

EXPERIENCE FROM THE VISUAL DOCUMENTATION OF CARNIVALS WITHIN
THE
PROJECT CARNIVAL KING OF EUROPE

In visual documentation of segments of traditional culture one takes as a starting point their own needs and knowledge and can express personal approach to making of documentation. In other words, everyone might freely choose the methodology of filming things. Anyway, if we want to produce a relevant document usable for the ethnology, we would have to act in the frames of what is required by the science.

While filming certain actions ethnologists strive to show things the way they are and try to exert as little influence as possible to events by their presence.

Ethnologists have to find a way of establishing close links with events in the field without disturbing people involved in the activities and without imposing on them.

This is especially important when ethnologist does the filming in an area unknown to him, as was often the case while filming carnivals within the CKE project.

Finding a way to be close to people and to the activities they perform in an area you visit for the first time and the encounter with the local language, which is usually unknown to you, this certainly is not an easy task. The way of organizing field researches within the CKE project is such as to facilitate overcoming of these issues by close cooperation with the colleague who is, in a way, the host of the field research and helps us get familiar with the sequence of events and the scenario of the carnival. The host has inestimable contribution to breaking the barriers between ethnologists - members of the project from other countries and carnival participants. He/she certainly helps in establishing the first contacts, whereas the further cooperation among the ethnologist with the camera and the participants in the ritual depends largely on the skill of the cameraman to do it in a way that would seem most appropriate in given circumstances. It could serve as safe guide and link among carnival participants and the ethnologists in the project. However, the direct cooperation with the ethnologist hosting the field researches could bring about interesting accomplishments. In that sense, mutual cooperation with my colleague Zvezdana Antosh ?? in Matulji and Zhejane resulted in short videos documenting the interaction among ethnologists from different countries and carnival participants.

Anyone concerned with documentation of traditional popular culture on video are well acquainted with the fact that the quality and success of depends precisely on the bond with the actors. From the work I have accomplished in the field with the camera so far, and I am taking about my personal experience sometimes the filmed documentation and especially the ethnographic films arising from it reflect merely the outer view of events, without giving a chance to actors to express their observations, reasons for the performance, the feelings they convey at those moments, which is due to the mentioned language barriers, insufficient

knowledge of the terrain, the scenario and arriving on the spot just before the beginning of the event.

The use of a stand while filming carnivals is not necessary. In a rite that abounds with movement filming with the camera in the hands enables mobility and quick reaction in accordance with the events. The use of stand is in my opinion allowed only for panorama shots and ones of close range.

In the beginning of my documenting carnivals in different countries I tried to avoid close-ups, but in the course of time I realized it is necessary, because it points out the coloratura of carnival masks and costumes and certainly emphasizes the face expressions of participants.

The method used for documenting carnivals within the CKE project is an observational one. It has imposed on itself and I think it is completely satisfying the objectives and tasks of the project. Actually, the accomplished results confirm my statement and therefore I hope it will further be used in the project. This method precisely has enabled taking the adequate point of view in running the process of filming. Due to the insufficient knowledge of the terrain and the scenario I decide about the point of filming at the beginning of the documentation process and it is frequently related with description. By deciding the point of view practically informs about the idea of how I experience the carnival, to which I pay a great attention in designing the shots, because it is important in the further course of the process, i.e., editing, which makes the task easier.