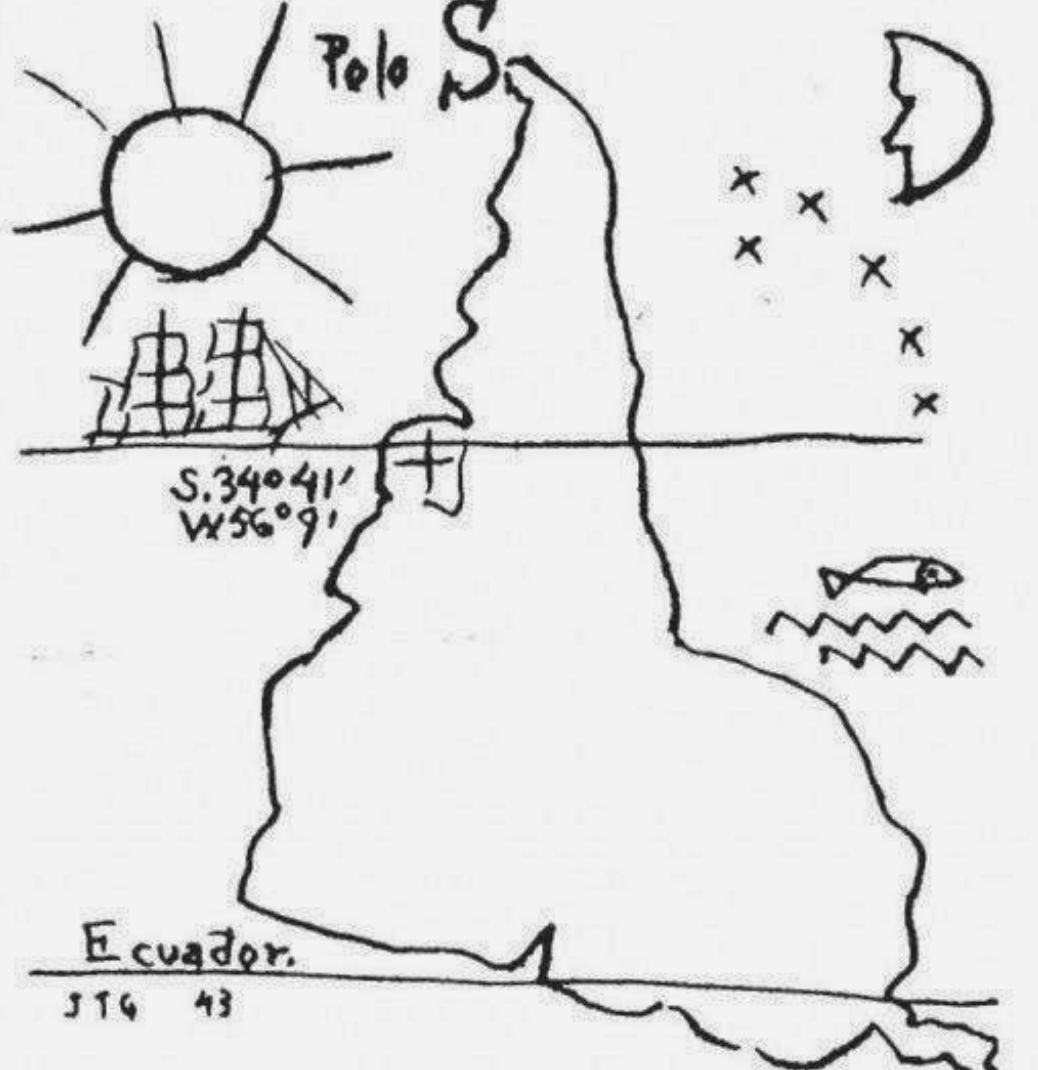


Who we are in the role of
reporters? Especially in remote
context, global South, etc.?



What do you see in the picture?

Try to guess where did the author of this sketch come from.

He said: "Our North is the South."

What he wanted to say?

The Uruguayan artist Joaquín Torres García (1874-1949) critically confronted the traditional framing of the world.

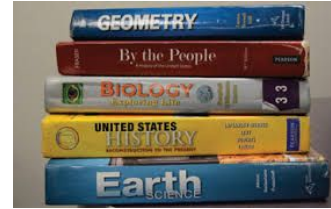
It was, he said, based on a certain dominant idea of the position of North and South.

What is this about?



Our ideas about the world do not hang in a vacuum; on the contrary, they are firmly anchored in who we are and what we have learned.

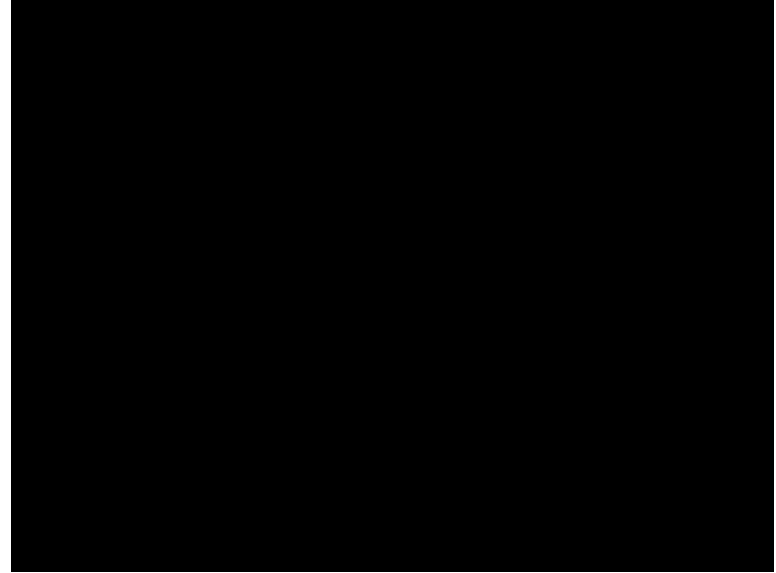
From media, entertainment, social media, textbooks, family, friends, culture & culture, gender, faith, birthplace or the community we belong to today.



TO IMAGINE IT – One of these ideas is the idea of a world that has a top and a bottom.



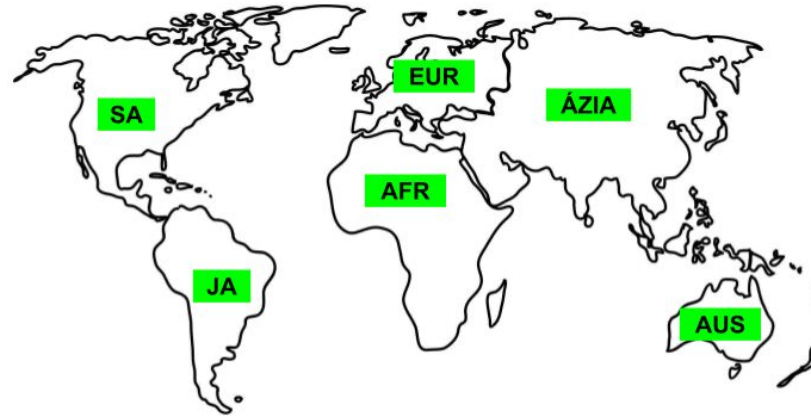
This notion is also part of pop culture...



**“Desnortado”
“Nevie, kde je sever.”**

However, there is no such thing as "up" and "down" in space, you can rotate the maps however you want and they will still be "valid".

Apart from the fact that it is practical to have a certain agreed practice (but who determines it and what influence does it have?), behind it there is also our need (of our brain) to tidy up the world around us somehow.



And so the map (of the world) has some "up".

**An “up” is instinctively -
on an evolutionary level
- appealing to us.**

**To this day, across
cultures, we still prefer
elevated places with
distant views, ideally
across bodies of water
and greenery.**

Up is better!



Coincidentally, we are "up" as well, which is a fairly comfortable position (we knew where to be born, smart move).

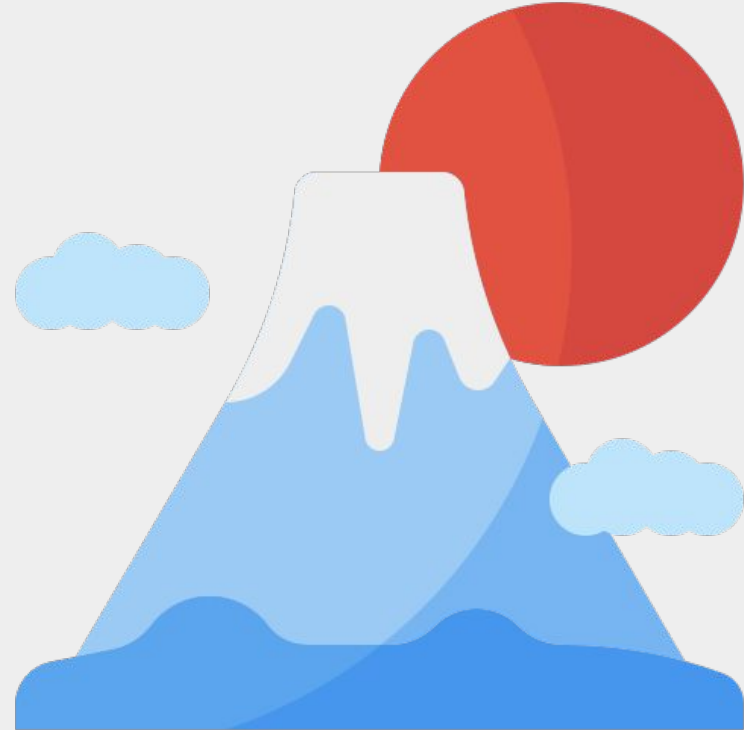
But how do people "down" come to that? And how does that affect our perception of the world and the people in it?

There are more such graphic examples of distorted perceptions of the world - for example...

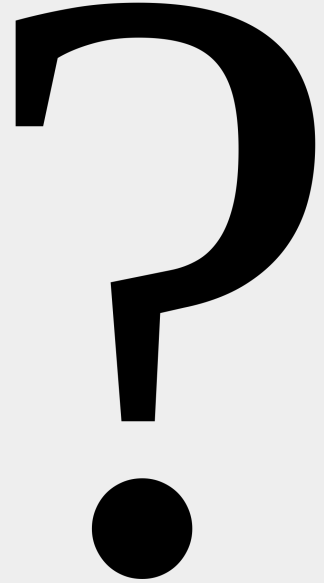


And these, and many more, defines who we are when approaching societies elsewhere

Imagine you are on holiday in Japan and you and your friends are hiking up some Japanese sacred mountain. The slope is steep and slippery. Just as a couple of local tourists overtakes you, your knees buckle, and you fall. Your friends immediately help you back to your feet, luckily nothing happened. But a passing Japanese couple laughs loudly about it, and even continues laughing out loud some time after they overtook you...



- Why were those Japanese laughing at you?
- And how was it actually?
- Why do we (usually) think it was because they were rude and *schadenfreude*?



Fieldnotes

What we need to bring back home?

- Enough versatile but systematic notes to be able to compile a report
- Interviews
- Photos and videos



Fieldnotes

Fieldnotes represent a way to remember and record the behaviors, activities, observations, and events of a specific phenomenon which we are observing. And planning to cover.

It is kind of evidence to produce deeper understanding and meaning of the phenomenon, culture, or social situation that is being observed.

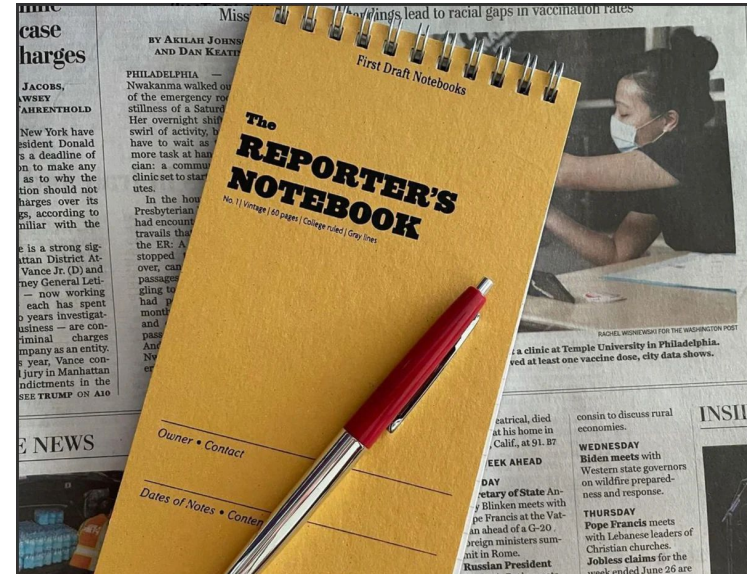


Fieldnotes – formats

Various formats. But all of them help **a)** to structure, **b)** not to forget. It is fine to use excel sheets at some moment, but usual not too small notebook suffices. Columns are great, if possible, ideally at landscape orientation.

Common reporter's notebook and pencil / pen is still advised.

	Marks Possible	Exemplary	Competent	Developing
1. Includes and identifies observations, analysis and interpretation	5	Notebook contains continuous, detailed, independent observations of the natural world that support rigorous analysis and sophisticated interpretation. Text clearly separates observation from analysis and interpretation.	Notebook contains infrequent independent observations, analysis and/or interpretations present but not detailed.	Independent observations lacking, little analysis or interpretation of natural world present.
2. Identifies source of the above information	1	Clearly identifies source of information for all entries (visiting lectures, reference books, independent observations).	Intermittently identifies source.	Rarely or never identifies source.
3. Will the journal be useful as a natural history reference?	5	Complete list of major taxa (birds, plants and other interesting natural history) detailed for each location visited. Behavior (phenology, interactions) also noted.	Most dominant taxa noted; few independent sightings or behavior of species not mentioned by instructor.	Species lists lacking or incomplete; no independent sightings of either new species or new behavior.
• Organization (titles/labels)		Clearly identifies location of observation, all pages numbered with a table of contents.	Organization generally clear, a few entries ambiguous or observations mislabeled.	Consistent lack of organization, missing page numbers or table of contents, few labels.
• Consistency		Uniform throughout journal.	Mostly consistent.	Not present.
• Format (minimum data for each entry, Latin names underlined, etc.)		Maintains high standard of formatting including minimum data for each entry throughout journal.	Inconsistent standard.	Format lacking.
4. Includes both verbal and visual descriptions.	2	Notebook includes ample examples of natural history phenomena recorded in BOTH visual and verbal descriptions. Drawings and diagrams used throughout journal.	Many entries use only one form of recording.	One mode or another (visual or verbal) largely absent from notebook.
5. Overall aesthetic	2	Overall appearance of notebook engages reader and reflects considerable effort made by the student; lettering and other aspects of "page design" used attractively, drawings detailed and impassioned.	Notebook easy to read and engaging but no obvious sign of extra effort.	Minimal effort made to present notebook in engaging fashion.



Fieldnotes have 2+1 components:

- A. **descriptive** information or the factual data that is noted down somehow (voice, text, etc.)
- B. **reflective** information or the observer's reflection about covered issue and situation
- X. **meta level (cross-cutting)** – critique of bias, limitations of what we can (or cannot) see or hear from our position of rapporteurs; considering subjects' perceptions of us and how this affects what we are told or what we have been shown; thinking about our influence upon what is going on (especially if we stay longer and try to catch “normal life” – but is it?)





There are many ways to cover these components, but we need to get data at least on information as follows:

- Date, time, and place of observation
- Specific data, facts, and information on what happened on the site.
- Observations using sensory. Sight, smell, sounds, texture, and taste.
- Personal reflections of the observation.
- The hypotheses and questions related to what we see and hear.
- The summary of your overall research and observation

Fieldnotes – my way (used for respondents or adapted for places, etc.)

1st column – info about the respondent - name, gender, age (at least an estimate), nationality/ethnicity, social situation, other interesting elements (special clothes, hairstyle, etc.), contact, if possible take a photo and write down its ID.

2nd column – our impression of the respondent

3rd column – relationship to the story, including chronology within the context

4th column - topography (mountains, plain, tropics, Arctic Circle, jungle, savannah, office)

5th largest column – observation (can also be voice recorded, always say at the beginning about whom and to what it relates) - what do we see? A description of the scene and behaviour.

6th column – our emotions that the interviewee and the situation evokes in us

7th column – what looks questionable, needs to be verified or backed up

8th column – ideas for the structure of the text or the creation of "spin-offs"

Can be noted down on the spot, but also later (to use e.g. transfers or evenings) – but ASAP

Thank you for your attention

Peter Ivanič

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