was completed. The

first 3 anthropological films were made in Ngaoundéré, by Cameroonian students, in a workshop given by both Cameroonian and Norwegian teachers. The Language Enhancement Project giving priority to improving the English language competence was established. A South-South exchange program, where the collaboration with University of Bamako, Mali, was initiated.

The last period with NUFU funding ended in 2006. Still there is a comprehensive collaboration between Tromsø and Ngaoundéré, since 2003 also with the University of Bamako, Mali, and since 2009 with University of Maroua, Cameroon.

VISUAL CULTURAL STUDIES AT THE UNIVERSITY OF TROMSØ

Giving priority to the Anthropological work through filmmaking

Visual Cultural Studies at the Department of Archaeology and Social Anthropology, University of Tromsø, offers training in research on and dialogue with human cultures and communities, local/and or global. It emphasises film and other visual and auditive means as tools in the promotion of successful communication between researchers and local/global communities/networks. The communication is actively sought to generate shared knowledge, written, oral and visual, about human conditions, cultures and cultural expressions. Together with different social groups the students decide on the how/what/when to film everyday events. The filmed material is then used as a starting point for discussions between local populations and students. Through these discussions, the students are expected to identify whether their perceptions are compatible with their partner's perspectives and actions or not. When a student tries to tell a fisherman what s/he thinks happens and to show by imitation "correctly" what they do in a particular filmed situation, a unique possibility emerges. By listening carefully to the fisherman's explanation of the filmed scenes, the student is offered a golden opportunity to understand the fisherman's way of thinking.

There will always be aspects of a meeting or, as in this case, a fisherman's activity that the student may not have understood properly. Thus, the projection of filmed interaction gives a unique possibility to go into the depth of the processes of learning, which actually reflect the establishment of knowledge. The sharing of practical and theoretical knowledge is fundamental to social research. When the student, through filmed events and dialogue, discusses his understanding of a filmed social situation with the people of interest, a valuable relationship is developed and reciprocal trust is a potential outcome. The student will in this case get an opportunity to convey his analysis and findings to the people who opened their doors and gave him access to their lives.

In this way, filmed stories from around the world are made by students in the VCS programme. The programme's profile has already prompted awareness about didactic devices. Students from different cultures increasingly learn about each other's point of view and are able to comment upon each other's particular ways of understanding as it is conveyed from the work-in-progress.

The VCS programme has now existed for 15 years, and many students of different nationalities have collaborated on "researching with camera" in Northern Norway and around the globe. It has proved an exciting and challenging process, not at all easy. Film as a scientific medium is different from academic written and oral traditions. Therefore the programme emphasises close collaboration from "all good forces" and has organised the education through team-based seminars. Specialists within the areas of film, humanities and social sciences take part to make this possible. In this way the acquisition of social scientific knowledge means not only sharing of knowledge but also a shared competence for storytelling with sound and pictures. The different genres of storytelling, written, oral and visual have proved to offer different forms of knowledge. The specific storytelling techniques/forms of knowledge of the social sciences and the humanities are also analysed and discussed.

Through its building of competence, the VCS programme not only offers education in visual anthropology but also in dissemination and mediation of knowledge, in all kinds of social development.

I – FILMOGRAPHY

1. FILMS PRODUCED AT VISUAL CULTURA STUDIES, UoT, 1999 – 2011

(organised by countries and/or continents)

Films from Africa

Tegomoh, Evelyne Ngwaelung. 2000. *The Destiny of Belaka Saliou Saoumboum.* Cameroon

Djesa, Rachel Issa. 2001. *Missionaries and Power.* Cameroon

Habi. 2002. *Marriage is a Partnership.* Cameroon

Malebane, Amilia Monanki. 2002. *The Spiral of Silence.* Botswana

Hamadou. 2002. *Mindif - a living museum.* Cameroon

Baba, Abdoullahi. 2003. *Cows Are Better Than Money.* Cameroon

Irine Lum Asanji. 2004. *Like Israelites in Egypt.* Cameroon

Ahmadou, Mouazamou. 2005. *Zavra, a Passer in Kapiski Land.* Cameroon

Ahola, Alphonse Ndem. 2005. *Cyber Dreams.* Cameroon

Amadou, Adamou. 2007. *When Nomads Settle.* Cameroon

Dieudonne, Ndanga. 2007. *Returning to the Past.* Cameroon

Dieudonne, Ongbwa. 2007. *Bagyeli Welfare.* Cameroon

Ganava, André. 2008. *Le Cabaret de la mater (Mater's Pub).* Cameroon

Guengue, Rachel Bale. 2008. *The Work of pleasure.* Cameroon

Koultchoumi, Babette. 2008. *Land is food.* Cameroon

Gamache Thomas Kodji. 2009. *Rehe. The Blacksmiths of Mogode.* Cameroon

Hireine Gougoure. 2009. *Pukaraajo. Growing up Muslim in Mayo-Darle.* Cameroon

Mohamadou Saliou. 2010. *Juarke -Boys made Men in Mboum society.* Cameroon

Abebe, Zerihun. 2001. *Conversation with the Weyto.* Ethiopia

Yadeta, Emnet Tadesse. 2003. *Gender Play.* Ethiopia

Woldeyohannes Haile, Seifu. 2009. *Esset. Soul of the Gurage.* Ethiopia

Tigist Kebede Feyissa. 2010. *Awura Amba – Zumra's Dream Land.* Ethiopia

Camara, Cheikna. 2001. *Only Quality Matters.* Mali

Diallo, Souleymane. 2008. *Echagh (The Well).* Mali

Bagayoko, Sidy Lamine. 2009. *The Principal's Fight.* Mali

Hajji, Jalila. 2008. *Mabrouk, a Moroccan Wedding Ceremony.* Morocco

Okwara, Michael Okorie. 2001. *Men & Women in Ihechiowa.* Nigeria

Øvernes, Siv. 1999. *Time can do so much.* South Africa

Achirri Chi-bikom, Ishmael. 2004. *Twilight Spaces: A Boy in Time.* South Africa

Ness, Heidi. 2006. *Mosi Oa Tunya Stud.* South Africa

Lekoa, Dithunya Seitsang. 2007. *Culture on Sale.* South Africa

Roovik, Kätlin. 2007. *Broadband to Heaven.* South Africa

Diallo, Bata. 2011. *Djeneba a Miyanka woman of southern Mali.* Mali

Taylor-Smith Larsen, Rodmire. 2011. *I The Long road back to Dodo.* Sierra Leone

Diallo, Brahim A.. 2011. *Tatta: a Tuareq Traditional Midwife.* Mali

Moussa, Younouss. 2011. *Londji Plage A Fishing Community in Cameroon.* Cameroon

Films from Europe

Douglas, Marcela. 1999. *Masai and Stuff.* Norway

Joks, Solveig. 1999. *Freedom to Choose.* Norway

Myrstad, Anne. 1999. *Enslig svale blant skogens konger.* Norway

Foss, Espen Marius. 2000. *Connecting People.* Norway

Kalinin, Ørjan. 2000. *Tvibit- fire årstider og en åpning.* Norway

Lavia, Kristiina. 2000. *The Enlightened.* Norway

Tømmervåg, Anne. 2001. *Memories of Mauken.* Norway

Hanson, Toril. 2002. *Giving birth in Northern Landscape.* Norway

Nesheim, Beate Mortensen. 2002. *Longing for Belonging.* Norway

Steinsvik, Maria Kvamme. 2002. *What are you Using in your Hair?* Norway

Knudsen, Mari Bjørnsdatter. 2003. *Learning to Become a Muslim.* Norway

Nicolaysen, Kristin. 2003. *Our Precious Norwegian Air.* Norway

Haugseth, Trude. 2004. *My Home, My Heartache.* Norway/Sweden

Lervoll, Anita. 2004. *Greater than Ourselves.* Norway

Grevstad, Christian. 2005. *The Police Officers.* Norway

Melhus, Helga Anette. 2005. *The Nature of Caring.* Norway

Gradin, Maria. 2006. *We can almost Fly.* Norway

Seljevold, Sirkka. 2007. *The Language of my Hear.* Norway t

Mindeberg, Kjersti Hannah. 2008. *What I Say.* Norway

Smith, Ronnie. 2008. *Rules and Rebels. A Portrait.* Norway/USA

Castberg, Elise. 2010. *Beyond the Arctic Veil - Muslim Women in Tromsø.* Norway

Eriksen, Kristine Aa. 2010. *Life's a Juggle.* Norway

Ottersen, Trude Berge. 2010. *Uncle John still has a Farm.* Norway

Eilertsen, Hugo. 2005. *East of the Sun, West of the Moon.* Norway

Skoglund, Anne Restad. 2010. *Edasi Tagasi. There and Back. A story of Estonians in Norway*

Pedersen, Anne Katriina. 2011. *Uncle Oddvar and The Wave.* Norway

Slaaen, Christian. 2011. *Hicham på Norsk.* Norway

Nyland, Andrea Friedstad. 2006. *A Summer in Copenhagen.* Denmark

Hammerås, Kristin. 2008. *Knight of the Road.* Denmark

Larsen, Sidse Torstholm. 2007. *Freedom is here.* Greenland

Losnegaard, Ingrid. 2006. *Entering the Ring.* Poland

Mankova, Petia. 2000. *Across troubled Water.* Russia

Vilka Ravna, Zoya. 2002. *Yerv - Master of the Tundra.* Russia

Lichatchev, Vadim. 2003. *No Terminal!* Russia

Simm, Janno. 2003. *Autumn on Ob River.* Russia

Thorheim, Ruth Helen. 2007. *There is a Woman and a Kitchen Garden.* Russia

Pilskog, Sturla. 2008. *The Road of Transition.* Spain

Vasilchikova, Oxana. 2011. *Childhood burnt by war.* Russia

Maurtvedt, Tove. 2011. *Nuuk Nuann.* Greenland

Films from South and North America

Mortensen, Gry Elisabeth. 2009. *Doing the Norway.* Alaska

Nyborg, Kristine. 2010. *Sami footprints in Alaska.* Alaska

Solvang, Ingeborg. 2000. *Yesterday a girl - Tomorrow a woman.* Bolivia

Lopez, Tania. 2004. *El Eden.* Chile

Kuløy, Gunnlaug Bina Leslie. 2007. *Barbara's Dilemma.* Cuba

Kvitberg, Trine. 1999. *Shine on Me.* Jamaica

Castrejón, Carmen. 2007. *Another Way of doing Things.* Mexico

Sørensen, Stig Lennart. 2000. *New York City Hackers.* New York

Films from Asia

Sem, Bente Fernando. 2000. *Amali.* Sri Lanka

Nilsen, Kate Hilde. 2001. *This is Bali life!.* Bali

Berg, Ellen Marie. 2002. *Woman of Earth.* Iran

Hope, Siren. 2003. *Living a Reel Life.* India

Ødegård, Torgrim. 2003. *A moment in time.* India

Wright, Reni Jasinski. 2004. *Living with Gods.* Taiwan

Danusiri, Aryo. 2005. *Luka's Moment.* Papua

Ali, Noora. 2006. *Three Pieces of Home.* The Maldives

Karel, Dipesh. 2006. *A Life with Slate.* Nepal

Pasaribu, Stephanie Iriana. 2006. *Hope in little heart.* Indonesia

Leduc, Marie-Ève. 2008. *Stars of Betlehem.* Palestine

Sheikh, Mashhood Ahmed. 2009. *Side Effects.* Portrait of a young Artist in Lahore. Pakistan

Koike, Atsushi. 2010. *Node.* Japan

Wake, Shotaro. 2010. *Ippo Ippo.* Japan

DeAngelo, Darcie. 2011. *Touching Ground.* Cambodia

Films Made at University of Ngaoundéré, Cameroon

(in collaboration with VCS, UoT)

Vella, Félicite M, Nsiemang, Josiane and Ngo Minyem, Jesica 2003, *Melanie- une débrouillarde*. Cameroon

Adama, Ousmanou, Dahirou and Appolinaire, Alain T. 2003, *Beignets DEA*. Cameroon

Abdoulaye, Hadidjatou, Sani, Mohaman, Fideissou Sylvestre and Adamou Amadou, 2003, *Ismaila*. Cameroon

Films Made at University of Maroua, Cameroon

Ngarmaissou, F, Lawa, D and Temaga, S, 2011. *La Clef du Succès*. Cameroon

Awesing, M and Dinamou, Ewilling 2011. *L'Enseignant et son Metier*. Cameroon

Asta, R, Bachirou, B and Zania, M, 2011 *Mes Oreills, Je ne repeterai plus...* Cameroon.

Abu Nuwaz, Guidjewa 2011. *Beluhi, Du Fforgeron au Barbier*. Cameroon

Bakelak S and Bdolle C 2011. *L'Education citoyenne*. Cameroon

Films Made at University of Bamako, Mali

(in collaboration with VCS, UoT)

Daouda Kamaté. 2008. *Le garage d'Issiaka*,

Soumaila Diallo. 2008. *Multi Service Universitaire*.

Bata Diallo. 2008. *De la jeune fille à la femme*.

Awa Tafily Touré. 2008. *La tontine de Tenin*

Moussa Théra. 2008. *L'école de Balla*.

Simion Sagara. 2008. *Le rêve d'Ali*.

Sabane Hafizou Maiga. 2009. *L'école est-elle indispensable?*

Aliou Arka Maiga. 2009. *Les ensorcelés*

Amidou Sogodogo. 2009. *L'or aquatique*

Hama Yacouyé. 2009. *Les chauves-souris de Bamako*

Nènè Galé Sylla. 2009. *De l'écolière à la teinturière*.

Kadia Diakité. 2009. *La voix de Tiguída*

Films Made by the Staff at Visual Cultural Studies, UoT, Norway

Arntsen, Bjørn, 2000, *The Fish comes with the rain*, 46 min, Cameroon

2004, *Hunting the Halibut*

Holtedal, Lisbet, 1975, *Niger-Norway, women, ethnocentrism and development*. 45 min, Norway and Niger

Holtedal, Lisbet and Jensen, Knut Erik, 1987, *Få er som far – ingen som ho mor*. 70 min. Norway

Holtedal, Lisbet, 1987, *Zeinabu. A Fulani woman during the Ramadan*. 45 min. Cameroon

Holtedal, Lisbet, 1988, *Al hajji and his four Wifes*. 55 min. Cameroon

Holtedal, Lisbet and Gjerstad, John, 1992, *The sultan's burden*, 55min, Cameroon.

Holtedal, Lisbet, 1996, *Family and Lovers. A portrait of an independent Woman in Ngaoundéré*. 30 min. Cameroon

Holtedal, Lisbet, 1996, *Is what they learn worth what they forget? Everyday life in a*

Holtedal, Lisbet, *Mbororo family in Northern Cameroon*. 50 min. Cameroon

Holtedal, Lisbet, 2002, *A Castle in Africa. A Portrait of the Muslim Industrial Al Hajji*

Holtedal, Lisbet, *Mohammadou Ousmanou Abbo*. 45 min. Cameroon

Francisca Prudence Uriri, 2010 *The Storm: Zimbabwean refugees in South Africa (in development stage)* Zimbabwe

Francisca Prudence Uriri, 2004, *Madizela and Samora (for AIDS education in schools)* Zimbabwe

Francisca Prudence Uriri, 2003, *Such Is Life*, Zimbabwe

Francisca Prudence Uriri, 2001, *Beyond the kitchen*, Zimbabwe

Francisca Prudence Uriri, 2000, *Soul In Torment*, Zimbabwe

Francisca Prudence Uriri, 1999, *Recollecting the African Identity"* series of 5 episodes, Zimbabwe

Francisca Prudence Uriri, 1998, *The Whisper*, Zimbabwe

Francisca Prudence Uriri, 1994, *Agrarian Reform, Mozambique, South Africa* Zimbabwe.

Francisca Prudence Uriri, 1993, *Fatima-A Family Investment*, (about a female role model), Zimbabwe

Francisca Prudence Uriri, 1991, *Portrait of A Soldier – A film about Child Soldiers of Mozambique*

Waage, Trond and Djingui, Mahmoudou, 1996, *Se débrouiller dans l'illegalite: Baba Uba un Mototaximan"* 35 min. Cameroon

Waage, Trond, 2000, *The Master said that...* 47 min. Cameroon

Waage, Trond, 2002, *Struggle for a living*, 22min, (photo documentary) Cameroon

Kildea, Gary, 1972, *Bugla Yunggu (50 mins) The Great Chimbu Pig Festival*. Papua New Guinea

Kildea, Gary, 1973, *Bilong Living Bilong ol*, (54 mins), Papua New Guinea

Kildea, Gary, 1974, Trobriand Cricket, 1974 (54 mins) An Ingenious Response to Colonialism

Kildea, Gary, 1976, Where do we go from here? (48 mins) An Arts Festival and Cultural Dilemma in Papua New Guinea

Kildea, Gary, 1978, ILEKSEN (58 mins), The first post-independence national election in Papua New Guinea

Kildea, Gary, 1983, Celso and Cora – A Manila Story (109 mins) Phillipines

Kildea, Gary, 1992, Valencia Diary (108 mins)

Kildea, Gary, 1999, Man of Strings, (57mins), Australia

Kildea, Gary, 2005, Koriam's Law - and the dead who govern. (110'), Papua New Guinea

Kildea, Gary, 1979, Kama Wosi - Music in the Trobriand Islands

Kildea, Gary, 1980, Gogodala- A Cultural Reviva, Papaua New Guinea

Kildea, Gary, 1980, Yap - How Did You Know We'd Like TV? Micronesia

Kildea, Gary, 1981, Angeles of War, Papua New Guinea

Kildea, Gary, 1982, Shark Callers of Kontu

Kildea, Gary, 1982, Yirrkakala

Kildea, Gary, 1983, Human Face of the Pacific

Kildea, Gary, 1984, Half life

Kildea, Gary, 1990, We must not forget those tears

Kildea, Gary, 1992, The good woman of Bangok

Kildea, Gary, 1995, Buli Moments, Indonesia

Kildea, Gary, 2000, Since the company came, Solomon Islands

2. FILMS ORGANISED BY THEMES

Here is a presentation of some of the films made according to themes. The categories made are broad and some of the films fit in several categories. Not all the films in this index are mentioned in this part.

Cross Cultural Dialogue

These are all reflexive films, experimental in form. The films are dwelling with either:

- the meeting between "the North" and "the South" through the filmmaking process (Africans making films in Norway, Norwegian making films in Africa), or
- using the native filmmakers work with her/his protagonists as a narrative, or
- the topic of the film is on how people from North and the South collaborate.

Djesa, Rachel Issa, 1998, *A Trip To The White Man's Jungle*, 18min, Norway

Holtedah, Lisbet 1975, Niger-Norway, women, ethnocentrism and development. 45 min, Norway and Niger

Holtedah, Lisbet and Gjerstad, John, 1992, *The sultan's burden*, 55min, Cameroon.

Waage, Trond, 2002, Struggle for a living, 22min, (photo documentary) Cameroon

Djesa, Rachel Issa, 2001, Missionaries and Power, 37 min, Cameroon

Achirri Chi-bikom, Ishmael. 2004. *Twilight Spaces: A Boy in Time*. 42 min. South Africa

Douglas, Marcela. 1999. *Masai and Stuff*. 35 min. Norway and Africa

Dale, Brigit. 2001. *Boys Will Be Boys*. 31 min. Tobago

Knowledge/Education and Modernisation

This category includes films both on formal/western education and informal/traditional knowledge distribution. They are in different ways framing the social relevance of education in various contexts.

Holtedah, Lisbet, 1996, Is what they learn worth what the forget? Everyday life in a Mbororo family in Northern Cameroon. 50 min. Cameroon

Waage, Trond, 2000, *The Master said that...* 47 min. Cameroon

Sidy Lamine Bagayoko, 2009, *The Principal's Fight*, 32 min. Mali

Souleymane Diallo, 2008, *Echagh (The Well)*, 32 min. Mali

HireneGougoure Hireine, 2009, *Pukaraajo. Growing up Muslim in Mayo-Darle*, 45min Cameroon

Mashhood Ahmed Sheikh, 2009. Side Effects. Portrait of a young Artist In Lahore. Pakistan

Mohamadou Saliou. 2010. Juarke -Boys made Men in Mboum society. 50 min Cameroon

Urbanisation In Africa

These are films which deal with different challenges when it comes to fast growing cities in the South. These African films, made by Africans and Norwegians, are all on coping strategies/social navigation among poor/marginal peoples (youths, street hustlers, unemployed, women and men).

Ganava, Andre, 2008, *Le cabaret de la Mater*: (Mater's pub), 37min, Cameroon

Waage, Trond 2002, *Struggle for a living*, 22 min.(photo documentary) Cameroon

Holtedal, Lisbet, 1996, *Family and Lovers*. A portrait of an independent Woman in Ngaoundéré. 30 min. Cameroon

Ahola, Alphonse Ndem. 2005. *Cyber Dreams*. 31 min. Cameroon

Amadou, Adamou. 2007. *When Nomads Settle*. 45 min. Cameroon

Achirri Chi-bikom, Ishmael. 2004. *Twilight Spaces: A Boy in Time*. 42 min. South Africa

Siv Øvernes, 1999, *Time can do so much*, 30 min, South Africa

Simion Sagara. 2008. *Le rêve d'Ali*. 15 min. Mali

Daouada Kamte. 2008. *Le garage de Siaka*, 15 min. Mali

Gender

Holtedahl, Lisbet, 1987, *Zeinabu*. A Fulani woman during the Ramadan. 45 min. Cameroon

Holtedahl, Lisbet, 1988, *Al hajji and his four Wives*. 55 min. Cameroon

Habi. 2002. *Marriage is a Partnership*. 31 Mn. Cameroon

Holtedal, Lisbet, 1996, *Family and Lovers*. A portrait of an independent Woman in Ngaoundéré. 30 min. Cameroon

Koultchoumi, Babette. 2008. *Land is food*. 45 mn. Cameroon

Kadia Diakite. 2010. *Tiguida et son enfant*. 15 min. Mali

Solvang, Ingeborg. 2000. *Yesterday a girl - Tomorrow a woman*. Bolivia

Yadeta, Emnet Tadesse. 2003. *Gender Play*. Ethiopia

Hanson, Toril. 2002. *Giving birth in Northern Landscape*, 35mn, Norway

Holtedal, Lisbet and Jensen, Knut Erik, 1987, *Få er som far – ingen som ho mor*. 70 min. Norway

Berg, Ellen Marie. 2002. *Woman of Earth*. 38 min. Iran

Diallo, Bata. 2011. *Djeneba a Miyanka woman of southern Mali*. Mali

Taylor-Smith Larsen, Rodmire. 2011. *I The Long road back to Dodo*. Sierra Leone

Diallo, Brahim A.. 2011. *Tatta: a Tuareq Traditional Midwife*. Mali

Ethnicity, Ethnic Revitalisation

Films on how ethnic identities are used in revitalisation

Nyborg, Kristine. 2010. *Sami footprints in Alaska*. 28 min. Alaska

Seljevold, Sirkka. 2007. *The Language of my Heart*, 37min, Norway

Lervoll, Anita. 2004. *Greater than Ourselves*, 34 min. Norway

Hamadou. 2002. *Mindif - a living museum*. 31 min. Cameroon

Dieudonne, Ndanga. 2007. *Returning to the Past*. 35min. Cameroon

Resource Management

These empirically very different films are all dealing with “traditional” ecological adaptations (small scale fisheries, farming, nomads) that are challenged by the wider society. The films are dealing with both the social and the ecological aspects of management

Koultchoumi, Babette. 2008. *Land is food*. 45 min. Cameroon

Guengue, Rachel Bale 2008, *The work of pleasure*, 34 min, Cameroon

Arntsen, Bjørn 2000, *The Fish comes with the rain*, 46 min, Cameroon

Arntsen, Bjørn, ... *Hunting the halibout* Norway

Ottersen, Trude Berge 2010. *Uncle John still has a Farm*, 45min. Norway

Larsen, Sidse Torsholm. 2007. *Freedom is here*. 40 min. Greenland

Mankova, Petia. 2000. *Across troubled Water*. 31 min. Russia

Simm, Janno. 2003. *Autumn on Ob River*. Russia

Rituals And Modernisation

These films are giving us insight in rituals (broadly defined), and are showing how these rituals, in different ways, are contributing to the (re-) construction of traditions and contribute to continuity within different kinds of modernities. The films are from both “traditional” and “modern” societies, all over the world.

Gamache Thomas Kodji. 2009. *Rehe. The Blacksmiths of Mogode*. 31min. Cameroon

Mohamadou Saliou. 2010. *Juarke -Boys made Men in Mboum society*. 53 min. Cameroon

Guengue, Rachel Bale, 2008, *The work of pleasure*, 34 min, Cameroon

Dieudonne, Ndanga, 2007, *Returning to the Past*, 35min, Cameroon

Hajji, Jalila, 2008, *Mabrouk, a Moroccan Wedding Ceremony*, 31 min, Morocco

Woldeyohannes Haile, Seifu, 2009, *Esset. Soul of the Gurage*, 32 min, Ethiopia

Pilskog, Sturla, 2008, *The Road of Transition*, 35 min, Spain/France

Wright, Reni Jasinski, 2004, *Living with Gods*, 35 min, Taiwan

Losnegaard, Ingrid, 2006, *Entering the Ring*, 30 min, Norway

Mortensen, Gry Elisabeth, 2009, *Doing the Norway*, 30 min, Alaska

Religion

Djesa, Rachel Issa, 2001, *Missionaries and Power*, 37 min, Cameroon

Gougoure, Hireine, 2009, *Pukaraajo. Growing up Muslim in Mayo-Darle*, 45 min, Cameroon

Knudsen, Mari Bjørnsdatter, 2003, *Learning to Become a Muslim*, 30 min, Norway

Elise Castberg, 2010, *Beyond the Arctic Veil - Muslim Women in Tromsø*, 30 min, Norway

Wright, Reni Jasinski, 2004, *Living with Gods*, 35 min, Taiwan

Diallo, Brahim A., 2011, *Tatta: a Tuareq Traditional Midwife*, Mali

Entrepreneurship

These films are on persons or groups of persons that constitutes a force for change in their society, either for the individual and his/her activity or for a group/the wider society. Economic adaptation is a key to the actors in most of the films.

Danusiri, Aryo, 2005, *Luka's Moment*, 50 min, Papua New Guinea

Camara, Cheikna, 2001, *Only Quality Matters*, 30min, Mali

Lervoll, Anita, 2004, *Greater than Ourselves*, 30 min, Norway

Ahmadou, Mouazamou, 2005, *Zavra, a Passer in Kapiski Land*, 38min, Cameroon

Holtedahl, Lisbet, 2002, *A Castle in Africa. A Portrait of the Muslim Industrial AI Hajji*

Mohammadou Ousmanou Abbo, 45 min, Cameroon

Nomads And Sedentarisation

Various films on nomads that either have been forced to settle, are living a partly nomadic life (men migrate) or are under heavy threat of being forced to settle.

Baba, Abdoullahi, 2003, *Cows Are Better Than Money*, 35 min, Cameroon

Amadou, Adamou, 2007, *When Nomads Settle*, 45 min, Cameroon

Vilka Ravna, Zoya, 2002, *Yerv - Master of the Tundra*, 32 min, Russia

Simm, Janno, 2003, *Autumn on Ob River*, 32 Min, Russia

Haugseth, Trude, 2004, *My Home, My Heartache*, 34 Min, Norway

Joks, Solveig, 1999, *Freedom to Choose*, 30 min, Norway

Migration/Imigration

Films on migrants within African countries and Africans/Asians in Norway

Nicolaysen, Kristin, 2003, *Our Precious Norwegian Air*, 35. min, Norway

Kristine Aa, Eriksen, 2010, *Life's a Juggle* 30 min, Norway

Nesheim, Beate Mortensen, 2002, *Longing for Belonging*, 35 min, Norway

Steinsvik, Maria Kvamme, 2002, *What are you Using in your Hair?* 30 min, Norway

Asanji, Irine Lum, 2004, *Like Israelites in Egypt*, 30min, Cameroon

Simion Sagara, 2008, *Le rêve d'Ali*, 15 min, Mali

Bata Diallo, 2008, *Lidy et ses amies*, 15 min, Mali

Popular Culture - Globalisation

These films are portraying filmmakers in India and Cuba, a Pakistani art student, a painter in Iran and a Norwegian artist working in Norway and US. They are given insight in complex cultural dynamics trying to make a living from art/popular culture in these various sites.

Smith, Ronnie, 2008, *Rules and Rebels. A Portrait*, 35 min, USA/Norway

Hope, Siren, 2003, *Living a Reel Life*, 36 min, India

Kuløy, Gunnlaug Bina Leslie, 2007, *Barbara's Dilemma*, Cuba

Mashhood Ahmed Sheikh, 2009, *Side Effects. Portrait of a young Artist In Lahore*, 31 min, Pakistan

Berg, Ellen Marie, 2002, *Woman of Earth*, 38 min, Iran

Coming At Age, Memories

Wright, Reni and Asanji, Irene, 2002, *Olivas Kitchen* 16 mn. Norway

Atsushi Koike. 2010. *Node*. 70 mn. Japan

Power And Social Change

Holtedahl, Lisbet and Gjerstad, John, 1992, *The sultan's burden*, 55min, Cameroon.

Holtedahl, Lisbet, 2002, *A Castle in Africa*. A Portrait of the Muslim Industrial Al Hajji

Mohammadou Ousmanou Abbo. 45 min. Cameroon

Djesa, Rachel Issa. 2001. *Missionaries and Power*. 37 min. Cameroon

Indigenous Groups

Films portraying different aspects of living conditions for different indigenous groups in Cameroon, Norway and Russia

Dieudonne, Ongbwa. 2007. *Bagyeli Welfare*. Cameroon

Amadou, Adamou. 2007. *When Nomads Settle*. 48 min. Cameroon

Lervoll, Anita. 2004. *Greater than Ourselves*, 34 min. Norway

Vilka Ravna, Zoya. 2002. *Yerv - Master of the Tundra*. Russia

Simm, Janno. 2003. *Autumn on Ob River*. Russia

Joks, Solveig. 1999. *Freedom to Choose*. 30 min. Norway

Holtedahl, Lisbet, 1996. *Is what they learn worth what the forget? Everyday life in a Mbororo family in Northern Cameroon*. 50 min. Cameroon

Household Production

Here are three amazing films, the first from Nepal portraying the people in a Slate Mine and how they carry heavy slates in the Nepalese Himalayas. The second film is about a sheep farmer in Norway and his love to the animals and his frustrations with the wider society. The third a lovely portrait of a Maian woman.

Karel, Dipesh. 2006. *A Life with Slate*. 60 mn. Nepal

Trude Berge Ottersen. 2010. *Uncle John still has a Farm* 46 Mn. Norway

Diallo, Bata. 2011. *Djeneba a Miyanka woman of southern Mali*. Mali

Technology And Social Organisation

New technology as complex communication systems for physical handicaps, internet for hackers in New York and single women in Cameroon, and motor cycles for young men in Cameroon are contributing to social change.

Foss, Espen Marius. 2000. *Connecting People*, 35min. Norway

Sørensen, Stig Lennart. 2000. *New York City Hackers* 35 Min. New York

Ahola, Alphonse Ndem. 2005. *Cyber Dreams*. 30 min. Cameroon

Waage, Trond and Djingui, Mahmoudou, 1996, *Se débrouiller dans l'illégalité: Baba Uba un Mototaximan*" 35 min. Cameroon

NGOs at Work

Ødegård, Torgim. 2003. *A moment in time*. India

Lichatchev, Vadim. 2003. *No Terminal!*. Russia

The Youth Gaze-Project

From 2005 on, VCS had been running a project in different communities in Norway, among youths that for some reasons are in contact with public Social Services. The youths might be long-term unemployed, school shirkers, experimenting with drugs, having certain mental problems etc. These youths have we taught to make self-reflexive films about their own personal life experiences. Through the process of making a documentary are they forced to reflect upon several things and they have to communicate about how they perceive and understand their world. Seen from parent/social worker/psychologist and from the youths themselves have this project had a very positive outcome. From an anthropological point of view have we through the process of making these films, got good material for conducting research.

About 50 films (15 min) are made within the Youth Gaze project. None of them are listed here, they are all in Norwegian and only some of them are worth watching. But some selected films, with French subtitles could be interesting screening alongside with the presentation of the pedagogy/thinking behind.

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Prizes/awards won by Prof Lisbet Holtedah

2010 The University of Tromsø's prize for gender equality

2002 National Teaching Prize for Norwegian Universities to the VCS, Ministry of Higher Education and Research.

2001 Teaching Prize to VCS, UoT.

2000 Member of The Royal Norwegian Academy of Science.

1996 Award for Excellence in Research and Dissemination of Knowledge, Norwegian Research Council.

1996 Award for pioneering contribution to comparative cultural studies from The Institute for Comparative Cultural Studies, Oslo.

1994 Margaret Mead Film and Video Festival's Award, "The Sultan's Burden," New York.

1989 Kodak Prize for "Al hajji and his four wives," Bilan du film ethnographique, Paris.

