

# cva newsletter

BULLETIN D'INFORMATION

Commission d'Anthropologie Visuelle

Commission on Visual Anthropology

October 1988



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Our Newsletter is distributed free of charge. The Commission has no funding. In view of this, we would welcome donations from our American and European colleagues. A contribution of \$10 will enable us to send the Newsletter to three new institutions in the Third and Fourth Worlds. Your donations will strengthen our commitment to the promotion of visual anthropology activities in developing countries.

The Commission on Visual Anthropology would like to extend its sincere gratitude to all those who responded to our earlier plea for contributions. Our intention is to continue to try and reach as many institutions and individuals around the world who are involved in the area of visual anthropology. Once again, thank you for your support.

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## I N D E X

A Letter from Asen Balikci	2
Articles	6
World News and Reports	40
Upcoming Meetings	51
Concluding Remarks on Past Meetings	62
Publication Announcements	76
Synopsis: Films and Videos	83

## A LETTER FROM ASEN BALIKCI

Chairman  
Commission on Visual Anthropology

The 12th ICAES in Zabreb is over! Our discipline was very well represented. As Rolf Husmann (Gottingen) put it: "The importance of Visual Anthropology as part of contemporary anthropology became clear from the fact that there were as many as six symposia on Visual Anthropology creating the largest coherent block of symposia of the whole ICAES".

We take pride in the fact that the Commission on Visual Anthropology did contribute to the success of the Zabreb meetings. Clearly, Visual Anthropology is rapidly losing its status as a marginal discipline within general anthropology. The future looks bright!

### The Newsletter

We would like to thank again the Canadian Museum of Civilization, Ottawa, for its generous help in the diffusion of this issue. The Canadian Museum considers favorably the various activities of our Commission and it is possible that the Museum's contribution to the production and diffusion of the Newsletter will increase considerably in the near future. Again we invite our members and correspondents to forward to the Commission's office in Montreal all pertinent material related to visual anthropology activities anywhere in the world. We are particularly interested in receiving reports from graduate students and young colleagues on subjects such as institutional training, development communication fieldwork in Third World locations, ethnophotography, etc. Our correspondence indicates that numerous students are involved in interesting visual anthropology projects yet their activities do not get reported. Now, time has come for an increased student participation in our Newsletter! Submissions for the spring 1989 issue of the Newsletter should reach our office no later than March 15.

We are publishing in this issue a review article by Dr. Mihaly Hoppal (The Hungarian Academy of Sciences) on the history of visual anthropology in the Soviet Union, including the programming of the visual anthropology festival held in Parnu, Estonia, during October 1987. The Parnu festival has indicated that ethnographic film is taken very seriously in the Soviet Union. It seems that styles are undergoing rapid change, collaborative efforts involving ethnographers and filmmakers are becoming increasingly numerous and the influence of glasnost is already visible in some recent productions illustrating social issues.

Vincent Carelli's article provides a fascinating account on how video technology, creatively used, can play an important role in the process of cultural revitalization among the Nambiquara of Brazil.

Dr. Binod Agrawal's article refers to some important experiments in development communication in India. Dr. Agrawal has published several books on the use of modern communications in mass education. His contributions are distinguished by a consistent application of anthropological concepts and methods to educational and development issues.

In Zagreb we were all fascinated by Elizabeth Wickett's film on rats in Egypt. Her article is a vivid testimony of a beginner's tribulations in a difficult area. It is most encouraging to see how tenacity and enthusiasm can lead to positive results!

Sabine Jell-Bahlsen's article is an admirable essay on funding politics and the various ideological constraints related to production and diffusion. Our correspondents should read it carefully and draw inspiration from it before entering the production process.

And now a comment on policy. Three visual anthropology newsletters are presently published in the West, the European (EAVSoM), the American (SVA) and ours which has the widest international coverage and diffusion and is distributed free of charge. The important issue of newsletter policy coordination was not addressed in Zagreb. If our correspondents have any constructive suggestions about how to strengthen collaboration eliminate duplication, extend coverage and improve diffusion, they are invited to write to our Montreal office or to the editors of the European and American newsletters.

#### The Journal

Dr. Jay Rubby, editor of "Visual Anthropology" has submitted a most encouraging report which appears immediately after this letter.

#### Meetings and Festivals

##### - XII ICAES Visual Anthropology Symposium in Zagreb, July 24-31

Again we would like to thank Nasko Kriznar for his extremely valuable contribution to the symposium which could not have succeeded the way it did without his tireless efforts! A review of the meetings is published in this issue by Dr. Marcus Banks, Oxford. It is impossible to comment here on all the Zagreb events. Everybody was glad to meet old friends again and discover new faces! The massive presence of visual anthropology in Zagreb was a clear indication that we are reaching adulthood. I presented a brief report to the executive committee of the IUAES which was well received. I stressed the point that the Commission is not artificially creating activities, it attempts to answer real demands from very active professionals in close to 75 countries!

The IUAES intends to organize the following international meetings:

- Lisbon 1990 - Intercongress I
- Buenos Aires 1991 - Intercongress II
- Mexico 1993 - XIII ICAES

Visual anthropology should be represented at all three meetings! We will publicize in the Newsletter all pertinent information regarding the IUAES congresses.

Our correspondents are welcome to make suggestions concerning both the substantive and organizational aspects of the forthcoming IUAES meetings.

##### - Incontro Internazionale Sull'antropologia Visuale in Italia, Padova, July 20-23, 1988.

Expertly organized by Antonio Marazzi and Paolo Palmeri, the Italian meetings were an absolutely delightful event! A large number of Italian films were presented testifying to the astonishing productivity of our Italian colleagues. Robert Young introduced his little known classic entitled "Cortile Cascino", produced in 1961 in Palermo on the culture of poverty (see review in this issue). The festival ended with a seminar on "Visual Anthropology in the Regional Setting" in the palatial surroundings of the Sala dei Giganti. Massimo Canevacci's review in this issue provides further information on the Padova festival.

##### - Joint International Conference: Eyes Across the Water

Amsterdam, June 21-24, 1989. Considering the multiple sponsorships of the projected conference and the enthusiasm of the organizer, Dr. Robert Boonzajer Flaes, this promises to be a most important event. See the program in this issue.

##### - Words and Man

October 1989, Salins (Jura), France. Georges Nivoix has helped establish a very active visual anthropology center in the Jura region of France. The theme for the projected festival concerns speech in anthropological films. This is an important issue often neglected by visual

anthropologists. The proceedings will be published. See the program in this issue.

- The Second International Visual Anthropology Film Festival, October 10-16, 1988, Parnu, Estonia, USSR

Considering the success of the First Estonian Festival, this year's holds outstanding promise! Many European anthropologists plan to attend. Marc Soosar, the festival's organizer, has discovered a number of important films in the Soviet Union ...

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#### THE NEW ETHNO-VIDEO PROJECT

IT IS OUR INTENTION TO START ASSEMBLING IN THE COMMISSION'S MONTREAL OFFICE A VIDEO ARCHIVE OF ETHNOGRAPHIC FILMS, OLD AND NEW, INCLUDING RELATED LITERATURE. OUR MONTREAL COLLABORATORS WILL PUBLISH SHORT DESCRIPTIONS OF ALL VIDEOS RECEIVED (TITLE, ANTHROPOLOGIST OR FILMMAKER, PRODUCTION DATE, DURATION, ORIGINAL FORMAT, DISTRIBUTOR, COST, PERTINENT LITERATURE, BRIEF DESCRIPTION OF CONTENT) IN THE CVA NEWSLETTER.

VIDEOS SHOULD BE DEPOSITED PERMANENTLY IN OUR OFFICE. ADDITIONAL USES OF THE VIDEOS WILL BE MADE ONLY WITH THE WRITTEN PERMISSION OF THE AUTHORS. CONSIDERING THE WORLD-WIDE DIFFUSION OF OUR NEWSLETTER WE BELIEVE THAT THIS PROGRAMME WILL BE OF DIRECT HELP TO PRODUCERS FOR DISCOVERING NEW MARKETS FOR THEIR PRODUCTIONS. THIS PROGRAMME WILL GRADUALLY BECOME OF CENTRAL IMPORTANCE IN THE COMMISSION'S INTERNATIONAL NETWORKING ACTIVITIES.

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#### ETHNOLOGY AND FILM CONFERENCE

University of Lodz, Poland  
November 9-11, 1988

Dr. Ewa Nowina-Sroczyńska intends to organize a conference on visual anthropology issues at the University of Lodz. To the best of our knowledge this is going to be the first visual anthropology conference in Poland.

For further information please contact:

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A REPORT FROM JAY RUBY, EDITOR, VISUAL ANTHROPOLOGY, TO THE COMMISSION  
ON THE FIRST YEARS ACTIVITIES OF THE JOURNAL

The first four issues of Visual Anthropology are now complete and to the publishers. Vol. 1, Nos. 1 and 2 have been mailed. No. 3 is our first "special issue", edited by Peter Fuchs and devoted to German ethnographic film. It will appear in late October. Vol. 1, No. 4 contains articles by: Alan Jenkins - Granada Television Goes to China: The Choice of Locations and Characters; Heidi Larson - Photography that Listens; Victor Calderola - Imaging Process as Ethnographic Inquiry; Joyce Hammond - Visualizing Themselves: Tongan Videography in Utah; and Peter Woolfon - Non-Verbal Interaction of Anglo-Canadian, Jewish-Canadian, and French-Canadian Physicians with their Young, Middle-aged, and Elderly Patients. The final issue of volume 1 will be sent out in early December. We are beginning plans for the second volume. No. 1 will contain a translation of Paolo Chiozzi's review essay and bibliography.

Our review section grows with each issue. When possible, we will pair a film review with a discussion by the filmmaker about the production. We also wish to encourage review essays that would examine a group of films or books in a protracted manner.

As of September 1, we have a new book review editor. He is Gregory A. Finnegan, Reference Department, Baker Library, Dartmouth College, Hanover, NH 03755. Please contact him with suggestions about books to be reviewed. He would also welcome the names of people willing to write reviews.

Our book series was initiated with Jack Rollwagon's edited work, Anthropological Filmmaking. We are planning to produce two or three books per year. Anyone with a book-length work in visual anthropology should send a prospectus and, if possible, a sample chapter. Like the journal the book series is peer reviewed.

We continue to need publishable papers, commentary and reviews. We encourage the readers of this newsletter to submit work. Copies of our guidelines are available upon request. While we are open to articles dealing with any aspect of the field, we are particularly interested in articles that examine national histories of visual anthropology in terms of general theoretical movements of anthropology.

I have learned that some people experience difficulty in obtaining a response from the subscription department of our publisher, Harwood Academic Publishers. If you have had any problems, please write to me and explain the situation. I will see that it is corrected. Encourage your library to subscribe. If you wish to distribute brochures about the journal and book series at your local professional meetings, please let me know.

I welcome any comments, criticisms or suggestions about the first volume of the journal. We are striving to make it as representative of the world community of visual anthropologist as possible. We need your active participation to accomplish this goal.

Jay Ruby  
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## ARTICLES

### ETHNOGRAPHIC FILM IN THE SOVIET UNION

by

Mihaly Hoppal

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The Soviet Union is one of the most multi-ethnic nations in the world, its vast territory inhabited by over fifty smaller or larger ethnic minorities. This fact alone offers a unique opportunity for ethnographic research and filmmaking.

In spite of the fact that ethnographic films were already being produced in the Soviet Union in the 1920s and '30s, I was struck by the small number of similar films being produced recently. In late 1986 and early 1987 I spent three months in the country with a grant to study the situation of ethnographic filmmaking. I learned that neither Moscow University nor, for that matter, its counterpart in Leningrad, ran courses in ethnographic filmmaking. The Institute of Ethnography of the Soviet Academy of Sciences does have a section - a single individual really - to take care of the subject, but the Leningrad branch, whose traditions go back much longer, has no department of visual anthropology. As it later turned out, quite an impressive number of ethnographic films were nevertheless being produced, but the activity itself is divided. Some films are made within the framework of the state television and film production organizations, while a few others are produced by ethnographers. In the first case, the films have been the products of the cooperation of a professional documentary film director and cameramen, whereas in the second, the films have been shot by the ethnographer himself, under amateur conditions. As we shall see at the end of my report, only recently has this unfortunate situation begun to show signs of change.

Looking back at the history of Soviet ethnographic films, it is usually mentioned that the first documentaries were made in the 1920s and that they centred on the material culture and religious rites of little known small ethnic groups. Films still kept in the archives include Lesnie Ljudi ("Men of the Forest"), 1928, by A. Litvinov, featuring amongst other things, some beautiful and highly authentic footage of an Udehe shaman in the state of trance and dancing, presumably the first documentary record of the religious beliefs of the peoples of the Amur.

Russian silent picture classics most probably contain a great deal of ethnographically authentic footage. Moreover, a history of Soviet ethnographic filmmaking is yet to be written. The young film historian K. Janulaitis is working on a monograph which aims to present the history of ethnographic filmmaking in the USSR - he knows of some 200 such films - from the beginnings up to the present (personal communication, 1987). A case in point is Poduvkin's film Potomok Chingis Khans ("Descendant of Genghis Khan"). The shooting of the movie was completed in Buryatia back in 1928, yet it was not until 1949 that a sound track was prepared for it. The film features Buryat-Mongolian horsemen who were employed as amateur actors; thus, for example, the contemporary market scene is to be regarded as an authentic document. Also of ethnographic documentary value is the cham ceremony filmed in a lama monastery (dacan), featuring the ritual dance of the monks wearing their fantastic masks.

Turning to the prehistory of the other dominant strain in the genre

i.e., the anthropological film proper, mention must be made of V.N. Tshernetshov who, while conducting his investigations among the Voguls (the Mansi people) living along the Ob river, made a film in the late 1930s. In 1969, a few years before his death, he screened the 20 to 25-minute long footage for a group of Hungarian colleagues visiting Moscow, which was when I saw it. The great scholar's estate, including the aforementioned film, is today kept in the Institute of Ethnography of the University of Tomsk.

In November 1986, I was given access to the film archives of the Institute of Ethnography of the Soviet Academy of Sciences. A.V. Oskin, the head of the film section, told me that the archives had some four and a half thousand metres of 35-mm color film and some 6 thousand metres of 12-mm film material, all of it connected, which will mean a little over twenty films in the future. However, the Institute has only four or five films ready to be presented. In Oskin's opinion, one should distinguish descriptive ethnographic films from educational films made for the general public. An example of the latter category is the film "Choreographical Art of the People of the North" (1975), photographed and edited by Oskin, with M. Y. Zhornitskaya as ethnographic expert, and who also prepared the sound track. The forty-minute, 34-mm color film consists of four parts. By way of introduction, we are given glimpses of today's urban way of life, as well as the life on the tundra of the Chukchee, who are reindeer herders. The images present, for instance, the building of the varanga, a traditional tent dwelling built of poles and covered with reindeer skins, and the ancient techniques of leather-dressing and making fire with wood. According to the film's "story-line", an amateur folk ensemble of young locals visits the remote groups in order to collect traditional dances and songs, and to present their own arrangements. The last quarter of the film is the most intriguing section from the ethnographic point of view, as it simply records the so-called throatsinging, various vocalizations and dance movements imitating animals, the ecstatic vocal effects of group-singing, accompanied by dancing with erotic movements; it is as though one had witnessed the genesis of music, developing from simple noises, and the genesis of dance, from gestures and the imitation of animals. The raven-dance, presumably a representation of the North Asian raven myth, is also memorable. Of similar documentary value are the shots (unfortunately, only short flashes really) which record the collective drumming. Here, the lack of synchronous sound proves most frustrating; also, some commentary would certainly be needed to explain that in those northern regions the shaman tradition is still alive in almost every family.

The other film, also produced in the Institute of Ethnography's studio in 1975, was made in the Caucasus, in Northern Ossetia, and is called "Holiday in Lezgorie". V.P. Kobichev and V.N. Basilov were the two ethnographic experts, the latter also serving in the capacity of cameraman. He provides the voice-over as well, explaining the pictures and the rite: the inhabitants of the small village nestling among the huge, soaring mountains are preparing for the spring sacrifice of the lamb. The film traces the six men's journey as they climb the high mountain, there to prepare and eat the sacrificial food. In the meanwhile, down in the village, the women are busy baking a sort of festive milkloaf, huge and circular in shape. Unfortunately, for technical reasons, the film has no synchronous sound, which, for all its originality and beauty, detracts a great deal from its value.

The third film I saw in Moscow was made in October, 1978, in the Taymir Peninsula (Ust Avam), and deals with the burial customs of the Nganasans, a

Samoyed ethnic group inhabiting the area. A.V. Oskin was the cameraman, editor, and director, with A.S. Orkin as his assistant. The ethnographic fieldwork was carried out by G.N. Grachova. The first part of the film presents various forms of burial, including children's coffins placed on trees, the dead left on their sledges built among trees in deserted places, and the useful objects scattered around the dead person. These are unique images, rarely to be mentioned even in the scholarly literature - not to mention the coincidence, that, precisely at the time when the ethnographic filmmakers were staying there, a gravely ill old man was brought home from the hospital, enabling the ethnographers to record the relatives bidding their last farewell and sending messages through the dying man to their departed kinsmen in the other world beyond. The old man did, indeed, die a few days later, and thus every detail of the funeral was filmed, including the digging of the grave, the lining of it with skins, the breaking or chopping up of the dead man's leather garments and belongings, and the placing in the coffin of the money he had left, several thousand rubles. By custom a dead person takes everything with him to the other world, where he will need them just the same as he did here on earth, for, according to Nganasan belief, death is just another form of existence. Unfortunately, this film also lacks a proper sound track, but here this is not a minus at all, since the images speak for themselves.

I also saw another film from the same area, made in 1962. E. Timlin was the director and cameraman, aided by Y. B. Simchenko who did the ethnographic fieldwork. Besides some breathtakingly picturesque scenery, the film contains footage of ethnographic documentary value depicting a lifestyle of a quarter of a century ago, which was then still a traditional lifestyle: the setting up of the tent (chum), the braiding of nets, the tools of leather-dressing, the techniques of ornamenting fur and the costume of a shaman. Regrettably, the credibility of this film, too, is marred by the "red tail" tagged on to its end - about the beauty of the changing life style, with schoolchildren picking flowers and the new school being built in the middle of a sea of mud. The figure of the local shaman, too, appears for a brief flash; yet, his drumming is at once drowned out by the theme which provides the background for the whole film, and which, has no associations with the local musical tradition.

Still staying with the indigenous population inhabiting the Taymir Peninsula, our colleagues in Moscow kindly permitted me to see portions of a still unedited film portraying the last of the Nganasan shamans. Shaman Dyemime Ngamtusho Kosterkin (1913-1980), one who carried on an ancient family tradition, was discovered by researcher in the '70s, and his singing was recorded on several occasions. In one, made in 1974, he also performed some of his shaman's rituals. This was released on record in 1982 (Melodia c30-17651 003). In 1976, at A. Oskin's and Yu. Simchenko's request, he agreed to put on his full shaman's costume and give a demonstration, for the purposes of the film, of a shaman's weather-forecast ritual. The words of the ritual song were repeated and translated into the vernacular by his wife, who was sitting at his side. It was the beginning of winter, the first snow had just fallen, and he was singing of the kind of weather to be expected. The authenticity with which the shaman's costume and other details of the seance are shown makes this footage a unique document - after all, a trance state is a series of gestures and mechanized movements which neither cameras, spotlights, tape-recorders, nor, indeed, the presence of ethnographers is able to disturb. We hope that the nearly two hours of material recorded, which is immensely



rich in detail (for instance, the ornaments of the shaman's costume are shown and explained), will, according to the plans of our Moscow colleagues, be made into a film in the next few years.

The second stage of my fieldwork trip was Akademgorodok, a small town near Novosibirsk, in the heart of Siberia. Built for academics and research fellows, this town, which by now has a population of close on 100,000, is situated in the midst of forests in an ideal environment. The researchers are also in an ideal situation in that the place, enabling them to be near hitherto unexplored areas, is really a good working ground for the ethnographer, the folklorist, and the archeologist. Thus, for example, in 1984, in the course of the customary summer expedition, I.N. Ghemuyev and A.M. Sagalayev, researchers of Vogul (Mansi) popular beliefs, with the help of A. Slapins, a cameraman from Riga, made a film about the sacred places. These sacrificial places are to be found in deep-lying parts, difficult of access, in the taiga in the region of the Lyapin river, situated to the North-West of Novosibirsk, at a distance comparable to that between Moscow and Budapest. The 16-millemeter color film is accompanied by the commentaries of the researcher Ghemuyev, who was also responsible for the ethnographic details. The film, whose title Bogi i bogatiry Mansi ("Gods and Heroes of the Mansi"), indicates the subject, is an example of that better type of Soviet ethnographic films which rests on detailed fieldwork; therefore it presents the sacrificial places absolutely authentically, though there is very little human action in the film, with not even a reconstructed rite to be seen. These places were secret, and everybody knew only his own clan's sacrificial place. Hence it is particularly interesting to be able, thanks to the film, to glimpse the sacrificial place of Kulalter, prince of the nether world. This type of film, as well as making for authentic ethnographic description, provides research with the opportunity to re-evaluate data. The two authors have now completed with pictures, as it were, the monograph they published in 1986 from their research on the religion of the Mansi people.

The film of the ethnographer N. Lukins, at the University of Tomsk, belongs to the same category of films. She has spent decades researching the Ostysks, an Obi-Ugrain people, and was assisted in her effort by the cameraman A. Mikhalev. In 1980, this two-member film crew came out with the documentary Rechnie lyudi ("The River People"), followed up three years later by Zima rechnikh lyudey ("Winter of the River People"), both of them lasting for a little over half an hour. These are descriptive ethnographic films, giving an inventory of the material culture and customs, with the voice-over provided by the research herself, who did the fieldwork. For the time being, the scene showing reindeer sacrifice, an ancient and characteristic religious rite, has had to be cut from the copies intended for screening to foreigners.

The productions screened for the Hungarian guest in the studio of Novosibirsk's local television station represent a completely different category of films. These are the ones they call documentaries and more specifically categorize as ethnographic films. Unfortunately, however, only with the best of intentions can one regard them as documentaries, in the ethnographic sense of the word: rather, they are propaganda films, conforming to a constantly recurring dramaturgical pattern. Virtually all the films contain long serial and landscape sequences, as well as the obligatory sunset views, to suggest the beauty of the district, followed by images of the heroic work of construction (this, at the same time, means a senseless destruction of the environment), with local ethnographic peculiarities invoked to serve as a

dramaturgical counterpoint to modern life, through brief flashes presenting some details of the old lifestyle. The picture showing the local traditions can be seen literally for only a few seconds, or perhaps minutes. As there were no ethnographical experts present at the shooting, it is mostly the "colourful" and spectacular scenes of local folk life that are recorded - a miscellany of house interiors, national costumes, eating customs, singing and dance, a wedding scene - mostly prearranged, and all this very briefly.

Of the seven films seen in Novosibirsk, there was perhaps only one that differed from the above pattern. The films of the director Y. Malashin are typical cultural propaganda films; e.g. Nasha vremya ("Our Time"), 1982, Sokrovischs Buryatii ("Treasures of Buryatia"), 1986 for which he was given commissions; those commissioning the film usually determine what it should contain. Thus, in spite of the beautiful images and the good camerawork, the films suffer from an excessive and unreasonable use of montage, with the quick cuts preventing the viewer from taking in all the details of the spectacle. Slightly more valuable from the ethnographic standpoint are the films of R. Ernazarova, a female director of Kazakh origin, who invents some sort of a fictional subject for her films, to be used as pegs on which to hang the argument; Dolganskaya skazka ("Dolgan Fairy-Tale"), 1981, is a case in point. In it, two young girls who are now city-dwellers are talking, recollecting their childhood, the fairy-tales and myths they heard as children, the shaman's healing, and the life they used to have on the tundra. The images alternate with pictures of the disco in the city. The other film, Perviy argis (1983), could be given the title "On the Paths of Reindeer"; in it, under the pretext of the return home of a young woman veterinarian, we are afforded an insight into the life of a kolkhoz involved with reindeer breeding. This film, too, is a far cry from the techniques of the "observational cinema", although the subject would eminently qualify it for that sort of treatment. The credibility of the film is marred, too, by the modern occidental music, which has no associations either with the environment or with the culture presented.

Perhaps the most successful work by R. Ernazarova is a short colour film called Ekho vekov ("Echo of the Centuries"), 1981. The film, which lasts for less than ten minutes, presents the use of an Eurasian folk instrument, the Jew's-harp, among three peoples: the Yakuts of Siberia (who call it homuz), the Estonians of the Baltic (parmupil), and the Kazakhs of Central Asia (san-kobuz). An essay in comparative ethnography - that is how we might describe this miniature film-essay, from which the viewer may sense the differences between cultures, while the instrument has remained the same. The film did well at the first Festival of Ethnographic Films of the Union, organized in Estonia in the small coastal town of Parnu in the late October 1987.

Regrettably, most of the nearly fifty Russian and other films presented at the Festival seem to have reflected the "take-away" attitude of the filmmaker who has come from an urban milieu. The result was therefore short (10 to 20-minute-long), superficial, if beautifully photographed, picture-books, with songs, dance (usually on the banks of a river), and colourful national costumes. As our Soviet colleagues explained, these films are made for the entertainment of the broad public, to be shown as a joint feature in a movie programme or on television. We regret to note that even the directors who are themselves members of the groups concerned - Kalmuka, Tadzhika, Armenians and Kazakh - when turning to their own culture, make films which are just as cliché-ridden as those produced by a Russian just arrived

for a short trip from Moscow. It is as though they could not find their ethnic identity.

Of course, there are exceptions; a group of young directors has entered the scene who are thoroughly acquainted with their own ethnic culture (K. Yusupdzhanove, P. Akhmatov, M. Yusupov), and whose films, therefore, are both authentic and poetic. These ethnographic films are characterized by a poetic style of vision and rather lyrical accompanying commentaries, yet they record only genuinely valuable ethnographic data when an ethnographer or folklorist is also involved in their production. Thus the Byelorussian director N. Savva has been working for a decade with the ethno musicologist Z. Mozheikov to record the popular customs, so rich in traditions, of Polesiye, the area around Chernobyl, and of the Russian villages. For their films Golosa vekov ("Voices of Centuries"), 1979, and Pamyat' stoletiya ("Memory of a Century"), 1982, they were recently awarded prizes at the Festival in Estonia.

The activity of the Riga cameraman and director A. Slapins is also characterized by extremely close cooperation with ethnographic experts. Earlier on, we mentioned the film he made in collaboration with the researchers at Novo Sibirsk's Institute of Ethnography. At the Festival in Parnu two of his films were presented, including his most recent production, which centres on the traditional culture of the Chukchee and the Eskimo. The 50-minute-long color film is full of beautifully composed pictures - the Lithuanian filmmaker is an outstanding cameraman - and some wonderful scenes of the shaman performing his rituals, which are extremely difficult to film. Unfortunately, in the absence of a coherent overall structure, the film tends to fall apart, leaving us with no more than a mosaic of impressions.

Of the Soviet films, A. Slapins's production, made in collaboration with the anthropologist E. Novik, was the one that the panel of judges deemed worthy of the first prize. Their 70-minute-long film Vremens anovedeniy ("Times of Dreams"), 1982-1986, whose present form, is still not the final, definitive version, treats Siberian shamanism. Moreover, it represents an important breakthrough in that from the 1930s up until quite recently, shamanism was a taboo topic in the Soviet Union. The film portrays four shamans. The first is a relatively young shaman, who has since been profiled in a special 20-minute-long color film at the Festival by the Moscow director L. Kuperschmidt. The two others belong to the older generation, and in their youth they still practised as shamans. Therefore, the reconstruction they gave for the purposes of the film may be accepted as authentic.

The fourth, a woman shaman, Evenki, provided the most authentic state of ecstasy with the trance she produced. A film of this type enables the researcher to observe the many tiny details of the movements, gestures and other things (e.g. the rhythm of the whole rite), even if the spiritual atmosphere of it all has, by now, completely changed. This film is the product of the cameraman-director's artistic style of vision, on the one hand, and the collaboration of Novik and the ethno musicologist E. Alexeyev, on the other. Moreover, in all this, a guiding role was assigned to the latter two individuals. The ideal thing, of course, would be for the visual anthropologist to be equally at home in the fields of ethnography and of visual communication, including films.

A man who deserves a special chapter in the history of Soviet ethnographic filmmaking is the Estonian Lennart Meri, who, in his own country, Estonia, is a celebrated prose writer. He started making films in the early 1970s, and the very first project he embarked on was an ambitious enterprise:

he wanted to make a film about the Finno-Ugrian, or more specifically, the Uralic peoples. These peoples, whose languages belong to the same family, include the Finns, Estonians, Lapp, Samoyeds, Hungarians, Obi-Ugrians (the Voguls and Ostyaks), and the Finnic peoples of the Volga, such as the Cheremi, Zyryan, Mordvin and Udmurt. His first film was "the Waterbird People", 1971, which featured some unique images: for instance, he recorded the last surviving old woman who could still speak the language of the Khamass, an extinct people. His second film on the same theme was "Winds of the Milky Way", 1978, where he outlines the cultural history of this ethnic group, which goes back a few thousand years. The film was shot among the small Finno-Ugrian groups within the Soviet Union, as well as in Lappland, Finland, and Hungary.

1985 marked the 150th anniversary of the appearance of Kalevals. For that occasion, Meri made another film, called "Voices of Kaleva", 1985, a tribute to Elias Lonnrot, the scholar who compiled, on the basis of the materials he had collected, the national epic of the Finnish people. The important point about Lonnrot's life's work is that he drew attention to living oral tradition. The Estonian director, sharing his predecessor's aims, has set himself the task of recording and rescuing for the future the surviving narrative tradition of the North. Meri, as well as being a film director, is a highly well-trained ethnographer; while shooting his latest film near Tyumen in 1985 among the Ostyaks, he was fortunate enough to film a bear ceremonial. This is a ritual occasion that the inhabitants rarely permit strangers to participate in, let alone film. The feast, lasting for several days, is a unique monument in Siberian oral tradition, because during the rite 270 songs (over 30,000 lines) are recited. The ceremony was directed by two shamans (the older one has since died, unfortunately), who also determined from the collective memory the sequence of the dances, prayers, and songs. The local authorities still enforce a ban on the bear ceremonial, which may explain why the Soviet authorities have not allowed the film to be shown in public. (The ban has now reportedly been lifted.) Of the more than two hours of unedited material I saw, only three minutes have been included in Meri's latest film. The rest he is planning to make into a separate film. In my opinion, the material already recorded indicates that the film, once completed, will mark a turning-point in the history of ethnographic filmmaking in the USSR.

In the process of affirming their own ethnic identity, film directors of various origins (Slavic, Meri, Georgian, Byelorussian, Armenian, Kazakh and Kirghiz) are producing more and more ethnographic films in the Soviet Union. In doing so, they have a dual objective: on the one hand, the ethnographic documentary has to create its own independence, or identity if you like, as opposed to feature films; on the other hand, directors realize that the ethnographic film serves to strengthen the identity of ethnic minorities, at a time when it is coming under increasing pressure from internationalism and other intricate forms of cultural imperialism, material and ideological; however "Glasnost" may help a lot in the future.

## VIDÉO DANS LES VILLAGES : UN INSTRUMENT DE RÉAFFIRMATION ETHNIQUE

par

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Le Centre de travail indigéniste se propose de réaliser, de concert avec les communautés indiennes, une réflexion critique sur le processus de domination à laquelle elles ont été soumises depuis le contact avec la société nationale et de les aider à concrétiser leurs aspirations et ainsi à réorienter leurs perspectives historiques. La connaissance anthropologique est un instrument indispensable à ce travail qui exige un dialogue suivi avec ces communautés.

Dans ce projet, où l'Indien est l'agent du processus de transformation, l'accompagnement et la participation nous permettent, par ailleurs, d'acquérir une connaissance dynamique des modèles d'après lesquels les Indiens élaborent et réélaborent leur vision du monde.

La vidéo non seulement constitue un instrument de connaissance et d'intervention auprès des communautés à documenter au niveau de l'étude ethnographique, mais permet aussi la communication immédiate de l'image à ceux qui en sont le sujet et offre donc un moyen de documentation beaucoup plus dynamique que la prise de vue cinématographique.

En prenant connaissance, au cours du tournage, de ce qu'on filme, les Indiens peuvent diriger les opérations et réaliser ce qui leur tient à coeur.

Dans le même esprit, et à l'instar de ce qui a déjà été fait par le CTI, nous pouvons ainsi, en collaboration avec les Indiens, réviser l'image qu'ils se font d'eux-mêmes et placer la documentation obtenue de la sorte au service de leurs propres projets culturels. Nous ne manquerons pas pour autant de produire une documentation ethnographique au sens classique, c'est-à-dire d'enregistrer l'image de ces peuples qui, de manière générale, subissent un processus accéléré de transformation et d'aliénation.

Il est bien évident que si, d'un côté, la vidéo permet l'expérience émouvante de l'image instantanée, elle pêche par ailleurs par son caractère périssable. Si nous pensons en termes de mémoire à moyen et à long terme, tant pour les Indiens que pour le monde en général, la cinématographie demeure irremplaçable. C'est pourquoi la vidéo restera complémentaire du cinéma pour la documentation ethnographique.

Dès l'abord, la vidéo invite la complicité et rend possible la participation des Indiens, permettant d'obtenir un produit à des coûts bien inférieurs que le cinéma. Cette première étape de vidéo aura contribué à une excellente collaboration sur le terrain et, pour le réalisateur, à une meilleure connaissance de la réalité et du scénario à développer. En outre, cette vidéo peut faciliter l'obtention de ressources financières pour la documentation cinématographique, dans la mesure où les éventuels commanditaires verront le résultat auquel nous aspirons.

Nous présentons dans ce texte deux expériences de documentation vidéo réalisées à partir de la fin de 1986 dans le contexte du projet intitulé "Vidéo dans les villages" organisé par le CTI au sein de communautés que cette institution suit depuis plusieurs années : les Nambiquara, Indiens du Mato Grosso du Nord, et les Gaviao du Sud du Para.

Dans le cas des Nambiquara, nous désirons souligner l'euphorie et l'intense participation collective que créa l'introduction de la vidéo. Dans le cas du projet des Gaviao - un travail de plus longue haleine qui inclut la formation d'un noyau de production vidéo indien - nous décrivons l'utilisation de la vidéo au service d'un projet culturel indigène.

### Un accueil euphorique

Nous nous sommes proposés de documenter chez les Nambiquara un rite de puberté réalisé dans le contexte d'un rassemblement au niveau régional des groupes nambiquara parlant tous les dialectes, aussi bien que des groupes tribaux voisins.

Au cours des jours qui ont précédé la fête, nous en avons quotidiennement filmé et projeté les préparatifs. Nous avons montré à nos sujets comment ils pouvaient dialoguer avec nous (la caméra), entendre immédiatement leurs déclarations, jouer et se voir jouer. La familiarisation avec l'instrument vidéo fut si rapide que quand les invités arrivèrent, nous nous sommes aperçus soudain que nous étions déjà en train d'être dirigés par le capitaine Pedro, l'hôte de la fête et de la rencontre. Il nous appela et organisa immédiatement devant la caméra une présentation formelle des représentants de tous les villages.

Dès lors, le capitaine n'a cessé de diriger la vidéo, créant des événements, choisissant des lieux de tournage, s'assurant toujours que nous étions en train d'enregistrer ceci ou cela. Le lendemain du rituel, le capitaine Pedro a veillé à ce que tous les villages en visite se présentent et enregistrent un échantillon de leurs danses respectives.

L'"assemblée indienne" prévue finit par avoir lieu avec le capitaine amenant à tour de rôle les représentants des divers groupes devant la caméra, pour qu'ils fassent un exposé de leur situation en plusieurs dialectes ou même en portugais. Ensuite, le capitaine fit que chaque groupe entonne son chant de guerre (ce qui se fait rarement de crainte de provoquer quelque signe funeste). Pour conclure sa performance, à notre surprise totale, il a mis en scène la mort symbolique d'un fazendeiro (ou grand propriétaire terrien), faisant un dessin sur papier représentant plusieurs de ses guerriers, avec grande cérémonie commémorative.

Hôte de la fête, Pedro assumait, en toute conscience, la direction de la vidéo, utilisant plusieurs ressources - le discours, le chant, la dramatisation - pour exprimer un message politique nambiquara face au monde extérieur qui signifiait : "Nous avons reconquis avec beaucoup de difficultés notre territoire et le premier qui l'envahira de nouveau aura la guerre!"

Mais le meilleur nous attendait encore. Les invités sont rentrés chez eux, mais nous, on est resté au village. Nous avons dit au capitaine que nous aimerions l'entendre encore. Alors lui et ses gens se sont présentés le jour suivant. Ce furent douze heures d'émotions, de magie et de surprises. A six heures du matin, le capitaine tenait discours dans sa langue, auprès d'un rocher, avec vue sur la forêt et les rivières de son territoire, et il fit un résumé des transferts soufferts par son groupe et de la lente reconquête de cette zone.

Dès qu'il termina son discours, le reste du village vint se joindre à nous. Tous étaient peints et portaient des ananas. Pendant qu'on se préparait et buvait la "chicha" d'ananas, les chamans, en transe, récitaient des prières de remerciement aux esprits, et tous chantaient. Puis il y eut encore quelques jeux : jets de pierres et de flèches dans le précipice. L'excitation était grande et elle se généralisa rapidement en une lutte ritualisée, exécutée

comme autrefois avant les expéditions guerrières. Les chiens, devenus fous à cause du vacarme, ne se calmèrent que suite au sacrifice à la flèche d'un chien qui, dans la confusion, avait mordu une vieille.

Il devait être onze heures quand les Indiens revinrent au village et commencèrent à préparer les flûtes pour présenter devant la caméra la "Fête de la jeune fille", tel qu'ils l'auraient fait sans les autres groupes. C'est alors que la jeune fille - qui avait déjà été dispensée - revint momentanément pour la réclusion improvisée dans la maison des flûtes et, qu'en deux heures, furent remises en scène les 24 heures de rituel, accompagnées cette fois de la musique des flûtes - et non des chants.

Dans ce climat d'euphorie collective, quelqu'un parla de perçage de nez. Depuis l'établissement du contact avec les blancs vingt ans auparavant, les jeunes générations n'arboraient plus la marque caractéristique du groupe, qui est le percement du nez et des lèvres. Le groupe projetait, en cette étape de reconquête de son espace, de reprendre cette coutume en une date ultérieure encore indéterminée. Soudain, ils décidèrent que le moment de procéder au percement était arrivé, pendant que la caméra était là, pour que tout soit enregistré.

Nous ne doutions pas qu'à ce moment-là il s'agissait pour eux d'un moyen de se présenter au monde extérieur; mais avant tout, il était clair que ces images avaient acquis pour eux une signification des plus profondes.

Quand il était déjà environ dix-huit heures, tout le village s'est assis pour revoir l'émouvant marathon qui avait eu lieu ce jour-là, depuis l'hilarante lutte et la confusion auprès du rocher jusqu'au percement des nez et des oreilles - que les jeunes, le visage gonflé et endolori, regardèrent avec orgueil. Nous avons toujours pensé que la vidéo serait reçue avec enthousiasme, mais jamais qu'elle provoquerait un tel bouleversement.

L'expérience s'est répétée le mois suivant quand nous avons documenté une autre fête de puberté. La vision critique, par le truchement de la vidéo, de la fête précédente a fait que, entre autre, tous ont retiré leurs vêtements et que les peintures corporelles ont réapparu avec tout le raffinement dicté par la tradition; en outre, le rituel eut lieu en deux versions, une pour les visiteurs et une pour les hôtes, pour que tous puissent présenter leurs chants. Une synthèse de cette expérience figure sur la bande vidéo intitulée "La fête de la jeune fille".

Le travail de documentation continue maintenant, toujours sous la direction du capitaine Pedro, qui recense les derniers petits groupes de Nambiquara qui survivent isolés dans la forêt et sont poursuivis par les marchands de bois et les fazendeiros qui défrichent au sud de Rondonia. La nouvelle de ces persécutions et d'un possible massacre commandé par les fazendeiros - qui ne veulent pas courir le risque de voir "leurs terres" transformées en réserve indienne - a profondément atteint les Nambiquara.

Le souvenir des atrocités souffertes il y a moins de 25 ans est encore très fort parmi les adultes. Le capitaine Pedro, révolté d'apprendre que les groupes apparentés isolés passaient aujourd'hui par les mêmes souffrances que son groupe a subi dans le passé, a organisé des recherches. Interrogeant des gens de la région sur le passage des Indiens, détarrant (après le passage des lourds tracteurs des fermiers qui ont ravagé les plantations et les maisons des Indiens) des racines d'igname et de manioc, des tessons de céramique et des outils primitifs, Pedro dévoilait pour la caméra les preuves sans équivoque de la présence indienne.

Nous attendons à présent une nouvelle apparition de ces Indiens pour les contacter.

Nous avons réalisé une autre expérience également importante en vue de

confronter le passé des Nambiquara au présent : l'enregistrement d'un témoignage sur les "exploits" du vieux seringalista (individu qui s'occupe de la commercialisation du caoutchouc) qui défricha les forêts du Guaporé dans la région qui correspond à l'habitat des Nambiquara du Nord, implantant là une seringalista (lieu de la forêt où se trouvent concentrés les arbres à caoutchouc) de 1930 à 1960.

Cet homme acheta avec des cadeaux la collaboration des Nambiquara de la Chapada dos Pareci déjà pacifiés depuis 1910 par le général Rondon. Profitant de la rivalité traditionnelle entre les Nambiquara de la Chapada et ceux du Nord, il poussa ses guides à attaquer l'autre groupe et l'écarter des zones riches en caoutchouc.

Nous avons promené cette bande vidéo de village en village, confrontant la version du seringalista avec les événements. Les Nambiquara du Nord ont confirmé les tueries et donné leur version des événements, tandis que ceux de la Chapada ont fait une révision critique de leur participation à la persécution de leurs parents et alliés d'aujourd'hui.

### Un projet culturel indien

Au cours de la première projection de la bande vidéo réalisée parmi les Gaviao, le chef du groupe s'est exclamé : "C'était ça dont j'avais besoin!"

Le premier contact pacifique permanent entre les Gaviao et une équipe de prise de contact eut lieu il y a exactement trente ans. Au cours des premières confrontations, la violence, qui dura des mois, fut telle que Kokrenum, certain que personne n'en réchapperait, commença à confier les enfants survivants aux blancs des hameaux les plus proches.

Pendant les années qui suivirent, les autres groupes furent "pacifiés" et successivement, de 1961 à 1971, rassemblés dans une même réserve où ils travaillèrent jusqu'à 1975 à cueillir des châtaignes du Brésil pour la Fundação Nacional do Índio. Cette année-là les Indiens ont rompu avec la Fundação et ont administré eux-mêmes la production des châtaignes qui, en fin de compte, leur appartenait.

En réassumant leur destin, les Gaviao ont commencé à retrouver leur rythme et leur mode de vie déjà assez diminués. Progressivement, les rituels ont été ravivés et le magnétophone a joué un rôle très important, notamment dans le réapprentissage des chants. Les jeunes qui avaient été confiés aux "civilisés" furent récupérés.

Au cours des années qui suivirent, la réserve des Gaviao a fait l'objet de grands projets gouvernementaux : en 1980 et 1987, on a établi deux lignes de transmission de haute tension qui amènent l'énergie générée par l'usine hydro-électrique de Tucuruí, et en 1982 on a construit le chemin de fer Carajas qui transporte le minerai de Carajas pour l'exportation.

Les Indiens ont été inflexibles au cours des négociations. Ils ont exigé en premier lieu des indemnités qui leur ont permis de se faire une des situations économiques les plus stables qu'un groupe indien ait jamais atteintes, jouissant d'un bon niveau de vie financé exclusivement avec les intérêts de cette indemnité.

Cependant, cette stabilité n'a pas empêché que les Gaviao vivent le drame de la perte de leur culture : la mort des vieux, l'interruption de leur cycle cérémoniel pendant plusieurs années de suite, le métissage, la proximité d'une grande ville, l'accélération de la consommation, et la perte de la langue gaviao parmi les jeunes adultes et les enfants. Le chef Kokrenum n'a pas été capable d'arrêter ce processus et "les gars" préfèrent le football et la télévision aux fêtes traditionnelles.



Après avoir réalisé une oeuvre politique remarquable, réunissant sous son commandement les trois groupes de Gaviao, traditionnellement rivaux, le vieux chef, qui est aussi le seul chanteur survivant, s'est engagé corps et âme dans la lutte pour sauvegarder les traditions de la tribu. C'est pourquoi il veille à ce que tous les ans, en cette saison même, les rituels dont ses gens se souviennent encore soient exécutés, car beaucoup d'entre eux sont déjà "enterrés".

Il y a quelques années, la communauté avait acquis une caméra Super-8 afin de documenter ses fêtes, mais elle n'eut pas les moyens de monter le matériel et la tentative échoua. En voyant la vidéo, Kokrenum ne put résister, acheta un VCR et nous engagea pour documenter la fête d'initiation des jeunes Pemp. Les divers appareils de TV appartenant aux habitants du village (et qui exercent une si grande influence sur les jeunes), ont passé alors au service du projet de récupération de la vie traditionnelle. "Cet enregistrement restera pour mes petits-fils", dit le capitaine satisfait, "et même si je meurs, ils apprendront les jeux de nos ancêtres."

Aujourd'hui les séances nocturnes de vidéo dans le centre du village sont déjà devenues une routine, et outre le fait de se voir eux-mêmes à l'écran, les gens ont pu visionner des films de toutes sortes sur les Indiens, allant du documentaire au film d'aventure.

Le tournant historique que les Gaviao ont réussi à prendre en si peu d'années fait d'eux un cas unique et exemplaire dans le contexte de la politique indienne. Presque tous les reporters ou équipes de cinéma qui prétendent faire un tableau de la situation indienne au Brésil incluent les Gaviao dans leur scénario.

Mais les Indiens refusent l'entrée au village aux "étrangers" car ils savent qu'ils ne contrôleront pas l'image que ces équipes transmettront à l'extérieur (la presse a très souvent discriminé contre eux en les appelant "Indiens millionnaires" ou "consommateurs"). Par ailleurs, ils trouvent que ces gens gagnent de l'argent à leurs dépens. De plus, que les villageois n'ont jamais rien reçu en échange et n'ont jamais vu ni photos ni films faits chez eux.

La détermination des Gaviao d'interdire toute ingérence extérieure dans la vie de la communauté se manifeste aussi par la réglementation de la prise d'images.

Toutefois, l'approche par la vidéo sous la direction indienne pour réaliser la documentation (jointe sans doute à la confiance que les Indiens avaient déjà en nous) nous ont finalement ouvert les portes et permis de faire cet enregistrement. Au long de l'année 1987, nous avons séjourné cinq fois au Para, enregistrant toutes les étapes du rituel comme Kokrenum nous l'avait demandé.

Au cours de la dernière étape du rituel, deux Indiens, enthousiasmés par l'enregistrement de la fête, nous ont approchés pour dire qu'une fois conclue la prise de vues il faudrait qu'ils nous expliquent le sens de tout cela : les personnages, les groupes cérémoniels, etc.

Nous qui depuis neuf mois persistions dans ce sens sans parvenir à recueillir le moindre témoignage, nous avons pensé que nos efforts seraient récompensés et de la meilleure manière possible. Mais il y avait encore beaucoup d'obstacles à franchir.

Deux mois plus tard nous avons fait une visite aux Gaviao dont le but, outre d'amener la caméra qu'ils avaient commandée et d'entraîner un opérateur Gaviao, était d'"expliquer" la fête du Pemp. Nous nous sommes adressés aux Indiens qui s'étaient proposés à le faire mais nous avons tout de suite compris qu'ils ne parleraient que s'ils étaient officiellement désignés pour cela par le chef Kokrenum.

Pour finir, Kokrenum déclara que ce serait lui qui donnerait les explications. Toutefois, puisque c'était à lui qu'imcombait de prendre les décisions concernant la communauté, il ne lui restait que peu de loisir pour converser avec nous, et quand il avait un peu de répit il désirait plutôt se reposer. Nous avons passé plusieurs jours dans cette attente, et il ne nous parlait point ni déléguait cette fonction à un tiers.

Finalement nous avons obtenu le témoignage tant attendu, qui fut particulièrement révélateur. Bien qu'éclairant un aspect ou l'autre du rituel, son discours se concentra presque exclusivement sur les polémiques internes au sujet de la manière correcte de conduire la cérémonie. Au moins trois fois Kokrenum menaça de terminer le rituel, telles furent les divergences sur les "détails" (de la plus haute importance pour eux) de la chorégraphie. "Tout le monde veut donner son opinion" dit Kokrenum, "mais moi, je suis le seul à savoir ce qui est juste".

Du groupe de Kokrenum pacifié au cours des années 1950, ne survivent que deux vieux, dont lui-même; il est aussi le seul à savoir chanter. Des vieux du groupe de la Montagne ne survit qu'une femme, qui a dû se résigner à prendre son ascendance sur son propre groupe afin que sa permanence sur le territoire du premier groupe soit acceptée; elle n'a, par conséquent, pas le droit d'exprimer son opinion.

Du groupe du Maranhao, pacifié plus récemment, ont survécu plus de vieux et leurs souvenirs concernant les aspects traditionnels de la culture gaviao sont plus complets. Le groupe dominant, mené par Kokrenum, considèrent cependant que les traditions et la langue des autres "dévient" de la tradition et de la langue gaviao "authentiques"; toutes leurs opinions sur l'exécution du rituel sont considérées incorrectes et donnent lieu à des vives polémiques internes.

Il est devenu évident que parmi les difficultés qu'il faut surmonter pour réaliser un rituel traditionnel gaviao - à part l'oubli des traditions dû au dépeuplement, le manque d'intérêt des nouvelles générations, fortement influencées par la société environnante, le métissage dû au manque de femmes gaviao, et enfin les pressions et les menaces externes - les tensions internes de domination d'un groupe sur l'autre - situation créée aussi par le contact - constituent un facteur des plus importants.

Le témoignage de Kokrenum a servi aussi à soulever d'autres questions intéressantes. Un Indien d'environ 30 ans, gendre de Kokrenum, a participé à l'entretien et en a profité pour se renseigner et éclaircir certaines questions sur lesquelles il avait des doutes - "demande ce qu'est ceci, ce qu'est cela", nous chuchotait-il.

La réalisation d'un rituel englobe beaucoup d'éléments et de détails. Ce n'est que dans les meilleures conditions que l'on arrive à une performance qui s'approche de l'idéal et, même alors, les Gaviao ont pleine conscience d'être loin de cet idéal. Quoiqu'il en soit, dans le but de documenter au mieux la fête, Kokrenum s'est efforcé de l'exécuter sous sa forme la plus complète possible. Sont apparues alors quelques séquences qui n'avaient jamais été exécutées, mais dont les vieux se souvenaient. Cela explique l'ignorance de Krua qui n'était âgé que de 30 ans.

Un autre incident révélateur fut la découverte que fit une adolescente, une des chanteuses de la fête, lorsqu'elle a entendu Kokrenum expliquer une des séquences de la fin. Il s'agit du moment où un vieux prend chacune des deux chanteuses par la main, court, chante et fait un discours. Elle a compris qu'à cet instant, elle était en train d'être baptisée et qu'on lui donnait plusieurs noms. Elle avait participé à la cérémonie où on lui avait donné ses noms et - ne sachant pas la langue et ne comprenant rien au discours

cérémoniel - elle n'avait rien su, personne ne lui ayant donné d'explication.

Ces deux incidents démontrent que les jeunes ne se désintéressent pas totalement de certains aspects de la vie traditionnelle - auxquels ils n'ont d'ailleurs pas accès - et qu'ils manifestent même une certaine curiosité à leur sujet. Par ailleurs, même si on en conclut qu'un montage discursif sur la signification du rituel n'a pas de signification pour les Indiens, la discussion autour de la vidéo a permis déjà une énorme intégration de connaissances.

Les deux cas rapportés ici (et ce que nous avons observé auprès d'autres tribus) démontrent que, outre la relation ludique que les Indiens établissent avec la vidéo, l'intérêt principal de l'expérience que nous avons tentée est d'enregistrer ce qu'ils considèrent important, c'est-à-dire, leurs manifestations culturelles, ce qui les caractérise et les différencie du reste du monde.

Alors que les indigénistes et les journalistes tendent à documenter les problèmes qui touchent les Indiens, ces derniers tiennent plutôt à l'enregistrement de ce qu'ils valorisent et considèrent comme étant beau. Il est clair que pour eux le grand problème fondamental est la question de l'affirmation de leur identité, qui en dernière instance détermine la position qu'on adopte face aux difficultés.

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#### ANTHROPOLOGY AND COMMUNICATION RESEARCH

by

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INDIA

The 1986 Year Book of Science and the Future (1985) contains an article on anthropology by Charles McNett Jr. In more than one way this short article tells about the present and the future of anthropological contributions in the understanding of human beings. McNett Jr. (1985: 252) maintains that "two distinguishing characteristics of anthropology as an academic discipline have been its focus on all human cultures and its method of studying those cultures". Further McNett Jr. points out that "development agencies have come to depend on anthropologists, using the method of participant observation and other social science techniques in planning projects and their implementation, especially in third world countries" (McNett Jr. 1985: 252). My aim in quoting McNett Jr. is simply to bring the point home that there is a great deal anthropologists can offer in the understanding of human problems whether "status of urban poor" or "introduction of satellite communication", "computers in the schools" or, for that matter, any sophisticated technology, in human societies regardless of their levels of technological development.

In this paper I attempt to document some of the experiences that I have gained in the use of anthropological methods while conducting research related to communication and information sciences. More specifically, I would like to discuss the relevance of anthropological methods and techniques as utilized in the evaluation of two major technology projects conducted in

India. These are Satellite Instructional Television Experiment (SITE) and Computer Literacy and Studies in Schools (CLASS). Before discussing these projects and the contributions of anthropological methods in their evaluations, I think one must examine the theoretical basis for anthropological ventures in these areas of research.

#### The Anthropological Tradition in Communication

Harris (1971: 106) declared "All social animals influence each other's behaviour by means of communication". This is not new to the field of anthropology. There is a long tradition beginning from Sapir (1931) of studying the process of communication, in anthropology and more so among the linguists. Hymes (1967), in a lengthy but critical paper, has examined the relationship between anthropology and communication. As early as 1967 he asserted "An anthropology of communication does not exist... it can exist, and there are signs of its coming into being" (Hymes 1967: 1). I think that since then, the anthropology of communication has come into being. At another level, anthropological research has contributed to the development of 'Communication Theory'. These are two areas in which communication has been examined a great deal relating to language and its possible relationships with social structure (Levi-Strauss 1953). Hymes (1967) indicated two other areas in which anthropologists have contributed in the development of theory of human communication; namely semiotics and ethnolinguistics. With the advent of the electronic media and the 'communication revolution' the interest of the anthropologists have further shifted on the issues related to communication technologies and their effects on culture and society. A small group of anthropologists who got involved in the study of mass media effects in India and elsewhere are now deeply involved in the applications of anthropological methods and techniques for the understanding of communication processes and effects. In more than one way it seems that they are far removed from the mainstream of anthropology. But at the same time they are getting involved in those aspects of human life that were far from the mainstay of communication scholars or left untouched. Here I try to illustrate how these aspects can be studied using anthropological methods and techniques.

#### Satellite Communications Related Researches

In a recent edited volume, (1985), I have discussed in detail the evaluative researches conducted in connection with Satellite Instructional Television Experiment (SITE) using anthropological methods and techniques. These studies had historical antecedents in the work of anthropologists doing in communication research on television and radio in India. The anthropologists assert that they could provide qualitative and in-depth understanding of the effects of mass media using holistic methods, as well as providing input for future planning of mass media.

Hence, holistic method was utilized to assess as to how the defined goals of SITE were achieved in one year experiment between 1975-76. "The social goals of SITE were to improve general primary education to provide training to teachers, help to improve agricultural practices, health, hygiene and nutrition and contribute to family planning and national integration" (Agrawal 1981: 138). Nine villages from among 2330 SITE villages in seven states were selected for the holistic study. In addition, an evaluative study focusing on women in a Rajasthan village was also conducted. Anthropologists speaking local languages lived in the selected villages for a period of about 15 months on an average. They focussed their attention on understanding the process of existing rural communication, the role of television in SITE

instructional areas and the process of change brought about by SITE in the rural structure (Agrawal 1981: 142). In addition, a cameraman with 16mm Honey Bell silent camera lived and shot day-to-day rural life in one of the Orissa villages in collaboration with the resident anthropologist.

The analysis of the holistic study of nine SITE villages clearly indicated that the presence of television directly triggered the process of change in agriculture. The viewing of agricultural programmes led to the adoption of a number of innovations. Several agricultural innovations requiring the alteration of existing practices were also adopted.

In contradiction to the findings, the large scale survey conducted in the SITE villages had indicated a negative impact of TV in bringing about any changes in agricultural practices. Several similar conclusions were drawn from the holistic study regarding health, hygiene, and education.

One may ask a question as to how two methods of social research provided opposite results. One of the reasons for the difference was that the multiple effects of TV in intended and unintended areas could not be detected in the initial survey. It was only with their [anthropologists] participant observation and the indepth investigation of various aspects of rural life that the anthropologists were able to provide their findings. The descriptive analysis facilitated the tracing of the processes and social boundaries of human communication, the traditional methods of communication, and the new process of satellite television.

Such analysis was possible because the anthropologists were able to develop a rapport with the villagers. Before accepting any opinion, statement or information, it was possible to check, and verify the information from more than one source. It was not that informants purposely liked to falsify facts but that they often lacked the proper information. This kind of understanding could only develop through participant observation and use of 'emic' categories. Similar efforts might provide us a method to understand the process of communication in a cross-cultural perspective. The use of anthropological methods and techniques make it possible to discern the interrelationships between information and economy, politics and structure, and their concomitant effects in perpetuating and generating inequality. It is also possible to map vertical and horizontal linkages in the communication context closely interlinked with economic and political linkages within or outside the village (Agrawal 1982: 36).

Extensive 16mm film shooting was utilized in the production of an hour long documentary on rural culture and effects of satellite communication in rural life. Further, the anthropologists were able to provide some research-based input to the television producers. Anthropological knowledge provided a means of developing audience profiles. This qualitative descriptive analysis of rural life was most useful in sensitising the producers.

#### Computer Related Research

The 1980's saw India suddenly coming to the forefront of the communication revolution. Computers seemed to be the panacea for almost all problems. Whether railway or air tickets, banking system, project evaluation, district resource inventory, all seemed to be taken care by computers. In this partly industrialized society, the computer invasion has also touched the entire educational system. Efforts have been made for the introduction of computers at the national level. In the next decade it is expected that more than fifty thousand higher secondary schools in India will have computers. Anthropologists were called in to give a holistic evaluation of this project,

which was initiated by the Department of Electronics and Education, Government of India and was designated as Computer Literacy And Studies in Schools (CLASS). In the initial phase, 250 schools were provided with BBC Computers and related peripherals, one printer and one audio-cassette recorder. Six anthropologists were involved in the first phase evaluation of the project, during the academic year 1985-86.

Based on the experience gained during the Satellite Instructional Television Experiment (SITE) social evaluation, it was felt that CLASS project should be studied and analysed in its totality for a qualitative and in-depth understanding of the computer introduction process. Further, the process of learning induced through an educational technology innovation (computer) should be investigated within the cultural milieu. Keeping this view in mind, an inter-disciplinary and multi-disciplinary approach to CLASS evaluation was followed.

Anthropologists employed the holistic method for the evaluation of CLASS to provide inputs for future systems. The anthropologists followed all the major steps that would be generally followed in conducting an anthropological study. This included selection of schools for observation, choosing methods and techniques that would be followed for data collection as well as deciding on the duration of field work and specific aspects of the project where the focus would be directed for detailed data collection. Keeping in mind that computers were introduced in almost all the states of India, six separate locations were selected, each representing a broad cultural religion. In each of the six cities the study started in the beginning of the academic year 1985-86.

Local language-speaking anthropologists selected two CLASS schools in each of the respective cities for detailed observations though they collected data for all the CLASS schools falling within city boundary where they were conducting their study. The anthropologists made daily observations of the two selected schools on alternating basis.

This helped them to understand the field situation and the various computer classes held in each school. All the anthropologists except those in Allahabad, lived in their homes while conducting this study. On a regular basis, they visited schools and the selected homes of the computer students. It would not be out of place to say that the anthropologists' presence in the field affected the natural experimental situation.

At the end of the study the anthropologists were able to provide a detailed descriptive analysis of the school setting and the process of introduction of computers. They were also able to provide detailed profiles of the computer schools, teachers, students and their families, and the school management. These insights were helpful in determining the socio-cultural situations in which computers could survive as a modern tool of education. It also helped in determining the major areas of conflict of interest among teachers, principals, students, the centre and state governments and the computer-implementing and -maintaining agencies.

Analysis further indicated the extent to which the defined goal of the project, to demystify computers for the students of class XI in different educational systems, was achieved. It also showed that due to organisational and academic problems computers were utilized far below expectation and target. While the students were enthusiastic to learn, the teachers did not show equal enthusiasm. It was observed that students coming from higher economic status families learn more than those coming from poor families. It was concluded that this project would lead to increase learning gaps between the poor and the rich. Several planning implications have been drawn for future improvement in the implementation of the CLASS project.

### What Have we Learnt

All these years I have been asking myself the question "What have I learnt from participating in communication research as an anthropologist?"

While some parts of the answer are quite obvious the other parts need to be examined and discussed for their implications for social research in general, keeping the cultural setting in view. Let me take each part separately.

The demand and appreciation for the research studies of SITE and CLASS leaves no doubt that they have been useful. Also a large number of professionals in the communication field want to use anthropological methods and techniques for communication research. This is not only true in the Afro-Asian countries but also in the Euro-American countries. The main advantage of using anthropological methods, as indicated by the scholars, is that it provides an in-depth understanding of the inter-relationships among various social institutions, individuals, and several groups. It has helped to go beyond the concept of communication networks advocated by Rogers and others (Rogers and Kincaid, 1981). The data emerging from the holistic study have brought out the concept of "communication alliance" as an emerging communication paradigm for relating communication process to social structure and the consequent effects of mass media in development.

Anthropological methods for communication research are now being viewed as an alternate methodology in measuring the social effects of communication. No doubt it is a reaction against the quantitative methods so far employed in the large parts of the world for measuring the effects of mass media on its listener/viewer/reader/participant. What has been felt by several scholars is that quantitative methods in which surveys are generally employed as a tool of data collection does not permit any close interaction between the respondent and the interviewer. It also forces conditioned responses following logic, social categories and methods of classifying views, opinions, attitudes, and even truth, that may be alien or different from those of the respondent in a given cultural setting. The interviewer trained in the Judo-Christian tradition of learning invariably follows its logic in the design and construction of the instrument. This by its very nature is an unnatural context for the respondent to answer questions. Anthropological methods help overcome this problem. At the same time they help 'discover' the emic cultural categories for the analysis and interpretation of communication behaviour. Also, they have helped develop a comparative perspective on the communication process and its relationship with social structure.

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FUNDING ANTHROPOLOGICAL FILM AND VIDEO PRODUCTIONS

Practical Points, Funding Politics, Ethnocentrism and the Direction of Communication: Where Does Visual Anthropology Fit Into Existing Funding Structures?

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There is a general perception of film makers as people who spend their time making films. This view may fit Hollywood producers, but it certainly does not apply to independent filmmakers, nor to anthropologists making film: these filmmakers are usually compelled to spend most of their time trying to raise money for their films.

Fundraising is an important issue and burning problem for everyone involved in independent film productions. An analysis and open discussion of funding problems is overdue. This paper will look at three aspects of fundraising for anthropological film: first, the practical side of fundraising; secondly, the ideological side; and finally, how do anthropological films fit into existing funding structures?

I. The Practical Side

From a practical point of view, fundraising for film differs from research grant applications. There are very specific requirements for obtaining funding for film.

The Budget

There is a difference of proportions: the mere size of a film budget is much larger than the budget of the average research or travel grant. The production of a low-cost one hour, 16 mm documentary film of professional quality requires a minimum budget of at least \$100 000. However, most funding agencies will not take a one hour documentary film projected at under \$200 000 seriously.



Several items account for the large proportions of a film budget. Film stock and other supplies are, of course, more expensive than pen and paper. But the cost of supplies and materials is a comparatively minor item in the film budget, accounting for only about 10% of the total cost. Because of the division of labor necessary in film production, there are more salaries and wages to be paid than in most research projects. But, especially in a field situation, where the film-crew is kept minimal in size, salaries are usually not the most expensive part of film production. The production of a film involves several stages: a) research and pre-production, b) production, and c) post-production, consisting of editing, laboratories and processing. It is this last stage which is the single most expensive part of a film budget, amounting to at least one third of the total cost of the film.

#### The Sponsor/Administrator

If an organization is to make a contribution to a film project, they want to make sure that a) the money is used for what it was requested for; b) the money is properly accounted for; c) the grant, or major portions of it, is returned to the organization if the completed film makes money.

In addition, most contributors will only contribute to non-profit organizations and they will only consider applications from film makers through such a sponsoring organization.

The sponsor/administrator applies for, receives, accounts for, disburses and repays funds on behalf of the filmmaker. The sponsor can be educational, cultural, charitable etc... From this commitment the organization derives a status that makes it eligible for tax-deductible contributions. The sponsor gets a certain percentage of the total budget, called "indirect cost", for its administrative services from the film production. There are many different organizations available to act as sponsors.

An anthropologist who wants to make a film may consider his school of affiliation as a sponsoring organization for the film project. However, educational institutions are often neither familiar with film budgets, nor do they have the facilities to account for the special needs of film production accounting. In addition, indirect cost rates vary and are negotiable. The rates of prestigious academic institutions are often much higher than those of other independent film sponsors. There are many smaller media organizations whose goals may coincide with the interest of a particular film project. Organizations focussing on special ethnic, community, third world etc. issues can and will act as sponsors for a film project, if the film's issues are compatible with the organization's own objectives. These media organizations are usually familiar with the independent film scene and often charge smaller fees. They can offer valuable advice and services needed for film funding. They may help to evaluate a film project and to identify appropriate funding agencies.

#### Funding Agencies

Identifying the appropriate funding source for your film project is perhaps the single most important step in fundraising.

Two major libraries provide information about the different types of funding agencies and their goals and requirements. One is the Foundation Center in New York; the other one is located in California.

Because of the large amount needed, the filmmaker is usually limited to certain funding agencies: most funding organizations prefer to make prominent contributions. With limited funds available for an individual project, they do not want their contribution to get lost in a vast group of contributors. In addition, all film funding organizations want to make sure that the film

they have helped to fund sells, so that they can redeem their contribution, or at least part of it.

All potential funders have very specific goals of their own. The goals of organizations that would fund films differ from the goals of organizations that would fund anthropological research.

Funding sources fall into three broad categories: public, private foundations and corporations. Public funding agencies have the largest en bloc funds available, but they are highly dependent on current politics. Private foundations can cover portions of the budget if the project matches their current interests and if they see a chance to redeem their money later. Corporations will only respond if they see a benefit to their own economic interest in the project.

The paramount rule of the game for all of these sources is that they will evaluate a project not so much on its own merits and research interest, but rather in terms of whether it fits the respective agency's needs and intentions, and whether the proposed film will sell. The ideal film project would be the one that matches the ideas of the funding source. Thorough research into the different types of funding agencies, their current interests, goals and requirements is necessary and can save much time and effort. Once likely sources have been targeted, the proposal can be tailored to the source's needs and requirements.

#### The Proposal

The proposal is the verbal form of the film project. This is where writing dominates the visual approach. It costs money to produce moving images with sound, that is film. Funding can only be obtained if the concept for the intended images can be clearly and coherently presented in writing.

The film proposal usually consists of an abstract, a description of the project, its goals and objectives, proposed activities and expected results. The form and scope of an individual proposal varies according to the requirements of the funding source. It may be anywhere from 3-100 pages long, it may or may not contain a more or less detailed film treatment, and so on. The yearly published guidelines of the funding agencies describe the format in which the proposal should be presented and also, the goals and objectives in which the agency is currently interested.

#### II. The Ideological Side: Who Gets Funded and Why

There are currently no funding sources interested in anthropological film research per se. To give examples from the private sector: The Wenner Grenn Foundation for Anthropological Research no longer funds film and the Rockefeller Foundation's Humanities Program does not encourage anthropologists.

The anthropologist planning to make a film might think of his students or colleagues as an intended audience. However, these audiences are either non-existent, or not of interest, to funding sources.

Funding agencies generally fund films in order to present issues they find important at a particular time. Film funding agencies also want to take advantage of the broad audience access of the media. Therefore, all film funding agencies insist on the general audience appeal of projects they will consider for funding.

By contrast, advertisers who want to sell products rather than disseminate opinion, have long stripped the general audience myth. They are no longer going for mass audiences, but rather for specialized target groups. These are as heterogeneous as the American population, consisting of men, women, children, specific age-groups, ethnic and special interest groups to whom advertisers expect their projects to appeal.<sup>1</sup>

## Educational Film vs General Audiences

"You have to give the audience what they want!"<sup>2</sup>

Once would expect to hear this from an editor of the rainbow press, or of commercial TV, where the daily dose of glamour, sex and violence sells well. But this advice did not come from the boulevard press; rather, it came from the National Endowment for the Humanities.

With over 125 million dollars a year available for various projects, the Endowment is a potential source for anthropological film projects.

The Endowment's review process includes a preliminary peer review by a panel of scholars and filmmakers, as well as an evaluation of the proposed project by the National Council of the Humanities. The council's 26 members are directly appointed by the president. According to the NY Times, "several appointees to the council have been criticized in recent years as lacking qualifications beyond their active support for President Reagan."<sup>3</sup>

The Endowment's Media Program is the only major funding source for film - - in both the private and the public sector - - which lists anthropology as one of the disciplines it funds. The Endowment's funding policy may therefore be crucial for anthropologists planning a film project, and a closer look is worthwhile.

According to its own guidelines, the Endowment's Media Program intends to educate general audiences; it does not support educational film - - films intended for classroom, museum, or archival use. The guidelines state an explicit interest in TV programming for general audiences. Any film project could be rejected because The Endowment finds it either "too esoteric" for general audiences, or because The Endowment does not recognize the program's "educational value for general audiences".<sup>4</sup>

Who are these general audiences and how do we know what they want to see/know/hear?

General audiences are supposedly white, they are supposed to represent the majority of the American population as homogenous, upward oriented, middle-class and male-dominated. They like to be entertained and they like to consume. They have no opinion. This is why general interest magazine and TV editors have to decide what general audiences want to see.

None of this is true. But American audiences are constantly presented with these artificial images of themselves on TV.

The fiction of a homogeneous audience is not new, nor is the fiction of a homogeneous population a new one. In other times and countries, nationalism has given ample evidence of its vicious resentment of diverse perspectives. What may come as a surprise is the current surge of nationalism in this country, and with it the boosted fiction of a homogeneous white majority. Minority-based media organizations find it increasingly difficult to obtain funding for programs that would present their issues, achievements and personnel. At the same time, programs that do not focus on domestic issues are increasingly rejected by public funding agencies.

Of the 38 projects funded by the NEH media program with nearly \$6 million in February 1987, only three projects dealt with American minorities. These were two projects about American Indians and one film on black American dance supported with \$20 000. Most of the projects funded (31 out of 38) focused on the white American national heritage, including a documentary film about Henry Ford supported with \$80 000. Another film on the Ford family had been shown on public TV half a year earlier.

Not one single project on Africa or the Carribean was funded.<sup>5</sup>

### Ethnocentricity and the Politics of Film Funding

The uneven allocation of funds by the Endowment in the first half of 1987 reflects the current administration's preference for the white European-American heritage at the expense of other ethnic groups. This bias prohibits any look at non-Western worldviews and it shuns any appreciation of non-Western values.

The ethnocentrism evident in the politics of film funding reappears in the current foreign policy: Eddie N. Williams, president of the Joint Center for Political Studies, told conference participants at the Carnegie Endowment for International Peace in Washington, that "ethnocentrism is one underlying cause of our persistent foreign policy failures in the Middle East, Africa, Latin American and Asia. Seen through the distorted lens of ethnocentrism, only countries like us - that is Western, industrialized democracies - are of much importance."<sup>6</sup>

"Ethnocentrism may be defined as the belief in the superiority of one's own ethnic group, the perception that our own country lies at the center of the world."<sup>7</sup> According to William Banner, "Ethnocentrism is a caricature of the pride in one's ethnic group or national identity ..."<sup>8</sup> And, as Charles Thomas pointed out at the same conference, "Ethnocentrism ... is also the breeding ground for nazism, white supremacy, or other forms of racism."<sup>9</sup>

At the Transafrica Forum in Washington, Congressman Wolpe charged that "American perceptions of Africa are still shaped by the latest Tarzan movie", and while "politicians still rely on the East West model to interpret Africa, they know little about African societies." Thus, he continued, "the current administration displays a "racial double standard" complaining about the "tribalism plaguing Africa", while in reality most conflicts have nothing to do with tribalism."<sup>10</sup>

The American public is generally much better informed about the African flora and fauna than about African people. Travelers returning from Africa are frequently asked whether the "people still live in trees over there?"

The rampant public mis-information about Africa calls for a broader and more educated view of this continent, because, as the chairperson of The National Endowment of the Humanities, Mrs. Cheney, pointed out, "A free people must be an educated people."<sup>11</sup>

### Preferred Perspectives and Forbidden Views of the World

Humanist education, in the tradition of Renaissance humanism, the European Enlightenment, the Encyclopedists and the philosophy of Leibniz and Wilhelm von Humboldt, aims at a broad exposure to as many different disciplines and views as possible, in order to achieve a universal image of mankind, as a well rounded base for personal development. This approach is reiterated by the National Endowment for the Humanities' concern with timeless questions regarding human nature. But the current administration, through its appointed chairperson of the Endowment, attempts to limit this generalized humanist approach to American heritage and tradition, to "foster a greater awareness of our (own) heritage of history, literature and philosophy."

In accordance with the philosophy on which the Endowment is based, its guidelines require a balancing of views. In the present political climate, however, only one viewpoint is favored: that of the white American middle class. As a consequence, Mrs. Cheney, the NEH chairperson assailed the nine part TV series "Africa", as "anti-Western". The production had previously received \$600 000 co-funding from NEH, but Mrs. Cheney ordered the credits for this contribution removed.

The "Africa" series was clearly labeled as "a personal view of Africa by

a leading African Scholar."<sup>12</sup> The series was not intended to present an American view of Africa, but rather to balance prevalent American perceptions of that continent through the view of a prominent insider. Professor Mazrui had been invited by PBS and the BBC to present his inside view. He said that "an effort was made to be fair, but not to sound attractive to Americans."<sup>13</sup>

Is attractiveness a pre-requisite for the educational entertainment of general audiences?

In the heated press-coverage that followed Cheney's assault on "Africa", the New York Post defends the series for its educational values: "One can view "Africa" as a primer, a basic study, a beginning. It makes more sense to explore the wealth of knowledge in it, than to worry about the prejudices of the teacher."<sup>14</sup>

The review that followed hardly noted these potentials in the series. And none of the reviewers questioned the appropriateness of the Islamic bias within the African context, or whether the series does justice to its subject, the African peoples.

By contrast many non-Muslim Africans who saw "Africa" expressed concern about being mis-interpreted and mis-represented by the films.<sup>15</sup>

Because of the prominence given to the Western issue, the accuracy of some of the series' contents with regard to its African identity was never publically discussed. All that seems to matter is: how are we depicted? - - even if the picture is about someone else.

Ethnocentrism has a clear preference for that which it wats to know about the world. Africans are to be presented as poor, starving and ignorant. Other perspectives are not directly forbidden, but the power of money is very persuasive in cutting out undesirable information; we are not supposed to hear about the contributions of Africa to humanity.

#### The Direction of Communication; An International One-Way Street?

Mazrui and some of the TV programmers who presented his series<sup>16</sup> were condemned for the views expressed in "Africa" by the major funding source disassociating itself from the program. The reason given for this disassociation was the film's perspective; the filmmaker's crime: the direction, in which he tried to communicate. Summarizing his thoughts on the response to his TV series, in an essay entitled "Uncle Sam's Hearing Aid", Mazrui concludes that:

"An Endowment could promote communication from the U.S. outwards, but (it is) clearly not eager to support communication from the outside world (in) to the United States."<sup>17</sup>

While the National Endowment for the Humanities spends millions of dollars on re-defining the Humanities as an American property, additional millions are spent in propogating American ideas worldwide by the United States Information Service.<sup>18</sup> In addition, American movies overstock third world TV programs.

Third World people are clearly overwhelmed by the force of money backing this flood of information into their world. Conversely, their ideas are much less likely to enter our homes. Keeping their ideas out, is one way of propogating our worldwide dominance, while at the same time restricting our understanding of mankind.

#### III. Where and How Does Visual Anthropology Fit Into Existing Funding Structures?

Disenchanted with the politics of public funding, the anthropologist might turn to private foundations in search of support for his film project. Though less dependent on current political moods, each private foundation has

its own goals which may or may not coincide with the results of the anthropologist's research. In addition, private foundations funding film have one thing in common with public funding: they want to put their money into something attractive to general audiences, so that they can eventually redeem their contributions.

Should anthropologist-filmmakers be slaves to the general audiences, or to the editors/administrators who define general audiences?

Anthropology is a discipline that deals with the human race as a whole. In order to pursue this understanding of mankind, anthropology has to include non-Western and even non-attractive world views. If we restrict ourselves exclusively to our own backyard, we will miss important aspects of human reality, and we will ultimately fail to understand ourselves. If we want to keep our integrity as anthropologists<sup>19</sup>, we cannot make films to order for general audiences; but we might offer glimpses of other worldviews and ways of life to the American public.

From an ethical point of view, the anthropologist/filmmaker is in the first place responsible to the people he wants to film. But this is an absolute no-no for funders: they do not care about the subjects of the film; all they want is to protect their investment through its attractiveness to general audiences.

Summarizing this look at the current funding situation for anthropological film in the USA, we must admit that although funding is perhaps not impossible, it may not be desirable. Anthropological films do not at all fit into current funding structures. There isn't one organization that would fund undisguised anthropological film.

In order to obtain funding for anthropological film, anthropologist-filmmakers are currently forced to pretend either that they are commercial filmmakers, or that they are not filmmakers and seeking funding for research only.

What is urgently needed is a foundation for visual anthropology that would provide seed money to anthropologists to pursue their film projects independently from commercial or political considerations.

#### Notes

<sup>1</sup>Jack Loftus of Variety, on the MacNeil/Lehrer News Hour (September 25, 1985).

<sup>2</sup>Virginia Carey Field, National Endowment for the Humanities Media Program, personal communication/advice.

<sup>3</sup>NY Times, June 12, 1985.

<sup>4</sup>Thus, a letter from NEH might justify its decisions to reject a proposed project:

"... As one filmmaker on the panel said: "This is the kind of documentary I find exciting ... It successfully combines a broad number of themes that fall under the heading of anthropology. The fieldwork is excellent and that promises to create a great film ... From the Staff's perspective, in spite of the enthusiastic response of the panel to many aspects of the proposal, we find ... serious shortcomings, particularly the ability to reach beyond a specialized audience to the general public." (Aug. 14, 86) (italics mine)

<sup>5</sup>While not a single project on Africa was supported by NEH in Feb '87, one project submitted on an African topic under the sponsorship of the National Black Programming Consortium and the Nigerian Television Authority was rejected with the following rationale:

"In conclusion, the panel gave strong support to this proposal, finding that

it raises interesting issues and concepts in a discrete way ... In reviewing the panel's comments, the Endowment had no quarrel with many of the positive statements made by the panel. However, in the final analysis ... the Endowment did not believe that the project is apt to ... allow general American audiences to understand the special significance of this phenomenon for African or American cultures ... The Endowment concluded that the proposal fails to move beyond the level of the fine ethnographic film to achieve the general educational aims expected of all NEH projects." (March 7, 87) (*italics mine*).

<sup>6</sup>Conference Report on "Ethnocentrism in US Foreign Policy" in: Focus, March 1987, p. 8-11.

<sup>7</sup>(Ibid.)

<sup>8</sup>(Ibid.) William Banner is Prof. Emeritus at Howard University.

<sup>9</sup>(Ibid.) Charles Thomas is professor of urban studies and planning at the University of California, San Diego.

<sup>10</sup>At TransAfrica Forum, Sixth Annual Foreign Policy Conference of the Black American Foreign Policy Lobby in Washington, in June 1987.

<sup>11</sup>The New York Times, June 12, 1985.

<sup>12</sup>As WETA, the public TV station in Washington that coproduced the series, pointed out.

<sup>13</sup>Conversation with Ali Mazrui: David Attenborough & Ali Mazrui, WNET, NY, Dec. 11, 1986.

<sup>14</sup>New York Post/Washington Post, Oct. 9, 1986.

<sup>15</sup>See for ex., George B.N. Ayittey, "Economic Solutions for Africa", in: The World and I, Vol. 2, #3, March 1987, pp. 351-369.

<sup>16</sup>"Complaints about bias in The Africans have prompted several senators and a group of House members to call for a prompt independent study of PBS and CPS programming policies". Lynn Griner in The World and I, (op. cit.), p. 348.

<sup>17</sup>Conversation with Ali Mazrui, WNET, NY Dec. 11, 1986.

<sup>18</sup>The US Information Service is the international branch of the US Information Agency. This service spends a yearly \$26-28 million on bringing American politics and ideas via Satellite TV to 40-50 million people around the world.

<sup>19</sup>John Collier jr., in a paper on "The Foundations of Visual Anthropology" presented to AFRI and E.T. Hall at the American Anthropological Association meeting in Chicago in November 87, concluded that: "... Rather, the issue is, what on-going research needs merit the future of this organization (AFRI)? Photography for anthropology will cease to be alive without the vitality of research. The further question is, will the integrity of ethnographic film remain without the authenticity of visual research?"

Can visual research survive when major funding agencies such as NEH request sacrificing ethnographic film for the sake of general audience appeal? (See above, notes 4 and 5).

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FOR THOSE WHO SAIL THE WAYS

(16mm ethnographic documentary or "Ethnographic film: praxis and process")

by  
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I am now completing the editing of a film on a saint's festival in Upper Egypt which I began filming in 1982 and completed in 1985. It has been a long, financially debilitating but exhilarating experience. I feel I have learned through it and because of it (thus the title), particularly because at the same time I was doing post-graduate studies in Egyptian women's culture and verbal arts at the University of Pennsylvania (Department of Folklore and Folklife). These are some notes on what could be called the "process of conscientization" I went through in producing this film.

Probably like many people, I began to make a serious ethnographic film as an inspired amateur. The impulse I felt to make the film, for some reason, was not something I was able to overcome and it has probably been as much my naïveté as my belief in the event itself that has given me the buoyant kind of optimism that has pushed me to this point. When I first saw the procession of boats in the festival of the patron saint of Luxor in Upper Egypt -- Sidi Abu'l Hajjaj -- by sheer coincidence, I felt an immediate reaction. I knew I had to make a film of it. Merely photographing it, I thought at the time, could capture only a small, frozen slice of what was happening there.

My first impulse was that I wanted to capture the underlayers -- what lay beneath the dazzling visual displays. Then, I wanted to capture the physical and mental energy of participants I had witnessed but place the event within a framework that would be comprehensible to other people. I wanted to probe and unravel the beliefs -- which I was at that time unaware of -- that motivated these "performers of tradition" to do what they did. At the same time, I wanted the visual splendour of the scene to create its own dramatic impact.

I had previously shot some "experimental" films in Egypt, trying to learn how to use a 16 mm camera and deal with the problem of how to shape a documentary, taking bread-making, dome-building, and Luxor pilgrimage paintings as subjects for raw documentation. As well as being pragmatic exercises, these little films allowed me to concentrate on how and what to shoot, learn how to evaluate context and learn some basic camera techniques through trial and error. Since I had felt previously felt incapable of manoeuvring with a 16 mm camera, this was quite a breakthrough. I had actually made my "first film" (8 mm) at a McGill film workshop on what could be described as the "ritual" of lighting a cigarette. Then I put all my money at that time into an amazingly comprehensive but minimalist one-month practical course in 16 mm film technique at a school in the then desolate area of North Kensington in London. This was the sum total of my practical training.

Later on, when I lived in Libya, I realized there was something to be learned about training the eye. There, my eyes were feasting on entirely new vistas and colours and textures of sand and light. I felt that perhaps the only real way into the image which would have meaning beyond the ephemeral



moment was to try to train the eye to see temporally and encapsulate visual experience within a temporal as well as a spatial frame. So I tried to learn to take photographs that would survive the moment. Later on, when I went to Egypt, I thought there must also be a way to try to capture the humanity of the person in front of me in a still photograph and I have even begun to wonder in retrospect if it might be true that the camera could snatch away the soul. But then, with filmmaking, it seemed to me the trick was to try to persuade the lens of the camera to see like the eye -- to manipulate the film in the camera to produce what the trained eye sees.

After having the idea to make the film, I felt it would be much better to have a professional Egyptian cameraman to film the festival since he could breach the cultural divide between foreigner and non-believer (me) and the people of Luxor better than I could. However, in practice, the urban orientation of the Cairene cameraman and his own cultural distance from the traditions of Upper Egypt was almost as formidable a barrier as my foreignness.

As the events all occurred within a frenzied three day and night period, each year of shooting proved an amazing endurance test. It seems every day we were getting up for 4 a.m. dawn events and the same day loping around late at 2 in the morning to shoot nocturnal "zikr's" -- the focal point of the saint's festival for Sufi pilgrims when initiates sway back and forth to rhythmic drums and flutes until they reach a transcendental state of oneness with God. Sleep was ultimately proscribed.

I spent a great deal of time in theoretical discussions with the Egyptian cameraman who shot the festival for the first two years of the festival. However, my emphasis on "action within the frame" and rejection of zoom-oriented shooting turned out not to be part of the contemporary Egyptian film aesthetic. The cameraman, moreover, saw himself not as an ethnographer but rather a creator of images. What was in front of his eyes "ungilded", seem to lack the panache and dynamism of movement. The shot has to be planned and executed rationally -- sequences has to be constructed. This, I think, was the result of many factors -- conditioning of the eye from local television, training, motivation (the notion that one moved up the promotional ladder from documentary to feature) and subsequently his experience with feature films in Egypt, a domain where effects were always consciously created.

Still fairly disgruntled with the results, the third year, (1984) still in pursuit of "what I wanted", I took my non-synch Canonscoopic, trying to catch a few scenes we had not been able to cover while dashing about in previous years in the 40<sup>C</sup> heat, due to lack of funding and consequently, lack of stock. That year I then met filmmaker/anthropologist Peter Biella in Philadelphia who became interested in my film and suggested to me the idea of shifting narrators. At his initiative and with a lot of help from him and others, we were able to borrow some money and a camera and go to Egypt to shoot interviews and other footage that I had not filmed before. His collaboration was invaluable in establishing how the film could treat both insiders' and outsiders' viewpoints. Furthermore, as a result of this approach -- which was by necessity cumulative and involved a stage-by-stage analysis of each year's shooting -- a shape finally emerged for the film which was not only chronological. Discovery was inherent in the cumulative process but not in such an obvious way as one might assume. For example, it happened several times that someone I had talked to on many occasions about the same subject, suddenly, when interviewed on camera, told a variant of a story or interpreted an event that simply astounded me. I would never have guessed the

question that would have elicited this particular piece of information. In one case, the fact was revealed that the tomb of an ancient female princess/saint -- (in various legends either Coptic, or Roman or Pharaonic), a consort of the male saint Abu'l Hajjaj -- was still there in the interior of the shrine though it was locked. On another, the legend was told that this same female saint was buried standing up and then resurrected from the dead, through the intervention of the Almighty, to marry the patron saint of Luxor. So it happened that the mysteries and also the secret significant features of the festival became clear only after copious interviews on and off camera with various participants. However, I felt the commentary could only stand so much diversity. Consequently, I decided that I would have to settle for a particular perspective above others so I chose the boatmen -- the main purveyors of an ancient tradition -- as the main commentators. The issue of how to circumvent the 'omniscient narrator' voice-over then was half-solved, at least for the Arabic version.

The issue of the receiver was also obviously a critical one. I instinctively reacted against the idea of commentary in translation, overlaid on the Arabic, since the images were so rich and novel to Western eyes. However, in certain sections of the film I wanted to inject another voice -- my voice or the voice of another observer like a verbal footnote, designed to impart information -- biographical or Egyptological, but also to interpret or re-animate the past. The question of subtitles is one which was and is eternally problematic. In a film such as mine, where the language of the participant/commentators was particularly rhythmic -- on occasion in ancient "sajc" (Arabic rhymed prose) and often incanted -- my impulse was to super-impose subtitles in the form of single sentences on a frame, rather than a block of works. However, this technique could only be used sparingly without absorbing the viewer in a different conceptual process, that of interpreting the words.

In the Opet feast, where I wanted to show reliefs of the Luxor temple (accompanied by commentary) as a graphically persuasive way of proving the close correspondences between an ancient and the modern festival, another problematic area was how to present sung texts. I had discovered that there were close correspondences between several ancient traditions and the modern "mulid". I wanted to develop this in the film and interpret the correspondences. A lively drinking song, sung by the ancient boatmen and inscribed, albeit in the formal, literary language of hieroglyphics on the stone, was an interesting example of a living spoken text over four millenia old. A lyrical over-dramatization of the words as voiceover seemed to be too crude and yet an uninflected reading of the works might convey undue seriousness, I thought. The translation of Sufi chants also posed a problem of intelligibility since these obscure poems we only managed to transcribe and translate with great difficulty. Sometimes they were truly cryptic. However to ignore them seemed to be wrong. It seemed an error to ignore the sense of what people were saying for fear of confusing an audience, since would that would mean ignoring a whole dimension of symbolic meaning in ritual pronouncements that impelled many of the participants to do what they did. But how could they be meaningful to an audience entirely unfamiliar with the tradition?

Dealing with the dimension of time also posed itself as a central issue in the analysis of the festival. I had discovered by luck a wonderful piece of archival footage which I wanted to weave into my film that showed the "mulid" (festival) in 1924. Both inserts to the contemporary festival footage -- this archive and the reliefs of the Luxor temple Colonnade (circa

1500 B.C.) were actually ethnographic documents -- the first recorded 60 years before the Luxor temple was excavated -- and the other a four millenia old, naturalistic and almost even photographic portrayal of events in the procesional feast of Opet. It meant that the film as a documentary had to deal with three time dimensions all of which in certain ways overlapped with each other. In addition, in the modern festival, the footage accumulated over four years showed different aspects of the festival at different points in time though, through the cohesion of editing, they appear as a single event in time. In fact, as ethnographers, documenters of festival tradition, we were constantly filming phenomena in flux. It may be that the festival footage we finally show, edited together as if it were a single unified phenomenon, may itself be an anachronism. Things are changing, venues are changing and traditions being phased out at what seems a breathtaking pace, especially after the continuities of millenia.

The archival footage which was granted to me by the Metropolitan Museum of Art in New York was a remarkable find. In the film, it is intended to show the relation of the festival to the ancient site of the Luxor temple and was shot by a famous archeological photographer, Harry Burton, apparently for purely documentation purposes. His eye would appear to have been that of a still photographer recording "native life". His camera -- the first 35mm. camera extant -- lingers long on the faces of bewildered Luxorians, staring at him, sometimes at the expense of neglecting the focal points of the festival itself. As the archive is silent footage (18 f.p.s.), it is my intention to animate it with sound from the contemporary "mulid". To create an ambivalent sense of time, however, as well as convey people's feelings about the sacred precinct of the saint, perched on top of the Luxor temple, I have decided to overlay selected reminiscences by descendants of the saint about "how it used to be" clambering on top of the "reclining camels" -- local name for the "Avenue of Sphinxes" and in the former festivals. The point of including this footage -- apart from its historical importance, will be to show the continuities and fluctuations that have taken place in the performance of traditions.

Obviously, the film is not without its own conceptual bias and it developed as I went along. My purpose was and is to analyse the correspondences and divergences in festival tradition that have taken place in Luxor since the second millenium via these two documents -- the Pharaonic Opet feast and the 1924 "mulid" festival. In the process, many theoretical questions have arisen while trying to deal with these different levels of analysis -- the impact of historical evidence on interpretations of traditions, the native participants' perspective on their own culture, and finally, the intrusion of the filmmaker/ethnographer's view in the selection of sound and image. In the end what has emerged is evidence of a kind of dialectic which is not so visible in the film's visuals as it is in the analysis -- a conflict that seems to arise when cultural traditions are suddenly scrutinized by religious reformists and the local orthodoxy and found to be not "Islamic". As I had selected the group of descendants of the saint, in a sense, most unperturbed by these controversies -- the boatmen -- the evidence of ideological change and Islamicization of events in the festival crops up only subtly in references to "how it used to be" and offcamera references to rituals subsequently banned "by them". However, the remarkable congruence in the patterns of ancient and modern ritual, which I wanted to highlight but in a subtle way will be suggested in the film through the visual

evidence only (i.e. the archive and the reliefs) rather than directly through commentary. This is because it is a film and not an academic paper. It is possible, though, that I may still change my mind by the final commentary.

On the question of proposing one's film to prospective television producers one last issue that astonished me was the range of interpretations producers and funders unconsciously and consciously wished to impose on the 'raw' footage and the eventual film. For example, in North America, it was clearly more desirable to stress the Pharaonic and Christian roots of the festival than its contemporary Islamic nature. One producer's reactions to the footage were to describe it as "exotic" and "primitive", despite my efforts to convince her of the underlying complexities of social organization inherent in festival traditions as well as their historical significance. This was, in a sense, my fault, since I had failed to provide them with a script and a polished and pruned 'rough cut'. But I decided that it was best to avoid the influence of an independent producer (but not a good editor) on the content, until I had weighed up the issues, made my own decisions and finalized the rough cut. Clearly this was financially rash, but otherwise, whose film would it become? (I actually wonder even now if it is possible to continue this way till the end). At least in this way I am forced to grapple with the ideological questions of what I wanted to communicate vis-à-vis the target group audience (an Arabic version and a separate English version, for example?) -- and more specifically, "how to communicate what to whom", first in pictures, then in words. I expect I'll still be grappling with this as I go into the final phase of this film's editing. In retrospect I must say I feel this process which has taken place is perhaps even more a creative one than an analytic one. I hope it will be a critically unbiased view of the festival but I have a feeling that many people will naturally see it otherwise. It will nonetheless be my experience of a phenomenon that I tried to make sense of in a creative, interpretative way and I feel very happy that I have had the chance to do it. Not every object of study can be a film but this was one I would still stick my neck out for. When the film is finished in June, we shall see.

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COMPTE-RENDU DE HUIT ANS DE TOURNAGES ETHNO-ARCHÉOLOGIQUES  
EN POLYNÉSIE FRANÇAISE

par  
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La constitution d'archives audio-visuelles en Polynésie Française, réalisées à partir de travaux ethno-archéologiques, fut entreprise à Tahiti en 1981, essentiellement à partir des activités du Département d'archéologie du Centre Polynésien des Sciences Humaines (DA du CPSH), alors sous la direction de Jean-Michel Chazine, ethno-archéologue au CNRS.

L'insertion des îles éloignées des différents archipels de Polynésie dans l'économie du coprah, à partir de la fin du 19ème siècle et jusqu'à nos jours, la création de lignes régulières de petits cargos pour les désenclaver, l'apparition généralisée des moteurs hors-bords notamment, ont ces dernières années accéléré les modifications dans le mode de vie des insulaires,

modifications déjà bien amorcées au cours des périodes missionnaires, d'exploitation marchande et coloniales, en particulier. Les campagnes de plonge ont également surexploité les stocks de nacre perlière des lagons des atolls, privant les insulaires de ressources économiques stables.

Ces transformations technologiques ont rendu désuète une grande partie du savoir traditionnel qui ne subsiste, dans certains cas, que dans les mémoires des Polynésiens les plus âgés. Ainsi, par exemple, "certaines méthodes de pêche, qui de nos jours ne sont plus pratiquées, restent encore présentes dans la mémoire des vieux pêcheurs, et peuvent être reconstituées (et comparées aux hypothèses de l'archéologie). Des enquêtes ethnographiques effectuées dans plusieurs îles isolées des différents archipels de Polynésie Française, dans le but d'étudier les techniques anciennes encore conservées, permirent d'obtenir une information réutilisable dans l'examen des vestiges archéologiques: hameçons, restes ichtyologiques...etc." (E.Conte, 81).

Un premier tournage, entrepris en collaboration avec un archéologue, E. Conte, sur ses recherches en matière de techniques traditionnelles de pêche en Polynésie Française, fut organisé par le Département d'Archéologie, et réalisé par P. Auzépy en 1981.

Après montage, une heure trente de documents en 16mm furent ainsi archivés, ce qui donna lieu à 5 émissions diffusées au réseau de télévision locale (RFO-Tahiti), d'abord en français, puis en tahitien. Les principaux thèmes portaient sur:

- la fabrication d'un hameçon en nacre, avec des outils et des matériaux traditionnels (lime de corail, percuteur en pierre), et d'une ligne de pêche en roa (*Pipturus argenteus*) utilisé aux temps pré-européens à Maupiti;
- la fabrication d'une épuisette de pêche à la chevrette, en fibres végétales, à Huahine;
- la pêche en pirogue, aux poissons de fond, avec des algues, à Rurutu.

L'isolement de l'archipel des Tuamotu, lié aux difficultés de navigation et à sa faible dynamique économique, a permis à la culture ancienne de se modifier moins brutalement que dans les autres archipels de Polynésie. Pour cette raison, c'est dans cet archipel que se sont concentrés les efforts des chercheurs, à partir de 1980.

De ce fait, une étude ethno-archéologique intensive a été menée sur l'atoll de Napuka par E. Conte en 1982, (Les techniques anciennes de pêche en Polynésie Française et leurs survivances, Thèse de l'Université de Paris 1, sous la direction du Pr. Garanger). Des pêches, des techniques et des reconstitutions ont alors été filmées en 8mm et en vidéo 1/2 pouce par E. Conte et J. Kape, avec l'aide des habitants de Napuka déjà regroupés dans une association culturelle "Te Puka Maruia". Une diffusion ultérieure de ces documents sur RFO-Tahiti est prévue après transfert sur support institutionnel.

En 1980, J.M. Chazine menait, à partir des Tuamotu orientales, une enquête ethno-archéologique sur les anciennes techniques agricoles et sur la culture matérielle. Un programme d'enregistrements audiovisuels intitulé "Productions et consommation alimentaires traditionnelles, et monoculture contemporaine dans les Tuamotu" fut engagé, faisant suite à la "redécouverte" par cet archéologue de structures agricoles enfouies dans le sol des cocoteraies, et oubliées dans les mémoires. Celles-ci "consistent en des fosses de tailles variables, réparties à la périphérie des atolls, creusées par les anciens Paumotu avec des pelles en nacre ou en os de tortue à travers un sol sablonneux, stérile ou même parfois induré, jusqu'à atteindre la lentille d'eau douce sous-jacente. Le fond, reconstitué par apport de sable déjà enrichi, puis amendé par l'utilisation d'un compost fait de feuilles

spécifiquement sélectionnées, leur permettait, au prix d'efforts ponctuels considérables, de faire pousser les tubercules et plantes alimentaires nécessaires à leur équilibre alimentaire. Abandonnées par suite de l'implantation généralisée de la cocoteraie, des déplacements de villages consécutifs à l'évangélisation, des contacts commerciaux avec Européens et Américains, puis des cyclones de années 1900, ces fosses et leurs techniques disparurent de la mémoire des habitants, à l'exception des plus âgés" (Techniques agricoles et matériaux anciens sur les îles basses océaniques", Thèse de l'Univ. de Paris 1, sous la direction du Pr. Garanger).

À partir de ces travaux de recherche, un projet de remise en culture expérimentale de ces fosses dont les analyses de sols confirmaient la fertilité, put être mis en oeuvre en 1986 par J.M. Chazine.

"Afin que cette opération serve ensuite de démonstration exemplaire applicable à d'autres atolls, il convient d'en assurer une illustration didactique, tout particulièrement adaptée aux populations qu'elle concerne" (Chazine: Projet de remise en route expérimentale de quelques fosses de culture aux Tuamotu-CNRS/août 85). Cela donnait lieu, en novembre 1986, au tournage de sept heures de documents en 3/4 U-matic. De ces tournages, trois émissions furent réalisées, puis diffusées sur la chaîne de télévision locale, (RFO-Tahiti), puis sur son réseau insulaire, (Vidéo-Archipel). Sur l'atoll même Ana'a, où se déroulait cette expérimentation, un montage vidéo et technique particulier permit aux habitants d'être immédiatement associés aux tournages et à leurs résultats.

Ces documents, extraits de l'ensemble destiné à l'archivage, et présentant en langue paumotu les utilisations ou les divers modes de cuisson de plantes qui ne sont plus utilisées, comme le pia ou Arrow-root tahitien, pokes ou Pourpier...etc, ont eu un effet très stimulant sur la population de ces atolls. Soulevant parfois controverse, approbation ou réfutation, ces présentations ont amorcé un dialogue entre nous et la population, ainsi qu'entre ses différents constituants; dialogue renouvelé et enrichi au cours d'une autre mission accomplie entre février et mars 1988. A cette occasion, trois heures de tournages complémentaires de documents ont été effectués. Des extraits du tournage (interviews, interventions et activités ethno-archéologiques, ou scolaires, etc...) furent montés en bout à bout, directement, sur place au cours de la mission et, par le même montage spécifique que précédemment, diffusés sur les antennes locales sous forme de quatre "émissions" hebdomadaires de 20mm chacune, provoquant un feed-back immédiat.

Cette intervention de l'audiovisuel dans la vie d'un petit atoll, modifiant le rythme de leur "vie tranquille", créa quelques happenings - interactifs entre les générations qui, actuellement, sont séparées par un immense fossé technologique et mental. Le modèle de vie à l'américaine dit "moderne" est visiblement opposé au "paumotu", qui est présenté non seulement comme traditionnel, mais aussi comme presque "arriéré". Certaines valeurs, connaissance des légendes et des noms anciens, des aliments d'autrefois, ... etc., semblaient alors reprendre de l'intérêt aux yeux des plus jeunes, voire même provoquer un questionnement intensif. Et pour nous se tramait un lien très valorisant entre nos préoccupations et celles de la population, sensibilisée parce qu'un peu intriguée par le regard que nous portions sur son passé. L'intérêt de cette approche apparaît ainsi dans plusieurs domaines:

- elle illustre les résultats et perspectives d'application de recherches et de moyens pluri-disciplinaires. Plusieurs Services territoriaux et métropolitains se sont retrouvés en étroite collaboration pour la première fois: CNRS, Service de l'Economie

rurale, DA du CPSH, EVAAM (Valorisation des activités aquacoles), Chambre d'agriculture et commune;

- elle "concerne directement la population polynésienne, de plus en plus équipée de téléviseurs et de magnétoscopes et surtout demandeuse de documents lui donnant à voir - et à savoir - sur sa propre culture passée et présente afin de mieux élaborer les choix de son avenir;
- elle produit des films qui, associés aux archives audiovisuelles constituées ou à venir, pourront être le premier maillon d'une chaîne de production et de diffusion médiatiques dans le Pacifique Sud, où règnent, sans concurrence jusqu'à présent, essentiellement les réalisations anglophones" (Chazine, 1986, Projet Audiovisuel).

Du point de vue du cinéaste, ces tournages, réalisés par une équipe légère (et "transparente" autant que possible), avec un équipement minimum: caméra mobile (3/4 U-matic) à l'épaule, un son synchrone de la vidéo, et la possibilité d'en voir - et regarder - tout de suite les images avec les "acteurs" eux-mêmes, créent instantanément une coopération entre eux et les cinéastes. C'est l'aboutissement heureux d'une recherche entreprise il y a quelques années dans les "couloirs" de l'ONF, ceux de l'ACPAV et du Vidéographe à Montréal, recherche qui s'est poursuivie par une collaboration avec les équipes tahitiennes de Papeete. C'est surtout maintenant, la sensation d'être là, à un point crucial, à un moment crucial...

Ces tournages qui se poursuivent à intervalles réguliers vont permettre la diffusion des sujets traités à plusieurs niveaux:

1. Tout d'abord, et en priorité, une diffusion locale par RFO dans l'Archipel des Tuamotu, sur le réseau local de Vidéo-Archipel. Les films déjà diffusés reçoivent auprès de ce public un accueil très favorable car, pour la première fois, ils se voient à l'écran comme sujet-acteur et parlant leur propre langue paumotu;
2. ensuite, quelques extraits seront présentés à Tahiti, diffusés au fur et à mesure sur RFO, notamment au cours d'émissions de "vulgarisation";
3. enfin, ces documents sont actuellement archivés au CPSH de Tahiti, dont la vocation de diffusion devrait croître avec la demande.

Un document vidéo de 26mn est disponible dès maintenant:

"Le sable, l'eau et l'humus"

Réalisation: P. Auzépy (BP 144 Fare Huahine, ISLV)

Direction scientifique et de production: J.M. Chazine (BP 1958 Papeete)

Copies disponibles sur cassette en 1/2, 3/4-matic Pal, Sécam/Bvu/Sécam C. BNC

## WORLD NEWS AND REPORTS

### DISAPPEARING WORLD - A GUIDE FOR ANTHROPOLOGISTS

#### Granada Television of England

These notes tell you a little about Granada Television, the series DISAPPEARING WORLD and the way we work. They were written on a rainy afternoon, and are not meant to be definitive. They merely answer some of the most obvious questions.

DISAPPEARING WORLD is a series of filmed documentaries, each lasting about one hour, each featuring a specific people. The films are usually, but not exclusively, about tribal peoples.

Each film is made by Granada Television of England in close consultation with an anthropologist - one who has done extensive fieldwork amongst the people concerned.

Although the series sometimes means what it says, it more often reflects a changing world rather than a disappearing one. Usually, but not always, this change has been perceived to be a threat.

Most anthropologists will have seen some DISAPPEARING WORLD films, but - outside Britain at least - may not have realised that what they have seen is part of a series that has been in production since 1970. A glance at the enclosed filmography of over forty films will help.

GRANADA TELEVISION is a major force in Britain's Independent Television Network (ITV). It is the longest established such company, founded when the BBC's monopoly ended in 1956. It receives its revenues from the sale of air-time, but in a peculiarly British way there is no relationship between the programme makers and the advertisers. In Britain, a DISAPPEARING WORLD film is usually transmitted in two parts, with a short commercial break between each part. It is shown at prime time, usually at 9.00 pm, on the main independent network. About seven million people will watch each film on its first British showing.

Once Granada have decided to make a specific film, the company pays all costs involved. Obviously we have to work within a budget, but there is no such thing as a search for funding. The production team and the anthropologist are free to concentrate on planning and making the film.

It is important to realise that the film is made, in the first place, for an ordinary television audience. It is not made for an audience of anthropological students. It is not intended to be the visual equivalent of your thesis. There are no footnotes.

Our aim is to give our viewers an understanding of other ways of life from the viewpoint of the people who are living them.

We set out to do this by blending the technical and production skills of a professional filming unit with the knowledge and expertise of an anthropologist, building in particular on his or her human relationship with the people concerned and on their linguistic skills.

We are aware of the pitfalls. We don't rush in and spray cameras around as if we were in some sort of human zoo. We tread carefully, and do our best to get to know the people before we start filming.

Leslie Woodhead, the maker of many DISAPPEARING WORLDS, had this to say (in the SVA NEWSLETTER Spring 1987):

"Inevitably, the curious alliance of anthropologist and film maker has its continuing problems. Sometimes the pacing appropriate for peak time audiences



is faster than a student of ritual might wish, sometimes the need to give space to an ethnographic insight risks making a non-specialists viewer restless ... I'm aware of the investment of trust that the anthropologist has to risk in the filmmaker. For the television professional, the film is another film, an incident in a career. For the anthropologist, the film may draw on a life's work and it could prejudice relationships and understandings built up over years in the field".

We value our relationship with the world of anthropology. We won't step over the calf-rope if you tell us not to. We'll stay away from the healing ritual if you tell us it is too private an affair. But that's not to say that there won't be times when we'll talk into the night trying to reconcile our needs with your concerns.

If you are sending us a proposal for a film, bear in mind that we don't expect our anthropologists to be filmmakers (similarly, don't expect our grasp of structural functionalism to be too precise). Don't fall into the trap of deciding that because something is visually exciting, it is going to make a good film. There may be more truth than we care to admit in a British TV reviewer's headline: "See one rainedance, you've seen them all". Don't expect us to be too enthralled at the prospect of making a film about 142 varieties of food bowl. And a yam garden is a yam garden is a yam garden. But if something meaningful or strange, interesting or unusual is happening in the yam garden - that is a different story.

Only you can decide how much information to send unsolicited. Please don't spend too long agonising over it. We don't, in the first instance, want your unpublished thesis. A few pages, a couple of photographs - that's fine. If you have had any papers published, it might be worth sending a copy, or a reference. In general we want to know who "your" people are and what you want the film to be about. Don't be shy about being "anthropological" - if we really can't understand you, we know people who will be able to.

Be specific. Name names, tell stories, describe locations. Be honest - if your group speaks Marada but you actually communicate with them in Akiner, then let us know. If you think the host government won't let us in, tell us (but let us worry about it). One recent film we made took over ten years between the original suggestion and the start of the shoot.

#### Deciding on a Film

First, we find an anthropologist. Or if we are lucky, you find us. It is hard to define exactly what it is we are looking for. Every proposal, every film is different. A film might concentrate on one specific event, it might concentrate on a struggle for identity, it could be about the threat from the bulldozers edging closer, or the loss of traditional knowledge, or a war, or a diary of daily life - the list is endless.

Over the years, there have been attempts to write a definition of what makes a DISAPPEARING WORLD film - but almost every film has broken each succeeding rule - I won't attempt a new one. It is safe to assume, though, that the film must contain a good story - which can simply be the depth of understanding that you get of an interesting community. Depth of understanding is essential.

Our films should relate what it is like to be a Kayapo, a Basque, a Shilluk, a Masai. An obvious device for achieving this is to concentrate on specific individuals. For example, suppose you want to make a film focussing on the symbiotic relationship of one people to another. If we concentrate on an individual within one of the groups, and try to reflect his life by learning about his hopes, fears and ambitions, his relationships, his family, work and play - then our audience should have a deeper understanding of the structure of society than if we attempt to look at the group as a whole.

### Some Practicalities

Once we've decided to make a film, we'll draw up a contract and agree a fee. (Don't expect the earth!) From this stage we will also pay all your reasonable expenses - which obviously includes getting to the field for the shoot, etc.

During a shoot, give up any ideas you might have for doing some extra fieldwork. There won't be time.

We will organise all necessary permissions and logistics.

In general, we expect to spend four weeks actually filming. In exceptional circumstances, it could be longer. With the possible exception of European shoots, we only undertake one trip - so don't plan a film which follows the cycle of the seasons.

All interviews take place in the indigenous language. We use subtitles in the completed film. This means a lot of work for the anthropologist. The best way to stay on top of the situation, especially if you need local help, is to translate on to audio tape, every interview, sentence by sentence, each night.

You will also have to act as our interpreter: formally, during interviews, and informally, throughout the shoot.

In the finished film, we may use formal narration (often a quick way of getting fact across) as well as a voice-over interview with the anthropologist.

The anthropologist does not normally appear in front of the camera, but there is no hard and fast rule about this.

Crew sizes vary. In a "short crew" there will be four Granada personnel: a producer/director, a researcher, a camera man and a sound recordist. In a "full crew" there would be an additional two people: a camera assistant and a production assistant. Complex factors govern which size of crew we use.

The researcher normally spends three or four weeks in the country prior to the shoot (and may have made an earlier separate visit in some cases). The anthropologist is normally expected to arrive in the field at least a few days ahead of the filming crew.

All programmes are made on 16mm film, not video tape. The shooting ratio is usually about 15:1 (i.e. we shoot about 15 hours of film).

Editing takes place in Manchester under the direction of the producer/director. The anthropologist is normally expected to attend the edit for a few days at the stage when the rough cut is completed (about four weeks after the edit starts). This means that he/she does not waste time and is present before it has become too late to make changes, but late enough to see the shape of the film.

Current production is running at the rate of three or four films a year.

The budget allows for gifts and/or payments for the community amongst whom we film. This is allocated in close consultation with the anthropologist. However, we never pay people merely to appear in the film. The budget also covers payment for work, e.g. postering, guiding, guarding, cooking etc.

Arrangements are made for copies of the programme to be made available to host governments, regional institutions and/or the community filmed.

All footage not used in the completed film, along with audio tape, translation tapes, transcripts, etc., is carefully catalogued and retained in the Granada archives.

The production team is a very small unit within Granada, and we are often out of the office (and indeed the country) working on projects. Please bear with us if we are slow in responding.

For the crew, and for the anthropologist, making a DISAPPEARING WORLD is very hard work. We think that the reward is worth it.

For more information:

David Wason  
Granada Television Limited  
Manchester M60 9EA United Kingdom  
Tel.: 061-832 7211  
Telex: 668859

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VIDEO FILMS ON CHINESE MINORITIES

OFFERED FOR ACADEMIC EXCHANGES

To record systematically and to recapture the history and the different models of social formations, traditional cultures and life styles of Chinese minority nationalities before the social changes during the reforms in the fifties, ethnologists and other researchers in the Institute of Nationality Studies, Chinese Academy of Social Sciences have shot scores of video films over the years. These video films provide valuable scientific information in terms of images for popularization of knowledge of social sciences in general, and for research and instruction in such fields as anthropology, ethnology, folklore, sociology, history, archaeology, etc., in particular.

Following video films are available

A. Comprehensive video films mainly depicting primitive social structures and the remnants:

The Li Nationality  
The Kuongs  
Orogen Nationality  
Drung Nationality  
Dengs

The Wa Nationality  
The Ewenkis along the Erguna River  
Henzhen Fishing and Hunting life  
The Jingpo Nationality  
The Yaos on the Dayao Mountain

B. Video films on special topics, such as family and marriage, artistic expressions, etc.:

Atru Marriage among the Naxis in Yongning  
The Dais in Xishuangbanna  
Marriage of the Miao Nationality  
Festivals of the Miao Nationality  
Arts and Crafts of the Miao Nationality  
Dances of the Miao Nationality  
The Lis in Hainan

Institutions and scholars who are interested are welcome to contact:

Ms Guan Jian of the Delegation from the Institute of Nationality Studies of the Chinese Academy of Social Sciences or write directly to the Division of Research Planning and Organization of the Institute of Nationality Studies, Chinese Academy of Social Sciences, Building No 6, 27 Baishiqiao Road, Beijing 100081, China; Telephone: 8022288-2336.

## ETHNOGRAPIC CINEMA AND CONFERENCES PROGRAM

### Barcelona, Spain

Two kinds of activities have been planned with the aim to diffuse the message of Visual Anthropology in Barcelona, where visual documents are not always well known.

We have presented in the Museu Etnologic de Barcelona a program of ethnographic films and conferences, organized by this museum (dedicated to different cultures of the world: Japan, South America, Morocco, etc.) and the Museu d'Arts, Industries i Tradicions Populars (specialized on Catalunya and Spain).

The First trimester was employed to portray remote cultures through Oceanian, Australian and African films from C.N.R.S. (Paris), Australian Embassy (Desert people, etc.) and from the Folch Foundation (material from their expeditions in Papua-New Guinea, Philippines, etc.). At the same dates, the Museu Etnologic director, Ms. Carmen Huera, gave a cycle of lectures on Primitive Art, related to artistic manifestations of the cultures shown in the films.

During the second trimester, we have presented a series of contemporary Spanish ethnographic films. Films on folk art, technology, popular religion and rural festivities have been shown as examples of rural cultures which are in process of change. Some folk rituals, nevertheless, have been shown and discussed, as they are increasing each year their success in their area and also as research subject, like the Romeria del Rocio in Andalucia. Conferences on these topics including the methodology used in field work have been given by specialists and university professors.

At approximately the same dates, the authors have coordinated a second project of activities, as members of the Institut Catala d'Antropologia, an institution which is collaboration with the Fundacio Caixa de Barcelona.

Several anthropological topics were discussed at seminars: the contribution of anthropologists in our society, urban anthropology today, field work in heritage studies, diffusion of ethnology in Catalunya, the filmic document and its problems.

We have also shown recent Spanish films on the following subjects: history of Spanish documentaries; popular devotion; pastoral nomadism as related to land use; the use of flexible materials: basketry and textiles; the use of rigid materials: cork and wood; rural architecture, and so on.

Between them, we would like to single out the following productions, his for their visual quality and ethnographic value:

#### CATALUNYA

Films produced by Ajuntament de Barcelona, 1985

La Farga

Els teixits

L'energia

La maquina de vapor

These films illustrate various technologies: manufacture of iron and steel, textiles, etc.

Enrique Monton, director

Films about questions on popular religion in Spain.

Entre la pasion y el fanatismo, 1975.

Esto es devocion?, 1972.

Pueden comprarse los milagros?, 1976.

Los diablos de San Blas, 1979.

Carmen Fauria and Jordi Conill

Films on oil manufacture and fishing instruments in a Catalonian village.

Fer l'oli, 1987.

Les nanses, 1987.

#### LA RIOJA

Films done by Luis Vicente Elias, Luis Brox and Joaquin Giro, on pastoralism, handmade textiles and other rural productions. Avilenas trashumantes (cows) and Transhumantes riojanos (pastoralism), 1987. Almazuelas (patchwork), 1987.

#### ARAGON

Productions by Eugenio Monesma, director of the Certamen de Cine y Video Etnologico de las Comunidades Autonomas (Huesca), a festival which takes place every year showing the best Spanish films on ethnography. Mr. Monesma has shot more than 100 films and documentaries. This year we have shown some of them:

Calafateros, 1985. The art of woodworking in the construction of river ships.

El esquileo, 1987; Lana, 1982; El tejedor, 1984, on textiles and raw materials.

Bucheras, 1987, on woodspoons.

Hilario Artigas, carbonero de Aguero, 1987. Production of charcoal from the forest.

These are some of his last films.

#### CANARIAS

Films by Manuel Perez

El pastoreo como estrategia de adaptacion al medio, 1984, on parturialism.

Loceros de Atalaya, 1984, on pottery production without the wheel.

Cesteria del Pírgamo, 1982, and Cesteria de cana, 1984, on basketry.

The public consisted mainly of ethnologists interested in the possibility of using visual methods and techniques to explain some technological processes. Other people were interested in the observation of other cultures and ways of life from an ethnographic point of view, which is quite different from television styles.

Public assistance was irregular, comprizing many university students. At the end of the sessions many persons made interesting commentaries: from children and museum directors, anthropologists, filmmakers, artists and designers, university professors and travellers, and generally interested people who have intellectual, working or sentimental links with traditional cultures.

Next year, we project to continue these activities with a number of new projects. In the Museu Etnologic, a cycle on American cultures (films and lectures) will be given beginning January 1989. In the Museu d'Arts, Industries i Tradicions Populars, a seminar organized in conjunction with the Dept. of Anthropology of the University of Barcelona on visual documentation of ethnographic objects will take place beginning October 1989.

Further, we plan to show some Spanish film productions in different Caixa de Barcelona Centres all over Catalunya, this for the general public.

At the same time, we project to begin our own film productions on different technologies (M. Lopez has already done a short documentary on the manufacture of leather), and we plan to study and record the function of ethnographic objects in ethnographic museography, this with a visual support.

We would welcome any kind of information and bibliography on visual documentation for ethnographic objects in the museum setting.

For further information, please contact:

Miguel Lopez  
Museu d'Arts, Industries i Tradicions Populars  
Poble Espanyol  
Parc de Montjuic  
08004 Barcelona - Spain  
or  
Silvia Ventosa  
Museu Etnologic  
Pg. de Sta. Madrona s/n  
Parc de Montjuic  
08004 Barcelona - Spain

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SOLUTIONS TO TECHNICAL PROBLEMS FOR VISUAL FIELD WORKERS

University of Amsterdam

Dor is the Tibetan name for the lowest note played on the Dung Chen - the collapsible Giant Horn used in Lamaistic Buddhism as a bass instrument to support chanting and to receive high officials. Dor is also the name of a research project about this particular instrument, carried out in Ladakh by the Section of Visual Anthropology of the University of Amsterdam in 1987.

Making a professional quality videotape was one of the main objectives. As a research device, we brought two European horns similar to the Dung Chen - a winterhorn and an alphorn - plus a number of video recordings of musicians playing these instruments. These recordings and instruments served as an important link with the lamas - we used their opinions about our own cultural artifacts as a starting point for discussions and mutual experiments on playing techniques, notational systems, musical conceptions and ritual validity of the Dung Chen. Most of the work was done at the village monastery of Phiyang, a Drigung Kagyupa gumpa famous for the quality of its music.

Since the research concept was visual from the start, it is only natural that a videotape "DOR - LOW IS BETTER" should be the first result. It has been completed in June 1988 and has so far been shown in Amsterdam, Rochester and Zagreb. It will be shown on the NY cable system and on Yugoslav and Dutch TV.

I will here discuss mainly the logistics of the project - the way we tried to solve some of the technical problems that a visual field worker will face under rough circumstances.

Early summer in Ladakh is not exactly an easy location. Daily temperature differentials are extreme, strong sandy winds are locally a daily routine, the elevation is never under 10.000 feet and the terrain is rough, barren and bumpy. The project involved a lot of travelling by open truck or taxi, lugging the equipment up and down pathways and mountains with occasional help by non professionals, and handling by Indian Airlines.

Nevertheless, the whole project was done on professional video equipment - mainly for the playback possibilities essential for this type of research, but also as a test case for ruggedness and resiliency. Professional video is

not widely used in anthropological fieldwork situations, mainly because of the assumed lack of reliability and the energy requirements.

We found such fears unfounded - the equipment we used withstood the severe test without great trouble, and we coped with the energy problems in a way that I will discuss below.

The project has been shot entirely on BVU (Hi-band U-matic), with an industrial quality Sony chip camera. The final editing has been done on one-inch tape, which is the minimum technical level that most TV stations in Europe will accept.

Next to that, we carried a V-8 system, both for playback purposes and as a system that could be used in case the BVU system would let us down.

The total weight (including batteries, tapes and so forth) came to 50 kilos - not exactly a handy field set, but in our case essential for reasons of quality. Including personal belongings, musical instruments and documentation we carried a total of 80 kilos, which I think is the maximum a two man team can handle in field situations that call for mobility. Obviously, the system is too heavy and too complicated to allow for shoot-while-you-travel, but setting up a kind of video base camp does not take more than twenty minutes.

Since this type of equipment requires a lot of electricity, our power supply had to be both plentiful and totally reliable - without electricity the project would stop, without any possibility of local help or support. Mains power is available in parts of Ladakh, but only during the evening hours in the larger towns if at all - and since the voltage is not stabilized, many people have had their equipment blown up. Clearly, in the field one has to be independent of the mains.

In principle there are four solutions to this problem, each with their strong points and drawbacks. I will discuss these here, in the hope that others faced with similar circumstances will benefit from our experience.

The first solution is: carrying enough batteries to see a project through from beginning to end - the option used by most TV stations. It is reliable, but it is also very expensive. Moreover, for field work the system tends to be very heavy once the period of shooting exceeds a few weeks or even days. Long life throw away batteries (allowing for about three hours of shooting) are also much in use for TV work, but for us (and for many of our colleagues probably) the cost is prohibitive.

The second option is a generator system. Generators are reliable but also messy, and although the weight of generators has been rapidly decreasing over the last few years they are still quite heavy.

The amount of noise they make is astounding - in the mountains a good microphone will pick up the sound of a generator at half a mile distance, adding a constant drone to your sound track. This precludes any shooting while charging batteries.

Furthermore, for obvious reasons generators tend to be liable to import duties. Passing the frontier as a tourist rather than an anthropologist (a thing I prefer whenever possible) would be a rather doubtful business for anyone carrying a generator. Finally, situations where gasoline supply cannot be trusted will sooner or later lead one into problems. This is the case in Ladakh, so we finally opted against the generator.

The third possibility is wind - a viable alternative in situations where weight is no problem, and where wind supply is guaranteed. For the more or less ambulant field worker the available systems are too heavy, and we did not consider a self devised system based on aluminum rods and plastic sheeting to be reliable enough. Moreover, a stabilizer or limiter is essential because otherwise one risks blowing up the batteries. This again adds to the total

weight, pushing the wind system clearly over the limits. Other systems based on some form of mechanical propulsion (water and muscular power) suffer from more or less the same drawbacks.

So finally we opted for solar panels - not too expensive, lightweight, and reliable as long as the sun is shining. The system was conceived and operated throughout the field study by my team mate Martin Rens, and tested by the audiovisual lab of Amsterdam University. In spring 1987 we paid around 500 US \$ for a two panel system, and since then prices have been rapidly declining - one can buy an equivalent set now for half that price. After we finished, our system has been used in Afghanistan for another three months, and it is still going like clockwork.

We attached two small PAG panels directly to ordinary Sony BP 60 batteries, and used a simple connection piece for any batteries requiring a lower voltage input than the 14 Volts that a solar panel provides.

These two panels were put face up in a trapezoid cradle made out of aluminum foil (the same foil would double as a reflection mirror for dark interior shots) and rotated towards the sun. The aluminum cradle about halved the charging time, and it allowed us to leave the system unattended for hours - the sun would do its work either reflected by the cradle with the low morning sun, or directly at noon. At night we had to dismantle the cradle, since the wind would blow it to pieces.

Since solar panels do not require much attention, we would even leave them on top of a truck or on top of a backpack when trekking - they keep on doing their duty. This way, we were able to shoot around two twenty minutes tapes a day, including rewinding and transferring them to the V-8 system we brought. Out of seven weeks shooting, we missed one week because of a lack of sun, and seven separate days because we had used up all the batteries and had to recharge the whole system.

For reasons of energy, we never used the BVU set for reviewing or showing material. Instead, we copied all material to a small monitor set, consisting of a miniature V-8 recorder/player, one cheap LCD watchman and one tiny loudspeaker which we pathetically called "our PA system". Although this system proved to be lightweight, reliable and energy conscious in overall terms, the LCD monitor was less than a full success: it cannot be used in the dark, and the maximum audience is three - clearly not enough when all informants want to see the shooting results.

On the other hand, it was very instructive to see which two or three monks out of the ten applicants got the best places - to the observer a rough and ready method to obtain a shortlist of important monks.

Summarizing our experience so far - provided the sun is shining, professional video is ready for anthropological fieldwork under rough circumstances for extended periods of time.

For more information:

Robert M. Boonzajer Flaes  
University of Amsterdam  
Dept of Anthropology  
Oudezi jds Achterburgwal 185  
1012 DK Amsterdam  
The Netherlands



MAKE HISTORY  
RECORDING PEOPLE AND PLACES FOR POSTERITY

British Video History Trust

The purpose of the British Video History Trust is to encourage the collection on videotape of firsthand testimony and scenes of everyday life in Britain.

The Trust lends high quality video equipment to groups which submit suitable projects for recording. The aim is to enable applicants to gather video recordings of broadcast quality and adequate documentation to allow the widest possible use of the material in future years. The steadily accumulating archive of video recordings will be stored and catalogued to provide a rich resource for teachers, researchers and broadcasters.

The idea for the Trust came from two organisations which share an interest in the systematic collection of video history to a high technical standard: the British Broadcasting Corporation and the British Universities Film & Video Council.

The BBC has made many social history programmes including the long-running Yesterday's Witness and more recent series such as Now the War is Over and All Our Working Lives. The BUFVC encourages the production and use of new media for teaching purposes and acts as an information and distribution centre for films and television programmes which may be used in higher education or research.

Operation and Scope of the Trust

The Trust has lightweight television equipment, of a type which can be operated by amateurs, after a brief training provided by the BBC. Use of the equipment is available to local groups, formal or informal, social or industrial; women's institutes, trade unions, schools, colleges, parish councils, local history societies. In fact, any group of people which can convince the Trust that it has a specific and focused project which will result in the recording of stories, scenes and experiences which might otherwise be lost.

Projects accepted for recording will depend on the enthusiasms and interests of those applying. They could range from a day in the life of a racecourse bookie, to scenes showing how people spend Saturday night out, to recollections of the first VAT inspectors, to farm-workers who ploughed by horse or the experiences of the first male secretaries.

The Trust's historical advisers, Angus Calder and John Roberts, will help to select groups from those applying.

Priority will be given to those schemes which aim to collect the experiences of ordinary people, in the belief that those of the better-known or more prominent may well be covered by other recording projects or television programmes.

The Trust will allocate equipment to any group it believes will be competent and able to produce material to the required technical standard.

The Trust will not be providing facilities for the production of complete documentary programmes to be broadcast. It is intended that all the projects supported should produce extended "raw footage" suitable for the use of researchers and programme makers in the future.

For more information:

British Video History Trust

c/o BUFV 55 Greek Street, London W1V 5LR, UK

ETHNOLOGY CINEMA PROJECT, INC.

New York, U.S.A.

Ethnology Cinema Project Update

We would like to thank all those who have sent us information about their productions, catalogs, filmographies, and videocassettes for our library. Our research is ongoing, and we would be very happy to receive more information for our international database, which is currently being formatted so that it will be compatible with the National Moving Image Database.

At this time, we have a special information request. We are now beginning an inquiry on the undisclosed connections between the practices of ethnographic film/video-making and the paradigms of textual ethnography within specific historical periods and specific national traditions of ethnology. Anyone who has written or can refer us to any texts or cinema works on these subjects is kindly requested to make such works known to us, and to send copies for our library if possible.

We would also like to make known that we have moved to a new loftspace, and are beginning to establish our media-study center. The address for all correspondence is now:

Ethnology Cinema Project, Inc.  
57 Jay Street, Sixth Floor  
Brooklyn, New York 11201  
Tel.: (718) 838-1040

For more information  
Ken Feingold  
Director of Programs

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## UPCOMING MEETINGS

### JOINT INTERNATIONAL CONFERENCE

Amsterdam University (Holland), Dept of Anthropology  
June 21-24, 1989

#### EYES ACROSS THE WATER

Commission on Visual Anthropology  
European Association for the Visual Studies of Man  
International Visual Sociology Association  
Society for Visual Anthropology

#### Scope and Organization of the Conference

The conference is organized on behalf of CVA, EAVSoM, IVSA and SVA by the University of Amsterdam, Dept of Anthropology. Emphasis is on discussion and debate, rather than on reading papers only.

The conference will consist of general sessions (morning), specialist sessions (afternoon), film and video showings (evening), a joint executive meeting and a Student Visuals Festival (evening and Saturday).

#### General Sessions (morning)

In each General Session, only two larger papers will be presented, to be discussed by a panel of four.

The Anthropological and Sociological film: production strategies in the next decade (June 21)

The analysis of visual documentation: still photography in social analysis (June 22)

The role of narration in sociological and anthropological film making (June 23)

#### Specialist Sessions (afternoon)

In the Specialist Sessions, papers or presentations must not exceed 15 minutes. The number of papers in each session will be limited to 6 max, in order to allow for ample discussion and debating time. If necessary, parallel or extra sessions will be organized. All types of equipment are available to each session.

The sessions should be seen as small workshops, where specialists will be discussing ideas and experiences. Sessions are open to all conference participants and to the general public in a listening capacity.

#### Specialist Sessions planned on:

Urban anthropology and urban sociology: comparing methods and results.

Visual studies of rural life.

Visual studies of music and dance

Visual studies and the public: what audience do we aim at?

Filing and retrieval systems of visual documentation.

Native participation in visual studies.

Visual ideology.

Publishing visual material.

#### Student Visuals Festival

In the Student Visuals Festival, films, videos and photo presentations on anthropological, ethnographic and sociological subject matter will be

evaluated and judged by an international jury.

Prospective participants should send name, address, production title, running time and synopsis to the Amsterdam address. They will then be connected to a member of the selection committee for preliminary screening. Deadline for contacting Amsterdam is Feb. 1st, 1989.  
Do not send any material to Amsterdam.

#### Film and Video Screenings

A limited number of films and videos can be shown (no public screening during daytime sessions). Preference for (a) students' work under 30' (b) recent professional work.

#### Accommodation

Accommodation is available at the International Centre of the Royal Tropical Institute (38 US \$ single, 26 US \$ shared double, breakfast included) for the first 50 applicants only. Others can be accommodated in hotels, but this might be considerably more expensive. Early booking is essential.

Dorm style accommodation available at apr. US \$ 12 (under 25, no responsibility for quality).

#### Cost

US \$ 40 - this covers all lunches, two drinks at the daily cocktail party and professional secretarial assistance. Dues to be paid upon arrival in Amsterdam. Treasurer of the conference: Jon H. Rieger, Louisville, USA.

#### Equipment Available

16 mm, U-matic and VHS (PAL, SECAM, NTSC), Beta, V-8 and V-2000 (PAL only), slides (standard and 6\*6), all audio equipment, overhead projection.

#### Registration (deadline: March 1st, 1989) and Further Information:

Dr. R.M. Boonzajer Flaes  
Amsterdam University, Dept of Anthropology  
Oudezijds Achterburgwal 185  
1012 DK Amsterdam  
The Netherlands  
(Phone: 31-20-525-2670/2626)

#### Please State:

- Name, address, phone, institutional affiliation.
  - Accommodation wanted at International Centre?  
(sgl/dble/shared dbl, arrival date)
  - If full, hotel accommodation wanted?  
(sgl/dbl/shard dbl, arrival date)
  - Dorm wanted (under 25 only)
  - Equipment required for specialist sessions?  
(state which, for video state format and standard)
  - Present paper?  
(in that case, include title and 200 word abstract, 2 copies).  
Abstracts will be registered at Amsterdam first, and will be thereafter sent to the relevant session organizer).
  - Present film or video for public screening?  
(state title, running time, format, standard and synopsis).
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INTERNATIONAL SYMPOSIUM AND DOCUMENTARY FILM WEEK

Montreal, June 16-25, 1989

The Event

The National Film Board of Canada will organize an International Week of Documentary Film, which will take place in Montreal in June 1989. The Commission on Visual Anthropology will be part of this event.

The goal of a celebration like this will be to stimulate public interest, as well as that of both traditional and electronic media networks, in all questions concerning the present dynamic of the documentary and ethnographic film.

This seems to us a unique occasion to give today's documentary film an optimal presence, to allow it to be seen in all its present forms and aspects, and in its future perspectives.

Basically, the question this conference intends to address is, perhaps, What is the place of the documentary and ethnographic films in today's audiovisual reality as a cultural practice?

An International Symposium

The Symposium on the present situation of documentary film will bring together in Montreal documentary filmmakers from all over the world, as well as decision-makers, observers, researchers and analysts of the latest media phenomena. The discussion will centre around questions concerning the basis and form of documentary film, as well as those involving communication, production, direction and distribution of documentary films from the perspective of the coming decade.

An International Documentary Film Week

The goal of this week, which will be open to the public, will be to bring together a selection of films made since January 1980 in either 16 mm, 35 mm or video on a non-competitive basis. This selection will show present tendencies in documentary film on the levels of both form and the themes treated. We want to present the full range of high-quality experiments that have marked the last ten years. As well, we want to make these works as accessible as possible to the general public and to allow the public to get to know the directors.

As part of this event, the Commission on Visual Anthropology is organizing a retrospective of the most significant ethnographic films and videos produced since 1980.

In order to underline the importance of each film chosen, a detailed study of how each of the films came to be made will be published. These will create a model file defining the characteristics of the original idea, the production of the film, and the distribution.

Screening of the selected films will take place in several Montreal theaters and will be open to the public. The films will all be eligible for a "Prix du Public" in various categories.

Deadline for submission of films and videos to the pre-selection committee is Novembre 30, 1988.

For more information please contact:

François T. Beaudet, Coordinator  
Commission on Visual Anthropology  
Université de Montréal - Département d'Anthropologie  
C.P. 6128, Succursale A  
Montréal (Québec) Canada  
H3C 3J7  
Tél.: (514) 343-6565

## SEMAINE INTERNATIONALE DU CINÉMA DOCUMENTAIRE

Montréal, 16-25 juin 1989

### L'événement

L'Office national du film du Canada organise à Montréal une Fête Internationale du Cinéma Documentaire qui se déroulera au mois de juin 1989 et à laquelle participera la Commission d'Anthropologie Visuelle.

L'objectif de cet événement est de stimuler l'intérêt du public ainsi que celui des réseaux traditionnels et électroniques, autour de questions ayant des incidences sur la dynamique actuelle du cinéma documentaire et ethnographique.

L'occasion nous paraît ici unique d'assurer une présence optimale du cinéma documentaire d'aujourd'hui, de le rendre visible dans sa globalité actuelle et ses perspectives d'avenir, tout en nous posant la question suivante : "Quelle est la place du cinéma documentaire et ethnographique en tant que pratique culturelle dans la réalité audiovisuelle actuelle?"

### Colloque international

Ce colloque sur la réalité actuelle du cinéma documentaire réunira à Montréal des cinéastes documentaristes du monde entier, des décideurs, des observateurs, des chercheurs, des analystes du phénomène des médias. Y seront abordées les questions de fond et de forme du cinéma documentaire ainsi que celles qui touchent à la communication, la production, la réalisation et la diffusion du cinéma documentaire dans les perspectives de la prochaine décennie.

### Semaine internationale du cinéma documentaire

Cette semaine - qui sera ouverte au public - rassemblera, sur une base non compétitive, une sélection de films produits et réalisés depuis janvier 1980, en 16 mm, 35 mm ou en vidéo. Cette sélection veut montrer les tendances actuelles du cinéma documentaire tant au niveau de la forme que des thèmes abordés; présenter un panorama des expériences de qualité qui ont marqué le cinéma documentaire international depuis les dix dernières années; rendre ces oeuvres le plus largement accessibles à l'ensemble du public tout en faisant connaître leurs auteurs.

Dans le cadre de cet événement, la Commission d'Anthropologie Visuelle présentera une rétrospective des productions à caractère ethnographique les plus significatives (film et vidéo) produites depuis 1980.

Dans le but de mieux souligner l'exemplarité des films retenus, une étude détaillée de leur réalisation et de leur production sera publiée afin de constituer un dossier type définissant leurs caractéristiques de conception, de production et de diffusion.

Les projections de ces films auront lieu dans plusieurs salles de Montréal et seront accessibles au public. Cette sélection fera l'objet de Prix du Public dans diverses catégories.

La date limite pour soumettre les films et vidéos au comité de pré-sélection a été fixée au 30 novembre 1988.

Pour plus d'informations, veuillez communiquer avec :

François T. Beaudet, coordonnateur  
Commission d'Anthropologie Visuelle  
Département d'anthropologie, Université de Montréal  
C.P. 6128, Succursale A  
Montréal (Québec) Canada  
H3C 3J7  
Tél. : (514) 343-6565

## CINÉMA DU RÉEL

Centre Georges Pompidou, Paris  
du 4 au 12 mars 1989

En 1979, la Bibliothèque Publique d'Information créait au Centre Georges Pompidou, le premier festival international de films documentaires ethnographiques et sociologiques. Cette manifestation est organisée avec la collaboration du C.N.R.S. et du Comité du film ethnographique et soutenue par le Centre National de la Cinématographie, le Ministère des Affaires étrangères et le Ministère de la Culture. Les films sont ensuite largement diffusés en France et à l'étranger.

- Une sélection internationale et compétitive de 20 à 25 films récents et inédits
- Un panorama français des films récents (1987-1988)
- Une zone géographique explorée : L'U.R.S.S.  
Panorama de films documentaires soviétiques des différentes républiques.

DES PRIX : Prix Cinéma du Réel      30.000 F  
              Prix du Court métrage      10.000 F  
              Prix des bibliothèques     30.000 F

### Renseignements pratiques

Le prochain festival Cinéma du Réel aura lieu du 4 au 12 mars 1989. Il sera suivi du 8ème bilan ethnographique du 13 au 17 mars 1989 au Musée de l'Homme.

Pourront concourir les documentaires du court et long métrages en 35 mm, 16 mm, vidéo 3/4 pouce et 8 mm réalisés entre le 1er janvier 1987 et le 31 décembre 1988.

#### Pour les films étrangers :

Adresser dès maintenant votre documentation au festival (date limite d'inscription : 1er novembre 1988)

#### Pour les films français :

Retirer les fiches d'inscription au bureau du festival dès le 15 juillet 1988 (date limite d'inscription : 1er décembre 1988).

#### Pour tout renseignements:

Bureau du Festival Cinéma du Réel  
19, rue du Renard  
B.P.I.  
75197 Paris Cédex 04  
Tél : 42 77 12 33 poste 45 16/44 21  
Télex : CNAC GP 212 726

### PALMARÈS CINÉMA DU RÉEL 1988

Le jury du 10ème Festival international de films ethnographiques et sociologiques Cinéma du Réel est composé de :

- . Nurith AVIV (Israël/France)
- . Anne-Marie BERTRAND (France)
- . Idrissa OUEDRAOGO (Burkina Faso)
- . Eckart STEIN (RFA)
- . Peter WATKINS (Grande Bretagne)

Le jury a travaillé convivialement sans se donner de président. Nous avons pris nos décisions à l'unanimité. Nous étions chargés de décerner deux prix, le Prix du Court Métrage et le Prix Cinéma du Réel.

Le Prix du Court Métrage (10 000F) est décerné à :  
Urząd de Maria ZMARZ-KOCZANOWICZ (Pologne) pour la subtilité du discours et la qualité de l'écriture.

Au cours de la délibération plusieurs thèmes ont été abordés. Après avoir discuté avec intérêt sur Elka, tourné en vidéo par Uri Korenhendler, nous avons décidé de recommander aux organisateurs du Festival la création d'une section spécifique pour la vidéo, d'abord pour des raisons d'hétérogénéité entre l'expression vidéo et l'expression cinéma et aussi parce que nous considérons que la vidéo devrait être montrée dans son format d'origine et non par sur un grand écran.

Le Prix Cinéma du Réel (30 000F) est décerné ex aequo à :  
Beirut : The Last home movie de Jennifer FOX (USA)  
et  
Yukiyukite shingun. L'armée de l'empereur s'avance de Kazuo HARA (Japon).

Nous avons fait ce choix parce que ces deux films représentent par leur qualité propre deux extrêmes de ce qu'est aujourd'hui le Cinéma du Réel. Les deux films, au delà de leur écriture si différente, nous ont frappé parce qu'ils ont la préoccupation de parler de la violence et de la décadence des systèmes de valeurs dans le monde entier.

Nous avons discuté de la place de la violence dans notre vie quotidienne et de la manière dont nous en sommes complices.

Le film de Kazuo HARA est un document sur la recherche obsessionnelle après guerre de la vérité de la guerre et pose particulièrement la question de l'implication du cinéaste.

Le film de Jennifer FOX est un portrait en pleine guerre d'une famille qui vit dans la négation de la guerre. Nous avons relevé dans ce film une structure esthétique d'une dentisté extrême à la limite du spectaculaire.

Pour l'ensemble de la sélection internationale nous constatons le poids croissant des structures de production et des modèles de diffusion sur l'écriture. Le jury considère que les spectateurs sont parfaitement en mesure de se heurter aux problèmes posés dans et par les deux films primés, même si ces spectateurs ne sont pas toujours d'accord avec les personnages ou la manière de les présenter. Nous invitons le public à entrer dans ce débat.

#### Prix de la Direction du Patrimoine

Le jury était composé de :

- . Pierre CULAN, Responsable Cinéma à la Caisse des Monuments Historiques
- . Evelyne DESBOIS, anthropologue CNRS
- . Michel GERBAULT, Mission des Relations extérieures de la Direction du Patrimoine
- . Alain MOREL, Mission du Patrimoine ethnographique
- . Marc PIAULT, réalisateur, anthropologue CNRS.

Le Prix de la Direction du Patrimoine (10 000F) est décerné à :  
La Part Maudite de Christian VINCENT

Mention spéciale décernée à :

Buon giorno dalla Francia de Axel CLEVENOT



## HUITIEME BILAN DU FILM ETHNOGRAPHIQUE

Musée de l'Homme, Paris  
du 13 au 17 mars 1989

Le "Huitième Bilan du Film Ethnographique" se déroulera du 13 au 17 mars 1989 au Musée de l'Homme. Cette manifestation a pour but de montrer, pendant une semaine, les tendances les plus originales de l'anthropologie visuelle dans le monde.

"Ainsi, pendant sept ans, la salle de cinéma du Musée de l'Homme est devenu le lieu de rencontres inoubliables où sont projetés, découverts ou redécouverts, analysés et discutés passionnément près de 300 films venus du monde entier, accompagnés, le plus souvent, de leurs auteurs, inquiets ou enthousiastes, mais qui, parfois, découvrent avec émotion que leur message venu d'ailleurs a été vu, entendu, rejeté ou retenu" (Jean Rouch).

Pour tout renseignement :

Françoise Foucault  
Musée de l'Homme  
Place du Trocadéro  
75116 Paris  
Tél. : 47 04 38 20

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## 29th FESTIVAL DEI POPOLI

25 November - 3 December 1988  
Florence, ITALY

The 29th edition of Festival dei Popoli will take place in Florence from 25 November to 3 December 1988.

Festival dei Popoli, International Review of Social Documentary Film, will present:

Competition and Information Sections, including film and video documentaries, selected by a Selection Committee especially nominated. The documentaries will deal with social, political, historical, ethno-anthropological topics, as well as urban anthropology, the world of the cinema, the visual arts and music. An International Jury, composed of filmmakers, film scholars and critics, will award the following prizes:

- . Best Documentary Film Lire 15,000,000
- . Best Documentary Video Lire 10,000,000
- . Best Research Film Lire 10,000,000
- . Best Research Video Lire 5,000,000
- . "Giampaolo Paoli" Award for the Best Ethno-Anthropological Documentary.

Cinema & Rock, the second edition of a "social history" of Rock seen through its relationship to the cinema, begun with great success last year.

Retrospective: Soviet ethno-anthropological cinema, centered mainly on shamanism.

Seminar: "The Use of New Technologies in Documentary Filmmaking".

Fifth Workshop of Visual Anthropology: "Visual Anthropology and the Study of the Expression of Emotion".

(Deadline for submissions was 20 September 1988)

### Historical Data

The Festival dei Popoli was founded in 1959, in the climate of cultural excitement generated by the presence in Florence of Giorgio La Pira, by a group of film specialists and human sciences scholars (sociologists, anthropologists, ethnologists and mass-media experts) all of whom shared a common interest in documentary film and its links to socio-anthropological research.

Today, the Festival dei Popoli is still the only Italian institution exclusively devoted to social documentary film.

The Florentine Festival, which is funded by the Ministry of Tourism and the public administration of Tuscany, has come to enjoy an excellent reputation, and is internationally known for its high quality and broad cultural appeal.

The films presented at the Festival, as well as the research promoted by it, have always served to encourage new perspectives for analyzing the human condition, helping to offer a more accurate awareness of man and his social contexts and, as such, sharing in his problems, sufferings and struggles.

The future of the Festival is open to debate. The Festival has become and hardly works as a permanent center of cultural activity, specializing in social documentation. It will be open to new techniques and forms of expression, and make every effort to establish a special relationship in cooperation with schools and universities. That is, with those who will be facing and, perhaps solving, the problems of our future society without losing sight of the cultural and social heritage which, in its variety and multiplicity of expression represents the truest link to the human condition we all share.

#### For more information:

Festival dei Popoli

Via dei Castellani 8

50122 Firenze - ITALIA

Tel. 055/294353 - Telex 575615 FESTIP

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WOMEN OF THE AMERICAS FILM & VIDEO FESTIVAL

Festival de Cine y Video  
Mujeres de Las Americas

In October 1988, Cine Accion will present the Women of the Americas Film & Video Festival. The week-long Festival will be the first major West Coast tribute to the growing and diverse body of work of film and video produced by Latin American women and ethnic women of the United States. To break with the popular misconception that women's cinema is limited to certain topics, the Festival will solicit works by women representing a broad range of subjects and styles. The accompanying workshops, panels and public forums will address artistic, historical and socio-political concerns of the festival participants, who will include visiting film and videomakers.

The Women of the Americas Film & Video Festival is an effort to address the virtual neglect of most independent Latin American and Third World media in the United States, particularly films and videos by women - the overwhelming majority of which remain outside mainstream avenues of production and distribution. In addition, Cine Accion seeks to continue the goals of the first Cocina de Imagenes festival held in Mexico City in October 1987, to give independent women producers an opportunity to come together, exchange ideas

and share common concerns. The Festival will target existing networks of women film and videomakers in Latin America and the United States, while seeking to establish new grounds for cooperation, collaboration, and comparative analysis of work, themes, styles and perspectives. (Deadline for submissions was July 31th, 1988. This is published for the record only).

Cine Accion was founded in 1980 to encourage and promote the production, distribution and appreciation of contemporary Latino, Chicano and Latin American film and video. It is the San Francisco Bay Area's sole non-profit organization of Latino/Chicano film and videomakers. Since its founding, Cine Accion has presented numerous programs, including the first Latin American Animation Festival; Imagenes, the largest-ever Latin American component of the San Francisco International Film Festival; the Local Latino Producer's Showcase Series; and the Summer Premieres Series, focusing on newly-released independent films and videos.

For more information:  
Women's Festival Coordinator  
Cine Accion  
346 Ninth St., 2d Floor  
San Francisco, CA 94103  
Tel.: (415)695-0673

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THE FOURTH INTERNATIONAL FESTIVAL OF CINEMA AND TELEVISION

Nuoro, Sardinia  
18 to 22 October 1988

The fourth International Festival of Cinema and Television, organized by the Nuoro Regional Institute of Ethnography (I.S.R.E.) and by the Italian Association of Scientific Cinematography, Rome (A.I.C.S.), will be held in Nuoro (Sardinia) from 18 to 22 October 1988.

The present edition is entitled: "Women and work in traditional societies".

The programme of the Festival will be arranged by an International Scientific Committee constituted by the representatives of the following Institutions: AICS, Roma; BBC - Open University, London; CNRS - Images Media, Paris; Festival dei Popoli, Firenze; Institut fur den Wissenschaftlichen Film, Goettingen; ISRE, Nuoro; Societa Italiana di Antropologia Audiovisuale, Firenze - Palermo; Universita di Cagliari; Universita di Sassari.

Jointly with screenings, round tables and discussions will be held, to which Italian and foreign film and television experts and scholars will take part.

(Deadline for submissions was June 15th 1988. This is published for the record only.)

For more information:  
Prof. Diego Carpitella  
Associazione Italiana di Cinematografia Scientifica  
Via A. Borelli n. 50  
00161 Roma ITALIA

## WORDS AND MAN

October 1989  
Dole, France

The Centre de Culture Scientifique, Technique et Industrielle of Salins (Jura, France) is a non-profit-making institution, dedicated to the development and promotion of visual anthropology. It is located in the premises of an old salt-factory and conducts various actions in the field of film and anthropology, among which:

- the production of documentary films for ethnographic museums
- the organization of ethnographic showings, open to the general public
- training sessions to the techniques of anthropological film making
- an introduction to visual anthropology at Besançon University.

The CCSTI forthcoming big project is the organization of an international festival and congress of visual anthropology called "Words and Man".

This event will take place in the historical town of Dole (Jura), two hours South-East of Paris by TGV train, and will last six days at the end of October - beginning of November 1989.

### The Festival

The Festival programme will be made up of an international selection of films completed over the last two years, but will also include important milestones of visual anthropology that are too rarely shown to the French public.

Three of the films selected will be awarded a prize by an international jury composed of filmmakers and anthropologists.

The TV Network prize: the film chosen will be bought and broadcasted by a national or international network.

The Film Developer prize: the author of the film chosen will be offered part of the development and printing costs of a future film.

The European Community prize: translation and video subtitling in a foreign language of the filmmaker's choice, of a film shot in Europe.

A complete catalogue of the films presented at the Festival will be distributed to participants.

Films shown in foreign language will be accompanied by a system of simultaneous translation or subtitling.

Students with limited resources will be found cheap board and lodging.

### The Congress

The Congress will have for a theme "the spoken word in anthropological films". This specific theme and its different facets should allow a multiple and pragmatic approach to our discipline.

For example:

- the history of cinema techniques (the silent film, the talkie, synchronous sound)
- the relation between filmmaker and subject (the commentary, the interview, the observational camera)
- the choice of spokesmen
- the language barriers
- the different sorts of commentary, voice over, etc...
- ritual and daily speech
- coded speech
- shooting and editing strategies
- the spectator as a receiver, etc.

The contributions will deal both with the history of visual anthropology and its prospects, with an aim to establish a definite clarification on the subject. They will be published in a hard-back book, edited by the French Maison des Sciences de l'Homme.

All contributors will be requested to illustrate their interventions by video extracts from the films they choose to refer to.

For further information:

Georges Nivoix  
C.C.S.T.I.  
Place des Salines  
39110 Salins les Bains  
France  
Tel. 84732204

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SESSION ON TELEVISION AND THE INUIT CULTURE AT THE 6TH INUIT STUDIES CONFERENCE

Copenhagen, October 17-20, 1988

Preliminary programme is the following:

Poul Moller, Moesgaard, Arhus, Denmark: Social and cultural impact of television and mass media in Greenland.

Claus Wanscher, University of Roskilde, Denmark: A model for participatory television production as a development and education tool.

Marianne Stenbaek, McGill University, Montreal, Canada: The politics of cultural survival: Towards a model for indigenous television.

Isaac Kayutak, Rural Alaska Television Network, Barrow, Alaska: Inuit television in Alaska.

The session is still open for presentations of papers and television or videoproductions. Please send a note as soon as possible to both me and the organizers: Sixth Inuit Studies Conference, att. Jens Dahl, Fiolstraede 10, DK 1171 Copenhagen K, Denmark. Registration fee, US \$ 85 should also be sent as soon as possible.

For more information:

Jorgen Poulsen, Chairman of the session  
Associate professor of Communications  
University of Roskilde, Boks 260  
DK - 4000 Roskilde, Denmark.

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## CONCLUDING REMARKS ON PAST MEETINGS

CONFERENCE REPORT: XIIth ICEAS  
Zagreb, Yugoslavia, 24-31 July 1988

Commission on Visual Anthropology sponsored symposium: "Visual Research Strategies - Visual Anthropology in the 80's"

Presented by  
Marcus Banks, University of Oxford, UK

For the sun-starved Britons (and, presumably, others) just being in Zagreb in July was reward enough for the hassle of getting over there in the first place. Temperatures in the thirties, brilliant sunshine, nice beer - it took true dedication to sit through the entire week of sessions. I am probably in a minority in that I attended every session of the CVA symposium, resisting the temptation to look in on single papers in other symposia on the grounds that the cumulative benefits of one would outweigh the disjointed fragments of others. What follows is, however, a personal view and necessarily reflects my own particular biases and interests.

The symposium was one of the few that ran the entire course of the week - a measure of the popularity of the subject - and contained what at times seemed a rather uneasy balance of films/videos to papers. Without being unduly critical, however, it is probably true to say that the substantive points raised in the course of the week (in either papers or discussion) could probably have been compressed into a morning, or possibly a day, leaving the rest of the time free to enjoy the films. However, no-one really expects enormous conferences to be academically rigorous (not with fifteen minutes per presentation) and the real benefits of the week lay in making contacts, exchanging information and discussing projects.

The first session, on the Monday afternoon, was devoted to "Visual Anthropology and Education". Most of the papers presented were largely descriptive, outlining the teaching of visual anthropology in various institutions around the world. Being a covert fan of Lévi-Strauss, I find it easier to think in terms of binary oppositions first and to mediate between them later; the education session revealed the first such pair of oppositions that generally characterised the week's progress. This one was a divide between those who think of visual anthropology as a subject in its own right and those who think of it as an adjunct to all the other sub-disciplines of anthropology. Those who feel into the former camp (by my definition, not theirs) simply described what they were teaching or what projects they were undertaking with their students, with little or no attempt to say what benefit this might have for anthropology teaching generally. In the latter camp (again, my ascription) we had papers such as that by Mavalwala, who described the various ways in which visual resources failed him in his teaching. Actually, Mavalwala represented one side of another opposition which luckily never really surfaced again, between North American "anthropology" which includes things like archaeology and primate studies, and European "anthropology" which is solely of the "social" or "cultural" type. Mavalwala made the point that there are never any people in animal films, despite the fact that few animal populations live undisturbed by man. We certainly saw lots of animals (usually dead or dying) in the week's people films though.

The high point of the session for me, and for many others I suspect, was Robert Boonzajer Flaes' video work, Dor: Low is Better. I think the slightly bizarre nature of the project (taking a Swiss alpenhorn and winterhorn to a remote Tibetan monastery in Northern India and recording the monks' attempts to play them) blinded some people as to the real value of the project (an exercise in cultural communication and interpretation) and the unique value of film or video in not just documenting but also participating in the process of fieldwork.

In the brief discussion afterwards a doubt was raised as to the wisdom of sending ill-trained students off to make little video films in their own back yards (Boonzajer Flaes presented his work as a model to encourage his students; Thorn described the projects his students execute as part of their course in visual communication). In particular, was there not a danger of insensitive students blundering into the complex politics of race and discrimination? Boonzajer Flaes and Thorn explained that all their students' projects were carefully conceived and subject to veto. My own worry was that students with only the faintest understanding of anthropology are encouraged to burn off hours of video tape to produce a series of fatuous truisms and blurry images of the kind that give visual anthropology a bad name. I wouldn't accept a few half-baked ramblings on the back of an envelope as an essay and I don't see why I should accept the visual equivalent.

Session two was devoted to "Visual Anthropology and the Public" and was in some respects a replay of session one, with education throwing a wider net. Both sessions were a disappointment in that they focused largely on what the visual anthropologist was attempting to communicate to the other (the students, the public) and not at all on whether the other wanted to know.

Probably misplaced as far as the session head went, the high point was certainly Heidi Larsen's presentation. With great clarity and through a highly selective series of black and white still photographs of South Asian families in London ("highly selective" in that no attempt was made to pretend that one could completely document a culture or society) Larsen made the point over and over again that images are not monovocal and that to "close" them with a descriptive and redundant text is to negate and thwart whatever anthropological analysis may be possible. In doing so, Larsen revealed another pair of oppositions: between those who think that visual images are not transparent representations of reality, and between those who do, who think that to describe is to explain. This is a fairly fundamental division and one I shall return to.

Stimulating too was Lombardi Satriani's paper (kindly presented by Allison Jablonko) where he made clear the first of my oppositions: that there are two kinds of visual anthropology - the study of anthropology through images, and the anthropological study of images. Simple and clear though this sounds, it was something that was often forgotten in the coming sessions with many discussions proceeding at cross-purposes.

David Wason, from the British commercial television company Granada, outlined the successful Disappearing World series on which he works and mentioned in passing a new BBC initiative for a series which will also involve close cooperation with anthropologists. Wason also made the point that ethnographic films on television are essentially ephemeral: watched by millions, forgotten the next day. There are no "second editions"; the text is read in a completely different way to that of an academic monograph (again, a point that was sometimes forgotten in later discussions). That, together with

Morelli and Poppi's presentation and a screening of their film The Dance of the Ori, made for Italian television, stimulated about the sum total of discussion for the week on ethnographic film and television, although many of the issues touched on in later presentations and discussions (such as the possible "entertainment" value of ethnographic films) were directly relevant to this.

It was not, however, the sum total of television's incursion into the symposium. Several of the films we saw in the course of the week were in fact made for, or even by, television companies (state and commercial). While I would like to believe that those who presented these films are all, in fact, anthropologists and not TV producers, there was little indication of this in some of the talks prior to the films. There seemed to be a feeling that footage from remote areas (using the term in the Edwin Ardener sense) is inherently anthropological, just as a folkdance is an inherently anthropological subject of study. Neither is true. In the introductory talks an element of analysis could have brought the films within the scope of visual anthropology by either of Lombardi Satriani's definitions. But few attempted this, merely giving a (redundant) description of the film itself, or describing how it was shot. Every time I scramble an egg, I perform (or at least induce) a series of pretty complicated organic changes. But I wouldn't present my saucepan for serious examination to a conference on organic chemistry.

The third session concerned "Cultural Preservation and Revitalization" and began what came to be a major rift between what I would loosely call the approaches of "art" and "science". Several of the papers and presentations discussed documentation, either straightforward unproblematical recording of objective facts and their subsequent analysis (or, more often, description) or, more interestingly, a mediated documentation with analysis being generated implicitly or explicitly at the time of recording. Actually, my own view is that all filmmaking and recording is of the second type: the first type is an optimistic hope, not an achievable goal. It seems better to capitalise on the creation of reality on film or tape rather than to deny it and pretend (a) that there is an objective reality in the first place, and (b) that the camera records it without distortion.

David Blundell described his film project to record (and therefore to crystalise) the life-history of a Sri Lankan Buddhist head monk, a project which involved the total collaboration of the monk in question, almost to the exclusion of Blundell himself. Unfortunately I never got to see the film itself so have no way of knowing how far he succeeded in creating his Buddhist view of reality (through editing, use of colour, narrative structure etc.). Instead we were treated to an incomprehensible student film about (I think) a railway line in Taiwan.

The next session, "Visual Research Results", could really have contained any of the week's presentations. As it was, only one of the participants, Felicia Hughes-Freeland, was asked in what respect her film, The Dancer and the Dance constituted a "result"; she replied that it was the visual summation of many years of academic and practical research on Javanese dance. In some ways this represents another opposition, between the aims and techniques of filmmakers and those of anthropologists (although Hughes-Freeland is trained as both). By and large, an anthropologist would be loathe to swan into a completely unknown country, village or "community" and shoot a film (Boonzajer Flaes did just this and it worked, largely because he wasn't trying to film the ethnography of Tibetan Buddhism) although this is standard television



practice. As most of the participants over the week were first and foremost anthropologists this didn't really become an issue, although on the one hand we had those who used visual strategies as an integral part of their work from the first, while on the other there were those who made the film-of-the-research either at the end or at some later date. This would have been an interesting issue to talk about.

The opening presentation of the session, by Canevacci, left me completely baffled. I took the gist of the paper (hampered, unfortunately, by having to be presented in English) to be that syncretic cultural behaviour (in this case, dance) is obvious material for visual analysis. But the video that followed was merely a recording, not an analysis and as its subject was clearly a highly articulate fellow-Italian the lack of visual collaboration between subject and author was even more perplexing. Adolf Ehrentraut was one of the few participants who used still photographs. He presented a convincing argument concerning the restoration of Japanese farmhouses and I, for one, was quite ready to believe him. But I don't think the photographs proved the argument one way or the other. As the photographs were taken from official Japanese reports, the images have already been mediated and contextualised; they have probably also been edited (Larsen's presentation showed vividly how the reading of an image can be dramatically altered by selective cropping). For Ehrentraut to present these images as impartial evidence, as though in a court of law, is unsatisfactory - at least to me.

A similar confusion of the reading of images applied in the case of Nasko Kriznar's presentation, which included a video film of an Orthodox Christmas celebration in North Dalmatia. Many of the Western participants were puzzled by the almost totally silent and glum way in which the family went about their celebrations, but Kriznar, when questioned about this, thought we were doubting the veracity of the documentation and strove to assure us that everything was as it had happened. Indeed, I'm sure it was, but as with the Ehrentraut presentation it demonstrated again (if proof were needed) that images are not monovocal and that the task of visual anthropology is not merely to describe the most "obvious" reading (that is, constructed by the dominant ideology) of an image but to identify and analyse an image's multivocality. As a compatriot and fellow National Film and Television School trainee I'm biased, but Felicia Hughes-Freeland's film, The Dancer and the Dance, provided a visually-stimulating example of polysemic analysis through a skillful layering of camera-work, interview and editing.

"Visual Research Results" continued the next day, with a number of well thought-out presentations. I found McDermott's correlation between those well-rounded and tiny-footed Upper Paleolithic figurines and the image a pregnant woman sees of her own body totally unconvincing but very intriguing - decades of work on visual representation and meaning in primitive art swept out of the window by a pregnant woman and a roll of film.

More relevantly, Jay Ruby proposed that images can become commodities in a way that words cannot: rarely, if ever, would anyone want to buy an anthropologist's words, but images - including those produced by anthropologists - are frequently bought, sold and modified. Again, this was an issue that would have benefited from a debate devoted to television. The film Ruby presented, A Country Auction, concerned - at least in part - the commoditisation of previously private objects and, although it wasn't presented as such, would make an excellent teaching film to illustrate a theoretical work on economic anthropology, such as Chris Gregory's Gifts and Commodities.

Following Ruby, Joanna Scherer and Janos Tari both gave presentations in which the subjects of images had exercised control over their presentation. Scherer's argument was that the subject of the photographs she presented, a nineteenth-century Native American woman, had collaborated unwittingly in thwarting her own aims: she had chosen to exploit an image and had in turn been exploited by it, an analysis that it would be fascinating to apply to several of the other "collaborative" projects presented during the week (issues of power, domination and cultural hegemony were largely absent from the week's discussions). Tari presented a (possibly unintentionally) reflexive piece - a document of documentation. It concerned a group of modern Hungarian youth learning vanishing folk dances from old dancers, wishing them to be documented by Tari's film and at the same time seeming to wish the film to authenticate and legitimise their appropriation of the dances.

The last named session, "Visual Research Strategies", could again have encompassed many of the week's presentations and was somewhat sprawling as a result. The first half had the advantage, however, thanks to chairing of Allison Jablonko, of the longest period of discussion of any of the sessions. "Strategies" for the most part was interpreted as "how I did it" rather than a more detailed and impersonal examination of the assumptions and hypotheses that underpin different strategies (just as "Education" and "the Public" were interpreted as "how I/we do/did it to them"). Paul Hockings gave a paper which more formally discussed many of my comments here (as indeed did my own paper in this session); Hockings moreover pointed out the essentially phenomenological nature of film - a point that was completely ignored in discussion. Barrie Machin raised the issue of reflexivity in the field and video as a tool to explore this. This could have led to an interesting discussion (but didn't) on the similarities and differences between film and video. For example, David Blundell seems to have created immense obstacles for himself, and then surmounted them, by using Super-8 film for his Sri Lankan venture, when video would have given him the immediate access he required.

Many of the films presented in the session were stimulating and technically excellent, although it was irritating to see only ten-minute sections of Knut Ekstom's two films, Blood and Fire and In The Garden. This last precipitated a minor controversy. Several sections in the clip provoked light laughter from the audience; afterwards, one of the participants questioned our motives in laughing. He felt that we (and he) had been laughing at the rather flabby middle-aged couple and their bourgeois conventionality. For "scientists" engaged in serious research, such an attitude was untenable. Perhaps some had laughed because they found the couple ridiculous. Some claimed that they had been laughing, in a way, at themselves, recognising familiar patterns or traits. Personally, I resented being labelled a "scientist" and being forbidden to exhibit or even have a response to what I see. Perhaps, as Jay Ruby would argue, my responses (and therefore my opinions and aesthetic criteria) are ideological or culturally determined, but it seems foolish and pointless to try and suppress them - and arrogant, as they are my object of study in others when I work as an anthropologist.

Peter Fuchs, discussing the Encyclopaedia Cinematographica, also demanded a "scientific" detachment on the part of those who create films and other visual resources so that these could be used for objective comparison, either through a "vertical" ordering - by which one could view all the material relating to a particular group - or through a "horizontal" ordering -

by which one could view a particular activity among several different groups. The Human Relations Area Files project has long since demonstrated the insurmountable problems involved in such a task, while recent theoretical writing (and some not so recent) has put paid to the idea that one could in any way catalogue cultural features. The view of culture as a neat bounded set, drawn upon when needed by human automata who can relay information about it to a visiting anthropologist with speed, precision and accuracy (which the anthropologist precisely and accurately records on film or in words) is one that is no longer tenable.

There may, however, be "scientific" ventures which are pleasing to all parties because of their technical sophistication, their clearly defined aims and their modest demonstration of intelligence and comprehension. One such was Hugo Zemp's film, Head Voice, Chest Voice, which, judging by the applause it received, was clearly the week's favourite film. Zemp used animated real-time graphs instead of conventional musical notation to analyse various styles of Swiss yodeling and combined these sequences with staged performance and observational sequences. The mixing of styles belied the idea that any one could fully explicate the subject matter. Of course, purely observational films achieve a similar end by demonstrating (through long takes and a focus on minutiae) that no single statement of individual can be taken as the definitive reading on an issue. Zemp's film allowed meaning to be created in the juxtaposition of styles and techniques, while observational cinema seeks meaning in the interactions of the subjects - either way, as in all good theories of opposition, we have meaning being created at boundaries, not rising "naturally" from bounded contextless wholes.

The final day was given over to a "Free papers" session in the morning and a general discussion in the afternoon. The free papers were crowded together into a faintly confusing jumble, some of them seeming to have little to do with anthropology, let alone visual media. The general discussion was instead dominated by the preparation of a list of topics to be discussed at the next meeting (the so-called "inter-Congress") in 1990. I stopped counting when the twenty-second topic had been proposed, but there seemed to be three major focal points: the technical aspects of film (editing, sound, production); an enquiry into the subject-author-viewer relationship (native participation, audience response, ethnographic films in museums); and "theory" (intentionality, ideology, criticism).

There was also some more general discussion which trod gingerly around the issue: what is visual anthropology? For example, the question was raised of whether to allow the anthropologists of art to participate in future meetings. Personally, I would be wary of this, if only because the anthropology of art is a much stronger sub-discipline (at least in Britain) with a much firmer theoretical base. If nothing else, the week at Zagreb revealed the desperate lack of such a base in visual anthropology and the discipline could easily become swamped by the far more sophisticated art analysts. But the discussion led on to a less focused but more pertinent question: how can visual anthropology make an impression on non-visual anthropologists? Should there perhaps be "open" screenings at the next meeting, or joint sessions - "Visual Anthropology and ..." (women, development etc.)? For those I would call "documentationists" the issue does not really exist; one simply films a ritual or a dance which then becomes data for those who work on ritual or dance. But for others, such as Paul Hockings who believes that the methodological approach of film (essentially

phenomenological) differs radically from the empiricist methodology and deductive theorising of conventional anthropological enquiry, the question is how can ethnographic film (and video and photography) contribute to and even change the theoretical underpinning of other sub-disciplines. As Jay Ruby pointed out, the "audio-visual aids" approach will always leave visual anthropology the weaker and subservient partner in any collaboration.

I mentioned earlier the contrast (or opposition) between the view of the "scientists" who take a positivist view of anthropology as an objective science which can document an objective reality (and also the use of film as a tool to test and prove hypotheses) and the view of others - such as myself - who view culture as a conditional reality to be explored through films which can be enjoyed for their own sake as films (bearing in mind Jay Ruby's insistence on "enjoyment" as an ideological statement) but which are fashioned with and informed by an anthropological understanding. A paired opposition - similar, but not the same - was revealed in the films of those who, on the one hand, choose to document events where the subjects are treated as cultural automata (popular among the Eastern Europeans, with a heavy emphasis on dance, ritual and folklore) and on the other, those who film the subjects as cultural negotiators (especially where the film centres on an unusual, problematic or novel situation).

In a review such as this I have obviously been selective, even partisan. I have not mentioned some of my favourite pieces (such as Liz Wickett's film on rats in Egypt) either because they concern areas about which I know little (such as development) or because they did not provide the stimulus for the more general points I wished to raise. I have also tended to focus largely on film (or video), as the symposium did itself, while realising that the boundaries of visual anthropology are potentially much wider. If I seem to have been overly critical and negative in my opinions it is because, as a relative newcomer to the field, I have been disappointed in what I have found generally: debates that I have read about from twenty years back seem to have advanced not at all; film styles and techniques seem similarly unchanged (with the possible exception of the increased use of subtitles). I was impressed, however, by the numbers of people who attended the sessions, their generosity in sharing their thoughts and work and their commitment to visual anthropology. I am also grateful to the session organisers (several of them last-minute replacements) and particularly to Asen Balikci and Nasko Kriznar as organisers of the whole symposium. Slowly, it seems, we are beginning to put together the pieces.

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FRAGILES FRAGMENTS  
SEPTIEME BILAN DU FILM ETHNOGRAPHIQUE  
Paris, 14 au 18 mars 1988

par  
Patrick Prado  
Centre National de la Recherche Scientifique, France

Le Bilan du Film Ethnographique est un de ces rares moments de résistance à l'encombrement des écrans, grands ou petits. Les auteurs de la plupart des films programmés au cours de ces journées se situent comme en retrait par rapport au raz de marée permanent de millions d'images et de mots qui déferlent à la minute sur les télévisions et les radios du monde. En retrait par la sensibilité du témoignage au lieu du matraquage systématique, du sensationnel quotidien dont il ne restera rien ni dans la mémoire ni pour la réflexion, qui a besoin de temps et de respiration pour trouver son souffle. En retrait par le refus du narcissisme qui caractérise jusqu'à la nausée l'information d'aujourd'hui : celui qui parle a tellement plus d'importance que ce qui est dit. Et ce refus est un péché télévisuel majeur, ces films ne passeront pour la plupart jamais à l'écran, parce qu'ils jouent le fragment contre l'encombrement, la discrétion contre la suffisance, la complicité contre la complaisance ou son envers jumelle, l'arrogance.

Rares en effet sont les chaînes TV assez courageuses ou plutôt intelligentes, à l'exception notable en France de FR3 et de Canal + (cette dernière était cette année représentée au sein du Jury du Bilan), qui s'intéressent à ce type de films accusés de déprimer les scores de l'audimat et les téléspectateurs. Pourtant la télévision est l'outil le plus adapté et à la fois le seul lieu possible, hors festival, de diffusion des documentaires. Pour cette raison - est-ce un vœu, une prière? - les réalisateurs cette fois-ci encore ont "fait" du 13, 26, 52 minutes, puisque les normes l'imposent (mais par qui, où et quand a donc été inventée l'heure de 60 minutes?), comme si les arguments techniques ne cachaient pas presque toujours dans nos sociétés le refus de poser des questions de fond, jusqu'à ce qu'on se lasse de les avancer. Le jour de la transmission du match de foot du Heysel, la technique et l'argent ne voient pas un événement, fondamental et pas seulement pour un journaliste ou pour un ethnologue, où basculent en direct quelques certitudes de notre civilisation : le massacre de jeunes civilisés italiens et belges par d'autres jeunes non moins civilisés anglais fanatiques. Jusque là cela ne se passait, nous disait-on, qu'en Iran, à Beyrouth ou, à la rigueur, en Israël. C'est toujours le sujet des images qui fait problème.

Quelque chose des fins de partie murmure parfois sur les écrans de l'ethnographie, c'est-à-dire de la fin d'un morceau de soi. La dernière chasse au phoque d'un pêcheur inuit, le dernier meunier, le dernier geste de l'artisan, le dernier fil à soie, le dernier chant et la dernière danse, le dernier mot de la dernière langue. Comment ne pas filmer la mort à l'oeuvre quand on sort le mot culture? Disons que la cérémonie funèbre est nécessaire pour regarder la vie "en face". Cette observation systématique du désastre et de la résistance au désastre a quelque chose de dérisoire comme témoignage d'impuissance et d'indispensable pour la lucidité mentale face à l'optimisme béat. Mais après tout sait-on jamais, nous autres spectateurs qui ne risquons rien - dans l'immédiat - s'il vaut mieux crever authentiquement en chantant à tue-tête (si l'on peut dire) sur une décharge de boîtes de Coca-Cola, ou survivre folkloriquement bourré de valium avec une plume dans le derrière.

Comment faire un film si l'on n'aime pas son sujet, le danseur, le musicien, le pêcheur, le coiffeur, l'enfant qui joue et qui refait le monde, le meunier, le couple amoureux, elle noire, lui blanc, en Apartheidénie. Le sujet du film, c'est le sujet sur l'écran qui résiste à la mort programmée grâce à la danse (Die reise der Pilgrim number one (Carafbes 1987) de Susanne Klipper (R.F.A.); La danza degli ori (Italie 1987) de Renato Morelli (Italie), au théâtre (Comas, la passion des sables (Pérou 1987) de Pierre Maury (France); Les disciples du jardin des poiriers (Chine 1987) de Marie-Claire Quiquemelle (France)), au chant (Voix de tête, voix de poitrine (Suisse 1987) de Hugo Zemp (France); Soundjata banta (Sénégal 1987) de Ed Van Hoven (Pays Bas)), à la musique (Maroc corps et âme (Maroc 1988) de Izza Genini (Maroc)), à la peinture (Lapoujade ou la renaissance (France 1987) de Christelle Vandenberghe (France); Kokoro no iro (Japon 1987 de Ann Marchi (France); Manuel Mendive ou l'esprit pictural Yoruba (1987) de N'Diagne Adechoubou (Bénin)), à l'amour (Classified people (Afrique du Sud 1987) de Yolande Zauberman (France); Poète de l'amour (Sénégal 1986) de David Jka Diop (Sénégal)), au jeu (A nous la rue (Burkina Faso 1987) de Jean Pierre Le Bihan/Pascal Glais/Colette Arcaix (France)), à la fête (Chronique d'une saison sèche (Mali 1988 de Jean Paul Colley (Belgique)), au souvenir (Martin Chamblé and the heirs of the Incas (Pérou 1986) de Paul Yule/Andy Harries (Grande Bretagne); Ici, Là bas (France 1987) de Dominique Cabrera (France); Birds of passage (Pays Bas/Surinam 1986) de Fons Grasveld (Pays Bas); Un jour la guerre pourrait éclater (France 1987 de Georges Drion (France)), au savoir-faire ancestral : le pain, le manioc, la chasse, la pêche (Rivages amers (Philippines 1987) de Jérôme Bouyer (France); Saginerá (Groenland 1973/86) de Pierre Robbe (France)), à la foi (Mazu, la déesse de la mer (Chine 1987) de Patrice Fava (France); Cuyagua : le saint aux deux visages (Vénézuéla 1987) de Paul Henley (Grande Bretagne)), à la violence du regard écorché vif, fou de douleur et d'espoir (Cyrus, dors bien (Iran 1981) de Hamid Messdaghi (Iran)).

Si certains de ces films sont maladroits, aucun n'est laid. Rares sont ceux qui ont péché par encombrement, la plupart sont de fragiles fragments d'un ensemble qui permet à chacun de se voir grâce au regard sur l'autre. "Pendant ce temps de l'autre côté du monde" ... comme le chante Terence Trent d'Arby, certains patrons médiatiques insistent pour la production en France de soap opéras à l'américaine.

Contre la mousse, l'écume des jours, ainsi dans En cherchant Emile d'Alain Guesnier (France 1982) où l'absence du protagoniste Emile pèse plus lourd que sa présence, ou plutôt plus léger, et ce manque, métaphore du vidage de l'espace d'un village montagnard organise le point de vue de l'auteur et de ses complices villageois. Ce point de vue, ce n'est pas tant la voix off à la première personne, dans la tradition littéraire romantique française (Lettre de ...) qui a du mal à se renouveler, que la précision du regard, la position de la caméra par précise tendresse (Tiag de Igor et Gustavo Guayasamin (Equateur)) ou par précise colère (Cyrus, dors bien de Hamid Messdaghi (Iran 1981)) ainsi que la précision du montage, c'est-à-dire son rythme et sa durée exactement nécessaires. Armand Rouiller de Jacqueline Veuve (Suisse 1987), 44 minutes, est un film qui va doucement : un homme fabrique un objet que l'on ne reconnaît pas d'emblée, longs plans séquences, son d'ambiance, peu de mots, caméra d'artisan, précise, économique, douce et nette comme le bois fendu, pleine elle aussi de savoir-faire implicite.

Et alors, qui du débat fiction-réel qui rentre par la fenêtre du documentaire quand on en a fermé la porte?

Faut-il fictionner? Le réel est-il fictionnant? La fiction est-elle une affaire de fric-tion avec le réel (merci Lacan) parce qu'elle coûte plus cher? Renvoyons à Cézanne ce qui est à Cézanne : "La montagne sainte Victoire m'emmerde, elle est beaucoup plus belle dans mes tableaux". Faut-il mettre un alpiniste, un explorateur, un journaliste, un ethnologue au premier plan de l'image en train d'escalader la montagne et de nous raconter son malaise existentiel : vous voyez ce que je vois ce n'est pas une montagne qui fume, ceci est une pipe, je n'aurais pas cru qu'elle me fasse ce coup-là, chienne de vie, que ces gens sont donc malheureux, et moi alors dans tout ça, etc. Le retour-recours au narcissisme hystérique et aux concepts Kleenex - on les jette une fois usés, et ça s'use vite - ne marche pas ou plus en ethnographie. Certains films ont de ce point de vue frôlé le dévissage (Beirut last movie - au Cinéma du réel).

Notons encore : salle pleine tous les jours, entrée gratuite, discussions passionnantes avec les auteurs à découvert, un seul film sur le monde arabe cette année, douze sur la France, dix sur l'Afrique, huit sur l'Amérique Latine et les Antilles, cinq sur l'Asie, trois seulement sur l'Europe hors France.

#### SEPTIEME BILAN DU FILM ETHNOGRAPHIQUE

14 au 18 mars 1988

#### P A L M A R E S

PRIX NANOOK - GRAND PRIX (Prêt d'une caméra Aaton 16 mm et d'un Nagra pour le tournage du film suivant)

Ministère des Affaires Étrangères.

. Classified people de Yolande Zauberman (France)

PRIX KODAK-PREMIERE OEUVRE (10.000 francs en pellicule Kodak)

. A nous la rue de Mustapha Dao (Burkina Faso)

PRIX DE LA MISSION DU PATRIMOINE ETHNOLOGIQUE - MEILLEUR FILM SUR LA FRANCE (5.000 francs)

Ministère de la Culture et de la Communication.

. En cherchant Emile d'Alain Guesnier (France)

PRIX MARIO RUSPOLI (6.000 francs à répartir)

Direction du Livre et de la Lecture - Ministère de la Culture et de la Communication.

. Les disciples du jardin des poiriers de Marie-Claire Quiquemelle (France)

. Tiag d'Igor et Gustavo Guayasamin (Equateur)

PRIX DU COURT MÉTRAGE (achat et diffusion sur Canal +)

Canal +.

. Le moulin de Robert de Philippe Pierrick Bourgault (France) et achat par Canal + d'un deuxième court métrage :

. Les maîtres de la coupe de Jean-Pierre Le Bihan, Pascal Glais et Colette Arcais (France)

Devant la qualité de certaines oeuvres, le Jury propose deux prix spéciaux (non dotés) :

PRIX CLAUDE JUTRA

. Cyrus, dors bien de Hamid Messdaghi (Iran)

PRIX LEROI GOURHAN

. Die reise der Pilgrim Number One de Susanne Klippel (R.F.A.)

. Armand Rouiller de Jacqueline Veuve (Suisse)

Le Jury a décidé de mettre hors concours le film exemplaire :  
• Hello Actors Studio de Annie Tresgot (France)

J U R Y

Germaine DIETERLEIN, Présidente du Comité du Film Ethnographique.  
Patrice BAUCHY, Responsable adjoint des Programmes courts à Canal +.  
Faye GINSBURG, Responsable des Programmes de Films Ethnographiques à l'Université de New York.  
Jean-Pierre OUDART, Critique de cinéma.  
Patrick PRADO, Réalisateur et Chargé de recherche au C.N.R.S.  
Véronique QUILLIARD, Bibliothécaire à la B.P.I. de Miramas.  
Jean ROUCH, Directeur de recherche au C.N.R.S.

Pour tous renseignements concernant les films :

Françoise Foucault  
Comité du Film Ethnographique  
Musée de l'Homme  
Place du Trocadéro et du 11 novembre  
75116 PARIS

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VISUAL ANTHROPOLOGY IN ITALY: THE MEETING OF PADUA

by  
Massimo Canevacci

The International Meeting on Visual Anthropology in Italy was held in Padua July 20-22 1988. It was organized by the Societa Italiana di Antropologia Audio-Visuale, in collaboration with the Chair of Cultural Anthropology of the University of Padua, with the participation of the Universities of Florence, Palermo, Perugia, Rome, Siena and the Festival dei Popoli (Florence).

The goal of this meeting was "intended to give a critical presentation of the visual-anthropological documentation, strategies and theoretical methodological approaches that have characterized developments in this field in Italy".

The participants to the meetings (besides many Italian students, all the authors and many people interested in our discipline) were scholars coming from many parts of the world (Australia, Brazil, Canada, Denmark, Finland, West Germany, Great Britain, Holland, Spain, USA,, Yugoslavia). We note the absence of any visual anthropologists from France, nevertheless they were invited several times.

1. - Visual Anthropology in Italy: our meeting began with this general subject and Prof. D. Carpitella, P. Chiozzi, L. Lombardi Satriani, A. Marazzi (who was the president) and T. Seppilli presented their papers; we can summarize their respective arguments, stressing: (1) scientific cinema before the Lumière invention (Muybridge, Marey, Edison) - (2) the most important tasks to be resolved now with a clear methodological approach on V.A. - (3) the revelent influence of philosophy in an inter-disciplinary approach to V.A. - (4) the connection between theory and praxis in thinking and realizing anthropological films and videos - (5) the importance of a historical



methodology in V.A. and the prominence of our South in Italian visual productions of the '50 and '60.

2. - The Italian South and Ernesto De Martino (organized by C. Gallini and V. Petrucci). De Martino (1908-1965) was the most important Italian scholar on cultural anthropology after World War II, unfortunately he remained completely unknown abroad. His fieldwork was in the poorest areas of the South, with a concentration both on research and the emancipation of peasants.

2.1. - A. Melillo, Nei giorni e nella storia: itinerari lucani di E. De Martino (1986, 60'). The first video is a RAI production dedicated to this anthropologist and his first field researches in Lucania, through photo, diaries, essay, interviews.

2.2. - G. Ferrara, Il ballo delle vedove (1962, 11'). An exorcism dance by widows around a man from Argia in Lula (Nuoro).

2.3. - L. Di Gianni, Magia lucana (1958, 18'): rites connected with storms, funeral lamentations, love affairs, tying the knot (la "legatura"), baptism of the seven fairies, invocation of the sun in various areas of the Basilicata. - I Fujienti (1966, 14'): in various areas of Naples, teams of devotees have prepared "toselli" (votive constructs) and are taking them to the shrine of Our Lady of the Arc using characteristic walking steps - La potenza degli spiriti (1968, 17'): different forms of diabolic possession and exorcism among catholics and pentacostalists in Irpinia.

2.4. - C. Mangini, Stendali (1959, 11'): funeral laments near Martano (Lecce); the text is a 18th Century translation of Salento Greek language funeral laments reworked by P.P. Pasolini.

2.5. - A. Michetti - L. Dal Frà, La passione del grano (1960, 12'): harvesting rites with pantomimes of the man-goat and subsequent scorn for the landlord in S. Giorgio Lucano.

2.6. - C. Mingozzi, La taranta (1961, 19'): home-based treatments of tarantula bites in Galatina (Publia).

2.7. - A. Miscuglio, Morso d'amore. Viaggio attraverso il tarantismo publiese (1980, 47'): collective rituals in the chapel of San Pietro and Paolo on their feast day.

3. - Histories of emigrants (organized by G.P. Brunetta and G. Mingozzi).

3.1. - B. Ramirez - P. Tana, Caffè Italia Montreal (1965, 84'): through a historical-documentary and ethnographic approach, the film recreates the economic and cultural mechanism characterising Italian migration to Montreal since the beginning of the century.

3.2. - V. Teti, America dove. Ritorno e perchè: storia di Vincenzo (1984, 30'): Vincenzo emigrated to Toronto at the age of 16, worked as a barber, singer, building worker, and returned to his home town after more than 15 years.

3.3. - M. De Melis, Appunti su contadini veneti in Brasile (1983, 30'): songs of peasants who emigrated to Brazil from Veneto.

4. - The following section includes ethno-musicology, material culture and ethnographic films.

4.1. - D. Carpitella, Tarantella per organetto e tamburello - Pastorale per ciarmella e zampogna - Danza del cammejuzzo - Arpa pastorale di Viggiano (Basilicata) - Danza del carnevale di ponte Caffaro (Lombardia) (1980, 60'): music and identity through video, in particular the so called "one-concept film" methodology.

4.2. - F. Haller, Costruzione di una botte di vino (1984, 22'): J. Scholzhorn from Eisacktal shows the manufacture of a 100-litre cask by hand.

4.3. - F. De Melis - E. De Simoni, Lavorazione di uno spago da sella (1988, 12'): the film illustrates the complex procedure of resewing a saddle.

4.4. - G. Scoditti, Kitawa (1985, 22'): an ethnographic film on New Guinea, where the author has been living for many years.

5. - Some notes of research.

5.1. - M. Boggio - L.M. Lombardi Satriani, Natuzza Evolo (1983/85, 90'): A Calabrian illiterate woman is the protagonist of inexplicable cures, writing in blood, stigmata, meditation between the living and the dead, apparitions in different places at the same time and so on.

5.2. - R. Mastromattei - A. De Vincenzo, Vyavahr, una seduta sciamanica in un villaggio Tamang (1988, 87'): a Tamang shaman in central Nepal was filmed in ritual performance.

6. - The Italy of Zavattini (organized by G. Tinazzi).

6.1. - P. D'Onofrio - F. Vannini, Noistottus (1987, 145'): this film reconstructs the historical and anthropological background of a "mining culture" on Sardinia.

6.2. - R. Young - M. Romer, Cortile Cascino (1961, 45'): sponsored by the Commission on Visual Anthropology.

7. - African notes (organized by P. Palmeri).

7.1. - Centro Studi e Ricerche Ligabue, I Pigmei dell'Ituri (1981, 32'): an expedition penetrated in the heart of the African rainy forests, trying to establish contact with the Bambuti Pigmyes living in "symbiosis" with the Bantu communities.

7.2. - P. Palmeri, Appunti di ricerca: i Diola del Mof Evvi, Senegal (1976, 25'): this film presents material from Basse Casamance about the Diola, a population organized in 10 villages having considerable political autonomy.

8. - Centro Studi e Ricerche Ligabue: Taut Bato (1980, 20'): the discovery of "cavedwellers" who live in a crater in Palawan island - I Papua della Nuova Guinea (1985, 50'): a Ligabue expedition to West Irian, the Indonesian part of New Guinea, where the Asmat tribe lives with no knowledge of metals, making stone axes is its main activity - La foresta degli sciamani (1985, 29'): a rare picture on shamanism from Mapuche, an araucan tribe of Southern Chile.

9. - The anthropology of memory: a historical section about some original examples from Italy.

9.1. - E. Cossa, Lamberto Loria fotografo: immagini inedite dell'archivio del museo L. Pigorini, Roma (slides). L. Loria (1855-1913) founded the Museum of Italian Ethnography (1906) and shot many photos during his expedition to Melanesia, included Trobriand.

9.2. - P. Chiozzi, La fotografia etnografica della scuola fiorentina (1870-1880) (slides). Paolo Mantegazza (1831-1910) was the first and most important anthropologist of the "Florentine V.A. school"; he founded the first National Museum of Anthropology in Florence (1869) and used photography in his researches. Another important visual anthropologist was Sommiers who shot many photos along his expeditions from Lapland to Central Asia with a particular attention to material culture.

9.3. - L. Mazzacane, Storia dell'antropologia visuale in Italia (slides). In Naples there is an audio-visual center called "New Polytechnic" using new technologies. Mazzacane shows the history of Italian V.A. from 1850 to 1950 with the help of a computerized archive of visual data ("computer vision").

9.4. - T. Seppilli, La fotografia nella rnasita della ricerca antropologica italiana nel secondo dopoguerra (1952-1968) (slides). After the first world war, there was a crisis in the anthropological sciences related to the racist and "imperial" politics of Italian fascism. With our "Resistenza" a new realistic way to look at society and culture began, it produced a

general transformation in the study of subordinate social strata especially in the south of Italy. Again it is De Martino who is at the centre of this mutation and 2 photographers, Pinna and Girardi, who worked with him.

9.5. - V. Sella, La spedizione del Duca degli Abruzzi nel Karakorum (1909, 30'). Sella used initially film and then at higher altitudes shot photos: it is one of the first documentaries in general.

10. - For a large audience.

10.1. - R. Morelli, La danza degli ori (1987, 55'): description of the carnival ritual at Ponte Caffaro (Brescia) as a whole followed by an analysis of the dance movements repeated every year according to unchanging sequences handed down from generation to generation.

10.2. - B. Campeti - A. Marazzi, Il Santo (1986, 57'). This film looks at the case of st. Anthony of Padua from an entirely fresh standpoint, stressing the anthropological and social aspects of the "miracle worker". The phenomenon is submitted to rigorous scientific observation to better understand the identity and significance of a saint in the modern world.

10.3. - A. Bernabei - O. Foresta, Dangerous characters (1987, 104'): the subject of this documentary is the life of the Italian community in Great Britain and its relationship with fascism.

11. - How to film tradition.

11.1 - C. Pitto - M. Bolognari, Evviva S. Nicola (1985, 28'): a series of brief commentaries following episodes arising in the community of Ganzirri, with profoundly conflicting aspects between village and urban suburb.

11.2. - R. Cedrini, Il sale del vento (1986, 27').

11.3 - E. Spera - G. Belviso, L'uomo di paglia, l'orso e la morte. Carnevale a Teasna (1985, 12'): the bear and the straw man are the main actors in this carnival near Potenza. These figures are led into the village after their capture.

11.4. - P. Gobetti - P. Olivetti, La Baio. Festa di una valle occitana (1987, 85'): description of the last but one "Baio", a new year's celebration taking place once every 5 years at Sampeyere, in the Cuneese mountains.

11.5. - F. Serra, S. Francesco di Lula (1985, 60'): the film describes the festival held during the first 10 days of May at the shrine of St. Francis at Lula (Nuoro).

11.6. - D. Carpitella (D'Onofrio - Vannini), I quaderni di Reginaldo. Il sapere musicale di Zù Bruno (1988, 30'): a singular documentation of popular music in Calabria, with 100 illustrations of the musical instruments of the peasant, pastoral and artisan classes.

11.7. - A. Marazzi - M. Niola, Anime abbandonate (1986, 20'): in Naples, the skulls preserved in the Fontanelle cemetery are like an archive of collective memory; here the dead have been the object of a cult offering help to souls believed to be in purgatory awaiting final salvation.

11.8. - M. Bolognari - M. Carbone, Gli Arbereshe (1986, 40'): through 5 centuries of history, the Albanians in Italy (Arberesce) have retained their language, cultural traditions, religious rites and ethnic identity.

11.9. - P. Piquerdu, La festa di "Su Babbu Mannu" di Dorgali (1987, 40'): in Sardinia a great repast is held at the end of festivities in honour of the Holy Spirit.

12. - Round table on visual anthropology and territory, with M. creuso (president), M. Callari Galli and G. Harrison (organizer), A. Balikci, A. Buttitta, M. Canavacci, P. Chiozzi, T. De Bromhead, H. Di Gioia, R. Husmann, C. Menezes, N. Kriznar, J. Ruby.

This was a meeting with a lot of films, videos and discussions, and the possibility to screen all the visual material in a relatively short time is, without any doubt, an organizer's merit.

## PUBLICATION ANNOUNCEMENTS

### VISUAL ANTHROPOLOGY

A series of books edited by Jay Ruby,  
The Center for Visual Communications  
Mifflintown, Pennsylvania, USA

Introduction to the series: Visual Anthropology is a book series devoted to the illumination of the human condition through a systematic examination of all that is made to be seen. It is our intention to demonstrate the value of an anthropological approach to the study of the visual and pictorial world. We intend to present ethnographic studies of the cultural complexities of pictorial media production, analyses of the visible world of non-verbal communication from micro-studies of body movement to macro-views of the built environment, and unique attempts to communicate an anthropological understanding through pictorial means. The result will be a deepening of our knowledge of how visual and pictorial communication functions in our quest to make meaning.

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Volume 1 Anthropological Filmmaking: Anthropological Perspectives on the Production of Film and Video for General Public Audiences

Edited by Jack R. Rollwagen, State University of New York, Brockport, USA

Anthropological Filmmaking is a collection of articles by twenty anthropologists who are also filmmakers. The readings are invaluable to both anthropologists and others curious about the process of filmmaking in cultural systems around the world, and to those who wish to teach about anthropological film, filmmaking, and visual anthropology.

#### Contents:

Jay Ruby, Introduction to the Series. Jack R. Rollwagen, Introduction. Timothy Asch, Collaboration in Ethnographic Filmmaking: A Personal View. Asen Balikci, Anthropologists and Ethnographic Filmmaking. Peter Biella, Against Reductionism and Idealist Self-Reflexivity: The Ilparakuyo Maasai Film Project. John Collier, Jr., Visual Anthropology and the future of Ethnographic Film. Linda Connor, Third Eye: Some Reflections on Collaboration for Ethnographic Film. James C. Faris, SOUTHEAST NUBA: A Biographical Statement. Solveig Freudenthal, What to Tell and How to Show it: Issues in Anthropological Filmmaking. Maurice Godelier, An Interview. Paul Hockings, Gone With the Gael: Filming In an Irish Village. Susanna M. Hoffman, The Controversy about Kypseli. Allison Jablonko, New Guinea in Italy: An Analysis of the Making of an Italian Television Series from Research Footage of the Maring People of Papua New Guinea. Sabine Jell-Bahlsen, On The Making OF EZE-NWATA - THE SMALL KING. George Klima, Filming As Teleological Process. Jerry W. Leach, Structure and Message in TROBRIAND CRICKET. June Nash, Autobiographical Filming as an Ethnographic Tool. Jon Olson, Filming the Fidencistas: The Making of WE BELIEVE IN NINO FIDENCIO. Colette Piault, European Visual Anthropology: Filming in a Greek Village. Jack R. Rollwagen, The Role of Anthropological Theory in "Ethnographic" Filmmaking. Don Rundstrom, Imaging Anthropology. André Singer, Choices and Constraints in Filming in Central Asia. Index.

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Visual Anthropology is a new quarterly journal for those interested in the visual and pictorial aspects of anthropology. The goal of the journal is to provide a forum for the world community of visual anthropologists. Each issue will contain articles, ethnographic photo essays, research reports, film, book and exhibition reviews, discussion, and statements about work in progress. On occasion, the contents of an issue will be devoted to a single topic. This journal seeks to publish articles, comments, discussions, film and book reviews which contribute to the following areas of scholarly endeavor:

- . the study, use & production of anthropological and ethnographic films, videos & photographs for research & teaching
- . the analysis of visual symbolic forms from a cultural-historical framework
- . the study of human behavior through visual means
- . visual theories, technologies & methodologies for recording and analyzing behavior and the relationships among different modes of communication
- . the analysis of the structuring of reality as evidenced by visual productions & artifacts
- . the cross-cultural study of art and artifacts from a social, cultural, historical & aesthetic point of view

- . the relationship of cultural & visual perception
- . the study of the forms of social organization surrounding the planning, production and use of visual symbolic forms
- . the support of urgent ethnographic filming
- . the use of media in cultural feedback
- . and to encourage the development of third-world productions

Invitation to contribute

The editors invite you to contribute to Visual Anthropology. The journal is refereed. Further queries about contributions should be sent to Jay Ruby, Editor, Visual Anthropology, P.O. Box 128, Mifflintown, PA 17059, USA.

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Volume 1, Number 2 - June 1988

Contents: Knut Ekstrom, Visual Anthropology in the Nordic Countries - A Look into the Present ... the Future ... and the Past. Luc de Heusch, The cinema and Social Science: A Survey of Ethnographic and Sociological Films. Jean-Claude Muller, Pierres Maudites ... Pierres Bénies, ou une Famille Unie. K.N. Sahay, Feature Films and Visual Anthropology: India - A Case Study. COMMENTARIES: Kees P. Epskamp, Views on the Role of Media in Third World Non-Formal Education. Michael Intinoli, The Study of Televisual Production: A Research Report. Héctor Blas Lahitte, Marta Maffia, and Juan José Cascardi, Experiencia en Anthropologia Visual: El Uso de Diapositivas en Edición Como Abreadoras de Información Entre un Grupo Caboverdeano Residente in Ensenada, Provincia de Buenos Aires, Argentina REVIEWS: J.R. Rayfield, FESPACO 1987: African Cinema and Cultural Identity.

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SYNOPSIS: FILMS AND VIDEOS

CORTILE CASCINO

A Documentary Film

by

Robert M. Young & Michael Roemer

In 1962 Robert Young and Michael Roemer began making a film on the people who live in Cortile Cascino, "an ancient slum in the heart of Palermo (Sicily)". Twenty-five years later, the film has yet to be completed or released. However, during that time, this documentary has become known among other filmmakers and professionals as a rare work of art, exemplifying the height of its genre.

The images and words captured in Cortile Cascino are as stunning in their beauty as they are troubling in the poverty and destitution they portray. Even more remarkably, the filmmaker's hand is nearly invisible in this documentary. Life in this quarter of Palermo speaks for itself, and Robert Young's camera moves as inobtrusively as hope itself through the one-room homes, the gambling parlors, the illegal churches, and the rag pickers shops.

Cortile Cascino is a quarter where poverty erects walls of its own. The few men who have jobs do the work nobody else wants. The richest man in Cortile Cascino owns the concession on the dump where he and his "employees" pick through the refuse for rags. It is a town within a town, where young boys are the craftsmen and the barbers because a skilled man's wages cannot be paid. It is a place the police call "Cortille of Thieves and Pickpockets", where children learn to steal, drink, and gamble at the age of eight, where girls turn to prostitution to support their families.

Life here is filled with violence, the only law being the strong over the weak. And the Mafia are the strongest of all. Boys and young men look to the Mafia as the only livelihood that will give them respect and prestige, for the Mafia maintains the order, controls the markets, even runs the cemeteries.

Ironically, the only hope the older citizens have in Cortile Cascino lies in these children, for only the young have a chance to leave.

Relying almost solely on the words of these people, Robert Young was able to penetrate a forsaken world in a way never before accomplished. We almost feel uncomfortable gazing so intimately into the unfortunate lives of these people. Yet these scenes were shot with such sensitivity and skill they live on in our minds as images of unequalled beauty.

And throughout this film there is the sound and image of the train that passes through this quarter, a shrill and smokey reminder that there is a way out of this life, although in reality only the filmmaker holds this rite of passage.

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HE BOY OF THE HUT

A Pankararu curing ritual

The 5.000 Pankararu Indians are presently trying to defend the last 35.000 acres of their traditional lands in the State of Pernambuco from the increasing intrusions of white invaders. They are a symbol of cultural resistance among the indigenous people of the Brazilian Northeast.

Submitted to violent economic, political and ideological pressures in the last three hundred years by colonizers and religious missions, they could not keep their native language and the most important patterns of tribal social organization.

Presently they experience a process of rich cultural revitalization best expressed in a variety of religious activities, and this despite the strong influence of catholicism. Increasingly ritual helps in the definition of ethnic borders and cultural identity.

Title: The Boy of the Hut                      Directed by: Claudia Menezes  
Produced by: Museu do Indio do Rio de Janeiro, 1987  
Distribution: Rua das Palmeiras no 55, Botafogo, Rio de Janeiro, Brazil

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DOR-LOW IS BETTER

Dor is an inquiry into the secrets of the Giant Horn, played by Buddhist Lamas as a supporting instrument to their chants. The film is set in the village monastery of Phiyang, Ladakh, Western Himalayas. We are lodged with Lama Konchok, who explains why monks will never be funny. We meet Lama Skalzang, who teaches us how the sound of the Horn need never come to an end. We meet Tashi Rabgyas, who discloses why we are so nervous. And we meet Lama Jorpel, who offers a simple solution for mental problems.

Direction and research: Robert Boonzajer Flaes  
Distribution: MENO N.V. Hengeveldstraat 29, 3572 KH Utrecht, Holland  
For North America: IVSA, Douglas A. Harper, Dept. of Sociology, State University of New York, Potsdam, NY 13676, USA.  
(C, U-matic, VHS, Beta, VS, Beta, V-8, Pal, Secam and NTSC)

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