Guidelines for Using Video to Document Plant Practices

Rebekah J.M. Fuller

Research Methods

Abstract

Video has been identified as a valuable tool in the provision of ethnobotanical data. One of the principal uses of video in ethnobotanical research is in documenting plant practices. The main benefit of using video to record this type of ethnobotanical data is the ability to record the practice in its entirety. Another benefit is the ability for the footage to be revisited at a later date, allowing for further interpretation of the plant practice. Along with the benefits, there are also ethical and practical considerations when applying video as a documenting tool. This paper outlines some of these considerations while providing guidelines on the pre-production, production and post-production stages of video creation with a focus on documenting plant practices. Taking into consideration these benefits and the practical implications of applying video it is suggested that video be considered a valuable tool in documenting ethnobotanical research.

Introduction

Since the earliest ethnographic film in 1895 capturing cultural practices using film, and more recently video, has become a well-established practice in anthropology and ethnography (de Brigard 1995). From these early beginnings visual anthropology has expanded to incorporate the study of visual forms and visual systems in their cultural context (Bank 1998). Many films have been produced in the past including the well known examples by John Marshall on the Kalahari bushmen, Timothy Asch working with the Yanomamo Indians, and Margaret Mead who studied Samoan youth (Hockings 1995).

Although the focus of visual anthropological film and video is on the people, they are likely to contain images of plant use as well. For example, films in the Asch-Chagnon series on the Yanomamo Indians, produced in the 1970s, show the day to day agricultural practices associated with traditional crops of plantain and manioc (Asch & Chagnon 1974). In comparison to the wealth of ethnographic film there are relatively few ethnobotanical videos that describe aspects of plant knowledge, such as plant classification and ecology. This is surprising since video has been identified as a valuable tool in the provision of ethnobotanical data at least since 1994 (Given & Harris 1994).

Videos that describe the relationships between people and plants can be found in a number of disciplines with varying audiences. Examples of ethnobotanical videos can be organized into three main groups based on their general audiences. The first group are educational ethnobotanical videos aimed at people working with communities in fields such as ethnoecology and conservation, or in teaching ethnobotany (Cunningham 2003, Peters 2003a, 2003b, Voices from the Forest: Balancing Forest Use and Conservation in Southeast Asia 2005, University of Hawai`i 2006). The second group of ethnobotanical videos describes the relationships between people and plants to a broader audience and is often considered as ethnographic (Amumeeruddy-Thomas 2000, Gargiulo

Correspondence

Rebekah J.M. Fuller, Ngapuhi and Te Rarawa, Botany Department, University of Hawai`i at Manoa, 3190 Maile Way, Honolulu, Hawai`i 96822. U.S.A.
rjfuller@hawaii.edul

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2005, Ostraff 2001, Ostraff & Ostraff 2001). The last group of videos has been produced with the community as the target audience. One of the main aims of these videos is to encourage the retention of ethnobotanical knowledge within the community (Galileo Educational Network 2002-2007).

The examples presented above indicate videos are being used to disseminate ethnobotanical data effectively to a range of audiences including community members, ethnobotanists, students, funding agencies and political stakeholders. However, articles on how to apply video to ethnobotanical research are generally absent from ethnobotanical literature. In response to this knowledge gap this paper outlines the benefits and the ethical and practical considerations when applying video in ethnobotanical research. This paper also provides pre-production, production and post-production guidelines to assist the researcher in effectively using video to document ethnobotanical data, with a focus on documenting plant practices.

Benefits of using video to document plant practices

The most important benefit of this tool is the nature in which video documents plant practices. Video has the ability to record the plant practice in its entirety, as opposed to relying on the memory of practitioners to explain all of the steps in an interview (Mead 1995). It also has the advantage of being able to physically link a cultural practice to a voucher specimen (Strauch 2006). Video is also valuable in capturing cultural nuances that may not be accurately recorded in the field by another documenting tool (de Brigard 1995). This is especially important in capturing the non-verbal communication associated with a language.

Another strength of video is the ability of the plant practice recording to be revisited. Both practitioners and researchers can review the video at a later date, allowing for further interpretation of the ethnobotanical data (Grasseni 2004, Schaffer 1995). The most significant development is the ability for a researcher to incorporate practitioner feedback into the finished product while in the field, lending immediacy to the feedback process.

A further benefit is the ability for video to be developed into a form suitable for a broader audience. Current technology allows communities to benefit from being able to connect visually with their ethnobotanical knowledge. Other audiences, including funding agencies and political stakeholders, may also benefit from the use of video (Pieroni *et al*. 2006). It is also possible to create layers of information within the final product aimed at these different audiences. More in-depth information can be captured in different versions accessible on the DVD menu or as footnotes (Strauch 2006).

In the future, advances in on-line herbaria (Flaster 2004), with the ability to combine multimedia and voucher specimens, are likely to increase the use of video in documenting ethnobotanical research. Further improvements in technology and reductions in price may also increase the value of video in disseminating information back to the community. These benefits predispose video as being a valuable tool in documenting plant practices. Following on from these benefits are considerations that need to be taken into account when using video to document plant practices.

Considerations

When applying video as a tool for documenting plant practices, both the ethical and practical aspects should be considered in the first stages of research planning. In ethnobotanical research, ethics are imperative in creating and maintaining beneficial working relationships with a community (Martin 1995, Salick *et al*. 2003). Ethnobotany, along with other professional associations who work with people, has a set of ethical guidelines that are considered the benchmark for conducting research within communities and protecting their intellectual knowledge.

It is essential to establish whether the community has the ability to view video and/or dissemination of information by video is appropriate (Finnegan 1992). The next step is to discuss with the community the ethical issues associated with your research. Many communities have their own guidelines for research involving their own people (Grenier 1998). Both the ethnobotany and community guidelines provide the researcher with insights into appropriate research ethics. Common themes to consider when discussing ethical issues include informed consent, benefit sharing, communication, and distribution of the final product. Where video is used to disseminate information to a wider audience commercial implications may arise. In collaborative work where both the practitioners and the researcher have contributed intellectual property, the rights of both parties must be upheld (Finnegan 1992, Martin 1995).

A suitable way to ensure adequate benefit sharing is to involve the community in all stages of the research. Termed participatory research, the aim is to work with the community from the outset to identify appropriate research goals and data collection methods. The community is integral in collecting data, interpreting the results and in the creation of the end product. Work by Ticktin *et al* (2002) has demonstrated the usefulness of this technique in ethnoecology. Although not always possible this research method is encouraged as being beneficial in maintaining intellectual property rights of all parties.

As a tool for gathering ethnobotanical data, video can influence a plant practitioner towards embellishing or leaving out parts of a plant practice. Efforts such as spending

at least three months in the field and completing more informal interviewing before filming begins are ways to encourage a plant practitioner towards more natural behavior (Asch & Asch 1995). When using video it is easy to suggest that it is a good representation of the plant practice. In reality you are only capturing a moment in time of a plant's cultural use. As the cultural use of a plant can change, it is up to the researcher to present to the viewer information that is accurate at that point in time.

The value of collecting ethnobotanical data using video needs to be weighed against the time, effort and costs of using this method. There are two considerations when deciding on using video that will influence the type of equipment used and the amount of time invested in the post-production stage. These are the aims of the research and the target audience.

Even if video is appropriate to use within the community it must be decided if this is an effective tool in collecting ethnobotanical data with regard to the research aims. While it may be possible to collect ethnobotanical data to answer your research aim via more traditional methods, the use of video would be valuable in recording the details of plant practices including medicinal, harvesting of forest products, agricultural practices and food preparation.

Consider the target audience when choosing the video recording equipment. If the target audience is the community a less expensive set up may be appropriate along with a limited amount of time invested in the post-production stage. Although the editing process has the most impact on the final product, it is also very time consuming. It is suggested for every one hour of video four to five hours will be spent editing (Orton *et al*. 2001, Strauch 2006). If the goal is to complete the project in the field, limited post-production time must be taken into account when allocating time and resources. On the other hand if the target audience is another stakeholder outside the community they may be expecting a higher quality end product requiring expensive equipment and a larger investment in time and effort in the post-production stage.

In preparing a research budget factor in the requirement to leave the equipment in the field as a contribution to the community. This practice of giving back to a community in exchange for information is considered an essential part of any reciprocal relationship (Bridges 2004). The onus is also on the researcher to train community members on how to use and maintain the equipment for future projects. This practice should encourage an ethical researcher to purchase higher quality more reliable equipment. Further equipment considerations are discussed in the pre-production stage of the subsequent guidelines.

Guidelines

The following guidelines will enable a researcher to use video as a tool to record plant practices. The guidelines are split into three sections, pre-production, production and post-production. The first section focuses on the pre-production stage by outlining the equipment and the preparatory work involved in documenting plant practices in the field.

Pre-production

Part of being prepared in the field includes identification of problems and solutions to challenging situations before leaving for the field (Bridges & McClatchey 2006). Having the appropriate equipment is essential to being prepared for all circumstances. One of the significant breakthroughs of the current digital technology is the ability for the researcher to document, edit, produce and distribute video in the field. Table 1 outlines basic equipment necessary for filming and completing a video within this timeframe. Alongside each of the items is a basic price range for items that will provide adequate picture quality to produce DVDs. When considering a less expensive set-up the lighting system and interconnects can be left out.

Table 1. Suggested equipment in the use of video to document plant practices.

Item	**Price Range (US Dollars)**
Camera	$700 - 3000
Lighting System	$100 - 1000
Microphone	$50 - 150
Interconnects	$30 - 100
Headphones	$40 - 300
Portable Tripod and Head	$80 - 300
Lens Cleaner	$10 - 20
Day Pack	$70 - 400
Camera Rain Case	$100 - 200
Dry box for Mini-DV Cassettes	$20 - 50
Spare batteries	$30 - 100
Solar panel	$100 - 300
Silica gel	$20 - 50
Laptop	$2000 - 5000
Software	$300 - 1300
Total	**$3650 - 12270**

When choosing equipment keep in mind your field site and the adverse conditions that you may experience. For example, if you are working with communities in the tropics it is advisable to take a large amount of silica gel to

keep your equipment from getting moisture damage, and a number of spare batteries for the camera, lighting system, and laptop. Working in remote regions without electricity will require the purchase of solar panels to recharge the extra batteries, dry boxes for equipment and a camera rain case.

One of the most important equipment items in Table 1 is the video camera. There is a wide range of video cameras currently available. Since this paper has been in the review process camera technology has become less expensive. In light of the changing technology and whether video is one of many research tools employed Table 2 provides a list of the camera specifications and the basic requirements necessary to effectively document plant practices. When considering a less expensive set up it is still essential to have a headphone terminal and built in shoe for mounting an external microphone.

Table 2. Suggested video camera specifications for effectively documenting plant practices.

Specification	Suggested Requirement
Design	Compact
Lens type	10x or better optical zoom, optical image stabilizer
Exposure Control	Automatic exposure
Focus Control	Automatic, manual focus ring on lens
Recording format	Mini DV, HD
Ports and Connectors	FireWire, USB, A/V, headphone terminal, built in shoe for mounting external microphones, XLR port
View Finder	Color viewfinder, 2.5 inch or larger LCD screen
Multimedia	MPEG-1 or MPEG-4 for web publishing
Price	$700 - $3000
Example	Panasonic AG-DVC30
Source: (CNET Networks Inc 2006).	

Audio and lighting equipment is essential in gaining high quality footage. To ensure a high quality audio recording, position the microphone as close to the practitioner as possible (Fauer 2001). Consider using a stand-alone microphone that will record the audio track separately i.e. a lavalier, shotgun or directional microphone.

Lighting during filming requires careful consideration. Three different types of lighting situations are available to a researcher; full lighting, partial lighting or using the available light (Garrison 2002). Full lighting is used in cinematography to produce a feeling of high drama. This may not suitable or practical for filming plant practices in the field and may take away from the documentary feel of the video. Instead, use the available ambient light or a combination of the available light and carefully placed artificial lighting (Garrison 2002).

A laptop and the editing software are essential items for recording, editing and producing videos in the field. Ensure the laptop has enough processing power and memory to edit the large media files that you will be downloading to the computer. Most personal computers have basic digital video editing tools bundled into their software packages i.e., Intervideo WinDVD for personal computers and Imovie for Apple computers (Fauer 2001).

More advanced editing software is available, and is recommend if the overall look of the final product is important to the audience. Two popular brands used by professionals are AVID for personal computers and Final Cut Pro for Apple computers (Fauer 2001). Additional software can be purchased to aid in the logging process in the post production stage. An example is Foottrack 2.3.2 that can be used in association with Final Cut Pro. This program and allows the researcher to catalog, organize, search and compress the footage into smaller files (T-Squared Software 2006). Compression of the footage allows the researcher to arrange the shots and audio with the smaller files before importing the larger files into the final version. Proficiency with advanced editing software requires a large investment in time and effort and should be taken into consideration prior to purchase.

Practice and Planning

The level of preparation and planning in documenting ethnobotanical research reflects the professionalism of you as a researcher. Practice in making videos of cultural traditions before beginning fieldwork is essential to becoming comfortable with the detailed, and general use of the equipment, and the process in the field (Finnegan 1992). This is important as the process of recording video can be uncomfortable for practitioners (Loizos 2000). Not being proficient with the video equipment may further distract the practitioner from sharing ethnobotanical data (Finnegan 1992). By working through the guidelines and documenting a family or local tradition the researcher will be able to trouble shoot common problems that can occur in the field. It also provides an opportunity to upgrade any unsuitable equipment.

Part of being an excellent researcher is the ability to build rapport with the community. Prior to beginning work meet with the community to explain what you will be doing and why. Be sure to be honest and tactful, this will aid in building a relationship of trust (Barbash & Taylor 1997). Discuss the ethical issues that will arise from the project and in particular make sure that there is dialogue regarding the realistic expectations both the researcher and the community have of the project. Only go ahead with the planning

stage of the project if both parties are comfortable with the project. Learning the local language, or at least a few words, will also help to build a rapport with the community and the plant practitioners (Barbash & Taylor 1997).

Informed consent is needed from each practitioner before filming begins. Usually informed consent consists of three documents. The first outlines the research aims and objectives and requests the use of the plant practitioner's image and comments for the research. It is essential that your contact details are included so the practitioner is able to reach you with any future queries. The second document is a location release form that obtains permission to record at a specific location. The third is the video release form that asks signed permission to use the plant practitioners record and edit their name, likeness, image, voice, and interview in connection with your research. Draft copies of these three documents are given in Appendix 1. If the plant practitioners you are working with are illiterate, the research aims and objectives as well as the video release form need to be read and explained. After which the video release form can be read to the plant practitioner and agreed to on video. For minors under the age of 18, consent must obtained from their parents or guardians (Barbash & Taylor 1997). Keep in mind that the written or oral consents need to be stored securely and in accordance with what you and the community has decided.

After obtaining the signed video release forms, witness the plant practice at least once. Refrain from filming in this first part of the fieldwork as this will assist practitioners to be more comfortable with the researcher and the recording process (Husmann 1983).

While observing the plant practice make notes on the light levels, sound quality and camera shots. Consider the two types of footage in the planning stage. Scenes of the practitioner are considered a-roll footage. Secondary footage, or b-roll, is used to compliment the a roll and can comprise of location shots and close ups of tools and plant specimens (Orton *et al*. 2001). As a general rule, plan to film twice the amount of b-roll footage as a roll footage.

In terms of resources it is likely that one person will be able to complete the filming process by themselves. However, it is easier to have two people, one to be responsible for the function of the camera and another to assist with lighting and all other functions (Strauch 2006).

Through this planning process the researcher will establish what, when, and how the plant practice will be documented. An element of flexibility is suggested in the planning process to allow follow up on interesting lines of enquiry that are within the research aims (Garrison 2002).

Table 3 provides a checklist of the guidelines discussed in the pre-production stage.

Table 3. Pre-production guidelines checklist.

Pre-production Guidelines	Checklist
Equipment	• Purchase the appropriate equipment for the aims of the research.
Practice	• Document a cultural practice e.g. a family tradition. • Follow and complete the checklist to create a finished video.
Ethics	• Meet with the community to discuss and fine-tune the details of the project that suit both parities. • Obtain written or oral informed consent from each practitioner.
Planning	• Witness the cultural practice at least once. • Note light levels and appropriate camera shots. • Plan to record b-roll footage before and after a-roll filming. • Resources: practitioner, one person to work camera and one person to carry out all other functions.
Source: Orton *et al*. 2001, Strauch 2006	

Production

Before recording can commence there are three important stages to ensuring video captures the plant practice effectively. The first two stages are essential in setting up the camera and audio equipment correctly. The third stage details the process of recording the plant practice itself.

The first stage involves setting up the camera, lighting the shot, setting the white balance, framing the shot and the adjusting the critical focus.

- Place the tripod and camera to ensure one long and one medium focal shot (Center for Instructional Support 2006). A close focal shot is where the camera is placed between 1m and 1.5m from the practitioner. This shot ensures everything is visible including the detail in the background. In the medium focal shot, where the camera is between 1.5m and 2.5m away, the practitioner becomes more emphasized and the background less noticeable. Medium focal shorts are easier to edit and have a more natural depth (Garrison 2002). In a long angle shot the camera is placed 2.5m or more from the practitioner. Ensure that the practitioner still fills most of the frame. This type of shot helps to show the relationship between the practitioner and their environment (Barbash & Taylor 1997).

- While in the field use the available light to its advantage. Consider the deficiencies in the available light then use artificial light to correct them (Garrison 2002). Avoid harsh light conditions on sunny days between 10am and 3pm. Instead use the golden hours of sunlight in the early morning and late afternoon (Garrison 2002, Orton *et al*. 2001, Strauch 2006).

- Sunlight has different light temperatures at different times of the day, and is different again to artificial light. Setting the white balance allows the camera to correctly set the color white under these differing conditions allowing the colors to be recorded with the same hue. If the white balance function is present on the camera, zoom in on a white wall, piece of paper or material and press the white balance button (Orton *et al*. 2001). The color white is now set for the camera in the current light conditions.

- Framing the shot is important in directing the attention towards the practitioner. To do this split what you can see through the lens into three vertical slices. Position the shot so the practitioner or object is in the first or second third of the frame and not the middle. This technique is commonly called the rule of thirds. Keep the shot tight to the practitioner while ensuring that there is not too much room above the practitioner's head (Center for Instructional Support 2006, Garrison 2002).

- Critical focus allows the camera to zoom in and out during recording while still keeping the practitioner in focus. Critical focus is important when the practitioner moves around in the scene. Zoom in on the practitioner as far as the zoom allows and then manually focus on what is in the frame (Orton *et al*. 2001).

The second stage of production involves setting up the audio equipment.

- A high quality audio recording requires the microphone to be as close to the practitioner as possible. Use a separate microphone on a boom just above or below the frame, a directional microphone attached to the camera or a lavalier microphone on the practitioner's lapel.

- Test the audio level before recording then adjust the audio level if required to ensure that the practitioners voice is heard clearly, and the background noise is reduced. Headphones are essential in monitoring audio levels throughout recording (Fauer 2001, Garrison 2002, Geesin 2002, Orton *et al*. 2001).

The final stage of production is recording the plant practice.

- Record b-roll of establishing shots and close-ups on a separate DVD/tape before recording the a-roll footage of the practitioner (Orton *et al*. 2001). During filming of the a-roll footage additional b-roll opportunities may become apparent. These additional sequences can be filmed later without the practitioner present.

- Roll five seconds of film before and after each sequence. This will give you more time during the editing process to allow smoother transitions between shots (Geesin 2002). Cue the sound and wait for another five seconds before the practitioner begins. Keep in mind that any changes in conditions will require adjustments to the lighting, camera or the audio levels (Orton *et al*. 2001).

- Note the practitioner's details and information about the scene. Include the focal length, time of the day, running times on a storyboard or on paper (Center for Instructional Support 2006).

- Be sure to name all tapes and DVDs legibly using the same system (Fauer 2001, Garrison 2002, Geesin 2002, Orton *et al*. 2001). This will enable you to access the footage that you are looking for with ease.

- Before recording remind the plant practitioner that they can pause or stop at any time during the filming if they are feeling uncomfortable or if you need to interrupt (Barbash & Taylor 1997).

- Focus on the plant practice and encourage the practitioner when looking up to make contact with the camera lens.

- To put the practitioner at ease when filming, keep calm and relaxed. Give the impression that you are listening intently by keeping eye contact, smiling encouragingly, nodding and using other appropriate non verbal affirmations (Barbash & Taylor 1997, Center for Instructional Support 2006). Verbal affirmations will be recorded on the audio track (Geesin 2002). Keep interruptions to a minimum.

Table 4 provides a checklist of the guidelines discussed in the production stage.

Post-production

The aim of post-production is to create a high quality video that can be incorporated into ethnobotanical research and disseminated back to the community. There are two key stages involved in post-production, review of the footage taken of the plant practice, and the final editing stage.

Table 4. Production guidelines checklist.

Production guidelines	Checklist
Set up	• Place the tripod to record one long shot and one medium focal shot. • Light the scene. • Set white balance. • Frame the shot. Use the rule of thirds and keep the shot tight to the practitioner ensuring there is not too much headroom. • Set the critical focus.
Audio	• Set up an additional mike as close to practitioner as possible. • Check audio level.
Scene Shooting	• Record b-roll footage before a-roll footage of practitioner. • Roll camera for five seconds before and after sequence. • Cue sound. • Cue practitioner. • Note the scene include practitioner details and other information. • Keep elapsed and running times on a rundown storyboard or on paper. • Record further b-roll footage opportunities presented during the filming of the a-roll. • Name all tapes and DVD's legibly.
Practitioner	• Remind the practitioner they can pause at any time. • Focus on the plant practice and encourage the practitioner to make eye contact with the lens. • Use body language to put the practitioner at ease.
Sources: Center for Instructional Support 2006, Fauer 2001, Garrison 2002, Geesin 2002, Orton *et al*. 2001	

Review

There are two parts involved in the review stage of post-production. The first part is the practitioner review of the recently recorded footage in the field. This process allows for further interpretation and an opportunity to record additional audio or video with the practitioner. The additional audio can then be used in the editing stage as voice over material.

The second part of the review process, called logging, requires the researcher to review and write notes on the footage (Orton *et al*. 2001). Record brief comments on the dimensions of the shot, either close up or mid focal shot, and the relation of the practitioner or object to the background and frame (Toal 2002). Logging allows you to associate particular points of interest with a time code making it easier to find and organize your data when editing (Orton *et al*. 2001). Make multiple copies of all tapes/DVDs at this time and store them securely in separate locations. During this time consider the overall impressions of the body of recordings including key themes (Orton *et al*. 2001).

Editing

Editing is the practice of arranging the footage into a coherent sequence of events. Make decisions on what footage you will use in the editing process. Using the information obtained in the logging process create a rough edit on paper first keeping in mind the aims of the research and the perspective audience. From this rough edit arrange the sequence of shots into order. Consider enhancing the practitioners dialogue by interspersing close ups of plant specimens, tools or local artwork (Toal 2002). Another suggestion is to contrast moving shots with static shots to reduce the amount of visual information (Toal 2002). When cutting a sequence try to leave room at the end and start of the sequence, allowing for a smoother transition between shots visually and aurally (Geesin 2002). This extra footage will include the natural mouth noises before and after speech (Geesin 2002).

In the final edit stage add the extra information such as voiceovers, subtitles, titles, credits and music. Subtitles are suggested in the place of voiceovers when explaining in a different language what the practitioner is verbalizing. The following are protocols suggested by Barbash and Taylor (1997) when using subtitles. Subtitles must be an appropriate size, typeface and color to be easily read. The first step is to translate the dialogue literally, before adding further information to the translation to increase the understanding for the target audience. Start each subtitle on the first words spoken of the dialogue and then try to reduce the number of words so that are easy to read and finish at the end of the dialogue. It is considered good practice to have two lines each containing no more than 36 characters including spaces.

Local music is a great addition to the final product as long as the copyrights of the artists are taken into account. When the final product is completed create copies. If subtitles have been used include a menu in the DVD with a non-subtitled version for the community and a subtitled version for the other stakeholders.

Table 5 provides a checklist of the guidelines discussed in the post-production stage of recording plant practices.

Table 5. Post-production guidelines checklist.

Post-production Guidelines	Checklist
Review	• Practitioner review of the recorded footage. • Record extra footage or audio. • Look and log all recorded footage. • Make extra copies. • Decide on the overall impression and key themes of the footage.
Editing	• Make decisions. • Prepare a written edit first. • Arrange the selected sequences. • Contrast moving shots with static shots. • Don't cut the track too close allowing for a smoother transition between sequences. • Add voiceovers, subtitles, music, titles and credits.
Final Product	• Produce copies of the completed project. • Disseminate information to the community and other stakeholders.
Source: Center for Instructional Support 2006, Fauer 2001, Garrison 2002, Geesin 2002, Orton *et al*. 2001	

Conclusions

Even though video has been described as a valuable tool in the provision of ethnobotanical data, it has yet to become common in documenting ethnobotanical research. Traditional methods of text, audio and photography are still the most widely used tools in documenting ethnobotanical research. Practical considerations when using video to document plant practices include the cultural appropriateness, ethics and the expense. Conversely one of the main benefits of using video is the ability to a record plant practice in its entirety. Another benefit of video as a documenting tool is the ability for the footage to be revisited at a later date allowing for further interpretation. Taking into consideration these benefits and the practical implications of applying video it is suggested that video be considered a valuable tool in documenting plant practices.

In the future, advances in online herbaria and the use of multimedia within communities are likely to increase the use of video to document ethnobotanical research. Further improvements in technology, and reductions in price may yet further prove video to be a useful tool in disseminating information to communities.

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Appendix 1. Draft Informed Consent Documents

Information Sheet

Name of Researcher or Organization
Address
Telephone number

Name of Researcher or Organization will be making videos that will be used in research title. Explain your research aims in detail here.

Permission is requested to use your image and comments in one or more of these videos.

If you have any questions or would like further information please feel free to contact me at the above address or at name of researcher or organisation@email.com.

Thank you,

Signed
Name of Researcher or Organization

Draft Location Release Form

Name of Researcher or Organization
Address
Telephone number

Name of Researcher or Organization will be making videos that will be used in Research Title. Explain your research aims in detail here.

Permission is requested to film at your location. Permission from individual in locations will be requested independently.

Permission is hereby granted to Name of Researcher or Organization to videotape and transmit any and all materials or programming of the property location listed below, including but not limited to the Research Title.

Permission is hereby given for any and all portions of the above referenced videotape/DVD(s) to be cable cast on the Internet or a non-commercial public channel, or to be distributed or transmitted for non-profit purposes without further permission or clearance by me. Further, permission is also granted to use any and all portions of the above reference videotape/DVD(s) in non-profit promotional activities of the Name of Researcher or Organization.

Please Print name:

_____ _____ _____
First M.I. Last

_____ _____
Signature Date

Draft Video Release Form

Research Title

The signature below indicates my permission for Name of the Researcher or Organization to use video footage recorded on ____/___/____ in which I served as a participant.

I hereby acknowledge my participation and authorize you to use my name and likeness within the Research Title, and grant all rights to Name of Researcher or Organization to use such recordings, in whole or in part for submission to the program to be used as reason for research. You may also use my name, likeness, and/or information for promotional or education presentations as deemed necessary.

Signature _____ Date _____/____/_____

Full name (printed): _____

Name to appear in credits: _____

Address: _____

_____

Telephone: (___) ____-_____ Email: _____