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COMMISSION ON VISUAL ANTHROPOLOGY  
COMMISSION D'ANTHROPOLOGIE VISUELLE

# cva newsletter

## BULLETIN D'INFORMATION



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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 World. Your donations will strengthen our commitment to the promotion of visual anthropology activities in developing countries.

Ce bulletin d'information est distribué gratuitement. La Commission ne reçoit aucun subside régulier. Dans ce contexte, nous acceptons volontiers des dons de nos collègues américains et européens. Une contribution de \$10 nous permettrait de faire parvenir ce bulletin à trois nouvelles institutions dans le Tiers-Monde. Votre don encouragerait notre engagement envers la promotion des activités d'anthropologie visuelle dans les pays en voie de développement.

May/mai 1989

COMMISSION ON VISUAL ANTHROPOLOGY

NEWSLETTER PUBLICATION

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Please inform our Montreal office of any change of address.

All checks in support of the Newsletter, address updates and material for publication should be returned to: Asen Balikci "In Trust", Commission on Visual Anthropology, Department of Anthropology, University of Montreal, P.O. Box 6128, Station A, Montreal (Quebec) CANADA H3C 3J7.

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NEWSLETTER -- COMMISSION ON VISUAL ANTHROPOLOGY

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## A LETTER FROM ASEN BALIKCI

Chairman  
Commission on Visual Anthropology

The duty of a commission's chairman is to inform our colleagues around the world about new developments and new events concerning our discipline. To a considerable degree this is accomplished through the publication of our Newsletter, which is now regularly issued with the support of the Canadian Museum of Civilization. The vocation of our Newsletter is international and we are careful to include articles and news items from all corners of the world. We tend to avoid both controversies concerning personalities and sectorian celebrations. We remember what Margaret Mead wrote in 1975 in reference to visual anthropology projects: "I venture to say that more words have been used, spoken and written, disputing the value of, refusing funds for, and rejecting these projects than ever went into the efforts themselves." Undoubtedly Margaret Mead was referring to developments in America and her statement carries considerable truth even today. Our duty is to inform, not to take sides.

In November last year I lectured in Manchester and was privileged to observe the beginnings of the new Granada Centre for Visual Anthropology under the able leadership of Paul Henley. The students are devoted and the program draws on a great variety of resources. Granada, with its rich film archive, is close by and its help is felt continuously. All this holds great promise. No doubt in the near future the Manchester School will serve as a model for similar institutes to be established in several European universities in the near future. Later I attended meetings in the Soviet Union and in France always searching to detect new developments in our discipline. Some of our European colleagues appeared worried and expressed feelings of insecurity in reference to the marginal position of visual anthropology in the university setting: "here at the university we are tolerated at best; in America at least ethnographic films are regularly used in the classroom and that is quite an achievement, a positive recognition; what is the best institutional shelter for us - the university, the very few specialized institutes, the cultural centre involved in regional work or maybe the museum?" After prolonged discussions our friends appeared to agree that, after all, culture history museums may provide the best opportunities for visual anthropology activities in the future. Most anthropology museums already own substantial photographic archives and the larger institutions shelter important film collections. Increasingly objects in static exhibits are being realistically integrated and given deeper meaning by the use of related audiovisuals. The Tropen Museum in Amsterdam is the leader in this field. This practice, however, is meeting with difficulties due to the lack of directly appropriate film materials. And there is the growing museum related use of ethnographic films outside the exhibit settings: in lecture halls, in the context of old and new film festivals, and in association with television. It clearly appears that anthropology museums may be well suited for the acquisition, conservation and public presentation of visual ethnographies. Further, considering the success of the Osaka vidéothèque, other museums may follow suit. All this may be very true, but what about the general lack of museum involvement in the production of new ethnographic films? It is a fact that the Smithsonian in the 70's sponsored the National Anthropological Film Center with vast production ambitions, but the Center had a short life. What holds the larger anthropology museums from establishing comprehensive production programs

drawing inspiration possibly from the the DECADE project designed by Alan Lomax? Lack of funding? Lack of vision? Or a set of conservative policies rejecting innovation? And is conservatism in the best interest of anthropology museums? In this context, it is possible to refer to a recently published book by Kenneth Hudson, Museums of Influence (Cambridge University Press, 1987). The author writes in the preface of his book: "Some of these ethnographical museums are very large and... important, but none that I have yet seen or heard of contrives to communicate the essential features of the societies with which the museum or the collection is concerned, in a way that many films... have contrived to do. Visually, these displays are often extremely attractive but, with very rare exceptions, they present the surface of society... The ambitions, the fears, the poverty, the disease, the climate, the cruelty and brutality, the satisfactions and the sufferings of these people are not there to give blood, sense and cohesion to the exhibits. Ethnographical museums may collect widely but they do not dig deeply."

The contrast between the power of ethnographic film and the superficiality of the static exhibit is self evident. It is up to the anthropology museums to assess the significance of this contrast and draw conclusions. Visual anthropologists remain ready to collaborate with museums in establishing film production programs which may rejuvenate the ancient repositories of artifacts. In this task, visual anthropologists may be helped by new developments in technology: SONY will begin marketing this year a new high definition 8 mm video camera with up to 450 lines resolution (EV-900 and CCD-V900). This light equipment may well prove to be ideally suited for field recordings.

I'll welcome comments, criticisms and original articles from our members and correspondents on the subject of visual anthropology activities in the museum setting. In 1985, I published an article on this subject in MUSEUM-UNESCO which provides some background information on a variety of issues. In this context, the Commission would like to organize an international conference in the spring of 1990 with the clear intention of bringing together visual anthropologists and museologists to discuss the role of museums in the production and diffusion of visual ethnographies.

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The Parnu anthropological film festival will take place this year during the first week of October. For information write to: Peeter Eelsaare, Studio Eesti Kultuurfilm, Olevimägi 12/14, TALLINN 200101, ESTONIA - USSR, telephone: 601353 or 601247.

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The Granada Center for Visual Anthropology, University of Manchester, invites applications for a position of temporary lecturer in visual anthropology. The period of appointment is for one year, beginning October 1st 1989. Non British citizens are encouraged to apply. Candidates should send a vita, bibliography and filmography by May 2nd to the Chair, Department of Social Anthropology, Manchester University, Roscoe Building, Brunswick Street, Manchester, United Kingdom, M13 9PL. Interviews will take place at the end of May.

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## ARTICLES

### VISUAL ANTHROPOLOGY IN SOUTH AFRICA: A SURVEY OF THE TURBULENT '80s

by

Keyan G. TOMASELLI  
University of Natal  
Durban, South Africa

Thirty-two years after the National Party had promised apartheid legislation on its theory of 'racial' and 'cultural' differences, concepts of ethnographic film and visual anthropology gained currency in South Africa.

Film makers have plundered South Africa since the turn of the century. Currently, international television cameras focus popular attention on the demise of the San (known as 'Bushmen' in films and TV) and the seemingly immanent fall of white Afrikaners. Simultaneously, Afrikaans-speaking practitioners of *volkekunde* (people's ethnology) are desperately attempting to shore up apartheid's racial, cultural and language classifications by recalling a static, genetically determined sense of 'ethnos' which biologically identifies particular 'races', and locates them in their respective 'homelands' where they can practice their 'own' customs and speak their 'own' languages. This is, of course, forced on these 'population groups' (the official euphemism for 'race') by legislation backed up with force. *Volkekunde* is an important aspect of the legitimation of apartheid as an exploitative socio-spatial arrangement. State sponsored films reinforce this view of social reality.

The cynically romantic view of African life in the Garden of Eden is also a valuable lure for tourism. Since 1987 a series of instant ethnography books, lavishly illustrated with colour photographs on black tribes (eg. the Zulu, the Xhosa, etc.) and 'disappearing' people like the San and the Khoi-Khoi has appeared in bookshops, especially at airports and hotels. The message of these ethno-tourist guides is that black societies still live in pre-industrial times in peace and harmony with their environment, untainted by the pressures and demands of modern life, white colonisation or monopoly capitalism.

It is for these reasons that, though South Africa is richly endowed with ethnic phenomena and expression, until recently the concepts of visual anthropology were regarded with suspicion by progressive academics (1). The absence of critical work was exacerbated by a reluctance on the part of liberal anthropologists to study descriptively forms of ethnic and cultural expression which might provide the government with further data to back its claims of cultural or racial 'difference', legitimised by Afrikaner politicians' conservative cultural theory and its static academic cousin, *volkekunde*. Indeed, it was only in the mid/late 1980s that English- and some Afrikaans-speaking anthropologists began to challenge the ideological determinisms of *volkekunde* and the interests it served. Prior to this, they simply ignored them. *Volkekundiges* tend to be powerful individuals within the state and are employed by various government departments including Defence for a variety of repressive and socially manipulative purposes. To criticise these individuals is also to test the will of the state.

Ethnographic film production before 1980 was mainly of a conventional documentary nature, serving up paternalistic images of people for South African and Western audiences. Exceptions were, of course, the films of John Marshall and Laurens van der Post. As both of these individuals lived

elsewhere, they had little impact until the '80s on actual film making practices in South Africa. Their thoughtful and sincere depictions were countered by the pop representations churned out by Peter Becker - really an advertising executive in disguise - in thirteen episodes of The Tribal Identity (1976) made for the South African Broadcasting Corporation (SABC-TV). The indescribably crude Disneyfications offered by conservative white producers of both feature films and television documentaries aimed at black audiences took care of viewers with no access to television after 1974 (see Tomaselli 1988; Gavshon 1983).

My own experience as a cameraman/editor in the making of a series of tourist films in the Transkei for a local producer during 1976 was an alienating one and emphasised the absence of a theory of representation of ethnographic phenomena. When I joined the staff of the Witwatersrand's School of Dramatic Art the following year I was fortunate to work with one of the few film theorists in the country at the time. Dr John van Zyl. We agreed that something had to be done about the state of ethnographic filmmaking in south Africa. The introduction of broadcast television in 1976 was a significant factor in the concurrent take-off of critical media studies. While on sabbatical in 1977, Van Zyl participated in a course offered by Robert Aibel at Pennsylvania in 1977. He returned to the School and we set up the first undergraduate course in the theory of ethnographic film. Karl Heider's Ethnographic Film and Sol Worth and John Adair's Through Navajo Eyes were the primary texts.

Thelma Gutsche's (1972) Ph.D. thesis submitted to the University of Cape Town in 1946 provided a chronological history of the industry laced with tantalizing remarks about documentary and early ethnographic films. Conservative cultural theory amongst Afrikaner filmmakers during the late '30s and early '40s was displaced from the concurrent rise of Afrikaner Nationalism by these film makers' reliance on an overtly racist form of volkekunde and a desire to return to a pre-industrial pastoralism (Rompel 1942). No further academic commentaries were written about South African films until 1980 which saw the inaugural issue of Critical Arts: A Journal for Media Studies. Critical Arts challenged South African academic genuflections to the First World metropolises and sought to develop critical approaches to the study of African media and culture. The first serious article on South African ethnographic film appeared in this Journal (Van Zyl 1980). It was based on viewings of the limited archival material by Van Zyl, myself, and Harriet Gavshon (now a documentary filmmaker and lecturer) at the National Film Archives during 1979.

Our collective naivety on how to approach the study of ethnographic film was greatly advanced, however, by viewings and discussions which occurred at the Ethnographic Film Festival organised by Van Zyl at the University of the Witwatersrand (Wits) in July 1980. Jay Ruby was the Festival's guest and his insights and commentaries on films that he screened transformed local debate about visual anthropology overnight (2).

The Festival also coincided with extensive film and video research undertaken by Prof. Len Holdstock of the Wits Department of Psychology. His interest was indigenous healers (sangomas in Soweto, a dormitory city of over a million black people, many of whom maintained strong rural or traditional links. Holdstock had broken with conventinal psychology's emphasis on pathology and was looking to the study of sangomas as a way of re-orienting psychology to a 'health' model. He substituted the positivist emphasis with an organic way of 'feeling' relationships and other aspects of behaviour.

Holdstock produced a number of videos in conjunction with the Wits Central Television Service, as well as one film, On Becoming a Sangoma, and thousands of feet of film shot by myself. During filming I consciously applied Heider's principles to our own ideas on 'feeling relationships' in recording this material. The film has minimal edits and the social interactions directed the camera.

Holdstock had been working with a group of sangomas for a number of years and they were consulted during and post-filming for their comments and explanations. The approach owed more to Karl Jung's assertive psychoanalytical theory of myth than anything overtly anthropological. Holdstock's Indigenous Healers of Africa, for example, is a video documentation of a conference on indigenous healing with the sangomas themselves participating and consulting at the University of the Witwatersrand. Ruby and Gei Zantzinger critiqued the project for putting the sangomas in a supposedly 'alien' environment.

At the same conference, Zantzinger talked about the films he made with Andrew Tracey of Rhodes University on Mbira music. These were part of a catalogue which represented a systematic attempt to visually document indigenous music. While in technical music terms the films are excellent (see van Zyl, 1981), the discussion pointed to the tension caused by using conventional documentary signs like dissolves and tilts to represent metaphorical elements of symbolic oral narratives. The results tended to be cliched and filmically untheorised. One problem was using an American cameraman who obviously had little, if any, sense or feeling of Africa or African ways.

'Ethnographic Film and the Problem of Ideology' was presented at a sociology conference in 1981. The paper critiqued Ikaya, on black housing in terms of cultural iconography. Made by the Institute of SA Architects, the film was argued to legitimise state repression through inappropriate cinematographic techniques and a lack of political, social, economic and ethnographic understanding.

In 1981, the first Honours course in ethnographic film was set up in the Department of Journalism and Media Studies at Rhodes University. The course was grouped into four broad headings:

1. 'The pluralist view' incorporated the work of Heider; and film as self-referential and the attributes of ethnographic film.
2. 'The exclusivist view' studied written anthropology as referent; and reflexivity. Documentary and the problem of method and Ruby's producer-process-product model and criteria for a filmic ethnography were examined.
3. The 'Anthropology of Visual Communication', examined Margaret Mead and the Annenberg School, including Worth and Adair. It also examined the idea of subject-generated films and the semiotics of ethnographic film.
4. The 'Composite Approach' included observational cinema; participant film/video and worked towards a theory of semiotic production of ethnographic film.

A research team from Rhodes University took part in the Human Sciences Research Council Intergroup Relations Project during 1982/83. This Project, involving 200 academics, was designed to offer resolutions to what it termed 'intergroup' (i.e. interracial) conflict in South Africa. The Project concluded that apartheid was the root cause of conflict (see Lowe 1987). While this might have been a surprise to the Council, the Council's conclusions were totally rejected by the government. The Rhodes report



entitled "An Investigation into the Ethnographic Myths Encoded into South African Film and TV" was one of two (of 118) to offer an essentially Marxist analysis of the 'problem'. In all, about 150 films were systematically studied and documented, though most of this work remains unpublished. We concluded that most films made by whites about 'other people' (i.e.; blacks) were not ethnographic simply because they happened to depict people on screen. In other words, the mere exposure of black people on screen did not mean that it was their voices that were being heard. The report also questioned the inequitable power relations which frequently privileged the interpretations of film crews over those of written anthropology and, more importantly, the subject communities themselves. These are issues the government and SABC find difficult to understand.

The study showed how the ideological discourse in film and video content shifted from 'Bushmen as animals', to blacks as 'savages', 'the Noble Savage civilized', 'blacks as human but different' and finally to blacks as, paradoxically, 'the same but different'. These categories coincide with shifting attitudes caused by historical dynamics in the political economy as South Africa moved from primary to secondary industry, and the resulting massive increase in black urbanisation after 1970. In contrast, films on the San and !Kung like the Van der Post series tend to expatiate the producers' social guilt at being part of the dominant group responsible for the demise of the Bushmen. The study was published in lengthier book form as Myth, Race and Power: South Africans Imaged on Film and TV. Its authors extended Ruby's formulation to (INTENTION)-Anthropologist-Producer-Process-Product-Audience-(PURPOSE). This modification was needed to explain the way in which films that meet Ruby's criteria of a filmic ethnography in one viewing context (eg. a university) can be turned into propaganda in another (eg. broadcast TV). Steenveld later expanded Ruby's ideas in her analysis of another video commissioned by the 2nd Carnegie Conference, I am Clifford Abrahams, This is Grahamstown.

In Johannesburg, Van Zyl turned his attention to the visual anthropology of photographs and television, while others began to make videos on particular ethnographic topics. Graham Hayman and anthropologist Pat McAlister produced Shixini December: Responses to Poverty in the Transkei for the 2nd Carnegie Inquiry into Poverty and Development in South Africa, while Kat River - The End of Hope recorded a remarkable spontaneous lament by an eighty year old illiterate peasant farmer about to be dispossessed of his farm under South Africa's racial policies (see Tomaselli and Sienaert, 1989).

Zantzingler worked with David Coplan on the songs of migrant mine workers in Lesotho, Songs of the Adventurers (1986), and the SABC presented one episode out of 13 adhering to the most innovative of documentary and ethnographic principles. Titled And Then Came the English, its director, Lionel Friedberg, resigned from the production because of subsequent interference from his producer and the SABC. This single episode placed Friedberg at the forefront of ethnographic filmmaking following his previous shoestring series, They Came From the East (see Van Zyl, 1981). This series was itself a remarkable improvement on his early collaboration on Peter Becker's Tribal Identity. Marshall's The Hunters was shown in segments on the so-called black TV channels.

The pinnacle of South African ethnographic filmmaking must surely have occurred with Paul Myburgh's People of the Great Sandface, a feature length documentary on one of the last remaining groups of San in the Kahlari desert. A graduate of anthropology and film theory at the University of South

Africa, Myburgh spent ten years on the project. He was influenced by the documentary theories of John Grierson and Robert Flaherty, and immersed himself in this small hunter-gatherer community. The film documented the band's eventual decision to join a Botswana government settlement where water could be obtained from a faucet, meat bought at a store and where alcohol is now rotting their guts. Myburgh plans a follow up to see what has happened to the group in the interim.

Sandface needs greater attention and study than it has received to date as Myburgh's method of production not only drew on anthropological and cinematic theory (often questioning them), but also on the holistic idea of 'structures of feeling', social relationships and attitudes rather than trying to dissect and inspect their parts. People of the Great Sandface is as close to an 'African' documentary as it may be possible to get: time, rhythms, relations and actions are coded organically rather than technically. This film, like those of Holdstock's, tries to understand its subjects on their terms, not in terms of the ready-to-wear cinematic devices thrust on filmmakers by "How To..." text books, documentary devices and narrative structures.

All this was happening while Jamie Uys's international hit, The Gods Must Be Crazy, was angering/entertaining millions in France, Japan, Canada and the United States. This is perhaps the most extensively reviewed and critiqued South African feature film outside of the country (see, eg., Davis 1985; Volkman; Blythe 1986; Kauffmann 1984). Is it racist? Is it offensive? Is it an intrusion into San life? Are Uys' filmmaking practices ethical? These and other questions recur amongst foreign critics. Gods is but one of Uys's films which image 'Bushmen' as part of the natural environment. Though he has a romantic view of the San living in a never-never land, his films can also be seen as humorous criticisms of aspects of Afrikaner culture and individual foibles against which he compares a romanticised version of a sensible San culture. Most critical commentaries have foregrounded the absence of the 'political' in Uys's films, and have ignored his Afrikaner self-criticism. An auteurist analysis of Uys's films remains to be done, but I think that such a study might yield less evidence of racism than he is accused of by his critics (see Davis 1985; 1986). In a related way, questions on John Marshall's use of an American lens on 'actors' in the Kalahari and the re-socialising effect of repeated filming (in conjunction with ongoing material processes) on N!ai in N!ai: Story of a !Kung Woman from being a young child to an alienated adult, for example, should be examined more critically. Kauffman complains that Uys "not only introduced Bushmen to cameras, he made an actor of one of them, took him into an utterly strange environment, paid him off, and left him". But we must ask similar questions of Marshall. To what extent was a money economy initially introduced by Marshall and other filmmakers? The money economy certainly preceded Gods. Uys should not be the only filmmaker of the San to come under critical scrutiny.

In 1985, the Contemporary Cultural Studies Unit (CCSU), University of Natal, Durban, was established. One of its courses was titled African Philosophy/Ethnographic Film. This course re-oriented received ethnographic film theory from its American and French origins to a more African approach. This was accomplished by prefacing the ethnographic section with a close reading of Marxist-inspired African philosophy and African responses to Western anthropology, notably Paulin Hountondji, revisionist history offered by Cheikh Anta Diop (1974), the cultural nationalist theory of Ngugi Wa

Thiong'o (1986), WE Abrahams' (1962) critique of philosophy and anthropology and Van der Post's (1958) attempts to locate our cultural origins in Khoisan culture. A study of these writers identifies considerable hostility towards Western anthropology and its metropolitan derivations, ideological orientations and colonial/neo-colonial effects. A disturbing realisation concerns the often racist and imperialist origins of the discipline and the difficulties of shedding these influences (which linger in a conservative and paternalistic guise in Van der Post's writings (Masilela, 1988a, 1988b). These influences are, of course, at their most vicious in television series about indigenous cultures. It is these racist effects that are evident in volkekunde and its theological/ethnological justification for separate black homelands and the dispossession of blacks living in 'white' South Africa. One means of escaping both the colonial history of anthropology and the genetic determinism of volkekunde was for liberal anthropologists simply to ignore them. However, recently, volkekunde has been engaged (Sharp 1979) and the Unit offers a critique of volkekunde and films about Afrikaners and others in which this mode of thought is reflected.

Both the CCSU and Rhodes University (Anthropology/Journalism and Media Studies) now offer courses on the ethnographic film, and films are, of course, used by departments teaching anthropology. Michael Whisson of Rhodes' Anthropology Dept. issued ECCO HOMO: An Introduction to Anthropology on Film (1989) to first year students. Though many films are sensitively discussed, he makes no reference to theories of visual anthropology or ethnographic film. Pat McAlister writes of Rhodes' second and third year courses: "We usually include a number of sessions on photography and film (including ethnographic film) in the Fieldwork Programme. The idea is to introduce students to the use of film as a research method, to illustrate the nature, uses and limitations of ethnographic film, and to contrast such films with 'documentary' (although we do not draw an absolute distinction between ethnographic and documentary). Some South African videos are used in conjunction with issues such as the role of social scientists in South Africa; others to provide visual representation of historical and social processes" (Letter 23.1.1989).

The field has broadened considerably, and academic studies are beginning to appear which could be argued to be visual anthropology, even though they mainly rely on psychoanalytical/semiological theorists for textual explanation. An analysis by Kathy Berman of Tommy McClelland's The Volunteers (1984) is a good example. A fourteen part SABC-TV series, it was an experiment in observational filmmaking. A family of five and nine younger unmarried volunteers were located for six months in an isolated valley to see how contemporary middle class English speaking whites would fare in an 1820 settler environment. The film crew was the only external influence. Berman states: "What began as a unique reconstruction of history, became a dramatic revelation of the psychological and sociological factors attendant upon such experiments". She concludes that the series provides an excellent example of the semiological tension still to be resolved between television narrative and exposition. While foregrounding this argument she backgrounds questions of historiography, anthropology and principles of ethnographic filmmaking.

Shaka Zulu (1986), a worldwide cable television success, raised much discussion, particularly from historians. The producer claimed that its depictions of Zulu life and history were accurate. The series was politically significant as it imposes contemporary Zulu nationalist politics on reified

historical myth thereby legitimating apartheid and the discourse that 'blacks are different' -- though a force demanding legitimacy. In the process, it succeeded in terrifying a whole generation of young white schoolchildren (Mathews 1987). The series may be read as allegorical of the repressive actions of Chief Buthelezi's Inkatha movement as it forcibly imposes Zulu membership on recalcitrants who see Inkatha using the same ethnic mobilisations so successfully adopted by the South African state.

History News published some papers from a Natal University Oral Documentation Centre discussion in 1987. This event was intended to engage producers claiming to make accurate representations of South African situations without understanding the disciplines (in this case history and anthropology) -- or the relations between disciplines and film representations -- which might have guided production crews to a more sensible understanding. Carolyn Hamilton of John Hopkins University collaborated with a number of South African historians on a study of how production constraints on Shaka Zulu affected both historical and ethnographic accuracy. She similarly located her analysis within the contemporary dynamics of the South African political economy, concluding that Shaka Zulu is actually about the process of a struggle for a new hegemony in South Africa, one which is not fully worked out by any of the parties involved" (Hamilton 1988:33-4). These discussions of the series raise questions of whether historical and ethnographic accuracy is possible where commercial production practice dictate content in terms of markets.

A recent development is a reception theory working group funded by the Human Sciences Research Council. As defined locally, reception theory sweeps up a whole bag of ideas drawn from communication, linguistics, mathematics, theology, semiotics, cinema studies, etc. Much of this work occurs in the abstract regions of 'interpretive' theorising being closely tied to the conservative (Heideggerian) interpretation of hermeneutics and phenomenology which has influenced certain sections of South African communication studies. This approach tries to come to grips with what it sees as "the polarized nature of South African society (which) intensifies the diversity of perception and reception" (Lategan 1989). The 'differences' tend to be explained in terms of metaphors which are located outside of history, outside of political economy and independent of ideology (see, eg., Botha 1989), that is, it is largely a reception theory which ignores the Habermasian critique of this approach.

One exception applies a post-modern approach to film criticism and connects a Funny People type movie, You Gotta be Joking, with deeper contextual social processes to explain how white South Africans create representations of themselves which make them laugh at themselves while the country around them goes up in flames (Olivier 1989). A text-based emphasis, however, shows up the limitations of this kind of analysis which is somewhat inappropriately extended into a theory of reception. In this case, both the filmmakers and audiences are projected and constructed without empirical knowledge of either. Ultimately, of course, it is precisely these relationships that need to be examined through concepts provided by visual anthropology.

Another project is "'Jim Comes to John's Jo'burg': An Intercultural Investigation into the City as Metaphor in the Fifties". This study draws on literary cultural studies. Its starting point is that the South African city in film, literature, photographs, etc. is, "variously, a cultural crucible, stronghold of apartheid, mother archetype, centre of prosperity, centripetal

power, existential space, dehumanising monster, polarising power, and macrocosmic image of present-day South Africa" (Malan and Malan 1989). Coordinated interdisciplinary projects are all too rare on local academic scene.

#### Conclusion

In South Africa the notion of ethnicity has been entrenched into historically frozen categories bearing little or no relation to contemporary developments. White South Africans in particular are socialised into an acceptance of this mythology. The result is that the majority South African filmmakers continue to conduct their practices in terms of political rather than ethnographic understanding. However, academic theories of documentary and ethnographic film are beginning to significantly influence local filmmakers in methods of representations and production practices. These influences stem from both media and anthropology departments, with the former having taken the lead.

#### Acknowledgements

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#### Notes

1. During the late 1970s, Gerard Schutte of the Wits Department of Anthropology used Super-8 to document indigenous healing practices.
2. One of Ruby's essays was reprinted in the fourth issue of *Critical Arts*, as were two articles by Susan Gardner (1981b; 1981b) on the Australian film, Breaker Morant. She argued that though the film was 'historical' and about the Anglo-Boer War, it really confirmed current Australian social relations and attitudes via its choice of hero, and nationalist, male chauvinist appeal. Gardner's paper resulted in a sustained debate about the development of a method "for the area where fiction, history, and economics intersect with one cultural artefact" (Gardner, 1982; Haines, 1985).

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ANTHROPOLOGY OF RESTORATION: THE REVITALIZATION  
OF INDIGENOUS IDENTITY THROUGH IMAGE

by  
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This article has the aim of evaluating the educative role of the Museu do Indio do Rio de Janeiro (Indian Museum), as a Third World Museum belonging to a country that deals with national indigenous minorities, and to describe its project of cultural restoration which is chiefly based on audiovisual resources - photography, cinema and video.

The Museu do Indio, administratively under federal scope, is an institution that is nearly thirty years old. In its present stage it endeavours to act as an educative agent and a dispenser of knowledge among the urban student population and indigenous groups. Collaboration with the ethnic population is being accomplished through a program of cultural restoration, which includes the reproduction of photographic files, the making of anthropological documentaries, and the introduction of projects of visual anthropology, with the intent of training Indian producers.

The present work has been made possible thanks to scientific interchange with other similar institutions and unofficial indigenous organizations, which act directly in indigenous areas.

The purposes of overcoming the symbolic violence which brings about the dissipation of the historical and ideological patrimony of most Brazilian indigenous groups has led these to seek in the ethnographic and documental records of museums the elements which make possible the recovery of traditional cultural expressions.

This purpose becomes evident in the effort to retrieve objects of priceless symbolic value, a fact that has been frequently repeated in different parts of the world. The returning of the ritual drum Vanuatu to Efate Island by the Australian Museum Trust, and the quite recent restitution to the Kreho of a ceremonial hatchet, which was part of the collection of the Museu Paulista, are quite good examples of this.

Photography, in its role as historical memory whose function is not only to recover what was lost in time and distance, but also to testify that this particular time, place, being or thing really existed, has shown itself especially helpful to cultural revitalization projects.

Some indigenous societies are benefitting by this resource. The Terena, whose territory stands in the State of Mato Grosso do Sul inaugurated some time ago in one of their villages, a center of documentation and leisure (Cachoeirinha) with a display of photos which recorded the group during the 1940's. The material belonging to the Museum was copied to this end and aroused an extremely positive reaction: the Indians were able to identify dead relatives among members of the group and clay modelling techniques abandoned a long time ago, as well as recognizing ritual garb since fallen into disuse.

With the same design - stimulating the groups to recover and preserve esthetic and technical manifestations - the Kadiweu were given access to the ethnographic and photographic survey by the ethnologist Darcy Ribeiro and other researchers who studied in their area. The Bakairi, in turn, were also deeply moved when they recognized their traditional artifacts among the collections of the Museu do Indio. Photographic and sound reproductions were lent to them so that they could mount a small exhibition which is being organized in their village, with the support of the Federal University of the State of Mato Grosso.

These tactics have been successful, since both groups seem to be willing to go back to the original expressions of their material production which is practically non-existent today.

Recent events which have taken place in the reserves are other initiatives of the integration museum - indigenous peoples, such as those in the photographic series that documented the political campaign of a Macuxi leader (Federal Territory of Roraima), have been featured in a new video documenting the resurgence of regional power of an independent indigenous association. In this case, it's possible to judge the effectiveness of photography and video as instruments of political resistance and cultural self-administration.

The legal creation of a supratribal organization, the Roraima's Indigenous Peoples Association, was the outcome of a lengthy and intricate procedure which implied the translation of Occidental judicial categories into the corresponding indigenous ones. The final agreement took place in an assembly of chiefs, joining together ethnically different people of that area of the Amazonas for three consecutive days during which the Association's statutes were presented, discussed and approved.

The video was put to use by the section of visual anthropology of the Museu do Indio, as a resource of participative research which is supposedly a methodologic inversion: an external agent and a researched object become the center of the action in such a way that the research has the objective of intervening in reality thereby transforming it. The idea was to contribute to the exercise of indigenous self-determination, while allowing for the organization's norms and the internal dynamics of the group to be duly respected.

The recording has a surprising range considering the Indians' lack of familiarity with the procedure. It acted as a mobilizing factor, stimulating the leadership to give extensive testimonials on the chief problems they face in their villages and to air their opinions about the meaning and functions of the new institution.

These visual reports had the purpose of making the regional contexts overflow, overriding the isolation of local groups and acting as a channel to divulge the indigenous self-representation before their own society, the national system and other ethnic groupings. Later on, the edited material was sent to the United States, thus presenting the difficulties faced by the Indians of the region. This in order to prepare for the visit of a Macuxi Indian to the State of Washington.

We must remember that the first evidence of the reappropriation of technical resources associated with communication by Brazilian Indians, was due to the initiative of an important chief of the indigenous group Akwe-Xavate. Since the beginning of his career as spokesman and representative of his people to the contact agencies, he has carried a tape recorder, obstinately registering endless audiences with government men, politicians, missionaries and journalists. In this way, he has introduced a new style of making politics and has invented a code, familiar to the non-reading societies, composed of oral language.

Right now, video is beginning to perform a role similar to that of the tape-recorder. The use of this equipment has meant progress because, besides the guarantee of the credibility of information and of its circulation, it works for the retrieval of cultural expressions and the amplifying of political alliances. From 1985 on, some groups began to use this resource regularly: the Txucarramae recognized in it an important asset to the confrontation strategy in the fight for their rights.



In some other societies, such as the Nambiquara and the Gavioes (Hawks), the decision to register rituals is associated with the purpose of documenting traditional rituals threatened by the violence of conflict with the nationals. Contact with these almost drove the Indians to collapse, because of the high mortality rate, the abandonment of native language by the younger people, and the deep change in their methods of production plus the breaking up of the ceremonial cycles.

The appropriation of audio-visual resources, although a recent phenomenon, is leading the Indians to consider the past, to think the present historically, and to critically re-think the history of the fight for the land, thus helping them to break with the traditional ways of domination.

We have been trying to prove that cultural revival through the utilization of visual resources has become one of the chief tools of the Museu do Indio's cooperation with the national ethnic minorities, made viable through its section of Visual Anthropology. But that is not all.

The indigenous peoples have shown interest that the Museu should keep on registering social events of significance, mainly the rituals, but also that it should train them technically, in order that they be able to start their own visual file. These requests have been answered according to the institution's resources.

In the last months two anthropological documentaries have been completed. These were produced on the suggestion of the remaining indigenous peoples in the Northeast of the country. After three hundred years of economic, political and social tensions, these groups have been utilizing essentially two strategies to reassert their indianness: the adoption of the borrowed language, since they had lost their linguistic matrix, and the retaking of their religious-ceremonial tradition, which implies the re-learning of/or re-inventing of shamanistic practices.

We shall examine now the details of each procedure whose common denominator is the mediation of the Museu's technicians, in the sense of their acquainting the indigenous peoples with visual language.

### The Pankararu Revisited

The first contact of the Museu do Indio with one of the documented groups, the Pankararu, took place ten years ago. At the time, the institution did not have an active section of audio-visual record, but held important photographic and film archives, whose recuperation and preservation was a matter of great concern to me.

Besides that, there was a plan of starting a program to produce anthropological documentaries-unfortunately this was not accomplished with the idea of submitting the record to the standard methods of scientific selecting criteria previously defined, among them that of urgency, which meant to focus on societies in a rapid process of cultural loss of characteristics.

The production of films on Indian themes, up to then the privilege of Brazilian and foreign technicians, was restricted by the selection of a few ethnic groups that had had little contact with national society and whose "modus vivendi" remained unchanged. As we see it, this kind of interest unveils one of the faces of ethnocentrism - the search for the untouched, the authentic, the exotic.

There was also another stimulating element, the fact that the Brazilian government was questioning the permanence of the legal privileges of protection and assistance to the groups in the South and Northeast, judged under official optic, as "integrated" to national society, in accordance with racist criteria. It's necessary to explain that the State in Brazil is the guardian of the indigenous ethnic minorities, and it is its responsibility to

protect their historic right to the land and to their own cultural pattern. Right in the middle of military dictatorship, the desire to rid these groups of this condition motivated the anthropologists.

So, the Pankararu were seen as the paradigmatic example of the integration model to which most of the indigenous groups of the former occupied areas of the country had been subjected. Unable to preserve their economic and political autonomy, they turned gradually from independent producers, in their original social system, into rural workers and hired hands under the mercantile system.

The Pankararu's society is made up of a population of approximately five thousand Indians. Most of them are scattered over twelve villages in the same area of 8.100 ha., in the county of Tacaratu (State of Pernambuco), although many Indians have migrated to urban centers, where they became proletarians.

The oldest historical references date from the start of colonial conquest in the XVI<sup>th</sup> century. Two hundred years later, the Pankararu and other indigenous groups - who have since become extinct such as the Umas, Voues and Geriticos - had turned sedentary in a religious mission and lost control over their original territories, in the left bank of Sao Francisco River.

In those centuries the Pankararu lived through traumatic changes. Forced by the official policy of miscegenation, they mixed with white and black nationals, besides being forbidden to speak their own language, the Xariri, and prohibited to live in accordance with their beliefs and religious ceremonies. Expropriated of their land, they remain up to now threatened by the presence of 3.000 small land owners who fight with them over the scanty area they occupy.

The filming in the Pankararu village took place in February 1987 and created the opportunity for the development of personal ties and institutional alliances. These have lasted for ten years now, with positive results such as the mediation of the Museu do Indio in order to obtain the regularization of the Reserve through the Presidential Decree that ratified the demarcation of its boundaries, and the production of new documentaries in photography and film in January 1987.

#### The Ritual "The Boy of the Hut"

The visual documentation of 1977, as well as the one of 1987, bring to light the group's ceremonial life, focussing on two of its principal rituals: a farming ritual called "Festa do Imbu" - a work derived from the tupi im'bu language - and a rite of cure named "The Boy of the Hut".

For better understanding we can say that the "Imbu Festival", which takes place in the harvest of the imbu tree (*Spondia Tuberosa*) - a rounded out shrub native of the Northeastern "caatinga" that gives edible berries - has various stages. The spearing of the first ripe fruit to be seen is followed by the "pulling of the liana", whose meaning is associated with prophecy. If the team that tries hard to get it is placed facing the East, and can manage to pull it to them, the harvest surely will be generous. If it happens the other way around and the team that faces West wins the contest, the harvest probably will be meager and is supposed to bring on a poverty cycle.

Later on there is the Dance of Steps with the participation of masked people, identified with the mythical Pankararu ancestors, and women who dramatize in their movements the behavior of different animals. It is possible that, in the past, they were associated with the symbolic method of classification and the existence of ceremonial groups.

The final stage included another dance, the cansanção, whose dancers, after having painted their arms and backs with white clay, flog each other with the branches of a plant (nettles) that, in contact with the skin, causes irritation.

The familiarity with film language acquired by the indigenous people from this first experience was decisive in the production of the recording on the ritual of the cure, their participation in this case being more extensive.

By their own initiative, they contacted the Museu do Indio to ask for the making of a new documentary, as a complement to the one about the "Imbu Festival". The filming would take place on a date to be set in accordance with their ability to provide a food surplus that would imply a great communal effort to acquire more tobacco, rice, red meat, flour and sugar cane. In this specific case, the institution helped out with the money for buying an animal to be slaughtered.

Collective participation is also necessary to ensure the presence of the key elements of the ceremony: the singer, whose role is to guide the rite and command the masked people (praias), the seventeen godfathers, the fifteen praias-entities also known as the "enchanted" - the two godmothers that must be unmarried women, the little bride and, naturally, the boy.

In order to make the ritual possible, not only were the interest and trust of the local group necessary, but the diligence and ability to organize of the leaderships, the village chief, the religious specialist (paje) and particularly that of a woman - shama and political activist were required.

While in the first documentary video the main idea was to place the ceremony in the general panel of ethnic-contact relations, describing the roles played by the indigenous people in the different nets of social relations, and the factors which act as conditioners to their survival mechanisms, the second recording is centered on the synchronic reconstitution of the ritual - with the exception of the opening sequence.

This recovers a temporal mark previous to the event in itself, and is its reason to exist. The patient, a child who is prey to a sickness considered serious, is taken to the paje to be healed. This person makes it drink medicinal brews and gives "passes", a gestual language with magical significance, to take the sickness away.

If the healing occurs and the child is a girl, the payment consists of a pot of a fermented beverage made out of sugar cane (garapa). If the child is a boy, it must be taken to the hut. If the child is still a baby or deemed small, it is necessary to wait till it grows up, or wait until its parents have the means to offer food to the participants (godfathers and praias). In the past, this ritual meal consisted solely of game.

The preparation of the sacred place, the village's court, is attended to carefully hours before the beginning of the ritual. After ridding it of all traces of daily use, a small round hut covered with palm leaves is built there, to be used at the moment of the child's seclusion which happens before the final fight. Godfathers and praias strive to ransom it and, in the process, the hut is practically destroyed.

In the healing ritual, as in the puberty rites, the little patient is temporarily segregated, living the condition of exclusion which corresponds to a liminal position situated between the worlds of the living and the dead.

At the same time, various activities of processing food are taking place. Different groups of men and women take turns in the grinding of cane, transportation of garapa, in the slaughtering of the animal and the shredding of meat, in the gathering of wood for the open air stoves, and in the cooking of rice.

Complementary measures are in order, such as the making of the boy's garb and the accessories that the godfathers and praias are to wear - small fiber hats - and for the godmothers, colored paper wreaths.

The Pankararu rites follow a model set by the chief and the singer who is in charge of guiding the participants in their specific roles.

The enchanted get together in the ceremonial court and after having developed the stages of the dance called toré, join the godfathers in the task of fetching the boy at his home. This done, the group then visits the first and second godmothers and, in front of their living quarters they perform a dance, the bategancho, a symbolic anticipation of the confrontation which further on will constitute the trend of ritual action.

Always commanded by the singer, the performers go to the little bride's home and from there they return to the village court, where the praias go back to the dance, taking with them the godmothers and the girl-bride.

The godfathers' and praias' meal is a break in the feverish rhythm of the event, despite being part of the usual procedure. Each one of them gets his share of food straight from the hands of the village's political chief, eating it in a secluded place out of range of the audience; in the "poro", a sacred place where the bamboo flutes forbidden to women are kept and played.

The dance is then taken up again by the praias and godmothers, while the boy is led to the hut by the godfathers and the praias begin their assaults trying to get hold of him.

This confrontation that opposes godfathers and masked people striving for the ownership of the child inside and out of the shelter expresses the tension between opposites, sickness and health, mystical adversity and cure, as part of the process of eliminating negative forces that threaten the patient's physical integrity.

The godfathers endeavour to protect the boy proclaiming in this way the power of life over the mystical adversity that would take him to his death. Victory consists in getting him back to his parents safe and sound. As the situation of danger, associated with the liminal context is surmounted, the rite foresees the child's reintegration into its domestic group and into the collectivity. This moment of metaphorical reintegration to the whole corresponds equally to the surpassing of contradictions, and it allows the parents to join the boy, the little bride, the godmothers, godfathers and the enchanted to dance together the "toré" that closes the ceremony.

We will not go into details of the working experience with the Xoco, an indigenous group that lives on an island between the States of Alagoas and Sergipe, since we don't wish this communication to become too extensive.

Nevertheless, we must make a reference to the reaction of these indigenous people who were faced with the loss of cultural characteristics, because the filming provided a particular situation in terms of contact relations (that borders on the theatrical) when we consider the limits it places on the manipulation of social identity.

The group's history is similar to that of the Pankararu. Persecuted since the XVI<sup>th</sup> century by the herder's fronts that occupied their territories in the Sao Francisco Valley, they were forced to surrender and accept an unreliable alliance with the colonizers. Settled on the Island of Sao Pedro by the capuchin missionaries together with the Romaris Indians and later on with the whites, they were expelled from there at the end of XIX<sup>th</sup> century. In 1979, they succeeded in regrouping, facing the local formers and taking back the old village, an action that forced them to undergo various judicial processes. Even so, they keep fighting and intend to get back their shrine and the place where they get the raw material for the production of ceramics

inland, where there is a farm today.

The documentary had the purpose of retrieving the history of the resistance of a people whose social standards were gradually eliminated and record the emergence of new practices of a symbolic and ritual nature which aim to recreate and teach values and norms of behavior which are artificially connected with the past.

This invented tradition is fed by the interchange with the neighboring group, the Cariri, which succeeded in preserving a secret cult associated with the use of plants and magic-medicinal knowledge, and to other indigenous people with which they don't have the slightest sociological similarity.

The formalization and ritualization process that is going on integrates dissimilar and out-of-context cultural elements that are borrowed, as the headgear worn in the film by the young Xoco leader, which is Kayapo in its origin and was bought in an artcrafts shop. We have there a tribal insignia whose role is to represent the representation in the sense that it gives effectiveness and weight to its condition of indianness.

We believe we have made clear the reason why the records of images gave a special treatment to indigenous religious life, instead of simply focussing on the group's daily life, their political and contact relations with the regional environment or any other sociological dimension.

The Pankararu and other ethnic minorities of the Northeast such as the Xoco, the Pataxo, the Kiriri and the Pankarare are living through an extra-ordinary movement of cultural revival linked to present conditions, differing, therefore, from the indigenous messianic movements that borrow their logic from the recreation of an idealized past.

Such a procedure expresses itself through organization and political struggle whose chief aim is to influence the State and the nucleus of regional power so that they recognize the groups' differentiated ethnic identity. This condition is the guarantee that the immemorial rights they have over their original territories shall be respected. But it so happens that, under the ideological point of view, there is a serious problem to overcome: these societies have been so severely disarranged during the colonial process that they have lost a significant part of their cultural patrimony.

The mentioned groups communicate fluently in Portuguese and can be physically mistaken for the regionals. Inserted in the local economy as peasants they are compelled to hide their indigenous identity because of the burden of negative stereotypes associated with it. Although they call themselves Pankararu, Xoco or Cariri, they are called "caboclos" (half-breed) in their regional milieu.

Different strategies have been put into practice by these groups: the Pataxo have utilized a language borrowed from the Maxacalis, another indigenous community living in the State of Minas Gerais; the Kiriri succeed in keeping in their collective memory some words of their original dialect, the "Kipea" and use them instead of the corresponding terms in Portuguese. The Pankararu and its sub-group, the Pankarare have words in their rituals whose significance they can't define.

It's necessary to emphasize that the effort to reaffirm indianness appropriates existing social rites, and not only the language but the ceremonial practices perform an essential role in the definition of ethnic frontiers.

I have mentioned before that the suppression of religious indigenous expressions have been the usual repressive norms used during the colonial period. As a result of this form of symbolic violence, many groups have lost

elements that were vital to the reproduction of their spiritual dimension and their cosmic vision. So, as a part of the process of restoration of inter-ethnic relations, some groups began to recreate elements of communal life, based on cultural borrowing. In this way the Pankarare went back to shamanistic practices beginning with their contacts with the Pankararu who, in turn succeeded in preserving for them their farming and healing rituals.

So, it is not in order to judge how much those minorities and other indigenous peoples were able to preserve the old elements, and incorporating them in the new tradition, or invent symbolic accessories, languages and vocabulary. This is a relatively common and recognizable phenomenon in different social contexts, modern societies included. Let's remember that the kilt and tartan that the Scottish and non-European people associate with national identity, are really the creation of recent tradition ascribed to the High Lands, a political movement whose imposition of extraneous symbols to the whole of the Scottish National occurred at the end of XIXth century as documented by Hugh Trevor-Poper.

Finally, we can understand why the rituals, plurisignificant elements that impress by their dramatic extent, are crucial elements to the reaffirmation of indigenous identity.

The Festas do Imbu and do Menino do Rancho go back to ancient times as the Indians say and establish a continuity with the mythical past, blending it with the present moment, and for this being chosen as a mirror to reflect the society's image, chiefly for making it possible to prove that the group owns symbolic assets whose origin dates back to the pre-Colombian culture.

To the Pankararu and Xoco, the image is associated with the concept of testimony and with the exteriorization of collective memory whose perpetuation is made today, not only through visual language, considering that its trustworthiness can't be compared to the written discourse, a guise of power through which white men have been expropriating them for centuries.

Photography, and mostly the cinema and video are, therefore, new codes absorbed by the culture of interethnic contact. As a highly dynamic set of values, we can recognize in them the existence of a logic of their own, peculiar to the manipulation of ethnic identity, ideologically translated through representations that reveal how the indigenous groups identify themselves and other people, and guard themselves as differentiated segments.

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## THE DEVELOPMENT OF ETHNOCINEMATOGRAPHY IN CHINA

by

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We consider ethnocinematographic production to be an important component of anthropological and ethnological studies in China. Since the founding of the People's Republic of China, the Institute of Nationality Studies of the Chinese Academy of Social Sciences has produced ten complete and systematic videos and films as well as many information film series on special subjects (these were produced jointly with the Documentary Films on Social History of the Minority Nationalities in China). These films were produced with the support of government departments concerned, and the

authorities of the minority areas. So far an information store of ethnological videos and films has been set up.

### 1. Ethnocinematography's Background in the Chinese Context

China is a unified multi-national state with a long history. Today, there exist a total of 56 nationalities. In the early fifties, the minority nationalities had a total population of 40 million (60 million today) who were distributed over vast areas occupying 60 per cent of China's total area. Because of the differences in natural environment, the unevenness in socio-economic development and other reasons, China's more than fifty nationalities still remained, during the early fifties, in different stages of social development. There were some minorities with approximately 600 000 people who lived in the last phase of primitive society or still retained a lot of remnants of primitive society; some minority nationalities were in the stage of the slave system with a population of roughly one million; and some minorities of four million people preserved feudal serfdom.

The social systems of most of the minority areas were based mainly on a feudal landlord economy, with a total population of 30 million people. Surveying from the angle of economic types, there were primitive fishing and hunting economies, the primitive agriculture of slash-and-burn cultivation, the nomadic economy of moving from place to place in search of water and grass, and so on. These different production activities, life styles, and historical conditions brought about the respective characteristics of China's various nationalities in terms of their habits and customs, religious beliefs, and culture and art. So, behind the map of the distribution of nationalities in old China, there exists a complete and living history of social evolution as well as a multicoloured picture scroll of folklore. All of these provide very abundant content for the production of China's ethnological cine and video films, as well as an exceedingly valuable treasure house for the study of cultural anthropology.

Since the founding of the People's Republic of China, because the government carries out a correct policy towards nationalities, the economy and culture in ethnic minority areas have developed, and the face of minority regions has been rapidly changed. Some minority nationalities have leapt over one or several stages of social development, and directly undertaken the transition towards modern society; and their material and spiritual cultures based on old and backward social structures have been pounded by the tide of the times, and are gradually changing and disappearing. Then, how shall we preserve these valuable historical-ethnological materials, this with the intention to enrich and develop the theories in Lewis H. Morgan's "Ancient Society" and Friedrich Engels' "The Origin of the Family, Private Property and the State"? This has become the responsibility of Chinese ethnologists.

As early as the fifties, the Chinese leaders required the historiographical and ethnological professions to make authentic records of the traditional features of Chinese ethnic minorities who were experiencing tremendous and rapid changes. For this purpose, large-scale socio-historical and ethnological investigations were organized, and a large number of research reports serially published. Further, the government allocated special funds for shooting scientific documentary films on the history and traditional social structures of various ethnic minorities. With the help of audio-visual technologies, each minority nationality's history and traditional social formation and culture has been systematically recorded, thus a vast amount of socio-historical and ethnological investigation groups in minority areas organized numerous film production projects deep into the border of minority

areas. Field personnel included both ethnographers and cinematographers helped by the local cadres, and the people from the local ethnic minorities. To date, 22 ethnological films about 17 minority nationalities and many monothematic films have been produced. These films truly reflect the minority nationalities' history and present conditions as well, and provide a rich and varied source of scientific materials for the construction of an ethnological theoretical system for China.

## 2. Main Characteristics and Academic Value of the Cine and Video Films

According to their content and nature, the ethnological cine and video films produced in the past 30 years can be divided into three groups. The first group includes 14 comprehensive films which take a certain minority nationality as a unit and portray its social information. Among them, there are 10 films that illustrate a distinctive economic type (Southern agricultural ethnic groups or Northern fishing-and-hunting ethnic groups) such as "The Va Nationality", "The Kucongs", "The Drung Nationality", "The Jingpo Nationality", "The Li Nationality", "The Dengs", "The Yao Nationality in Dayao Mountain Area", "The Ewenkis along the Banks of the Erguna River", "The Orenqen Nationality" and "The Fishing and Hunting Life of the Hezhen Nationality"; "The Yi Nationality in the Liangshan Mountains" illustrates the social structure of the slave system; the films portraying the social structure of serfdom include: "The Serfdom in Tibet", "The Serfdom Society of the Dai Nationality in Xishuangbanna", "The Serfdom in Xiakeleke Village of Xinjiang Uygur Autonomous Region" and so on.

Films of the third group portray patterns of expressive culture and the arts, such as "The Culture and Arts of the Naxi Nationality along the Banks of Lijiang River", "The Arts and Crafts of the Miao Nationality", "The Dance of the Miao Nationality", "The Festivals of the Miao Nationality", and so on. Besides, there are numerous monothematic films on special subjects related to the natural environment, the local economy, agricultural production, livestock husbandry, handicraft industry, production relations, relationships among classes, customary law, costumes and personal adornment, diet, residence, means of transport, marriage, clans, family, rites for giving birth to a child, writing systems and books, works of art, music and dance, festivals, religious subjects, funerary rites, and so on.

Most of the above-mentioned films were shot and completed during the mid-fifties and the sixties, prior to the years of radical social change. Production procedures included the following steps: first, going deep into the minority area and shooting on the spot with no artificial settings and professional actors or actresses. Prior to shoot, the researchers and the director-cameramen go deep into the thick of life, making investigations repeatedly, and only then preparing the scenario and the shooting programme making every effort to guarantee the truthfulness of the content. Second, emphasis is placed on "ethnographicness". The contents of ethnological films must truly reflect the ethnic minorities' original social features and ways of life. No fabrications or subjective elaborations are allowed. First priority must be given to "ethnographicness". The technique of shooting should be simple and straightforward. Third, we pay special attention to the ways of life and traditional cultures that will disappear soon. Priority was given to the various nationalities who still lived in the last stage of the primitive society or still preserved remnants of primitive communes, those whose social features were experiencing great changes but still kept the slave system and serfdom, and those living in remote, thickly forested mountains cut off from the outside world.



Chinese ethnological films have substantial content with great scientific value. For example, the documentary film "The Va Nationality" vividly depicts the condition of transition from the last phase of primitive society to slave society. Slash-and-burn cultivation, the killing and looting of oxen, drawing back the wooden drums, cutting off ox-tails, head-hunting and offering the head as sacrifice to gods have all been recorded. This film was shot in 1957. "The Li Nationality" is another film shot in 1957. It records the "WENMAO" (a commune of families) system, a remnant of primitive society, then preserved by the Lis in the hinterland of Wuzhishan mountains. "The Ewenkis along the Banks of the Erguna River", produced in 1959, shows the way of the nomadic-and-hunting life of reindeer breeders. The film of "The Orenqen Nationality", produced in 1963, draws the outline of the local evolutionary course from clan communes and family communes to rural communes. It describes how the egalitarian Orenqen hunters in the primeval forest of the Daxinganling mountains stepped into the doorway of class society. The film of "The Kucongs", produced in 1960, records the life of the Kucongs (a branch of the Lahu nationality) living in the remote, thickly forested Ailaoshan mountains. At that time these people still retained patriarchal clan communes, wore banana leaves, ate wild yams and fruits, and drilled bamboo to make fire. The film also shows the course that the government had taken in helping the Kucong go out of the remote, thickly forested mountains into new agricultural settlements. "The Axhu Marriage of the Naxi nationality in Yongning Area" shot in 1965 (and completed in 1976) reflects the primitive clan society, the family structure and marriage system of the Naxis in the Ninglang Yi Autonomous County of Yunnan province. They practise the Azhu marriage of semi-cohabitation: the lovers do not marry each other, the boy goes to the girl's home in the evening and leaves in the morning. "The Culture and Arts of the Naxis in Lijiang Autonomous County" introduces Naxis' architecture, art, sculptures, frescoes, handicrafts, and music and dances as well as the Naxi pictograph manuscripts, Dongbas' sacred books, etc.

In short, through the twenty and more ethnological films produced, people can learn about the basic condition of different Chinese ethnic minorities. The hunting tools of the Ewenkis and Orenqens, the fishing ways of the Hezhens, the slash-and-burn cultivation and the gathering of wild plants by the Drungs, the Vas, the Jingpos, the Kucongs, the Dengs and so on would leave a deep impression on the audience. These films reproduce on the screen the original aspects of clan communes whose members ate and lived together, the silent exchange of goods, the slave markets of the Yi nationality in Liangshan area and slaves' miserable life, the distinctive characteristics of the serfdom in Tibet, Xinjiang, and Xishuangbanna, and so on. We can also mention the Shamanism of the Ewenkis and the Orenqens, the blood revenge and the rite of offering hunted heads to gods among the Va, as well as the marriage by capture of the Jingpos, and the tattooed faces of the Drung women.

According to the law of social development, the social phenomena recorded in these films reflect the conditions of human society in its early stage and which had universally existed in history. However, these survivals still existed in some ethnic minority areas of our country not long ago. In his famous "Ancient Society", Lewis H. Morgan presented a theory of evolution according to specific stages. Afterward, Friedrich Engels, in his "The Origin of the Family, Private Property and the State", supplemented and developed Morgan's theory about the subdivisions of primitive society, the evolution of

family formations, the various forms of group marriage, the emergence of patriarchy, etc. These tenets have been confirmed by the very materials assembled by Chinese ethnologists, and thus the correctness and great vitality of these tenets has been manifested. The new visual materials supplied by Chinese ethnologists enrich, substantiate and develop Morgan's and Engels' theories. The materials show that there are both basically common grounds and some differences between the remnants of the primitive commune, the systems of family and marriage, and the slave system as it existed in China's ethnic minority areas not long ago, and the ancient and typical primitive social systems or the Greek and Roman slave systems. In China, some ethnic minorities until recently preserved the remnants of the primitive commune system; as to the nature of the whole society, it has already entered the early days of feudal society. These isolated areas retained the remnants of the ancient clan system, but they could not completely escape the influence from the advanced nationality around them. These isolated areas usually possessed a dual character: on the one hand, the remnants of the primitive commune's family and marriage system were still retained, but were not the same as the typical primitive commune system described by Morgan. The sororal polygyny of the Drung showed the influence of group marriage, the Naxis' Axhu pairing marriage displayed the transition form from the notable sexual life to monogamy. On the other hand, the superstructures in these isolated minority areas were also stamped with the brand of classes, the level of productive forces, superior to those found in a primitive society: ironwares and hunting rifles were used in some places, and even cash transactions existed. The slave-owning system that once existed in some of China's minority areas was not identical with that of ancient Greece and Rome, and possessed its own characteristics. So, China's ethnological films would play an important role in the comparative research on social formations of China and other countries.

In the past, Chinese scholars had to rely on foreign books and materials in their research on primitive social formations and the history of social evolution. When they undertook the study of the slave-owning system, their grounds of argument were always cases from Greece and Rome; they seldom used their own materials and cases in point, therefore it was quite difficult for others to understand their research achievements. Today, with the development of ethnology in China, China already has its own "Ancient Society" and "The Origin of the Family, Private Property and the State"; it enriched the theoretical system with Chinese features. And, the cine and video films directly serve the research and teaching work in anthropology, ethnology, folklore, sociology, history, archaeology, and other disciplines. They provide vivid audio-visual and valuable scientific materials for spreading ethnological knowledge.

Meantime, the films are of great significance for present applied work. China is a multi-national state. For the purpose of doing applied work well, it is necessary to know and be familiar with the minority nationalities' society and history, their habits and customs. Only then it is possible to formulate correct policies with a definite applied aim in view and to take practical and realistic steps in order to put an end to the backwardness of the ethnic minorities step by step and to enable them to rank among the advanced nationalities.

### 3. Looking Forward to the Future

In China, visual ethnology has a relatively short history of about thirty years. During this period, the "Cultural Revolution" took place and our production work suffered for a period of ten years, so our experience in

producing ethnological cine and video films is quite limited. China has more than fifty nationalities and is rich in subject matter; clearly, the task ahead is important and urgent.

We plan to produce more ethnological films in the coming years with the objective of one comprehensive ethnological film or one monothematic film for each nationality. Further, on the basis of a future accumulation of visual materials, we plan to produce a series of full-length synoptic films about primitive society, slave society and serfdom society among the ethnic minorities in China. We also envisage the production of a series of films on special subjects, such as traditional dress and personal adornments, traditional architecture, religious beliefs, traditional festivals, marriage and family structures, funeral customs, agricultural technology, livestock husbandry, fishing-and-hunting economy, mechanization, the processing of agricultural products and so on. Further, subjects concern music and dances, languages and writing techniques, cities and towns, country fair trade, cultural relics, historic sites, and the famous scenic spots for tourists, etc., all subjects in reference to Chinese ethnic minorities. True, the task is very arduous; we should make unremitting efforts to fulfil our mission in full cooperation with specialists, scholars and public figures of various circles. We are also looking forward to the support from foreign experts, scholars and academic institutions. We believe that this work will not only be a valuable contribution to the Chinese people of various nationalities, but also would add new splendour to the magnificent cultural treasurehouse of the world.

Further, we should cooperate with the visual anthropology organizations in other countries in jointly producing series of films on "Primitive Social History of the World", "Marriage patterns in the World" and so on using materials from various countries. We should undertake comparative studies worldwide with the aim of understanding and summarizing the process of cultural evolution. This task is of great significance.

In short, China's visual ethnology is in an ascending phase and shoulders heavy responsibilities. At present, China is carrying out important reforms and will adhere to the policy of opening to the outside world. We need to understand the world. The outside world needs to know China too. We are going to present our ethnological films and videos to the world with the hope of obtaining advice and instructions of specialists, scholars and public figures of various countries. Let us make joint efforts.

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XII ICAES, Zabreb, 24-31 July 1988

Symposium: Visual Research Strategies Anthropology in the 80's  
Ethnographic Films in the ENCYCLOPAEDIA CINEMATOGRAFICA

by

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The ENCYCLOPAEDIA CINEMATOGRAFICA (EC) is a scientific encyclopaedia in the form of 16 mm films and videos. The EC was founded in 1952 by Gotthard Wolf in collaboration with Konrad Lorenz and other comparative ethnologists. These facts are reflected in the EC's brief, which Wolf expressed in the following way: "The task of the scientific film encyclopaedia is the

description and setting down in permanent form of the types of behaviour of animals, plants, materials and also humans, in other words the production of non-stationary illustrations designed to promote the physiology of motion or ethnological research in their broadest possible sense" (Wolf 1967:23). At the present time the EC covers the disciplines of Biology (Zoology, Botany, Human Ethnology, Physiology, Microbiology), Anthropology (Ethnology) and Technical Sciences (including the History of Technology). The basic element of the EC is the EC film unit, whose contents comprise one theme, one single phenomenon. These film units in the EC are arranged according to both a vertical and a horizontal principle. In anthropology it is the ethnic groups (and local groups) that represent the vertical principle, while the horizontal principle is made up of the activities. The encyclopaedia scheme means that comparisons can be made between a number of different ethnic groups and how they handle the same activity, or on the other hand a study can be made of all the activities filmed within one single ethnic group. The ultimate objective of the EC is to record all activities from all cultures that lend themselves to film documentation. It is probable that this objective will never be reached in its entirety. But it would be sufficient to have a representative sample of world cultures one day.

It has become clear that the concept of the monothematic EC unit fits in well with the intentions of many ethnographers. This is proved by the large number of films that are offered to the EC for publication every year. Not many ethnographers are ambitious enough to produce high-prestige films for showing to a broad public. Most use film as a medium for visual documentation as part of a research project. Ethnographers usually select individual, specific themes for shooting. The research methods of modern Ethnography require the scientist to deal with only a small number of subjects, and to make a large number of detailed shots of these. Such films remain mostly unknown to the scientific public. After the author has used them for his written publications, he may perhaps show them occasionally in a lecture, if he is lucky they may be accepted by an institute or a museum, but their usual fate is to moulder away in the ethnographer's own office cupboard. The EC gives research films of this sort the chance to be published and disseminated worldwide, provided of course they fulfill the requirements as to contents and form. Most EC films are composed of shots that ethnographers have made in the course of their fieldwork. The decisive criterion for the acceptance of a film by the EC is its scientific importance: the aesthetic quality of the shots is not taken into account. Where the content of a film is exceptional, even amateurish and technically inadequate shots are accepted. This does not, however, mean that the films in the EC are of a low technical and aesthetic level. The opposite is the case, and a large number of the EC films are up to the highest professional standards.

The EC is a collection of research films, of scientific ethnographic film documentation that must satisfy the following requirements: unity of place, time, group and action or event, together with strict obedience to the chronology of the event in the final version of the film. Artificial manipulation in either shooting or cutting is not permitted. A scientific film also rules out the use of staged scenes.

Unity of place and group means that all shots in the film have to be made at the same location and with the same group. Unity of action means that all takes were actually made in the course of one single event. The requirement of strict chronology in film sequences means that the sequence of

events as they actually occurred must also be kept to the film. A scientific film documentation has to avoid the use of rapid cuts to build up excitement in the viewer, and must also avoid so-called "dynamic" camera work. A camera that is always in motion, or rapid jumps from take to take, considerably reduce the scientific worth of a film. There are quite a number of very popular ethnographic films whose scientific potential is, for this reason, extremely small.

A good scientific ethnographic film should not consist of a sequence of unconnected takes. There are films that are nothing better than "animated slides", because the author has not taken the trouble to learn the special "scientific language" of film. The essential feature of the "scientific language" of the ethnographic film is a complete capturing of the creative visual moments of an event. It is through these that the characteristic content of this event finds expression for the culture in question.

A scientific ethnographic film must also contain a written description of the cultural context in which the filmed event took place, together with precise details of how the shots were made. Film is a source whose importance and usefulness depends upon how thoroughly its method of production is described. Ethnographic films without any accompanying text are of little use to research, the formation of theories, or as historical documents.

There is a controversial discussion on the "objectivity" and the "content of reality" of ethnographic films. Anthropologists have argued that it is nonsense to talk of film as an objective medium. The picture in the frame does not show the whole of the event, but only that section of it that the ethnographer in charge of filming (or his cameraman) has decided to shoot. The cutting of the film brings into existence a new time dimension, which is not the same as the real time of the event. Colours and sounds can usually be only incompletely recorded by film, and smell is not recorded at all. The full significance of the event that has been filmed, the way the persons being filmed think and feel about the event and many other things are largely beyond the powers of visual reception. One cannot therefore state that film gives an "objective" and "true" picture of reality (Schlesier 1972, Dauer 1980, Koloss 1983, Taureg 1983). To draw the conclusion from this that a film shot has nothing to do with reality whatsoever seems to me however to be too hasty. To achieve an approximation of reality with the help of film is a worthwhile and practical objective. Film is only limited in its scope, like all other scientific methods. It gives the ethnographer the opportunity to supplement and broaden his own powers of perception with its help. The essential feature of scientific ethnographic film documentation is the precise and systematic recording of events. Systematic means that the shooting is conducted in a logical and consistent manner, so that the final composite version after cutting produces a unified whole out of the individual pieces of action that have been shot. The relationship to the whole of the filmed event must, in turn, be clearly recognizable. The action in a systematically shot film must, therefore, be provided with the fullest chronological details. A film of this sort is a help for the researcher, lending written ethnographic records (which it cannot of course replace) additional supplementary visual documentation. The ethnographic monographs of today are the historical sources of tomorrow, and it is from this historical aspect that ethnographic films should be seen and preserved.

The organization of the EC is comparable to that of the editorial board of a scientific journal. The editor is assisted by two co-editors. The

working guidelines of the EC and the acceptance of films offered to it are decided by the Editorial Board composed of scientists from the disciplines represented in the EC. All persons whose films are accepted by the EC become members of it. The EC is international. It was founded in the Federal Republic of Germany, but institutions and scientists from other countries soon started to play a part. 215 anthropologists from 22 countries have collaborated with the EC to date. The great majority of films offered to the EC come from national film institutes that have themselves financed the films in question; it is however also possible for individuals to offer their films to the EC. The EC itself neither produces nor finances films. The EC's collection amounts to about 1.500 film units in the Anthropological Section. The General Archives of the EC are in Göttingen (in West Germany). EC archives (complete and partial) can also be found in Austria, Brazil, Canada, France, Holland, Hungary, Japan, Portugal, Switzerland, Turkey and the USA.

Apart from research, a wide variety of EC films are also used for university teaching purposes. The monothematic EC film unit, with its limitation of subject, is very suitable for the presentation of a particular problem in a university lecture. On average 4.000 loans of ethnographic EC films are made to universities per year. About 13.000 copies have been sold. Ethnographic museums also use EC films for their exhibitions more and more. For example the ethnographic museum of Osaka (Japan) possesses comprehensive archives of ethnographic EC films and uses for the most part EC films in its well known "Ethnographic Videoteque". A new development is the use of EC films in so called "adapted technical projects" in the Third World. In this context EC films are used that deal with irrigation techniques, methods of catching fish etc., that is hoped can be transferred from one region, where they have for a long time been successfully used, to another: in other words, transfer of technology from one ethnic group to another. The EC film with its lengthy uninterrupted shots, its undramatic cutting sequences and its detailed presentation of one subject at a time is ideally suited to give an indigenous population a visual display of new technology and to arouse interest.

EC films can be bought and borrowed from all national EC archives. Access to them is however confined to non-commercial users. In cases where commercial film producers are interested in EC films, which is an increasingly common occurrence, these are asked to apply to the individual copyright holder.

As far as ethnographic films are concerned, it is not the case that a film unit's entry in the EC register implies a permanent position that cannot be modified or changed. On the contrary it is much to be desired, in the case of a single ethnic group, that the same themes should be shot a second time after a longer or shorter passage of time, for example in the course of a re-study. In this way a comparative study can be made of the extent and direction of cultural change. The EC supports all proposals of this kind. In this connection, it is also the case that old ethnographic films can be registered in the EC, particularly when they represent the very first film documents of the culture in question. The Bushmen and the Ainu have been, for example, the subjects of historical film documentation of this kind to be published in the EC.

Ethnomedical films occupy an increasingly important position in the EC. EC film units that document a certain illness or form of treatment in a precise and detailed manner, or which concentrate on the methods of treatment used by a particular medicineman, have proved to be of great value in ethnomedicine.

The standard of scientific ethnographic film documentation has greatly risen in recent years, a happy development that has however brought some unfortunate consequences with it. The success of certain ethnographers, whose films have received great acclaim at congresses, has discouraged many others from even thinking of making a film. Critical voices also warn against the damage that can be done to scientific ethnographic film documentation through the placing of exaggerated hopes on the results achieved by film in fieldwork. The EC tries to correct the balance here by setting the scientific content of the film as the decisive criterion. There is room for many different approaches to cultural phenomena by the way of film, and the EC is one of these, no more and no less.

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### ACCIDENT AND INTENTION: PARTICIPANT OBSERVATION IN ANTHROPOLOGICAL RESEARCH AND FILMMAKING

by  
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Current debates about the uses of film in anthropological practice often raise questions about objectivity and scientificity in the ethnographic film. Behind such questions lie assumptions about the scientific integrity of the ethnographic text in written form, with which the film text is contrasted unfavourably. The following remarks challenge the basis of these assumptions and propose instead that the practices of the research and filmmaking have elements in common which suggest that we revise the way we judge both written and filmic anthropological products in their final forms.

Making an ethnographic documentary film involves three stages: the initial plan or treatment, the shooting, and the editing. These three stages may be related to the stages of a research project: the proposal, the fieldwork, and the writing up of the data. The degree of control at each stage varies. In film, the treatment is determined by anthropological knowledge and the anticipated powers and constraints of the cinematic medium. The nature of the treatment will vary according to the extent of our existing knowledge of our subject and our experience of filmmaking. In the second stage, the role of chance plays a greater or lesser role, depending on our style of shooting. If the shoot is based on the principles of observational

cinema, and the intention of allowing what is shot to express itself with minimum directorial intervention, and subsequent restraints in cutting and the use of commentary, the role of chance is greater. If one works with a script and a shopping list of shots with the intention of making film which is a compilation of words and pictures, then chance obviously plays a smaller role. Whatever the shooting style, chance yields to control in the cutting room, although the control exercised will depend on how chance and intention during the shoot have coalesced in the rushes - or as Burch puts it, the manifestation of the "uncertainty principle" in the shoot.

Similarly, the way in which we collect our data in research bears on the kind of written account we provide. A method using extensive surveys and questionnaires will generate a different text from a research process which is less highly structured and defined by circumstances encountered in the field. For example, some anthropologists speak of the difficulty of putting questions to informants, let alone using formal questionnaires; instead, their data is gleaned from conversations held over a period of time. Such open research results in studies which have a qualitative, subjective feel to them, and which partake more closely of the methods employed in direct cinema than those used in more determinate research strategies. The subject of the research too will effect the way in which the fieldwork is carried out.

While it is indisputable that written and filmic texts carry different kinds of information - and I refer here to films which aspire to being cinematic, not illustrated lectures - it is nonetheless useful for us to consider these two kinds of anthropological texts as two versions of a discourse arrived at by similar methods. As for the arguments which claim that written texts carry scientific meaning, while filmic images are fraught with ambivalence, it is important to remember that scientists themselves have long been questioning the scientificity of science. If natural scientists challenge the foundations to their discipline, it is surely shortsighted for social scientists to cling to the sinking ship of positivism. Indeed, anthropologists have finally caught up with theories developed in other disciplines which have lead to drastic revisions of the relationship of language to reality: there is more to language than denotation. The word is no less expressive than the visual image, and film and print themselves are both texts: neither mirrors reality. And while the empirical method gives primacy to the powers of observation, anthropologists have also caught up with ideas about the active character of perception: if there is more to seeing than meets the eye, anthropology needs to become more self-conscious of its methods, and there is good reason to think that visual anthropology is an obvious means whereby this development may be catalysed. The arena of controversy about the role of visual anthropology in anthropology would give way to an enquiry about what the written and filmic discourses are, and what they can reveal about each other, instead of the endless round of suspicion about the dubious scientific value of filmic representations.

There is nothing new in this assertion. In the 9th ICAES in 1973, David MacDougall made the same point: "Anthropology must admit to forms of understanding which replace those of the written word. Film must create forms of expression reflecting anthropological thought...a film need not be an aesthetic or scientific performance: it can become an area of inquiry". MacDougall also expressed reservations about the view expressed by Colin Young that observational cinema necessitates the exclusion of any kind of interview, and argued for the place of conversations in what he referred to as "participatory" cinema.



I would go further here, and following from the notion that there are close methodological relationships between the collection of data and the shooting of rushes, I would argue that certain forms of ethnographic filmmaking could profitably be thought of as participant-observational cinema, a term which creates an identification between methods used in anthropological fieldwork and filmmaking, and the means by which their respective texts are constituted.

The application of such a method in making a film will contain large elements of chance, even if we have a prior anthropological understanding about the area where we choose to make a film. If Colin Young has proposed that the difference between taking field-notes and making a film lies in film allowing a postponement of final analysis and the direct representation of the original event of situation (whatever that might possibly be), it is still the case that the use of the camera is not random, but purposeful, self-conscious, and selective.

While an ethnographic film maker has made his or her field-notes on a previous visit, and returns with a camera to work in the territory covered by those notes, the way in which the research experience allowed those field-notes to be made will not guarantee that a simple repetition could be made with the film equipment, nor is the manner in which previous knowledge will crystallise in the finished film be predictable. The camera, like the pen, is used purposefully, self-consciously, and selectively; yet randomness can still determine the way in which the project goes, either through the accidents of circumstance, as expressed in McCarty's Law ("1. Relevant action takes place when you are set up elsewhere; 2. in the case of accidental coincidence of camera and action, the action will: a) stop being relevant or b) become relevant only when you are out of film"), or in shifts of interest and purpose resulting from re-evaluation of the field of action during the project. In an open relationship with the field, previously defined intentions are transformed, and the choices which these changes create are expressed in the taste of the theoretical inclinations behind what the pen write and what the camera shoots. While a film may, with careful qualification, represent an "original event", the act of looking through or guiding the lens acts as a mediation: the film's audience will see the event, not directly, but through the vision of the filmmaker. The audience is in effect being taken on a guided tour.

The above remarks come out of my experiences making an ethnographic film in 1987, called "The Dancer and the Dance". Some examples of this experience will serve to illustrate my comments, particularly with regard to the role of randomness and thwarted expectations in creating a version of a previously known field in a different medium.

Having been weaned from treatments designed to put 550 pages of writing into thirty minutes of film by the tutors at the National Film and Television School, I went to Java to make a film to show what the Javanese understand by excellence in a particular dance tradition. I also brought to the project previous concerns about how field experiences and intuitions are represented and translated in efforts to take a reader behind appearances. Instead of writing a script, the camerawoman for the film, Amy Hardie, encouraged me to play script games in which we would make up narratives with careful thought to the sequence and shape of shots. The objective of the filming was to shoot long takes which would convey all the necessary information without the need for additional commentary. The final film would be an undirected series of scenes in the form of a narrative, defined by the selection of the takes. My intention when I arrived on location was to tell

the story of a dancer training for a performance of Bedhaya, the most complex and highly-regarded dance for women in the palace repertoire, with scenes of her home and school life, her training, and in conclusion, the dance in concert. The notions of excellence would emerge in the form of a portrait film.

As I had anticipated, there was to be a Bedhaya concert given by the dance association I proposed to work with. This would be at the end of the shoot, which meant that chronology and the proposed narrative could be matched. The dancer of the central role was a friend from fieldwork, so it seemed as if my design was going to be realised without any problems. However, although this dancer seemed willing to become our central character, we had our doubts about how she would come across on the screen. More serious was our realisation that to put her in the centre of the film might exacerbate a situation in which parental pressure to perform appeared greater than her own desire to do so. If the camera revealed this, the result would have been interesting in itself, but I intended my film to express the way Javanese people do things, and to bring out a latent conflict of this nature would have been quite inappropriate, an act of betrayal, even. I wanted to see through Javanese eyes, not deconstruct the Javanese from a western point of view.

The solution to the problem of the central character, and the way in which the final film was cut, came about as a result of accidents which became chances. If dates change, or we miss something in fieldwork, we usually get a second chance. In filmmaking with a shorter schedule, this is less likely - if circumstances change, you have to go with them.

After six weeks we had a good relationship with the dance association and were practising camerawork during a performance. It was here that the director of the dance association asked me the English word for 'memundurkan'. "Postpone", I replied, and some hours later hazarded to ask him what precisely was to be postponed.

It was the Bedhaya concert. It would be delayed till the end of September, or cancelled indefinitely.

The film was going up in smoke: no central character, and now, no concluding sequence.

As we had decided that we needed a scene showing the transformation of a normal person into a performer, we took the snap decision to film before a performance due to be given the following evening, even if we could not have access to the performance itself, as it was to be given at a private wedding reception. As it happened, the hosts granted us total access. Part of what was shot that day is the first sequence of the film. It also provided us with the dancer, Susindahati, who is the subject of the second sequence of the film. Although we would miss the Bedhaya dance in performance, we had ample opportunity to film it in rehearsal in the building where the dance association was based. The restricted formality of this practice allowed greater flexibility of the camera than the filming of a performance would have done, and this forms the final sequence in the film.

There is a long conversation with Susindahati which is uncut, as are the other three with the old man, Pak Seno. These conversations demonstrate the way in which the participant role of the anthropologist in film-making can be expressed. The conversation with Sus was of the kind I had when doing fieldwork. The difference in the filming was that while I could anticipate her answers - we did discuss before filming the areas we wanted to go into - I could not predict how the answers would come out on film, and how it would feel.

The conversations with Pak Seno are different. In the dance venue, he takes control, and uses the situation to address a western audience through

me. The sequence which opens with him chanting and then describing dance philosophy has a different character. Although Pak Seno had been dropped from the final treatment, I had previously had him in mind as a guide figure. On a social visit with my camerawomen, he soon took up a philosophical text we had been working on during my fieldwork, and started where we had left off. This we decided to film in order to show the older generation's understanding of dance philosophy which the younger generation do not have - wisdom is acquired later in life according to Javanese custom. What was filmed was Pak Seno explaining the text to me, and my questions about certain interpretations. This exchange was no different from what I did during fieldwork, except perhaps for the row of hissing hurricane lamps, the presence of the camera, and the microphone I was supporting on the table. In the ideal world of participatory cinema, we would have shot two or more magazines of Pak Seno's interpretation of the text. However, to be able to use the material, I was obliged to interpose a question, which intrudes on the open character of the shooting, and is not entirely welcome by Pak Seno, as his expression in the film shows at that point. However, there is a sense in which the question was motivated by him; without his previous teaching. I would not have been able to ask it. That interruption could perhaps be termed 'participant observation revisited'. This can be understood as the type of permutation in the relationship of time and knowledge which it is the peculiar power of film to explore. Audrey Tarkosky's discussion of this power is the most compelling. There are other considerations relating to editing which may be left for non. In conclusion, methods of being in the field, as researcher or film maker, have certain things in common, which suggest that written and filmed anthropology may be more similar than different in the way they are constituted. Ethnographic information in both can be transformed by circumstantial factors. One experience of filming shows that randomness raises important questions for the kind of information a film can provide, and also reminds us that assertions about truth and reality in film and in written anthropology are undercut by the role of circumstance, interpretation and selection. The resistance of observational documentary film-making to personal control helps to reveal the role of chance in the anthropological construction of insight, and serves to remind us that we are mediating a version of reality, rather than monopolising an indisputable truth. Ethnographic film and ethnographic writing are parallel texts. We need to think more about the nature of that parallelism and give visual anthropology its proper place in helping anthropologists understand how they represent their subjects to themselves and to others. Indeed, the two extreme positions may be defined as follows: either we can argue for the proximity of film to a rather complacent view of the scientific status of anthropology, and shift the terms of its own sense of purpose and relevance, collidingly. Which shall it be, then? The collusion model, or the collision model?

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COLLECTE, ARCHIVAGE ET REALISATION:  
EXPERIMENTATIONS D'ANTHROPOLOGIE VISUELLE  
EN LANGUEDOC (FRANCE)

par  
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Montpellier, France

Historique

De novembre 1982 à juin 1983 a été diffusée une fois par mois sur les antennes de FR3 Midi Pyrénées-Languedoc-Roussillon, une émission d'une série intitulée "Lieux-Dits..." (1) portant sur les cultures languedociennes.

Il s'agissait de programmer des films ou des extraits de films, et d'assurer une animation avec des personnes concernées par la réalité décrite visuellement (équipes de recherche locale, animateurs culturels, réalisateurs de films documentaires). Chaque émission de cinquante minutes comprenait une trentaine de minutes d'extraits de documents filmés, sur lesquels intervenaient les personnes invitées.

L'idée maîtresse de cette programmation était d'extraire des films des séquences d'intérêt, qui étaient remontées en fonction d'un thème initial rendant compte d'un aspect culturel. Cette expérience participait d'une exploration des différentes techniques audio-visuelles comme moyens de divulgation des connaissances sur les identités régionales. Notre intervention se situait dans une double perspective technique et formelle. En effet, en premier lieu, les séquences retenues provenaient de documents de toutes natures (2) qui étaient reportés sur vidéo (BVU) avant d'être réorganisés par un montage d'ensemble sur ce dernier support. Le nouveau découpage ainsi réalisé en fonction d'un choix thématique pouvait être différent de celui opéré par le réalisateur: à l'origine c'était, en un certain sens, un détournement du scénario du document au profit de la mise en valeur d'une séquence spécifique d'un film à l'intérieur d'un nouveau thème (3). En second lieu, à propos de la forme des émissions, nous avons souhaité que les intervenants, au moment de l'enregistrement de l'émission puissent découvrir les images pour réagir directement sur celles-ci. A la suite de ces diffusions, nous avons constitué pour chacun des huit thèmes choisis un catalogue comprenant une filmographie (avec les moyens d'accès aux documents), une bibliographie indicative ainsi qu'un document qui expose les différents sujets abordés (43). Ces données sont rassemblées en huit fascicules et accompagnent chacune des cassettes des émissions qui sont ainsi utilisées par des organismes et des associations de formation, d'animation et d'éducation.

L'inventaire des archives visuelles

Cette programmation d'émissions a permis de commencer l'inventaire pour diffusion de films portant sur les régions languedociennes. Sans vouloir trop élargir le champ d'investigation, qui tourne autour des cultures et de l'environnement en Languedoc-Roussillon, il nous a paru nécessaire de poursuivre et de systématiser ce recueil. Ces thèmes sont:

- les activités et les métiers artisanaux et industriels;
- les manifestations ludiques et festives (Joutes, fêtes taurines, Carnavals);
- la vie quotidienne;
- l'environnement écologique, paysager et architectural.

Un tel inventaire doit aussi s'attacher à essayer d'établir une liste de documents de cinémathèques ou de maisons de production (parfois de tenter

d'en retrouver la trace). Il s'agit également d'éclairer les complexes réseaux d'accès et d'utilisation de ces documents dans le cadre d'une diffusion. Cette approche nous montre la valeur incomparable du point de vue culturel des archives cinématographiques, notamment celles qui datent de la période de l'immédiat après guerre (5). Les documents de cette époque, bien qu'assortis de musique sur mesure et de commentaires un peu désuets, nous montrent des scènes, des gestes et des sites qui ont complètement disparu ou été modifiés depuis. Ce regard rétrospectif permet de mesurer d'un coup l'ampleur des transformations sociales visibles matériellement, et dont il serait ainsi possible de dater précisément l'occurrence.

L'organisation d'un circuit d'accès aux archives visuelles régionales devrait ainsi être progressivement mis en place pour toute la région.

#### Deux exemples d'utilisation de documents anciens

\* Un film de fiction "Pescaluno" de Max Sautet, réalisé en 1948, met en scène une vieille légende allemande sans intérêt direct dans notre perspective. Cependant, les images de l'Étang de l'Or et des cabanes de pêcheurs de Mauguio sont uniques étant donné l'évolution rapide de ces espaces (Aéroport - Zone Touristique du Littoral Méditerranéen). Elles peuvent être utilisées dans des documents contemporains présentant un aspect historique.

Nous en avons utilisé un extrait, par exemple dans une émission thématique intitulée "Ces gens des rivages", montrant la complémentarité traditionnelle des pêches d'hiver et d'été, en étang ou en mer, les pratiques individuelles ou collectives et les instrumentations spécifiques.

Huit films sur cette zone méditerranéenne, dont trois "films d'archives" ("Collioure" 1945, "La pêche aux anchois" 1945, "Pescaluno" 1948) ont permis cette réalisation.

\* Un film ancien "Naissance de la Soie" de Pierre Lafond, réalisé en 1942, a été utilisé dans un documentaire récent "Les Chemins de la Soie" destiné notamment aux réseaux câblés. Ce film montre l'ambiance des filatures cévenoles à cette époque, ainsi que les gestes du travail des fileuses.

Si nous évoquons ce document, c'est que localement on en a revendiqué le droit d'utilisation. Diffusé dans un Musée et d'autres associations, ce film contribue à une animation permanente des expositions et réunions. Autour de cette première expérience s'est greffée une dynamique locale qui est à l'origine du déclenchement de toute une série de réalisations à caractère ethnologique dans ce secteur des Cévennes méridionales. Nous nous proposons d'en exposer brièvement quelques aspects.

#### Propos sur un film: "Les Chemins de la Soie" (6)

En effet, c'est à la demande d'une Coopérative Agricole que nous avons réalisé en 1984 un document audio-visuel intitulé: "La Soie de Gréfeuilhe". Ce film présente les aspects contemporains de la fabrication de la soie dans une filature près de Monoblet dans le Gard. Le mode de production de ce textile naturel y est présenté et commenté depuis l'élevage des vers à soie dans une magnanerie moderne jusqu'au tissu en passant par le tirage du fil à partir des cocons.

Cette commande était intéressante à plus d'un titre. Tout d'abord, il nous a permis de rencontrer des acteurs de la vie culturelle et économique des Cévennes. Ensuite, cette demande émanait d'un groupe composé de gens issus d'un milieu local dont le projet était d'alimenter, à travers cette expérience de fabrication de soie, une animation sur ce sujet en même temps que d'essayer d'organiser une activité économique complémentaire pour les familles cévenoles.

L'aspect le plus remarquable, en réponse à ces initiatives, a été l'engouement rapide des autochtones pour la renaissance d'une activité pourtant disparue de la réalité économique contemporaine depuis plus de vingt ans, mais demeurée extrêmement vivace dans les mémoires, à la façon dont un parfum imprègne une peau.

Spontanément, témoignages, objets et documents se sont accumulés sur cette histoire.

Il s'est avéré très rapidement que le premier film sur l'atelier moderne ne suffirait pas à montrer la richesse d'un thème que les mémoires, au vu des premières images, réactivaient naturellement. La proposition n'était qu'une première étape de sensibilisation aux nouvelles techniques de cette industrie. Nous avions devant nous un outillage japonais, une organisation de la production et du travail, qui ne reflétaient que de très loin l'histoire de la filature de cette région. L'âge d'or de cette fabrication se situe en effet au milieu du XIX<sup>ème</sup> siècle, elle a cessé dans sa forme véritablement industrielle à Saint-Jean-du-Gard vers 1968 (7).

Pourtant, cette activité conserve une réalité dans le paysage profondément marqué: les mûriers en bordure des champs et des routes, les magnaneries aménagées dans les combles des mas, les filatures au fil de l'eau, etc... En dehors de ce décor toujours dressé, l'histoire a retenu quelques têtes d'affiche comme Olivier de Serres, Pasteur ou Vaucanson. Pourtant, en coulisses, les femmes n'ont pas oublié leur rôle.

L'histoire sociale de la sériciculture et de la filature se construit à partir de l'univers féminin cévenol. En effet, les femmes sont présentes à tous les niveaux de la chaîne de fabrication. Depuis l'élevage - on dit l'"éducation" - des vers à soie dans les magnaneries jusqu'au triage du fil dans les usines. Ce sont elles qui ont la responsabilité de faire éclore "les graines" de vers à soie, qu'elles gardent dans des sachets de toile à même leur corps, au moment précis où poussent les jeunes feuilles de mûriers. Ce sont elles aussi qui acceptent les contraintes familiales, du travail à la ferme et de la production de cocons. Elles, enfin, qui assument ce rôle d'intermédiaires besogneux entre la sériciculture, tributaire des conditions écologiques, et l'industrie ou l'économie d'une région toute entière.

L'idée de réaliser un film pour soulever un pan de cette histoire est très vite apparue comme une nécessité. Nous voulions retracer à la fois les différentes étapes de la fabrication de la soie et l'organisation sociale de cette production jusqu'à sa réapparition contemporaine à partir de la crise des années d'après guerre. On découvre peu à peu les mûriers, une magnanerie, les vers à soie, les cocons. Après les différentes étapes liées à la sériciculture, on entre dans le monde de la filature. C'est le passage de l'étape agricole à l'étape industrielle, les savoirs techniques, les conditions de travail, les rythmes, les horaires, les salaires, les contrôles des contremaîtres et des patrons. Plus de trente ans après, d'anciennes fileuses se retrouvent sur une chaîne de dévidage reconstituée, les gestes renaissent spontanément.

Au début, les paroles de femmes évoquent une imagerie traditionnelle mêlant la période de jeunesse à l'idéalisation du passé. Des mots se détachent et expriment la pénibilité des cadences, la faiblesse des appointements, la position inconfortable des fileuses sur la chaîne, l'odeur, etc... Le discours au féminin se diversifie et se contredit. Contradiction aussi, lorsqu'on interroge les acteurs de l'histoire récente, celle de la période de déclin de cette industrie après la guerre. Qui des Américains et leur nylon, des Japonais et leurs machines automatiques, des Soyeux Lyonnais et leur monopole, de l'Etat et de ses primes, a lâché la soie cévenole?

A la différence des discours bien rôdés et de la plupart des écrits sur l'industrie de la soie cévenole dans lesquels on cite volontiers "l'arbre d'or", l'époque "bénie", une histoire plus discrète mais aussi plus concrète s'élabore ici. C'est bien à partir des images anciennes, notamment de la séquence filmée dans les années 40 des fileuses au travail que se reconstruisent des récits de filateurs et d'ouvrières, des gestes, un savoir. Cette seconde histoire n'efface pas la première, elle l'anime, et c'est de ce complément d'âme que l'identité de la femme cévenole se nourrit. Le film juxtapose une série de documents et de témoignages, confrontation d'idées, d'images, qui tentent de ralentir l'oubli ou la lente progression d'une mémoire collective mythique ("C'était le bon temps") produit d'un consensus pittoresque mais trop commode. Ce film ne vise pas l'objectivité ni l'achèvement parce qu'il fait partie d'un processus de recherche ethnologique qui l'alimente sans cesse.

Seul l'outil audio-visuel peut mettre autant d'éléments disparates dans une même perspective. L'histoire de la sériciculture et de la filature n'est pas achevée. En effet, dès les premières projections du documentaire auprès des Cévenoles, les mémoires se sont réactivées, les polémiques, les contradictions et conflits se sont ranimés. On apporte des vieilles photos, des témoignage nouveaux, des outils, c'est autant de matière nouvelle à prendre en considération. Cette réalisation, ce montage, après quelques mois d'exploration est déjà à refaire.

#### L'accès aux archives visuelles

Si l'anthropologie visuelle développe la recherche au moyen de l'audiovisuel, si elle cherche à affirmer la validité exploratoire de l'image et du son, c'est que le statut du film et de son usage par rapport aux perspectives de recherche n'est pas encore totalement reconnu. C'est bien pour ces raisons que nous poursuivons l'investigation des documents d'archives visuelles, non seulement pour en dresser l'inventaire, mais aussi pour essayer d'en cerner les modes d'accès, les utilisations possibles et de définir des méthodologies de classement et d'archivage.

Le but de ce travail n'est pas la conservation comme telle, ce n'est pas notre rôle. Il se situe plutôt dans un désir d'utilisation de ces réservoirs d'images que sont les cinémathèques publiques et privées et d'expérimenter à l'échelle d'une région française les dispositifs d'utilisation.

Les premiers problèmes rencontrés, en dehors des aspects techniques, sont des blocages juridiques, liés aux ayants droit, pour l'utilisation des documents filmés. En France, la législation concernant les films et la protection des droits des auteurs date du tout début du siècle. C'est à partir de cette période que la reproduction ou le tirage des copies se légalise. Pourtant, il faudra attendre soixante ans pour qu'un Service des archives du film s'organise avec le dépôt légal qui ne concerne pas nécessairement d'ailleurs les courts métrages depuis 1943. Depuis sa création (1968), ce service a accumulé plus de 71 000 titres longs et courts métrages (560 000 bobines). Cependant, ces archives ne sont pas visibles, cette importante institution reste ouverte pour conserver les documents, mais aucun recensement n'est encore accessible. Il en est de même à l'INA (Institut national de l'audiovisuel) chargé de collecter et valoriser les archives de la radio et de la télévision publiques. Plus de 60 000 documents sont répertoriés, mais là encore, l'accès reste payant et réservé aux chaînes de T.V. et aucun fichier ne recense la totalité du stock. En ce qui concerne les

autres cinémathèques (Gaumont et ses 10 000 km de pellicule, Pathé-cinéma et ses 70 000 documents) le système est variable. Il existe des fichiers dont les accès sont variables et parfois payants. Le visionnement est encore un problème important. Aux coûts horaires très divers (de 3\$ à 8\$ de l'heure) s'ajoutent des frais de recherche par bobine, frais d'accès aux fichiers de classement par un personnel spécialisé et obligatoire, etc.

Outre cela, il existe un flou très bien entretenu sur les droits d'utilisation. Le film ancien est considéré comme une oeuvre d'art, ayant donc une valeur marchande proportionnelle à sa rareté, ce qui implique la limitation de sa reproduction. L'oeuvre est considérée comme une marchandise, on la vend à l'image, au plan, au mètre... que l'on se trouve face à des organismes publics (Service cinéma des ministères des Armées, de l'Agriculture, I.N.A., etc...) ou dans des maisons de production privées, la négociation est complexe et coûteuse. Le prix, totalement variable, dépend de la destination (type de diffusion internationale, nationale, locale, commerciale ou non) de la durée de diffusion, de la structure demandeuse (associations, sociétés de production, chaînes T.V.) et d'un coefficient x, lié à la "tête du client" et ses capacités de négociations. Il peut varier de 10\$ la minute à 200\$ et plus, sans aucune raison à priori. Il est tout à faire remarquable dans cet univers "pitoyable" de ne jamais se soucier des auteurs des images, ni du fait que le document ait pu être déjà amorti par des commandes privées ou publiques. Par ailleurs, tous les frais de tirage sont également à la charge du demandeur, même s'il s'agit de films en 35 mm sur pellicule nitrate que les ayants droit devraient de toute manière reproduire sur les supports modernes pour préserver leur archives des risques de détérioration irrémédiables.

#### Pour une banque de données d'anthropologie visuelle

Le premier point que l'on doit cerner concerne les règles du jeu dans l'utilisation des films d'archives que nous avons évoquée précédemment. Le second aspect est la manière de sélectionner ces documents dans de nouveaux films. Il nous semble que l'usage souhaitable dans le champ de l'anthropologie visuelle est lié, comme les citations et les références littéraires, aux possibilités d'intégration d'extraits choisis, de séquences d'archives filmées sur un même sujet, pouvoir comparer les thèmes, les approches, concevoir des programmes thématiques, etc... Cela suppose, outre les questions que nous avons abordées rapidement, d'analyser les images en fonction d'une grille de visionnement propre à notre champ scientifique. Seul un anthropologue peut être à même de décrire les éléments significatifs pour cette discipline: l'authenticité des scènes, leur histoire, comment est filmé le sujet, la manière dont le cadre, le montage mettent en valeur ou occultent tel ou tel personnage, situation, etc... En plus de cela, il faudrait définir précisément les critères à retenir: position de la caméra par rapport à la scène, présence d'un commentaire, d'une musique, de sons synchrones ou non, de gestes, de techniques. Toutes ces caractéristiques très spécialisées devraient faire partie du fichier d'une banque de données en anthropologie visuelle.

Il semble pourtant, et nous en avons un exemple très clair dans notre région, que la partie soit difficile à jouer. L'audio-visuel est investi de valeurs économiques et symboliques qui dépassent peut-être notre champ légitime d'intervention. Ces valeurs sont calquées sur une croissance déchaînée des moyens de communication télévisuelle.



- (1) Réalisation Luc BAZIN, Marc-Henri PIAULT.
- (2) Films super 8, 16 mm, 35 mm, son magnétique, optique, double bande.
- (3) Après accord avec les auteurs des films et les producteurs.
- (4) "Lieux-Dits...": fascicule de documentation thématique et filmographie sur les cultures languedociennes accompagnant des cassettes vidéo, Montpellier 1984.
- (5) On peut noter, incidemment, une différence assez nette et significative entre ces vieux documentaires, souvent emphatiques certes mais généralement attentifs à montrer une réalité en son état, et ceux qui sont faits actuellement: la plupart de ces derniers sont en effet réalisés dans une optique quasi publicitaire pour des opérations d'aménagement, de développement régional... etc... ils ne cherchent pas à rendre compte d'un simple aspect des cultures locales. De même, en ce qui concerne les reportages actuels de la TV régionale, il s'agit le plus souvent de nouvelles d'actualités (inaugurations, projets économiques, politiques, etc...) ou alors tout simplement d'images "au mètre" montées à la demande et sur lesquelles vient se greffer un commentaire.
- (6) Réalisation Luc BAZIN, Marc-Henri PIAULT - film 16 mm, 52', ALFISED 1987.
- (7) Il y avait en Cévennes 600 usines et 30 000 fileuses qui, jusqu'au détour du siècle, se sont pliées au cycle de la soie.

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## WORLD NEWS AND REPORTS

### CHITRABANI Calcutta, INDIA

#### A communication centre producing AV programmes for cultural, development and educational projects

Chitrabani is a team of nearly twenty dedicated young people involved in communication, committed to the betterment of our society. They are supported in their work by facilities such as a photographic department equipped for black and white photographic work as well as processing and duplicating colour slides, a library, a sound recording studio, a small auditorium for film projection (16 & 35 mm) and a graphic design section. Chitrabani is not only a production centre but a training centre as well. It has conducted various courses in theory of communication and practical media utilization. At present Chitrabani is conducting a course in still photography for semi professionals; and it offers courses in the use of low cost media to social and health workers, chiefly in West Bengal.

The centre is registered as a society and recognized as a voluntary educational institution in the field of social education by the Government of West Bengal. Chitrabani is sponsored by the Jesuit Fathers of Calcutta.

Since its inception in 1970, Chitrabani has been experimenting in the use of various communication media. Over the years we have produced communication materials to support people involved in education and development. Indeed, these materials are being used by many and we would like to extend our services to many more.

The Chitrabani photo library comprises 10 000 B & W photographs and colour slides on the people of Calcutta, of West Bengal and of some tribal areas. We have created these picture over the years. When we made them we had in mind not only the persons being photographed, but also those who work for and among them. These photographs are available in prints and in slides at cost price. Some of them, enlarged to 10" x 12" and mounted on hardboards can be borrowed for mini - exhibitions or group discussions. There is an increasing demand for slide sound presentations for countless educational, health and development programmes. We have already produced several slides and audio-visual programmes and are happy to support such ventures.

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### VISUAL ANTHROPOLOGY IN SPAIN

The current situation of visual anthropology in Spain is marked by a striking contrast between an evident and growing interest in the visual media, with some remarkable individual efforts, and the complete lack of any kind of

official institution to promote or produce scientific films in general, or films dealing with anthropology in particular.

The Spanish Scientific Film Association (ASECIC) pioneered the promotion and distribution of scientific films in Spain. Through its efforts a great number of classic films became available, films that are valuable as a source of documentation and research for anthropologists. Among the films that ASECIC has obtained for its archives there are some with anthropological content. At the moment steps are being taken to establish Cinematographic Encyclopedia archives in Spain, of which an important part would be about ethnology. Spain has no film institute to help anthropologists finance and produce research and documentary films, nor is there a course on visual anthropology in the undergraduate curricula for anthropology. Therefore students are not being taught the basic techniques of this tool, which is very important for documentation and research in anthropology.

However, there is a growing conviction about the significance of film and video among Spanish anthropologists. At the National Anthropology Congress that takes place every two years, the visual anthropology section has made this interest apparent, both in papers read and films shown. At the next congress a committee will be set up of professionals who are interested in visual anthropology. This group will prepare courses as well as provide help in the realization of film projects with anthropological content.

The Universidad Autonoma de Madrid is trying to build up its own anthropological archives to make the teaching of anthropology more interesting and descriptive. Professor Pilar JIMENO is the person in charge of this initiative.

Among the anthropologists who have made films with ethnological content we can mention J. CARO BAROJA, with his "Four seasons of Navarra", Julio ALVAR, who has been working hard for many years to demonstrate on film his ideas on ethnology, and Eugenio MONESMA MOLINER, who has also shown us interesting aspects of Spanish culture.

The first Biennial Cultural Film and Video Festival has been held in Madrid with an interesting representation of Spanish ethnographic films. Among some of them we can mention Miguel VALENZUELA and ARMENDARIZ, who produced a very interesting film about coalminers. The Ethnological Museum of Aragon celebrates its own annual Film Festival. We should also remember José ALCINA FRANCH, who is an enthusiastic supporter of the visual arts in archeology, as well as A. CELDRAN and V. GALVEZ. Film production in the area of biological anthropology is beginning, and we can mention a video project that is in process of being made now by Dr. J.L. ARSUAGA's team concerning the excavations at Atapuerca in the Province of Burgos. Some young teams from Catalonia and Madrid are working on new projects. Among the professionals is Luis PANCORBO, who is sponsored by Spanish television and who has made brilliant programmes that present the diversity of cultures and that have helped to stimulate interest in anthropology.

We hope that this awakened interest in visual anthropology will encourage us to be more dedicated in our efforts to obtain the necessary equipment to make good, representative, and mature Spanish visual anthropology productions.

For more information:

Francisco G. Abati  
Department of Anthropology  
University of Salamanca  
Spain

NEWS FROM ALAN LOMAX

This year I will complete the production of a series of six one hour TV shows for broadcast on PBS and Channel 4 in England, called American Patchwork. Five of the programs deal with the performance traditions in song, dance ensemble type, and narrative of a region important in the development of American folk traditions: The Mississippi Delta, Black New Orleans, The Southern Appalachians, The French Cajun Country, The Spanish and Indian Southwest. A fifth explores the creativity of the very old. The insights on style developed on the Choreometric and Cantometrics projects informed both the shooting and the editing of the films. Over two hundred hours of 3/4 video were taped in the field, forming a mini-archive of important American performance styles. The pilot program -- THE LAND WHERE THE BLUES BEGAN -- won a blue ribbon in the American Film Festival in 1983.

The aim of the series, whose tone is that of serious entertainment, is to establish an on-going slot for American and other folk performance traditions on night-time TV, alongside the theatre, opera, symphony, etc. At the same time I hope that the programs will have a benign effect on the traditions themselves, by getting them good TV exposure, by showing their overseas links and by emphasizing their long-term structural continuities. The blues program, prominently broadcast in Mississippi, led directly to a wider acceptance of the blues by the local black population.

A project in the early stage of development is an audio-visual museum of world song, dance and speech styles. Here the thousands of media samples that were analyzed in Columbia University's long-running CROSS-CULTURAL SURVEY OF EXPRESSIVE STYLE, will be linked by soft-ware consisting of the many correlations and taxonomies discovered in the computer data base. A global juke-box will create a user-friendly, intelligent museum of song and dance, offering thousands of established pathways for the exploration traditions of performance. MIT, the Smithsonian, Apple Computer and the Rex Foundation provided start-up support. My hope is that this pilot project will exemplify the research and educational potential of ethnographic and documentary media -- possibilities still largely unrealized.

For more information:

Alan Lomax  
Dept. of Anthropology and Center for the Social Sciences  
Columbia University in the City of New York  
New York, NY 10025 - U.S.A.

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LES BLANK

Filmmaker Les Blank informs us that his latest film on Cajun and Zydeco music will premiere at Dartmouth College in early May. Mr. Blank is looking for other dates in the northeastern states and in Canada. Although he may be better known for his sensitive films on American popular musics (blues, polka, Tex-Mex,...), his catalogue includes such diverse topics as cooking with garlic, Serbian-American culture and gap-toothed women.

For more information:

Flower Films & Video  
10341 San Pablo Ave., El Cerrito, CA, USA - (415) 525-0942

SOCIÉTÉ FRANÇAISE D'ANTHROPOLOGIE VISUELLE

THE FRENCH SOCIETY OF VISUAL ANTHROPOLOGY

In April, 1988, after three years of existence as a thematic department of the French Anthropology Association (AFA), the French Society of Visual Anthropology (SFAV) became an independent non-profit organization under French law.

Film Archive

Currently, its main activity is the constitution and administration of a Film Archive to be used cooperatively by various anthropology departments in France. The Film Archive will purchase ethnological films, particularly foreign ones, which will then be made available to professors from member schools.

At this writing, SFAV counts as active members only those teaching institutions which support the operation of the Film Archive by paying a membership fee: the EHESS (Ecole des Hautes Etudes en Sciences Sociales, Paris and Marseille); Paris X - Nanterre (ethnology department); Strasbourg, Besançon (Université et Association Comtoise d'Arts et Traditions Populaires); Aix-en-Provence; Lyons II; and Bordeaux. These participants set the membership fee at 1200 francs by common agreement. The films acquired are stored in the Audio-Visual Department of the Musée des Arts et Traditions Populaires in Paris (telephone: 4067.9000). Films are lent out accompanied by a French translation of any commentary, titles, sub- or inter-titles. Professors from departments which have not (yet!) decided to join the cooperative film archive may borrow films and videocassettes by paying a temporary access fee.

In addition, the Film Archive enthusiastically welcomes film contributions from French and foreign anthropologist-filmmakers whose works have already been paid for by fellowships, grants, or television sales. 3/4" videocassettes or 16mm copies donated to the Film Archive will circulate in its teaching network.

Information

Another of the SFAV's aims is to promote the exchange of information on Visual Anthropology nationally and internationally. The SFAV has been supplying a fairly regular feature entitled "Anthropology and Film" to the Bulletin of the AFA for the past three years; it also corresponds with the International Commission on Visual Anthropology of the IUAES (Asen Balikci, president) on Visual Anthropology in France.

Operation

At this writing, the only active members of the SFAV are those institutions which finance and use the Film Archive. However, it would be possible for the SFAV to widen the scope of its activities and membership criteria, if the need to do so arises as the situation in France evolves.

The Board is made up of the following officers:

- Colette Piauxt, Director of Research, CNRS; Chairman, SFAV. Duties: Responsibility and coordination;
- Patrick Menget, Lecturer, University of Nanterre-Paris X; Secretary, SFAV. Duties: Representation of active members;

INTERNATIONAL UNION OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES  
UNION INTERNATIONALE DES SCIENCES ANTHROPOLOGIQUES ET ETHNOLOGIQUES

COMMISSION ON VISUAL ANTHROPOLOGY  
COMMISSION D'ANTHROPOLOGIE VISUELLE

# cva newsletter

## BULLETIN D'INFORMATION



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H3C 3J7

with the collaboration / avec la collaboration  
Médiathèque  
Canadian Museum of Civilization  
Musée canadien des civilisations  
Ottawa (Ontario) Canada  
K1A 0M8

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 World. Your donations will strengthen our commitment to the promotion of visual anthropology activities in developing countries.

Ce bulletin d'information est distribué gratuitement. La Commission ne reçoit aucun subside régulier. Dans ce contexte, nous acceptons volontiers des dons de nos collègues américains et européens. Une contribution de \$10 nous permettrait de faire parvenir ce bulletin à trois nouvelles institutions dans le Tiers-Monde. Votre don encouragerait notre engagement envers la promotion des activités d'anthropologie visuelle dans les pays en voie de développement.

May/mai 1989

- Colette Sluys, Study Designer, CNRS; Treasurer, SFAV. Duties:  
Administration of the Film Archive at the Musée des ATP.

For more information:

Colette Piault  
5, rue des Saints-Pères  
75006 Paris  
FRANCE

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PROJET DE RECHERCHES 1989-1992

FORMATION DE RECHERCHES CINÉMATOGRAPHIQUES

Université de Paris X - Nanterre

Directeur: Claudine DE FRANCE

Rappel de l'orientation générale des recherches de la FRC:  
Etude et emploi de l'image animée comme:

- instrument d'enregistrement (recherches instrumentales expérimentant de nouveaux procédés et de nouvelles techniques corporelles de tournage à la main sur le terrain);
- moyen de mise en scène du sensible (recherches scénographiques décrivant et transformant les stratégies de mise en scène du film documentaire, et s'inscrivant dans le cadre plus général des sciences de la présentation);
- outil d'investigation (recherches de méthodologie audiovisuelle en sciences humaines, et plus particulièrement en anthropologie filmique, s'inscrivant dans le cadre plus général des sciences de l'observation);
- outil d'analyse de l'action (recherches de praxéologie ou science de l'action).

Cinéma et praxéologie

Les recherches prévues pour les quatre années à venir porteront sur un approfondissement de la méthode d'analyse praxéologique et une extension de son champ d'application.

La praxéologie est ici entendue comme la discipline qui étudie les agencements logico-phénoménaux de l'action, autrement dit les rapports entre, d'une part, les apparences de l'action telles que les appréhende, dans l'espace et dans le temps, l'observation directe ou filmique; d'autre part, les éventuelles contraintes qui sous-tendent ces apparences, telles que les appréhende la logique modale (présence ou absence de nécessités physiques ou d'obligations rituelles).

Conçue à l'origine comme une méthode d'analyse du contenu sensible, des images animées, autrement dit comme une manière d'exploiter et d'interpréter les données recueillies par la cinématographie, la praxéologie

s'attache à étudier les relations de composition, d'ordre et d'articulation entre les éléments spatiaux et temporels des procès montrés sur l'image à partir de l'examen des comportements et des dispositifs d'action. Elle tient compte, entre autres choses, des "chaînes opératoires" Leroi-Gourhaniennes (Le geste et la parole, 1964-65) et des relations de "proxémie" mises en évidence par E.T. Hall (La dimension cachée, 1971), qu'elle intègre en un plus vaste système. Mais, par dessus tout, elle met l'accent sur ce qui fait de la cinématographie un outil d'expression et d'investigation original par rapport au langage oral ou écrit, en ce que l'image animée permet de restituer et d'examiner indéfiniment les modalités d'enchaînement entre les actions, les opérations, les gestes humains, que ces enchaînements soient libres ou obligés, gouvernés par la ritualité sociale ou par des commodités d'ordre matériel.

Dans les quatre années à venir, les travaux des chercheurs de la FRC vont porter sur trois grands domaines d'application de l'analyse praxéologique: les actions filmées (procès présenté); l'action filmante (procès de présentation); les rapports entre image et commentaire dans le film documentaire (coordination entre les divers registres de présentation).

#### Praxéologie et actions filmées

Il s'agira de montrer l'intérêt de cette méthode d'analyse pour l'étude des procès filmés, soit limités dans l'espace et le temps (micro-praxéologie ou encore praxéologie micro-phénoménale); soit se développant sur de longues périodes, et embrassant de vastes ensembles d'évènements ou d'opérations matérielles et rituelles (macro-praxéologie ou encore praxéologie macro-phénoménale). Seront plus particulièrement étudiés, à partir de films réalisés par les chercheurs de l'équipe, des activités domestiques et artisanales, telles que la confection de pains traditionnels (au Venezuela), la fabrication d'outils agricoles (Vosges, Cotentin), mais aussi des rituels religieux domestiques (le Sabbat) ou publics (messe catholique), ou encore des rituels profanes urbains (les mises en scène du corps dans la vie professionnelle à Paris).

#### Praxéologie et action filmante

Il s'agira d'explorer les possibilités qu'offre l'analyse praxéologique pour l'étude de la mise en scène, et plus particulièrement du montage, ce dernier étant entendu dans un sens large qui inclut à la fois l'agencement des images enregistrées, ou montage différé, et l'agencement des choix de prises de vues au cours du tournage, ou montage immédiat. Tout processus de montage peut être en effet appréhendé comme un ensemble d'opérations fondé sur des relations de composition (présence ou absence de points de vue, de plans, de séquences); d'ordonnance (succession ou simultanéité également de points de vue, de plans et de séquences) et d'articulation (consécution ou non consécution de points de vue, de plans et de séquences).

Dans une étape ultérieure, pourront être coordonnés, au plan de l'analyse, les agencements respectifs du filmé et du filmant, un traitement logico-informatique étant alors indispensable.

#### Praxéologie, image et commentaire

Enfin, dans le prolongement des précédents travaux consacrés à l'étude du commentaire des films documentaires (1984-1988: "Image, commentaire et texte en anthropologie filmique"), il sera tiré parti de la distinction



établie entre les niveaux méthodologique, scénique et scénarique de tout commentaire de film. L'analyse praxéologique permettra de ce fait d'approfondir l'étude du niveau scénarique qui a trait à la manière dont le commentaire évoque l'action montrée ou suggérée par l'image, en se référant, selon le cas, à sa composition, à son ordonnancement ou à son articulation dans le temps et dans l'espace.

L'ensemble de ces travaux devrait aboutir à la publication d'un ouvrage collectif dont l'intitulé provisoire serait Cinéma et praxéologie.

Pour tout renseignement:

Claudine de France  
Université de Paris X - Nanterre  
200, avenue de la République  
92001 Nanterre Cedex, FRANCE

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EUROPEAN ASSOCIATION FOR THE VISUAL STUDIES OF MAN

To all EAVSoM members

Members of the EAVSoM Board met in Florence during the 29th Festival dei Popoli. I informed them that the Association is now legally established and can act officially. The legal address is: EAVSoM - c/o Istituto di Antropologia, Università di Firenze - Via del Proconsolo, 12 - 50122 Firenze (Italy).

It was decided to publish the NEWSLETTER in a more professional way, starting from the first 1989 issue. For organizational problems this had to be delayed, but now I found an agreement with a publisher who will take care of our NL from the next month of May. The next issue will be then published in May 1989, and you are all invited to send your contributions before May 1st.

In order to guarantee diffusion of urgent information, members are requested to send me any announcement (at the above address); I will send immediately copies to all the EAVSoM members without waiting for the publication of the next NL.

We are organizing some facilities for members; just to start, all the members who will subscribe for 1989 will receive a free copy of the book Teaching Visual Anthropology (published with the auspices of EAVSoM).

The NL should contain more reviews of books, articles and films, and also more information about works in progress. Concerning this last topic a special "questionnaire" will be published in the next NL, in order to gather standard information which may be published in the forthcoming issues. Short articles will also be welcome.

I call your attention to the Amsterdam Conference, as a general meeting of EAVSoM members is scheduled.

Any information must be addressed to

Paolo Chiozzi (EAVSoM)  
Istituto di Antropologia  
Via del Proconsolo 12  
I-50122 FIRENZE (Italy)  
FAX NUMBER: (55) 213698

## THE ENCYCLOPAEDIA CINEMATOGRAFICA (EC)

The 1988 annual meeting of the EC took place in Budapest (Hungary). Twenty-five new films have been accepted for the anthropological section of the EC. Seven films are productions of the Néprajzi Museum (Ethnographic Museum) in Budapest, two films show traditional ceremonies of baptism and burial in northern Hungary in 1987. Of great interest are also films containing old takes of crafts and agricultural techniques in Hungary that have since disappeared. From Austria come four films whose subjects are folkloristic customs at All Saint's Day and the so called "Perchtenlauf" at Gastein in 1986 (a mask procession). Films from West Germany cover the field of initiation cults in Africa (Togo); another film about the use of the Tsama Melone by the G/wi economy already published. A contribution to the vast collection of films of the Irian Jaya Project is "Myths told by Songsonga": a Yalenge elder tells from the arrival of the ancestors and the foundation of the menhouse. There is also a new film from the Ngadju-Kayak (South-Kalimantan) showing the carving of a Hampatong-statue and another film about a festivity of the Yanomami.

### For more information:

Peter Fuchs  
Institut und Sammlung für Völkereunde  
der Universität Göttingen  
Theaterplatz 15  
D-3400 Göttingen  
W. GERMANY

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## THE FILM AND VIDEO CENTER OF THE MUSEUM OF THE AMERICAN INDIAN

The film and Video Center of the Museum of the American Indian is concerned with all aspects of film and video about Inuit and Indians of North, Central, and South America. Located in New York City, as part of the Museum generally recognized to have the world's largest collection of Native American art and artifacts, the Center has been in full-time operation since 1982. Through extensive exhibitions, information services, a media study collection, publications, and professional workshops, the Center serves a large public. Among Center users are film - and videomakers, Native American community media makers, programmers, arts organizations, and a broad-based audience. Staff consists of an associate curator and assistant curator, assisted by paid interns and volunteers. Support for its exhibition's and information services has been granted by the National Endowment for the Arts and the New York State Council on the Arts.

The Center organizes major projects on an annual basis. It has been recognized as an innovative exhibitor of important recent productions. In 1989, it will present in New York City its seventh NATIVE AMERICAN FILM AND VIDEO FESTIVAL, which features outstanding new works introduced by the media makers and other speakers. Altogether, about 25 productions are screened each year. The Festival events are held at host sites within the city, attracting a diverse audience. In 1987, for example, it was screened at three sites: a museum which organizes the United States oldest and largest ethnographic film

festival, a screening space highly-regarded in the media community, and a center serving the needs of the regional Native American community. Approximately 3,000 people attended the weekend's events.

From 1986-1989 the Center presented its first national traveling exhibition, NATIVE AMERICA NOW: A FESTIVAL OF FILMS, which was screened at 17 host sites. VIDEO NATIVE AMERICA, which will travel to 20 sites, is currently being organized. Through its publications and a growing study collection of film and print materials, the Film and Video Center has also concentrated on providing information services. It publishes and distributes an annotated catalogue - NATIVE AMERICANS ON FILM AND VIDEO, Volume I (1981) and Volume II (1988) - which describes and gives production and distribution information for approximately 600 independent and tribal media productions. The catalogue focuses on documentaries and short features produced since 1970. It is for sale from the Film and Video Center and is available free to Native American organizations.

The Center has developed an in-house study collection of documentary productions concerned with Native Americans, now consisting of approximately 400 titles. The works are reference copies, most on videocassette for ease of viewing.

It maintains files of printed materials concerned with Native American media. Media journals and film and video catalogues on ethnic and independent media are also available at the Center as well as information for producers about media organizations and fund-raising.

A priority of the Center is service to the Native American media community. More than 40 Native American productions, by both independent producers and tribal media organizations throughout the Americas have been screened in its Festivals and other exhibitions. It has presented symposia and programs in which native media makers discuss issues of relevance. In 1986 the Center organized a state-wide production workshop for Indian media makers, held at the Seneca Nation, Cattaraugus Reservation, New York, which concentrated on professional training in video editing.

The Film and Video Center participates in a national network of film archives concerned with the preservation of documentary films and footage. The Center is currently investigating projects to ensure the proper care of these works, and to assist their utilization by members of tribal communities.

In addition to its own Festivals and other screenings, the Film and Video Center has guest curated exhibitions for a number of cultural organizations, including the American Museum of Natural History, Amon Carter Museum, Finnish Film Archives, IBM Gallery of Science and Art, International Arctic Film Festival, The Kitchen, National Video Festival, and VideoRoma. Information about the Center's work, including profiles of Native American media makers, has been broadcast nationally and internationally by the Canadian Broadcasting Corporation, First Person Radio (a syndicated Native American program), National Public Radio, RAI-Italian Radio, and Voice of America. Journalistic coverage for its projects have appeared in Akwesasne Notes, American Anthropologist, The Christian Science Monitor, Cineaste, Eagle Wing Press, Explorations in Sight and Sound, Film Comment, In These Times, the Independent, The New York Times, Sightlines, and The Village Voice.

In all its activities the Film and Video Center seeks to assist the development of a strong independent media community. By emphasizing the recognition of Native American film - and videomakers, the Center has helped draw attention to the special perspectives of native people. In its work with media makers of all backgrounds the Center is dedicated to extending the

possibilities for more works to be seen and for their many views and aesthetic styles to be available to the widest public possible.

For further information, contact:  
Elizabeth Weatherford, Associate Curator  
Film and Video Center  
Museum of the American Indian  
Broadway at 155th Street  
New York, NY 10032

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THE ANTHROPOLOGY FILM CENTER  
Santa Fe, New Mexico, USA

For over twenty years, the Anthropology Film Center in Santa Fe, New Mexico has been pioneering a unique approach to documentary filmmaking by stressing the importance of cross-cultural communication and understanding. Rigorous hands-on training, combined with the discipline of visual anthropology, provides students with strong multi-faceted backgrounds in the technology, theory and practice of documentary film.

Located in a rambling adobe studio in the foothills of Santa Fe's Sangre De Cristo Mountains, the Center offers several program options as well as serving as a research and consulting facility for filmmakers, scientific organizations, public service organizations, and land universities. Classes are limited to 20 students a year, and the "hands-on" training includes access to complete 16mm motion picture production units, including cameras, tape recorders, lighting equipment and facilities for synchronous sound editing. The Center's facilities also include a production studio, classroom, editing and analysis room, projection room, and a specialized library, which specializes in the fields of media, film production, culture and communication, perception and cognition, and general anthropology.

Students can apply either for the two-part, nine-month intensive program offered by the Center, or the accredited joint M.A. Program in Visual Anthropology with Temple University of Philadelphia, Pennsylvania. Students applying to Temple spend one year at the Philadelphia campus studying visual anthropology, and the second year in Santa Fe. Part One of the Documentary Film Program in Santa Fe included a 17-week Production Lab, affectionately referred to as a "boot camp" for filmmaking, which is then followed by 17 weeks of Advance Study in order to train students in the varied roles of writer, director, producer, and fundraiser.

Noted documentarist Carroll Williams, who specializes in social documentary, educational/informational and anthropological film, encourages students from the very beginning to handle the equipment and "think film". Following this approach, each student plans, executes and presents a minimum of four shooting exercises, as well as writes and presents a formal proposal for a documentary of research film project. Before leaving the program, students are expected to prepare a proposal for a professional film project -- complete with scheduling and budgeting -- that's ready to place on a producer's desk.

In addition to the research facilities offered by the Center, Santa Fe's cross-cultural and arts-oriented atmosphere includes access to the library and resource materials at the Laboratory of Anthropology, The School

of American Research, the Wheelwright Museum and the New Mexico State Archives, all located in town. Believing that documentary film offers one of the best bridges within and among cultures in furthering cross-cultural communication and understanding, the Anthropology Film Center is looking to continue training the kinds of filmmakers whose work will help promote this type of global vision quest. This unique program is now seeking hardworking, highly-motivated students for Fall 1989. For further information and applications, contact Admissions, Documentary Film Program, P.O. Box 493, Santa Fe, NM 87540-0493. Phone (505) 983-4127. For the Temple MVA Program, contact Richard Chalfen, Coordinator, MVA Program, Department of Anthropology, Temple University, Philadelphia, PA 19122.

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CENTER FOR THE STUDY OF SOUTHERN CULTURE

The Center for the Study of Southern Culture was established at the University of Mississippi in 1977 to coordinate and develop teaching, research, and outreach programs focusing on the American South. The primary goals of the Center are: 1) to strengthen the University's instructional program in the humanities by offering an interdisciplinary Southern Studies curriculum; 2) to promote scholarship on every aspect of southern culture; and 3) to encourage public understanding of the South through publications, media productions, lectures, performances, and exhibitions.

William Ferris, folklore scholar, filmmaker, and photographer, serves as Director of the Center and Professor of Anthropology. Ferris is author of Blues from the Delta and co-editor of the Encyclopedia of Southern Culture. He recently co-edited Folk Music and Modern Sound and is editor of Afro-American Folk Art and Crafts and Local Color: Sence of Place in Folk Art. Ferris has made fifteen films, five of which feature the blues. He served as associate producer of Mississippi Blues which has been featured at the Cannes Film Festival and at Film Forum. He was a consultant to The Color Purple and Crossroads.

By capturing the actual sights and sounds of the South through photography, film, and other media, the Center's documentary projects help establish a visual and oral record of regional experiences and provide materials for presentation to general audiences as well as for use in teaching and research. Film projects include Painting in the South: Artists and Regional Heritage, a documentary made to accompany an exhibition organized by the Virginia Museum of Fine Arts, and October Country -- Things Seen in Mississippi, a joint American-French production that was shown at the Cannes Film Festival. Center slide-tape shows are featured at the Crosby Arboretum in Picayune, Mississippi, and with Ten Afro-American Quilters, an exhibition circulated throughout the United States and Africa. Bothered All the Time, one of the Center's long-playing records of southern music, was nominated for a Grammy award in 1984.

For further information:  
Southern Studies Program  
Center for the Study of Southern Culture  
The University of Mississippi  
University, MS 38677  
Telephone: 601/232-5993

FUNDS NEEDED TO PRESERVE THE MARGARET MEAD - GREGORY BATESON FILMS  
BASED ON BALI AND NEW GUINEA FOOTAGE

The Institute for Intercultural Studies is seeking donations totalling \$10,000 to preserve these Mead-Bateson films. Funds raised will be used to create high quality archival film negatives to replace the missing original film negatives; to deposit a set of the negatives with the Mead archive at the Library of Congress along with the unedited Mead Bateson footage; and to create new prints and videotapes to improve the availability of these films for classroom use.

These seven films, made by Margaret Mead and Gregory Bateson, based on footage shot in Bali and New Guinea in the 1930's and edited in the 1950's, were landmarks in the development of film for ethnographic research and teaching, and are still very much in demand for classroom use.

You may send your donation, which is tax deductible to U.S. taxpayers, to support this effort to preserve these records of vanishing human diversity and the growth of social science knowledge to:

The Institute for Intercultural Studies, INC.  
145 East 74th Street, Suite 1C  
New York, New York 10021

The Institute's brochure, a list of the films, and information on how educational institutions may rent or purchase the films and videotapes will be sent to all donors along with a letter acknowledging the donation.

Even the smallest donation will help.

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## UPCOMING MEETINGS

### IMPORTANT NOTICE / AVIS IMPORTANT

We regret to announce that CVA will not take part in the International Documentary Film Week (June 89). Instead we decided to organize a fully independent Ethnographic Film Festival that will be held in the near future. We will inform you about this new project as soon as possible. We wish to thank those who submitted their films. Please, continue to send us your suggestions for this new festival.

Contrairement à l'information publiée dans la Newsletter d'octobre dernier, la Commission d'Anthropologie Visuelle ne participera pas à la Semaine Internationale du Film Documentaire (juin 89). Cependant, devant l'intérêt suscité, la Commission a préféré orienter ses efforts pour créer ultérieurement à Montréal un festival du film ethnographique entièrement autonome. Dès que les dates seront déterminées, nous vous les ferons connaître. Nous remercions tous ceux qui ont répondu à notre appel. Nous attendons vos suggestions.

François T. Beaudet, Coordonnateur  
Commission d'anthropologie visuelle, Montréal

### A SALUTE TO THE DOCUMENTARY

- . INTERNATIONAL SYMPOSIUM: Montreal, June 18-23, 1989
- . INTERNATIONAL DOCUMENTARY FILM WEEK, Montreal, June 16-25, 1989
- . NATIONAL DIMENSION (CANADIAN TOUR), Summer/Fall 1989 - Winter 1990

### INTERNATIONAL SYMPOSIUM, MONTREAL June 18-23, 1989

#### Aim

"To explore the documentary's historical tradition, its present state and its future prospects."

Reflection? Projection? Reality? Utopia? Expression? Objectivity? Passion? Analysis? Commitment?

These questions apply to the topics dealt with and to the approaches and styles used in this film genre. They can also be asked in regard to recent developments in production technologies and distribution networks.

Filmmakers, producers, broadcasters, thinkers, journalists and decision-makers from around the world will gather to discuss current issues in this field.

#### Themes

THE AUDIENCE: A CHANGING CONCEPT - Who constitutes this new fragmented audience? Who watches what and how?

FORM AND CONTENT: TV AS IT AFFECTS THE DOCUMENTARY - The interaction between images and the media. What kind of co-existence is it?

FORM AND CONTENT: WOMEN'S PERSPECTIVE - The innovative contribution of women to the treatment of the documentary.

FORM AND CONTENT: WHO OWNS THE IMAGES OF THE THIRD WORLD? - With the current proliferation of communication networks, how should the power of access to the media be redistributed?

THE MARKET: WEATHERING THE STORM - Probable trends for future markets. What images for the specialized channels? Cable TV? Videocassettes? Maintaining traditional and community networks?

INTERNATIONAL DOCUMENTARY FILM WEEK, MONTREAL  
June 16-25, 1989

The documentary comes to the screen

Several Montreal theatres will be presenting public screenings of documentaries selected from among the most important productions in this field.

The documentaries shown will be in three main categories:

PANORAMA - An international selection of key productions in the history of the documentary.

THE 1980S: FOREIGN PRODUCTIONS - Documentaries from around the world illustrating the important trends in this field over the past decade.

THE 1980S: CANADIAN PRODUCTIONS - A selection of the most outstanding Canadian documentaries of the past decade.

Also during International Documentary Film Week, various cultural institutions will present special events such as tributes to outstanding filmmakers and approaches, personal accounts, screenings of undiscovered or little known films, etc.

In addition, certain television networks will present programs devoted to the documentary - coverage of the event, interviews and screenings of documentaries.

For further information and pre-registration to Symposium Workshops, please contact:

J.P. Olivier Fougères  
Le Documentaire se fête  
Office national du film du Canada  
C.P. 6100, Succursale "A" D-50  
Montréal (Québec), Canada H3C 3H5  
Téléphone: (514) 496-2320; Télécopieur: (514) 283-7914,  
Télex: DIALCOM 20: GOC 148.

\* \* \* \*

LE DOCUMENTAIRE SE FETE

- . LE COLLOQUE INTERNATIONAL, Montréal, du 18 au 23 juin 1989
- . LA SEMAINE INTERNATIONALE DU CINÉMA DOCUMENTAIRE, Montréal, du 16 au 25 juin 1989
- . LE RAYONNEMENT NATIONAL (TOURNÉE CANADIENNE), été, automne 1989 et hiver 1990.

COLLOQUE INTERNATIONAL, MONTRÉAL  
Du 18 au 23 juin 1989

Le propos

"Interroger le cinéma documentaire dans sa tradition historique, sa dynamique actuelle et ses perspectives d'avenir".

Reflet? Projection? Réalité? Utopie? Expression? Objectivité? Passion? Analyse? Engagement?

Ces questions se rapportent aux sujets, aux approches et aux langages de ce cinéma. Elles couvrent également les développements récents des technologies de production et des circuits de distribution.

Venus du monde entier, des cinéastes, des producteurs, des diffuseurs, des penseurs, des journalistes et des décideurs débattront des questions de l'heure dans ce domaine.



Les thèmes du colloque

LE PUBLIC: UN CONCEPT EN MUTATION - Qui sont ces nouveaux auditoires fragmentés? Qui regarde quoi et comment?

LA FORME ET LE CONTENU: LES AVATARS DU TÉLÉCINÉMA - L'interaction entre les images et les médias. De quelle coexistence s'agit-il?

LA FORME ET LE CONTENU: LE CINÉMA AU FÉMININ PLURIEL - L'apport novateur des femmes dans le langage du cinéma documentaire.

LA FORME ET LE CONTENU: A QUI APPARTIENNENT LES IMAGES DU TIERS-MONDE? - Dans l'achalandage actuel des réseaux porteurs d'images, comment redistribuer le pouvoir de la parole?

LE MARCHÉ: SURVOLER LES TURBULENCES ACTUELLES - Tendances et prolongements prévisibles dans les marchés futurs. Quelles images pour les canaux spécialisés? La câblodistribution? Les vidéocassettes? Le maintien des réseaux traditionnels et sociaux?

SEMAINE INTERNATIONALE DU CINÉMA DOCUMENTAIRE, MONTRÉAL

Du 16 au 25 juin 1989

Le cinéma documentaire occupe les écrans

Ouvertes au grand public, plusieurs salles de cinéma de Montréal afficheront des programmations de films documentaires choisis parmi les productions les plus importantes.

Les films seront regroupés en trois principales catégories:

PANORAMA - Une sélection de films charnières de l'histoire du cinéma documentaire dans le monde.

LES ANNÉES 80: PRODUCTION INTERNATIONALE - Un éventail des tendances significatives dans la production internationale de la dernière décennie.

LES ANNÉES 80: PRODUCTION CANADIENNE - Une sélection de films canadiens qui ont marqué la production des dix dernières années.

Parallèlement à ces programmations en salles, durant cette Semaine internationale du cinéma documentaire, des organismes à caractère culturel présenteront des activités spéciales: des hommages à des cinéastes, à des approches qui se sont démarquées, des témoignages, des films inconnus ou méconnus, etc.

De plus, des réseaux de télévision programmeront des émissions consacrées au cinéma documentaire: reportages, entrevues et diffusion de films.

Pour tout renseignement et pré-inscription aux ateliers du colloque: veuillez consulter l'adresse à la fin de la version anglaise de cette annonce.

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EYES ACROSS THE WATER

A JOINT INTERNATIONAL CONFERENCE  
ON THE FUTURE OF VISUAL STUDIES IN SOCIOLOGY AND ANTHROPOLOGY

Amsterdam University (Holland)

Department of Anthropology

June 21-24, 1989

Scope and organization of the conference

The aim of the conference is to bring together many of the practitioners and students of visual anthropology and visual sociology from around the world to discuss possibilities for the future development of the discipline. It will provide a forum in which visual anthropologists and sociologists can debate

issues of common concern and discuss possible future projects as well as locate sources of funding and support. During the conference, a limited number of papers will be given, and the main emphasis will be on the stimulation of the discussion and debate amongst the participants rather than the presentation of papers.

The conference will begin with general sessions held each morning in which a few papers will be presented to conference attendants and the general public. Specialist sessions will take place each afternoon in the form of small workshops where ideas and experiences will be presented for discussion. There will be a limit of 6 papers in each specialist session and to allow for ample discussion time, none will exceed 15 minutes. If necessary, parallel or extra sessions will be organized to allow discussion to continue. Film and video equipment will be available in each session and throughout the conference film and video screenings and a Student Visuals Festival will take place. The Department of Anthropology at the University of Amsterdam has organised the conference in a collaborative effort between the major visual anthropology and visual sociology organizations, the CVA, EAVSoM, IVSA and SVA. A joint meeting of representatives from these sponsoring organizations will take place at the conference.

#### General Sessions (Mornings)

**Anthropological and Sociological Film: Production Strategies in the Next Decade (June 21)**

Colin Young (National Film and Television School, U.K.)

Asen Balikci (Montreal, Canada)

J. Stephen Lansing (Southern California, U.S.A.)

Chair: Rolf Hussman (Göttingen, West Germany)

**Analysis of Visual Documentation: Still Photography in Social Analysis (June 22).**

Douglas Harper (S.U.N.Y. Postdam, U.S.A.)

Paolo Chiozzi (Firenze, Italy)

Chair: Steve Gold (Whittier College, U.S.A.)

**The Role of Narration in Sociological and Anthropological Filmmaking (June 23)**

Claudine de France (C.R.N.S. Paris, France)

Chair: Daniel Marks (Southern California, U.S.A.)

#### Specialist Sessions (Afternoons)

**Urban Anthropology and Urban Sociology: Comparing Methods and Results**

Organizer: Chuck Suchar (De Paul, U.S.A.)

**Visual Studies of Rural Life**

Organizers: Franz Haller (Meran, Italy)

and John Rieger (Louisville, U.S.A.)

**Visual Studies of Music and Dance**

Organizer: Hugo Zemp (C.R.N.S., Paris)

**Visual Studies and the Public: What Audience Do we Aim At?**

Organizers: Paul Henley (Manchester, U.K.)

and Antonio Marazzi (Padova, Italy)

**Filing and Retrieval Systems of Visual Documentation**

Organizer: Allison Jablonko (San Francisco, U.S.A.)

**Native Participation in Visual Studies**

Organizers: Asen Balikci (Montreal, Canada)

and Leonard Henny (Nieuwersluis, Netherlands)

**Visual Ideology**

Organizer: Harry Sharma (Simon Frazier, Canada)

**Publishing Visual Material**

Discussion Organizers: Paolo Chiozzi (Firenze, Italy) and Doug Harper (Postdam, U.S.A.)

### Student Visuals Festival

In the Student visuals festival a small number of films, videos and photographic exhibits on anthropological, ethnographic and sociological themes will be selected for presentation and discussion in Amsterdam. These entries will be judged at the conference by an international jury. To enter the student festival please fill out and return the festival entry form to the address given. All entries must be received by March 1st, 1989.

### Film and video screenings

A limited number of films and videos will be selected to be shown in the evenings during the conference. Preference will be given to recent professional work. To submit a film or video for consideration, please complete the form below and send it to the address given.

### Accommodation

Guaranteed accommodation for the first 50 applicants is available at the international Centre of the Royal Tropical Institute. The cost of this accommodation is \$38 single and \$26 shared double (breakfast included). For those people under 25 years old, dorm style accommodation is also available at approx. \$12. Additional accommodation will be booked by the conference organizers but will be more expensive than the limited guaranteed accommodation.

### Conference Costs

The conference registration fee is \$40.00. This fee includes all lunches, two drinks at the daily cocktail party and secretarial assistance. Fees will be paid on registration in Amsterdam.

### Equipment available

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

EYES ACROSS THE WATER is sponsored by Amsterdam University, International Visual Sociology Association (I.V.S.A.), The Commission on Visual Anthropology (I.U.A.E.S.), The European Association for the Visual Studies of Man (EAVSoM), The Society for Visual Anthropology (American Anthropological Association).

### CONFERENCE REGISTRATION AND ACCOMMODATION FORM

(Due to limited space, the entry form presented here is in abbreviated format). To ensure your participation in and accommodation at the conference, complete this form and return it before April 1, 1989 to:

#### Conference Registration and Information in

##### Europe:

Robert Boonzajer Flaes  
Dept. of Anthropology  
Amsterdam University  
Oudezijds Achterburgwal 185  
1012 Amsterdam  
The Netherlands  
Phone: 31-20-525-2670/2626  
FAX: 31-20-525-2136

#### Conference Registration and Information in

##### North America:

Steve Gold  
Dept. of Sociology  
Whittier College  
Whittier, CA 90608  
U.S.A.  
Phone: (213) 693-0771

#### Student Visuals Orga- nizer and Information in North America:

Daniel Marks  
Dept. of Anthropology  
University of Southern  
California  
Los Angeles  
CA 90089-0661, U.S.A.  
Phone: (213) 743-7100  
FAX: (213) 747-4176

NAME: \_\_\_\_\_, ADDRESS: \_\_\_\_\_, TELEPHONE: \_\_\_\_\_, INSTITUTIONAL AFFILIATION: \_\_\_\_\_.

ACCOMODATION:

International Center \_\_\_\_\_, Hotel accomodation \_\_\_\_\_, Single \_\_\_\_\_, Double \_\_\_\_\_, Shared Double \_\_\_\_\_.

PROPOSAL FOR PAPER OR FILM PRESENTATION

Title of Paper or Film: \_\_\_\_\_, Abstract of paper or film: \_\_\_\_\_ (use separate sheet). Please enclose a short abstract of your paper or brief synopsis of your film on a separate sheet. Enclose two (2) copies together with the registration form.

FILM/VIDEO INFORMATION:

Original Format (film): 35mm, 16mm, 8mm, Color, B/W  
Video: 3/4", VHS, V-8, NTSC, PAL, SECAM  
Running time: \_\_\_\_\_, Original Language: \_\_\_\_\_, Subtitles: yes, non  
Date of completion: \_\_\_\_\_, Director(s): \_\_\_\_\_, Producer(s): \_\_\_\_\_, Distributor: \_\_\_\_\_,  
Address for return of Film/Video: \_\_\_\_\_

STUDENT VISUALS COMPETITION ENTRY FORM

Please complete this form and return it together with a preview copy of your work before April 1st 1989 to: Daniel Marks, Department of Anthropology, University of Southern California, University Park, Los Angeles, CA 90089-0661, U.S.A. Tel. (213) 743-7100, FAX: (213) 747-4176

Name: \_\_\_\_\_, Address: \_\_\_\_\_, Title of film/video: \_\_\_\_\_, Brief synopsis of film/video: \_\_\_\_\_, College/University at which film/video was produced: \_\_\_\_\_

FILM/VIDEO INFORMATION:

Original Format (Film): 35mm, 16mm, 8mm, B/W, Color  
Video: 3/4", VHS, V-8, NTSC, PAL, SECAM  
Running Time: \_\_\_\_\_, Date of Completion: \_\_\_\_\_, Original Language: \_\_\_\_\_,  
Subtitles: yes, no, Director(s): \_\_\_\_\_, Producer(s): \_\_\_\_\_, Distributor: \_\_\_\_\_,  
Address for Return of Film/Video: \_\_\_\_\_

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THE THIRD FESTIVAL OF VISUAL ANTHROPOLOGY

Rome, November 22-24, 1989

The Third Festival of Visual Anthropology, organized by the Museo Nazionale delle Arti e Tradizioni Popolari (M.N.A.T.P.) and the Italian Association of Scientific Cinematography (A.I.C.S.), will be held on November 22-24 1989 in Rome, at the Museo Nazionale delle Arti e Tradizioni Popolari.

The Festival will be divided in four sections:

a) Uniconceptual Films: Films and videos should be 0 to 11 minutes long and relate to an event or a feature of an event concerning aspects of the ethno-anthropological research.

- b) Extracts (by A.A.V. and M.N.A.T.P.): the most significant scenes (from research point of view) of ethnographic documentaries that have been shot in Italy from 50's on.
- c) Research Material: exploratory filming aimed at research, involving one or many disciplines. Since the films showed can't last more than 30 minutes the Scientific Committee in collaboration with the film director will agree on the scenes to be showed in the case of longer productions.
- d) Author films for the research: nightly screenings of author films.

Films concerning paragraphs 2a and 2c - i.e. uniconceptual films and research material - must be sent to: Dr. ssa Emilia De Simoni (Archivio di Antropologia Visiva, Museo Nazionale delle Arti e Tradizioni Popolari, piazza G. Marconi n.8 00144 ROMA - with the entry form enclosed, before April 15, 1989.

Formats acceptable should be in VHS and 3/4" U-Matic, motion-picture material should be dubbed into VHS and 3/4" U-Matic.

Entry Form of the Motion-Picture Material  
(Abbreviated format)

Uniconceptual Film \_\_, Research Film \_\_  
Name \_\_, Surname \_\_, Address \_\_, Phone Nb. \_\_  
Institute \_\_, Address \_\_, Phone Nb. \_\_

Title \_\_, Place/Country \_\_, Year \_\_, Director \_\_, Research \_\_,  
Shooting \_\_, Production \_\_, Original Format \_\_, Length \_\_  
Subject \_\_.

For more information:

The Organizing Secretariat  
The Third Festival of Visual Anthropology  
Associazione Italiana di Cinematografia Scientifica  
00161 Roma  
Via A. Borelli, 50  
Italy  
Tel. 490.820

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2e ATELIER INTERNATIONAL D'ANTHROPOLOGIE VISUELLE

MARSEILLE-PROVENCE  
14-18 juin/June 14th-18th 1989

2nd INTERNATIONAL WORKSHOP ON VISUAL ANTHROPOLOGY  
La révolution vidéo/video revolution

Organisé par/organized by: IMEREC (Institut Méditerranéen de Recherche et de Création), sous l'égide de/under the auspices of:  
COMMISSION D'ANTHROPOLOGIE VISUELLE  
de l'Union Internationale des Sciences Ethnologique et Anthropologique  
of the International Union of Ethnological and Anthropological Sciences  
EUROPEAN ASSOCIATION FOR THE VISUAL STUDY OF MAN  
SOCIETY FOR VISUAL ANTHROPOLOGY  
ASSOCIATION MÉDITERRANÉENNE D'ANTHROPOLOGIE VISUELLE



APPEL A PARTICIPATION/CALL TO PARTICIPATE

Envoi de votre cassette vidéo/Sending of your video tape  
avant le 15 mai/before may 15th.

Titre du vidogramme/Video tape title: \_\_\_\_\_  
Pays/Country: \_\_\_\_\_, Année/Year: \_\_\_\_\_, Date d'achèvement/Date of  
completion: \_\_\_\_\_, Durée/Running time: \_\_\_\_\_

Support de tournage/Shooting format: (1)  
Support de diffusion/playback format: (2)  
UMATIC: BVU/High band: BVU-SP/High band-SP: V8:  
VHS: S-VHS: Autre/Other: PAL: SECAM: NTSC:

Langue des dialogues/Language of dialogs: \_\_\_\_\_  
Langue des sous-titres/Subtitled video tape in: \_\_\_\_\_

Réalisateur/trice/Director: \_\_\_\_\_  
Date de naissance\*/Birth date\*: \_\_\_\_\_  
Adresse/Address: \_\_\_\_\_, Ville/City: \_\_\_\_\_, State \_\_\_\_\_  
Code postal/Zip: \_\_\_\_\_, Téléphone/Phone: \_\_\_\_\_,  
Pays/Country: \_\_\_\_\_,  
Résumé du vidéogramme/Summary: (Utiliser une feuille séparée/Use a separate  
sheet).

Ce produit a-t-il obtenu un prix?/Was this video tape awarded? \_\_\_\_\_

Si oui, lequel, quand?/If yes, Which one, When? \_\_\_\_\_

Ce document est-il une première réalisation?/Is it your first product? \_\_\_\_\_

\* Si participation à la compétition "jeunes"/if you wish to compete in session  
2 reserved to under 30 of age.

Ne pas oublier de joindre le bulletin d'inscription dûment rempli  
Don't forget to send the fully completed registration form

BULLETIN D'INSCRIPTION

Nom, M., Mme, ....., Prénom(s) ....., Fonction .....,  
Institution ....., Adresse complète ....., Code postal .....,  
Ville ....., Pays ....., Téléphone ....., Secteur d'activité  
.....

Droits d'inscription:

Avant le 31 mai:

Plein tarif: 100 ECU (700FF)

Etudiant(e)\* et chômeur(se): 30 ECU (250FF)

\* Joindre pièce justificative (tarif réservé aux moins de 30 ans).

A partir du 1er juin:

Plein tarif: 150 ECU (1000FF)

Etudiant(e)\*: 50 ECU (350FF)

Les droits d'inscription comprennent:

La remise de votre dossier de participation (emploi du temps définitif; thèmes  
et intervenant(e)s, résumés des interventions, renseignements pratiques,  
etc.), l'entrée à la table-ronde, l'entrée aux sessions spéciales, l'accès aux

sites vidéo, l'accès aux projections vidéo/cinéma, le repas de midi, la participation aux cocktails officiels.

Conditions de paiement-réservations:

- Pour être pris en compte par le secrétariat de l'Atelier (1), le présent bulletin doit être accompagné du règlement correspondant;
- Par chèque à l'ordre de: A.M.A.VI. (Association Méditerranéenne d'Anthropologie Visuelle). Une facture vous sera remise à votre arrivée.
- Si vous désirez bénéficier des tarifs spéciaux "atelier", une réservation sera faite à votre nom à l'hôtel de la catégorie de votre choix\* (un versement d'arrhes de 50 ECU ou 300FF est exigé, sur chèque séparé).

\* sous réserve de place disponible et d'inscription avant le 15 mai.

- La Résidence du Vieux-port\*\*\* 270 FF/nuit  
Tarifs spéciaux étudiants, 100FF/personne dans appartement de 4 pers.
- Hôtel URBIS\*\* de 230 à 270 FF/nuit

Date d'arrivée \_\_\_\_\_, Date de départ \_\_\_\_\_

Fait à \_\_\_\_\_, le \_\_\_\_\_

Signature:

Souhaitez-vous recevoir un coupon "congrès" (20% de réduction SNCF)?  
OUI \_\_\_\_, NON \_\_\_\_

Ce bulletin est à retourner à:

Centre de la Vieille-Charité  
13002 Marseille, FRANCE

(1) Le nombre de participant(e)s étant limité à cent cinquante, passé ce nombre, les demandes d'inscriptions ne seront pas honorées.

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"I S L A N D S"

Ve INTERNATIONAL FESTIVAL OF ETHNOGRAPHICAL & ANTHROPOLOGICAL FILMS

Nuoro, Sardinia, Italy

The Fifth International Festival of Ethnographical & Anthropological Films organized by the Istituto Superiore Regionale Etnografico of Sardinia (Italy), will be held from October 1st to October 5th 1990 in Nuoro.

This event which takes place every two years focuses on a particular theme each time: Sheperds & Their Image (1982); The World in Reverse: Carnaval & Transgression Control (1984), Marriage in Traditional Society (1986), Women & Work in Traditional Society (1988). The theme for the 5th International Festival will be "ISLANDS". Its aims is to present an overview of anthropological films dealing with both the condition of people living on islands-in a strict geographical sense- and of those peoples or social groups who are "isolated".

Films which may be included in the Festival program are:

- Films focused on the social organization, the economy, the mentality of



islands inhabitants related to anthropological & ethnographical studies and research.

- Films analysing in a wider territorial context, the manner of subsistence of peoples or social groups who, due to language, socio-family organization or norms and values, form a world apart and as such can be considered "cultural islands".

The program and its related activities will be prepared by an international scientific committee composed of representatives of organizations working in the visual anthropological field.

Along with the screenings there will also be discussions and debates with the participation of cinema & television experts from Italy as well as from other countries.

Entries in the Festival may be films made for television or cinema shot in either 16 or 35 mm (optical or magnetic sound or double track) or videotapes in 3/4 inch U-Matic PAL, high or low band.

Films must be spoken, dubbed or subtitled in Italian, English or French. If the original version of the film is in another language, a complete filmscript in one of these three languages must be provided. An international committee will select the films. For selection purposes, videocassette copies of films should preferably be sent (VHS or U-Matic PAL format).

The authors of the films selected will be invited as guests for the Festival.

An International Jury will award a prize of Lit.10.000.000 (about 7,400 US\$) to the best film and a prize of Lit.6.000.000 (about 4,400 US\$) to the best videotape.

Further information (sending of films for selection, travel, accomodation, choice of Committees and Juries, deadlines, etc...) will be available in a second Newsletter which will be sent before October 31st, 1989.

Anyone interested in this event may write or telephone to:

Dr. Paolo Piquerredù  
Istituto Superiore Regionale Etnografico  
Via A. Mereu 56  
08100 NUORO (Italy)  
Tel: (0784) 35561/31479/37484

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SOCIETY FOR VISUAL ANTHROPOLOGY

U.S.A.

Call for Papers for 1989 Annual Meeting

I have been asked to remind SVA members to consider organizing a session, offering a presentation, a paper or a workshop during our next annual meeting in Washington, D.C. Also, Tom Blakely is actively looking for new presentations for next year's 5th Annual SVA Visual Research Conference, a special session that again will begin on Tuesday before the regular program. Please send a copy of your Scientific Paper abstract, suggestions for Special Event presentations, and proposals for organizing or participating in a session (see January 1989 Anthropology Newsletter) to Tom Blakely (SVA Program Chair), Folklore and Folklife Dept., Univ. Pennsylvania, Philadelphia, PA 19104; (215) 243-5024.

NORDIC ANTHROPOLOGICAL FILM CONFERENCE

DEVELOPMENT COMMUNICATION / COMMUNICATION DEVELOPMENT

Denmark, May 8-12, 1989

NORDIC ANTHROPOLOGICAL FILM ASSOCIATION (NAFA) is a co-operation between anthropological institutions in Denmark, Sweden, Norway, Finland and Iceland. Every year NAFA holds a conference/film festival or small workshop for the purpose of establishing working relations and scientific discussions between filmmakers and anthropologists. At these meetings we get an opportunity to watch and discuss each other's films.

THE THEME OF THIS YEAR'S NAFA-CONFERENCE is "DEVELOPMENT COMMUNICATION - COMMUNICATION DEVELOPMENT". Under this heading we wish to focus on three areas:

- 1) Communication in development projects.
- 2) Nation-building and communication.
- 3) Local, unofficial productions.

Re 1: THE USE OF ELECTRONIC MASS-MEDIA THROUGHOUT THE THIRD AND FOURTH WORLD - as a technical device but also as a medium which opens up new perspective for the people involved. For instance, what happens when peasants begin to make video about agriculture and peasants' conditions? Will the experience bring about new kinds of self-consciousness? (Experiences from projects in South America will be discussed). Another aspect is the question of how video is used to register and preserve disappearing traditions by the affected peoples themselves.

Re 2: The Canadian way of relating NATION-BUILDING AND COMMUNICATION development has served as a model of communication development for many countries. But what are these official communication strategies, and in what respects do they differ throughout the world? How can television etc. be used in the process of creating culturally homogenous societies, in the creation of cultural and national symbols? And are these official strategies challenged in any way?

Re 3: With the last question we move to the third aspect that we intend to give attention: alternative, unofficial FILM PRODUCTIONS BY "INDEPENDENT" FILMMAKERS (including anthropologists) and by different ethnic groups within a national context. In what respects do such productions conflict with official productions? Are different "stories" communicated in these films? And how are the relations of productions for such alternative/unofficial filmmakers? Can they be supported in any way, and how?

Speakers with experience relating to any of these sub-themes will be invited. Each theme will be treated separately in a full day's schedule combining lectures, workshops and film screenings. The key speakers of each session make sure that all subjects are seen in relation to the overall theme of the conference.

THE CONFERENCE WILL TAKE PLACE at the beautiful manor HALD HOVEDGARD, close to Viborg (joint transportation will be arranged from Arhus).

The conference will be closed, allowing for a max. total number of 70 participants. Accommodation costs are 355,-d.kr. per day, all meals included (app. 48\$ a day). Registration fee is 400,-d.kr. (200,-d.kr. for students) (app. 40\$ resp. 20\$).

For further information on the "1989 NAFA-Conference on Development Communication - Communication Development", please contact:

NAFA (Nordic Anthropological Film Association)  
Att. Linda Jonsen  
University of Aarhus  
Dept. of Ethnography  
Moesgaard  
DK-8270 Hoejbjerg  
Denmark  
Tel. 45-6-272433

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3rd FILMFORUM ETHNOLOGIE / DRITTE WELT  
4th AIW-SYMPOSIUM ON VISUAL ANTHROPOLOGY

April 28 - May 7 1989  
Freiburg, West-Germany

The third edition of the biannual Filmforum Ethnologie/Dritte Welt will be held in Freiburg (West-Germany) from May 1st to May 7th, 1989, at the KOMMUNALES KINO FREIBURG. The Filmforum consists of three sections; besides a restricted number of outstanding new ethnographic films (and videos) which show recent developments in visual anthropology, there will be some programs which will serve as platforms for stage discussions and round tables. New productions, as well as important past work, will be shown during those later programs. The following topics are foreseen in the 1989 forum: Hubert Fichte and the afro-american religions; Changing New Guinea (East and West); The Trobriand Islanders and finally, Chinese documentary film-production. A complete retrospective of Robert Gardner's films will also be presented.

In addition, several cultural events will take place in the scope of the Filmforum such as: the 4th AIW-Symposium on visual anthropology (April 28 to 30), a seminar for primary and secondary teachers and also different photographic-exhibitions.

Filmmakers wishing to participate in the information section (any film- and video-format) are invited to contact the Filmforum before the end of February 1989. A videocassette copy of the film must be sent for selection purposes.

Please contact  
for the Filmforum:  
Johannes Rühl  
KOMMUNALES KINO FREIBURG  
Urachstr. 40  
7800 Freiburg  
West-Germany

for the AIW-Symposium:  
Dr. Rolf Husmann  
AIW/Institut für Völkerkunde  
Theaterplatz  
3400 Göttingen  
West-Germany

## NATIVE AMERICAN FILM AND VIDEO FESTIVAL

The Museum of the American Indian seeks submissions for its seventh NATIVE AMERICAN FILM AND VIDEO FESTIVAL to be held in New York City, October 1989. Animations, narrative and experimental works, and documentaries on all topics concerned with native peoples of North, Central, and South America will be considered.

The Festival is non-competitive and no entry fee is required. Film- and videomakers whose work is shown will be paid a rental. The deadline for submissions is June 15. Send a preview copy, preferably on 3/4" videotape, or contact the Center for an entry form: Film and Video Center, Museum of the American Indian, Broadway at 155th St., New York, N.Y. 10032. (212) 283-2420.

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### H R C

#### HUMANITIES RESEARCH CENTRE

The Australian National University

HRC Theme 1989: "Film and the Humanities"

#### "Coming to Terms with the Photographic Image", July 4-6.

This conference will take up the evolving relationship of film imagery to history, art, and literature. One main topic will be photography in its role as a useful technology with aesthetic consequences within popular and literary cultures. The role of the photographer in different cultural and historical contexts may also be considered. Other speakers will relate image-making on film to the representational devices of modern literature.

#### "Film and Representations of Culture", September 25-28.

This second conference will take matters further by exploring selected themes as they have been dealt with in both film and literature. Other speakers will consider the ways in which aspects of difference -- for instance, sexual or cultural difference -- have been represented in different traditions of documentary and fictional cinema through the construction of images, by characterization, and by styles of narrative. In particular, several speakers will discuss ethnographic writing and ethnographic film.

Some late changes mean that the full list of paper-givers and their topics will not be available till the next HRC Bulletin. Professor Dudley Andrew has had to withdraw as a Conference Visitor. However, further Visitorships have been accepted by Professor Faye Ginsburg (Anthropology, New York) and Dr. Paul Henley (Granada Centre, Manchester). We also look forward to the presence of Ms Martha Ansara, the well-known Australian filmmaker, who has accepted appointment as a Creative Arts Fellow with the HRC and the Faculty of Arts.

Immediately preceding the July conference, a Film Festival (July 1-2) will focus on two main areas:

1. the relationship between fiction, documentary and history;
2. the way film and video are currently interacting as media.

Professors Bill Nichols and Julianne Burton, curators for the festival, are

hoping to show films and videos by Trish Minh Ha, Jean-Pierre Gorin, Jon Alpert, Raoul Ruiz, Tisuka Tamasaki, Errol Morris and Peter Adair, among others.

For more information:

HRC  
Humanities Research Center  
The Australian National University  
GPO Box 4,  
Canberra City, ACT 2601  
AUSTRALIA

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LES 5èmes JOURNÉES DU CINÉMA AFRICAIN

Du 25 au 30 avril 1989

Montréal - Une importante section "Afrique: Image de femmes", les meilleurs films africains des deux dernières années, une sélection d'émissions des télévisions africaines ou créoles et les meilleurs documents canadiens sur l'Afrique sont au programme de la 5ème édition des JOURNÉES DU CINÉMA AFRICAIN, qui aura lieu du 25 au 30 avril 1989 à la Cinémathèque québécoise et au Cinéma ONF du Complexe Guy-Favreau à Montréal.

Cette année, la section spéciale "Afrique: Images de femmes" est consacrée aux femmes africaines cinéastes ou techniciennes de l'audiovisuel. Plusieurs films ou documents inédits, réalisés par des femmes, composeront un portrait unique de leur situation sur l'écran et derrière la caméra.

Un débat sur l'image de la femme dans les productions cinématographiques des dernières années aura lieu en présence d'invitées d'une vingtaine de pays. Un colloque suivra, et devra déboucher sur des modes de coopération canadienne-africaine favorisant une participation plus marquante des femmes dans la production audiovisuelle en Afrique.

Pour de plus amples renseignements, les bureaux de VUES D'AFRIQUE sont situés au 414, rue St-Pierre, suite 402, Montréal (Québec) H2Y 2M4.

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INDIAN SUMMER

WORLD FESTIVAL OF ABORIGINAL MOTION PICTURES  
Pincher Creek, Alberta, CANADA

For the last three years, the Pincher Creek Film Society has sponsored the Indian Summer World Festival of Aboriginal Motion Pictures. This non-juried film festival is for films and videos made by and about aboriginal peoples of the world. It also includes workshops, seminars, cultural events, entertainment and arts and craft show. This year, the festival will be held from September 20 to 24, 1989.

The 1988 festival included several important workshops on the following themes: culture and language, native management, production of native american films, educational careers for native people, etc.

We are still a young and growing festival and would welcome the names and addresses of any people involve in the aboriginal filmmaking business and intersted in our festival.

Please contact:

Ginette Bourbeau, Sec. Trea.  
Pincher Creek Film Society  
Indian Summer World Festival  
of Aboriginal Motion Pictures  
Box 2800  
Pincher Creek, Alberta, Canada  
TOK 1W0  
Tel. (403) 627-4813

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THIRTY-FIFTH ROBERT FLAHERTY SEMINAR

The 1989 Robert Flaherty Seminar will be held on the campus of Wells College, Aurora, New York from August 12 to 19. Jack Churchill, president of International Film Seminars, notes that this will be the 35th consecutive meeting of the Seminars. The international gathering of film and video makers was started in 1955 by Flaherty's widow, Frances Hubbard Flaherty.

The 1989 seminar will explore some of the ways films and videotapes reveal cultures, with an emphasis on how third world and minority film and video artists express their ideas in both fiction and non-fiction forms. Also included will be related works shown during the past 35 years of the Seminar.

The seminar will be programmed by Pearl Bowser, a past president of IFS, in association with film and video producers Louis Massiah and Grant Munro.

Open to everyone with a professional interest in the field, the Seminar is a unique forum for the exchange of ideas by contemporary film and video artists working in the spirit of Flaherty. It is not a marketplace, festival, or competition.

Participants spend a week studying specific films and tapes that illuminate the human spirit. With many of the artists who made the works -- and with each other -- they discuss values and goals, how the works came into being, and what can be learned from them. Narrative, experimental, documentary and animated films and tapes are included in the program.

Registration information may be obtained by writing to Sally Berger, Executive Director, International Film Seminars Inc., 305 West 21st Street, New York, NY 10011, tel. (212) 727-7262.

## CONCLUDING REMARKS ON PAST MEETINGS

### VISUAL RESEARCH PRE-CONFERENCE

Phoenix, November 1988

This year, the fourth annual visual research pre-conference was held in Phoenix, Arizona at the annual American Anthropological Association meetings. Due to Thomas Blakely's enthusiasm and organization, a majority of American visual anthropologists were able to meet and discuss their thoughts as to the future of the field, as well as works in progress. As students entering the field, we felt honored to participate and relieved to discover during the course of conducting interviews, that the speakers were not only eager to share their ideas, but also encouraged our own interests in visual anthropology. Unlike the majority of sessions which felt unduely rushed, with stressful fifteen minute time slots, this pre-conference was relaxed. This provided ample time for interactive sessions. The following listed are the diverse speakers working in the field of visual communication:

William Wood, "The Visualization of Cultural Process";  
Thomas Blakely, "Verbal and Gestural Art in Central African Negotiation and Conflict Resolution";  
Malcolm Collier, "Photographic Exploration of Asian-America";  
Sally Ann Ness, "Coming to Terms with a Philippine Ritual Dance: a study of Performers' Kinesthetic and Linguistic Knowledge";  
Richard Chalfen, "Developing DIVA: Is a Video Journal Really Needed?";  
Victor Fuks, "Feedback Interviews and Reflexivity in the Anthropological Study of Waiapi Festivals";  
Drid Williams, "Space, Intersubjectivity and the Conceptual Imperitive";  
Karl Heider, "Emotion in Indonesia".

The combination of presentations included the reading of papers, the showing of research footage on video tapes, the demonstration of human body movement and dance, and the display of still photographs. William Wood read his paper, conducting a traditionalist approach as a historian in the field. He addressed the issues of the core task of visual anthropology and how do we as visual anthropologists visually represent culture and cultural process. We must re-examine the concept of culture, because "culture" is our most unifying concept. "An adequate integrating concept of culture must make room for the work of anthropologists who work with material artifacts and visual arts as well as patterns of human movement and posture, feeling, emotion, cognition and social relations - that is all aspects of human life". This relates to the presentations by Sally Ness and Drid Williams on expression through dance, and Karl Heider's fieldwork on emotion in Indonesia. This research suggests that visual anthropology is not limited to any specific dimension.

More attention and exploration should perhaps be given to this relatively new part of visual anthropology. The audience and colleagues must remember that they are putting their "trust" in the anthropologist in how he or she visually or physically portrays that culture.

During the discussion of William Wood's session, Richard Chalfen questioned the usefulness of placing undocumented anthropological film into archives and asked us to consider how as visual anthropologists, filmmakers, or social scientists, we organize and present our materials in the field and

upon return from the field. It is imperative that students entering the field are taught relativistic and pragmatic ethnographic methods, especially in graduate training programs. There is a responsibility of teachers to attempt to successfully convey to their students this information. In this moment in time, visual anthropology is in its formative stages and we, as students, will eventually be the leaders of this new generation of anthropology. More students need to attend this visual research pre-conference. It is an opportunity to interact with those already working and known in the field.

We must also, as visual anthropologists, be concerned with ethical issues in and upon return from the field. In relation to feedback from the people you are studying, this information and response from the indigenous people(s) must be respected by the anthropologist. And encouraging them to use the cameras and equipment can potentially be harmful to the culture as well as become self-identifying for the members of the community being studied and illustrate a process of interaction while conducting fieldwork. Victor Fuks completed an ethnomusicalogical study showing a reflexive relationship between the scholar and the informants established through feedback interviews using still photographs, video and audio tapes. The Waiapi themselves had the opportunity to use the cameras. They live in the tropical rain forest of Brazil. Although they seemed to enjoy using the cameras, they saw them as "powerful weapons" in a number of ways, because they were able to reproduce images and sounds. This introduction of technology could disrupt the socio-economic base of the Indians. They may trade traditional items to acquire cameras. The ethnographer, Victor Fuks, did recognize the Waiapi's request that recordings on ritual warfare be withheld. The anthropologist must respect the decisions of the people being studied, for it is their culture which the anthropologist is representing to the outside world.

This ethnographic method raised a most fundamental ethical issue in anthropology of how much authority and responsibility anthropologists have or should have. And is this sharing of responsibility, merits and criticism, organization of data, and the final presentation in various forms of ethnographies an endeavor jointly achieved by anthropologists and the communities they study? If so, do anthropologists have the responsibility to return at least more than once to the people and place where they conducted their fieldwork. Karl Heider, who lead a discussion about his work in progress, returned recently from the field. On his way home he stopped in Irian Jaya to see the Dani after eighteen years. He had shot Dead Birds there twenty-seven years before with Robert Gardner. Should we, as anthropologists, try to maintain our relationships with the people we study or are we using them to earn a living? One might argue that it is impossible for most anthropologists to return even once considering that they did fieldwork on the other side of the world, in remote parts of the world, or in dangerous parts of the world (that is politically).

- Wendy Leighton -

Wendy Leighton is currently attending the Anthropology Film Center and plans to pursue a master's degree in visual anthropology. She will be exploring culture change, Native American Indian issues, and government impact on land policies through filmmaking and fieldwork.

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Arriving at this year's visual research conference with a particularly narrow idea of the field, my understanding of the tools used in visual communication was limited primarily to film and video. This



misconception quickly dissipated with the advent of presentations and discussions concerning the use of the anthropologist's body to reproduce specific cultural movements, and the use of photo layouts to achieve new dimensions of communication with still photos. These two examples are taken from the work of Sally Ness, Drid Williams, and Malcolm Collier.

Sally Ness discussed sinulog dance rituals in Cebu city, located in the Philippines. She showed a video tape of the dancers and explained that each dancer improvises non-choreographed movements, while maintaining a common symbolic relationship to the facade of the Basilica, which Ms. Ness calls "A connecting of edges."

As a trained dancer, Ms. Ness was able to deepen our experience of sinulog dance rituals by performing a variety of gestural motions while simultaneously explaining their symbolic meaning. Ms. Ness said in an interview that dancing is visual and when studied should be included under the umbrella of visual anthropology. But of course, most situations that anthropologists study are visible, and so, is visual anthropology to describe what is being studied or the means of communicating what has been researched?

Perhaps what anthropologists must begin to think about more carefully is which form of communication is most appropriate for their given subject. We are not limited to film and video, but to multiple visual aids, including our own bodies. The success of Ms. Ness' presentation belongs to her choice of showing a video tape, strengthened by her own physical reproductions.

In the same vein, Dr. Drid Williams employed her training in dance to share her fieldwork in the Cape Work Peninsula. To illustrate the taxonomy of the body in Aboriginal dancing, Dr. Williams singularly expressed how parts of the body are identified with kinship relations through her own movements.

Dr. Williams asserted her opinion that anthropology is becoming increasingly more dependent upon technology and that this is not necessarily more reliable or 'objective' than our traditional forms of data collection and communication. The anthropologist's discretion as to what is included in their research shapes our understanding of that community regardless of the representation.

- Susan Levine -

Susan Levine is a student at the Anthropology Film Center and will be completing her master's in visual anthropology at Temple University. She has been studying contemporary political culture in Cape Town, South Africa, and will be using film to communicate the importance of dance, music and theatre as a powerful form of political and social expression.

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With Malcolm Collier's colorful collection of still-photographs we could participate in visual anthropology at first hand. He was presenting a part of his student's work in a course of ethnic studies at San Francisco State University. His "Photographic Exploration of Asian-American-Life" was one of the most entertaining sessions at this pre-conference. Collier created an opportunity for students to develop their perception about themselves by using the camera and recording their life in the community. In one particular project we saw a Vietnamese student's mother at a spiritual performance. The pictures showed a strong identity for their own cultural traditions. We enjoyed the photographs hanging all over the walls of the conference room. We discussed the importance and the purpose of this coursework. Collier's sensitive use of still-photographs offer a challenge for a research method in fieldwork. For him the special values of this medium provide meaning and

powerful messages, utilizing lay-outs as an additional tool in visual anthropology. How the pictures are arranged reflects personal creativity, education and cultural identity. Lay-outs lead the audience to look in a directed way.

Richard Chalfen's purpose in his presentation was the introduction of a new journal type in video-format. He created the idea of "Dialogues in Visual Anthropology", (DIVA) and asked if this is worth pursuing. A "video-exchange" instead of a written journal could reach a wider audience and would especially stimulate more people to share their records visually. Video becomes more and more of importance in education and communication. There would be several opportunities for such journal-tapes; like in teaching demonstrations, fieldwork records, museum-tours, student projects, etc. The distribution of this visual data worldwide would offer the possibility for "response tapes" which would also provide a research-interaction. Chalfen got a lot of encouragement from the audience to develop this idea to become a reality. Financial problems need solving. He wants to apply for several funds from different media institutions.

The advantage of "video-exchange" is for me the most important role in relation to research methods. This could be possible only if funds could also provide the conversion of US video-tapes into other countries' video-systems.

- Gabriele Seidl -

Gabriele Seidl is a freelance film editor from Germany and currently attending the Anthropology Film Center in Santa Fe, New Mexico as a part of her master's program in visual anthropology at Temple University, Philadelphia. Her interests lie in multicultural societies where she will use film for research and publication.

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This conference gave us the opportunity to meet the forefathers of visual anthropology and exchange ideas with them. Seated in the audience were John Collier Jr., John Adair, Emily de Brigard, Timothy Asch, Joan Williams, Marek Jablonko, and Jonathan Benthall. It is special that new generation filmmakers can learn from people who have preceded them, and it is equally as exciting for those who have worked in the field to learn from us. We strongly encourage students to participate in the development of visual anthropology.

We would like to thank Allison Jablonko for generously volunteering her time to video tape the entire visual research conference. This serves as a valuable record for those interested not only in the presentations, but the audience's response. We especially would like to thank Thomas Blakely for his inspiration and coordination which enabled such time for discussion. This provided a stimulating atmosphere towards the development of visual anthropology.

Thomas Blakely, the organizer and chairman of the visual research conferences, believes in the importance for ethnographic filmmakers to know about visual research in addition to film and video. He hopes that the anthropologist will start to shoot both kinds of footage, therefore "killing two birds with one stone." It is crucial to combine research footage with edited film production.

Dr. Blakely's primary interest is that of using video footage to study the microanalysis of gesture. This theme has preserved a certain continuity from year to year, while leaving room for additional topics. The newest contributions this year came from Malcolm Collier's photo layouts,

William Wood's discussion of the usefulness of visual research for teaching, and Dick Chalfen's proposal for DIVA.

Dr. Blakely is looking forward to next year's fifth annual research conference to be held on the 13th-14th of November in Washington D.C. at the Smithsonian Institution.

For more information (about Washington '89):

Dr. Thomas Blakely  
Dept. of Anthropology  
Brigham Young University  
Provo, Utah 84602  
U.S.A.

For more information (about Phoenix '88):

Anthropology Film Center  
1626 Canyon Road  
P.O. Box 493  
Santa Fe, New Mexico 87504-0493  
U.S.A.

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THE FESTIVAL DEI POPOLI

25 Nov. - 3 Dec. 1988

by

Toni DE BROMHEAD

There are now so many visual anthropology events, in the form of meetings, conferences and festivals, that many of us are complaining that we can't attend them all, and it is difficult to know which to choose. This growth of interest and activity is also reflected in the increasing number of items on the visual anthropology programme of the Festival dei Popoli, making Florence a most attractive place to be in December.

1988 offered one day of ethnographic films which was part of the main festival, a two day retrospective of Brazilian films, a 'workshop' with Karl Heider, an EAVsoM (European Association for the Visual Studies of Man) board meeting which was attended by members from all over Europe, and finally a morning of ethnographic films made by Florentine school-children.

Brazilian Retrospective

This was organized by Claudia Menezes, Director of the Museu do Indio, Rio de Janeiro, but because she was on the main festival jury, the films were presented by Massimo Canevacci of Rome University who is a South American specialist and had only just returned from Brazil himself.

Brazil, of course, is particularly interesting in terms of film because many of the documentaries made reveal "aspects of the life of the country that the ruling powers would prefer to leave hidden, studying the problems and the way of thinking of populations that the system has condemned to position of subservience: native populations, peasants and blacks." (Menezes, 1988).

Since many of these peoples are under attack, either physically through the destruction of their habitat, the rain forests, or culturally through the influence and pressures of the Western World, these are documents

of great importance. One such film, "Os Xeta da Serra dos Dourados" (1985), was made by V. Kozak who studied and filmed the Heta of the state of Parane at his own expense.

Having first been expelled from their homeland they lived, for decades, isolated in the forests of Serra dos Dourados but as they gradually came into more frequent contact with the rest of Brazil they also came into contact with new diseases for which they had no immunity, and so died. Officially they are considered to be culturally extinct. Kozak's film gives now un-obtainable information and evidence on the social organization and the material culture of this society.

The seventies and the eighties represent a period in Brazil when the intellectuals were concerned to denounce social injustices and the filmmakers focussed on the complex social problems which have arisen as a result of industrialization and urbanization - be it in the city slums or in agriculture.

A film which bridges several periods, however, is "Cabra Marcada para Morrer" (Marked for Death - 1984) which was made over a period of twenty years by E. Coutinho. On one level it is the story of the peasants' union organized during the sixties in North Eastern Brazil. On another, more personal level, it is the story of a family that is torn apart by continued police repression. But throughout the film, there is a clear interrelation between individual biography and historical process, which makes this a most valuable document.

Today, in Brazil, there is a growing awareness of how film and video can be used, not only to communicate the Indians' struggle to the rest of the world, but also to help the Indians themselves in their search to maintain their own identity despite the ideological and economic pressures of the dominant culture. This, of course, is a most important development.

In a two-day retrospective of films all made in one country or culture, the selection of work is not determined by what is 'the best' but rather by the desire for the choice to be representative of different periods and interests. As such the overall quality of the films may not be as high as one would find in a 'normal' festival, but this is amply compensated for by the insight that such a collection provides into the development of film in any one country, be it in subject matter or stylistically. To follow such an event closely tends, therefore, to be richly rewarding.

#### Work-shop with Karl Heider

The main event in this workshop was an interesting lecture given by Karl Heider on his study of the emotions of the Dani people of New Guinea. This was followed by a period of discussion and questions.

Before emotions had become an accepted subject for study and before the video camera had come into existence (thus providing a vital tool for research in anthropology), Karl Heider worked as anthropologist on the film *Dead Birds* (1963) which is about warfare amongst the Dani and ends with the tragic death of a young boy. Gardner himself had trained as an anthropologist, he worked with anthropologists, and yet whilst they paid attention to how they presented information on symbols and social structure, they never even considered that emotions, too, should be treated 'anthropologically'. Not only did they give no weight to the emotions being expressed but they interpreted what they saw through their American eyes - reflecting American culture and education.

The expression of emotions, like everything else, is culturally determined. Every society has its own 'script' as what to express, and how to express it in which situations. Today this is the focus of Heider's interest,

but at the time Havard did not consider emotions, and therefore the filmmakers created, in the editing, a mood of 'driving sadness' for the funeral because this fitted their American 'script', even though it denied the Dani 'script' in which the Dani only express sadness and mourning at a funeral on the arrival of visitors, but in between they talk and joke. One man was so extreme in his capacity to swing from grief to cheerfulness that they decided that he was just 'switching on and off', and ignored him altogether. Today Heider sees this as a rather serious omission.

Heider is not only interested in the cultural expression of emotions, but also in the education and development of emotion in children so as to throw light on adult behaviour. Video recording has become essential: it captures the infinite number of small gestures and responses which normally remain invisible to the naked eye because it cannot take in everything that is going on; it permits close study and analysis at leisure; used together with verbal questioning it reveals the contradictions which occur between what actually happens and what is said to happen; it may be used to generate 'feed-back' when shown to the subjects.

Heider is still working on this subject and he offered no conclusions. Whilst he demonstrated that video was undoubtedly a valuable tool in research it remained difficult to perceive how at this extra information will affect the end result. For me, at least, the question "What is it that video (film) alone can provide, which the written word cannot?" remained largely unanswered.

#### The schools programme

During 1988 the Festival dei Popoli involved 4 secondary schools in a course which introduced the students to urban and visual anthropology. The objective was that each school (represented by a group of 3-5 students) should make film about some aspect of urban life in and around Florence. The prize was the opportunity for the winners to make their film again, this time professionally for Berlusconi's television channel. The course was run by Paolo Chiozzi, (Florence University), assisted by Toni de Bromhead (free-lance filmmaker).

The films were made on VHS, transferred to and edited on U-Matic, with the help of a commercial production company, Video-Studio, in the city. The result was four accomplished 20 minute films which were projected in the festival cinema and were judged by a jury of eminent science journalists.

The subjects and styles of these four films turned out to be surprisingly different. A film about the place of dogs in Italian culture had the flavour of a traditional documentary - nicely made but not very inspired. A second film compared the tourism in Florence today with traditional pilgrimage and witty juxtaposition of the students' material on the tourists with old film on pilgrimage suggested that each was as shallow as the other. A third film documented life on a gypsy settlement but sadly the power of this material was lost through its weak structuring. Finally a film about Senegalese street-vendors won. The students collected some good material by filming without the Senegalese knowing - being harassed by the police on the streets and defending their activities and culture at home.

These films stimulated a lively discussion at the end, both on how the students had presented their subjects and on the moral implications of what they had filmed and shown. The objective of this programme for schools is to try and activate a greater interest in documentary film-making amongst young people in a country where there is no tradition in such films. It is

also part of a drive to provide greater continuity in the relationship between festival and city. Certainly if the audience's reaction is anything to go by, 'the Festival' is on its way to achieving something very important in Italy.

For more information:  
Festival dei Popoli  
Via Del Castollani  
50122 Firenze  
Italy

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THE NORDIC EYE GLEAMS AGAIN

by  
Peter Ian CRAWFORD  
Nordic Anthropological Film Association  
Departement of Social Anthropology/University of Aarhus  
Denmark

The NORDIC EYE is the working title of an anthropological documentary film series project being established under the auspices of the Nordic Anthropological Film Association (NAFA). While acting as a catalyst for this project, NAFA is involved in and organizes activities which relate either directly or indirectly to the project. The following is a report on two of such activities. The first is a summary of the Nordic Anthropological Filmworkshop which took place in 1988 in Sweden, the second the announcement of this year's international NAFA-activity, a film conference to be held in Denmark in May.

The Nordic Anthropological Filmworkshop 1988

The workshop took place on the beautiful premises of Nordiska Folkhögskola situated on the island of Biskops-Arnö approximately one hour from Stockholm. The local organizers, Solveig Freudenthal, Mona Rosendahl, and Knut Ekström, from the Department of Social Anthropology of the University of Stockholm had done a good job preparing the workshop, procuring good food and wine, excellent accommodation and facilities and even fair weather. The only thing missing, despite the fact that one of the main reasons for organizing the workshop was exactly to discuss this major problem facing visual anthropology in general, was funding! However, the few, brave but poor participants managed to survive on 4 days of interesting discussions, worthwhile films and collective arousal of optimism as to the future of anthropology and film in the Nordic countries.

The final programme turned out to focus on three interrelated topics. Firstly, an attempt to assess the status of anthropology and film in the Nordic countries in theory and practice, in short: What's going on? Secondly, to look into what one might call the relations of production of anthropological filmmaking, and finally to discuss the specific problems arising in films made for/by television.

The first day of the workshop gave the participants theoretical as well as practical challenges. It has become almost a tradition in NAFA that the most recent purchase serves as a starter. To this end Susan Fanshel's film "A Weave of Time" appeared to be a very apposite choice indeed. Without

having the intention to spoil the appetite for watching more films, I then gave a lecture titled "Understanding and Explanation - The Scope and Paradox of Visual Anthropology", which hopefully will appear soon in an article version. The aim was to apply some of the theoretical points of among others Anthony Wilden and Bill Nichols, to anthropological theory in general and specifically to theoretical problems concerning visual anthropology. The point of departure of the lecture were discussions that arose during the fruitful visit by Asen Balikci at our department earlier that spring. After this theoretical challenge, the participants were thrown headlong into a test of their practical capability. The day ended with the participants having to introduce themselves to each other by means of video. If nothing else, it certainly proved that lack of technical skills may be compensated for by the implementation of a lively imagination.

The second day of the conference gave examples of recent films/videos made in the Nordic countries. Three of these were made by women and all dealt with aspects of the universe of children, although taking very different points of departure. The Norwegian anthropologist, Hilde Lidén, introduced and showed a 20 minute video she had made among Gypsy children in a kindergarten in Oslo, revealing the cultural gap between gypsies and Norwegians. Ulla Taguchi, a Finnish filmmaker, screened her film "Når det hÅnder", a 50-minute film about schoolchildren and a particular district of Helsinki. Finally, Elisabeth Flensted-Jensen from Denmark gave us the opportunity to see a video (30 minutes) in which gender differences among pupils are depicted and how they significantly differ in the physics lessons.

Later, the Swedish filmmaker, Stig Holmquist, took us to New Guinea in his remarkable 90 minutes film "My Father the Cannibal". Following in the footsteps of the famous Swedish explorer, Sten Bergman, the filmcrew has managed to produce a witty and serious account of past and present in New Guinea.

The last Nordic production to be shown was a videoportrait of the life in a small fishing community in a Danish fjord. Made by two Danish anthropology students, who had received basic training at the VARAN Film School in Paris, Perle Mohl and Jesper Hojbjerg, the video was a good example for the fruitful cooperation between NAFA and Varan and thus anticipated the discussions that took place the following day. The video, "Limfjordsfisker", was bought by NAFA following a decision made by the general assembly later that week.

The following two days of the workshop highlighted NAFA's relationship with institutions outside the Nordic countries. During the past 4 years NAFA has had the privilege of visits from VARAN at our international events and this year proved to be no exception. Pierre Baudry informed us about recent developments at VARAN and showed us different interesting films coming out of the VARAN workshops. Apart from a video about the wedding of the French anthropologist Maurice Godelier, made by one of his informants from New Guinea and which naturally delighted the anthropologists present, the 106 minute video, "Chroniques Sud-Africaines", gave a very strong impression of the impact of apartheid on South African reality.

The recently established Granada Center of Visual Anthropology at the University of Manchester was represented by its director, Paul Henley. Using the BBC Worlds Apart film "The Panare" and a film made in connection to Paul Henley's training at the National Film and Television School about gold-diggers in Venezuela, Paul Henley launched an interesting discussion about editing styles in television and anthropological filmmaking. The relationship between anthropology and film was discussed in greater detail

after the screening of Paul Henley's two-part film "The Guyagua". That this major problem had great current interest became clear when Danish anthropologists, Mette Bovin, gave an account of her involvement in the making of a new Disappearing World-series film about the Fulani in northern Nigeria. Mette Bovin showed colour slides from the shooting and even fresh excerpts from the rushes.

As usual the annual meeting of NAFA was held after the conference. Apart from making decisions about NAFA's internal activities and the film archives, such as which films are to be purchased, the annual meeting this year discussed several matters which may be important for others than the 21 member institutions in Iceland, Finland, Norway, Sweden and Denmark. E.g. it was decided that NAFA should be open for individual membership and thus give individuals access to information about anthropology and film in the Nordic countries. For the first time ever NAFA even elected two honorary members, Colin Young from the National Film and Television School (UK) and David MacDougall from The Institute of Aboriginal Studies in Canberra, Australia. It was also decided that NAFA should engage in publishing some of the vast amount of material collected during the past 17 years of NAFA's existence. Hopefully the first publication about "Visual Anthropology in the Nordic Countries" will come out in 1989. Manuscripts can be sent to either Knut Ekström or Peter Ian Crawford.

For further general information about NAFA, please contact:

Heimo Lappalainen	Knut Ekström	Peter Ian Crawford
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THE SECOND INTERNATIONAL VISUAL ANTHROPOLOGY FILM FESTIVAL

Parnu, Estonia, USSR, October 10-16, 1988

by

Jack RUETER and Meelik MALLENE

Thanks to the enthusiasm of Mark Soosaar, Pärnu sponsored a second Visual Anthropology Film Festival in October 1988. Participants arrived from a dozen different countries and a number of Soviet Republics (Russia, Turkmenia, Kirghisistan, Georgia and Lithuania). As is the case with all festivals of this kind, the films presented in Pärnu ranged from masterpieces to those which scarcely merit mentioning. Various approaches were used, from the scientific to the bland journalistic, documentarian to poetic, or to the combination of both extremes. There were also the themes of searching for the vanishing tradition, problem seeking in modern society, and deep humanism as well as commercialized exoticism.

The festival's competitive program, which was screened in the Pärnu APN building, was divided into thematical sections: LIFE - FROM BIRTH TO DEATH; SURVIVAL OF CULTURES; GODS; MIGRATION; CULTURES AND RITUALS; and FEASTS. In congruence with the festival, a conference was held dealing with the theme "Preserving the Disappearing cultures of Small Peoples." These



discussions were more balanced and less specific than they have been the previous year. This change can be attributed to the fact that this year, a selection committee set forth a program of complementary presentations, which did not include Soviet pseudo-ethnographic films, a shortcoming of last year's festival. Although a number of criticisms were made on the ethics or content of some Soviet films, the general discussion was less heated than last year. The best Soviet ethnographic film, Ilya Frez's "The Dukhubors", is said to have received its initial impulse at last year's festival in Pärnu.

Both "The Dukhubors" and "Atsh-Gyala Means Bachelor" by Raisa Ernazarova of Novosibirsk, received acclaim in the local press, partly because of similarities with the situation of the Estonians who have been treated as aborigines for the last eight hundred years. In Estonia, the wise and powerful rulers had consistently attempted to reeducate the population in what they considered to be a suitable manner. It has only been recently that the public has begun to realise what this has actually done to the Estonians and their overlords.

The most important aspect dealt with, in anthropological films made in the West, seems to be the collision course of European civilisation and native traditions. Even though cinematographers (and cinematography itself) are the children of the same civilisation, their works tend to criticise European ethnocentric politics and describe vividly the bankruptcy of this evil. Dennis O'Rourke's "Cannibal Tours" and "The Shark-Callers of Kontu" both received special attention in the local press as well as Gary Kildea's "Trobriand Cricket - An Ingenious Response to Colonialism". The last-mentioned praises the ability of vital, yet uncrippled cultures to assimilate foreign elements and even to adapt them for the achievement of the local culture's own purposes.

"The Inughuit - People at the Navel of the Earth", produced by Staffan and Ylva Julen from Sweden, which shared first prize with "The Dukhubors", dealt with the present day life of the northernmost indigenous people, the Greenland Inuit living near Thule in northern Greenland. The destructive effects on the traditional way of life of European schooling and other elements of modernity are demonstrated in this film as well. These elements are shown to be in contradiction with the extreme natural conditions of the far north, and they determine the breakdown of traditional society, spreading uncertainty and rootlessness throughout. The most threatened are the small communities which cannot withstand the global and selfconscious attack of industrial European culture.

Colette Piault, from France, was praised by both the press and the jury for her film "Me and My Family" which dealt with Greek Gastarbeiters in Switzerland. This problem has a counterpart in Estonia, where the All-Union ministries have developed heavy industry depending mainly on workers brought in from other parts of the Soviet Union.

This year's Grand Prix was awarded to the young Norwegian director Jon Jerstak for his film "Vidarasen", in which he described the integration of handicapped children in the small Norwegian village of Vidarasen. Here the volunteers lead a community life, where in accordance with the ideas of Rudolf Steiner, the shortcomings of the handicapped children are considered normal, and therefore their role in society is considered to be of equal importance. Perhaps, this film does not meet the accepted definition of visual anthropology in the scientific sense, but it was awarded the Estonian National Carpet for its sympathy toward the minority elements of modern society, which was, in fact the main theme of this festival.

At the closing ceremonies of the Pärnu Festival, Mark Soosaar

presented each of the participants with a shepherd's horn to be blown when in trouble in order to summon others to the rescue. Let's hope that next autumn, the blowing of the horn will invite our guests to resume the discussions from the point which we have reached this year.

For more information:  
Estonian Cineunion  
Uus 3, 200101 Tallinn  
Estonia, USSR

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MARCHÉ DU FILM D'AMIENS  
November 17-28, 1988

by  
J.R. RAYFIELD

The Marché du Film d'Amiens combined with the Festival International du Film d'Amiens is an annual event to "promote the distribution of independent films", that is, films made in the Third World and by other filmmakers who are not associated with the major film industries of the world. It comprises a competitive film festival with a market in which prospective buyers or other consumers can see many films in video form at their own convenience as well as at the major public screenings.

The event is of great interest to visual anthropologists, as it brings to their attention many films and videos which they would not even hear about, let alone see, through the usual information channels.

The Marché usually gives prominence to two or three special areas of independent film production; this year they were the works of Monte Hellman and the works of filmmakers from Derala in southern India. But many other countries were also represented.

Such film are an important resource for visual anthropology. Whether documentary or fiction (some films, such as Bikutsi Water Blue, defy classification into such categories) they present images of "other" cultures as experienced by bearers of those cultures in a way which outside anthropological filmmakers could not hope to achieve.

I shall mention a few films and themes of films of special interest to visual anthropologists.

At least two of the films must have been made at the risk of the filmmakers' lives. Krik? Krak! exposes the horrors of the Duvalier regime in Haïti; it had the quality of a nightmare from which one cannot awaken. Another is Mapantsula, a South African fiction film about the protesters against rent hikes in Soweto.

Two Russian films are of particular interest as until the glasnost era they could not have been shown. Confessions, which won the prize for full-length documentary films, deals very objectively with the experiences of a drug addict. The other is a fiction film, La Commissaire, which has been shown at the Festival of Festivals in Toronto last year, but is not widely known. We first see the Commissaire, a blonde giantess of an army officer, riding at the head of her troops - it is 1918 and the revolutionaries are fighting for their lives against the Whites - ordering her men to shoot deserters and other suspects. But she has just discovered that she is

pregnant and it is too late for an abortion. So her superior officer places her in the home of a poor Jewish couple with six young children. They care for her tenderly and she is miraculously transformed from a warrior into a mother. But a few months later her regiment comes back to the town. She nurses her baby, lays him tenderly in the cradle, dons her boots and uniform and races to rejoin her comrades.

The theme of wars of liberation, always showing how the fighters retain their human tenderness, is even more prevalent in the African films. Mortu Nega (Death Denies) deals with the fight for independence of Guinée-Bissau, La Pluie (Rain) with the Mozambicans' struggle against the South African supported insurgents, Mapantsula with the oppression of Black South Africans. War is seen as necessary, but the emphasis is on the human suffering it entails. "I'll tell you why it doesn't rain", cries a woman preparing a dusty field for planting. "There is too much blood in the ground" (Mortu Nega).

In the context of wars of liberation, the courage of women is emphasized. In Mozambique (La Pluie) we see women cultivating fields though they know they are mined. The heroine of Mortu Nega and an old woman join a party carrying headloads of guns and ammunition to the freedom fighters, so that the young woman can look for her husband in the front lines. She fights at his side until he is wounded. After the war is won he becomes dangerously ill from his old wound and depression, but her courage and devotion save his life. She also saves the whole country by performing a traditional religious ritual which brings rain. And of course in La Commissaire the heroine alternates, though she cannot combine the roles of heroic mother and heroic warrior.

While in African films the women are shown fighting beside their men for freedom of the whole society, in many other Third World films they appear as hopelessly oppressed. In one of the films from Kerala a man will not allow his sisters to marry because he needs them as domestic slaves. The younger sister runs away, the older can escape only by becoming dangerously ill. We do not learn of her fate. In another film a girl is forced, by the mother's threat of suicide to marry the village drunkard because she has compromised herself with a stranger who has settled in the village. In another film (La Citadelle) set in rural Algeria, women are shown as exploited, despised and ridiculed; their only escape is into hysterical illness.

African filmmakers are especially innovative in the area of didactic and propaganda films. A fine example is Bikutsi Water Blues (Cameroon) which uses fictional dramatic incidents, rock and traditional music and all the resources of entertainment films to show the necessity and possibility of providing supplies of good water throughout the country.

Almost all of the Third World films could be used for the purposes for which anthropological films are made - to give a picture of "other" cultures. Users of anthropological films, especially teachers at all levels, should pay more attention to these sources of teaching material.

Information about the availability of such films may be obtained from the permanent office of the Marché du Film d'Amiens, 36, rue de Noyon, Amiens, 80000, France, Telex CHAMCO 140754, Fax 22 92 34 56.

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## TV AND ANTHROPOLOGY

### Report about the Fourth International Video and TV Festival of Montbeliard (France)

by  
George NIVOIX

The Centre d'Action Culturelle of Montbeliard held its "Fourth International Video and TV Festival" between the 21 and the 25 September 1988. Its subject was "Ethics and TV".

TV AND ANTHROPOLOGY is the title of a conference organized by the CCSTI of Salins within the Festival. Marc Piault (anthropologist at the CNRS) acted as chairman of the conference. The other participants were Jean-Paul Colley (anthropologist, producer at the RIBF), André Singer (anthropologist, producer at Granada TV for a long time), and Mark Soosaar (Estonian filmmaker). Faye Ginsburg (anthropologist at NY University) was also invited but unfortunately had to stay in the US for health reasons.

The audience numbered some eighty people, and the conference lasted half a day.

Numerous aspects of the relationship between TV and anthropology were raised, concerning past experiences as well as future projects and needs. They can be arranged, for the sake of the present report, along five different directions.

#### 1. Anthropology, TV and current affairs

There has been a lot of political and ethnic unrest in the French Territory of New-Caledonia in the last months, and the way this situation has so far been handled by the media was alluded to by several participants of the conference. It has been noted that on virtually no occasion anthropologists, although some have worked in New-Caledonia for years, have been associated with the numerous news reports and magazines broadcasted by TV networks on the subject.

How can this situation be accounted for, when anthropologists accumulate data in most parts of the world, and carry out long-term research, and can be reasonably credited to be experts on the social groups they study?

Until now, anthropology has appeared on TV screens through documentary films directed by or in association with anthropologists. The latter must now make every effort to intervene in the domain of TV news broadcasting. Ways must be found to make the most of their knowledge and in particular make it more immediately available to the media, by creating data banks, and networks of anthropological press correspondents...

All this implies that at the same time as they are working on precise subjects and maybe in highly restricted fields of investigation, anthropologists should be conscientiously aware of the fundamental issues concerning the societies they are studying. They should also be ready to intervene in television debates dealing with less explosive political or social situations concerning local development.

#### 2. Anthropology, TV and otherness

The main assignment of anthropology on TV was defined several times during the conference as being that of fighting against stereotypes and the false images of the Other. "Our wonderful world" has been broadcasted for twenty years in Japan, Granada TV has produced over forty films on "Disappearing Worlds": how far have these films contributed to the greater

understanding of their audiences? It would be a good thing to assess the value of such pioneering experiences.

Most discourse concerning the Other is for the moment in the hands of TV and the cinema who care little about the anthropological viewpoint, and the picture they give of the Kalahari bushmen is that of "The gods are crazy", and not that of "Nai! The story of a Kung woman".

It was also emphasised that in their relations with TV, anthropologists should impose the idea that the function of anthropology is not to establish unquestionable certainties about the Other, but rather to bring to light the relativity of the viewpoints of the different societies (and that of ours in particular). Films or anthropological magazines should not be more vehicles of information, but opportunities to discuss the differences which must be accepted, and the similarities which can be recognized between our different cultures: anthropology on TV is a social issue.

### 3. Anthropology, TV and the general public

US TV networks, and more and more so British ones are increasingly dependant on the commercial interests that finance them. The perspectives of broadcasting of anthropological programmes are therefore somewhat grim, and they tend to be confined to minor networks such as PBS and Discovery Channel.

All the participants of the conference noted however that TV was today both a fundamental and generalised means of access to knowledge, and that it was therefore of great importance that anthropology on TV should be addressed to the largest possible public.

The experience of Granada and RTRF has shown that the argument of low audience rating is not a good one: some of their anthropological productions have had scores than can easily be compared with those of the most popular TV serials. Moreover, how can TV programme directors possibly speak of the lack of interest for anthropological films before they have even been produced or broadcast?

It goes without saying that creative ways of presenting anthropological concepts to the general public must be found.

### 4. Anthropology, TV and disappearing cultures

In the same way as a lot of anthropological research is devoted to "emergency anthropology", a number of anthropological TV productions have dealt with disappearing cultures. The very title of Granada's "Disappearing Worlds" series points it out, although fortunately most of the societies it depicts still exist today.

All human cultures change as time goes by, under the combined influence of structural tensions and exterior forces, but some change in a much more violent way than others because they are subjected to coercive policies aimed at pacifying, normalizing or developing them. The question had therefore been raised several times during the conference as to the part anthropologists are to play when associating with TV productions dealing with these sorts of situations.

There is little doubt about the necessity of recording cultural events which are known to be on the verge of disappearing, but are these snapshots of a passing reality sufficient? Should anthropologists make use of the impact of TV to get more involved in rescuing cultures under threat, and run the risk of building human cultural zoos? But then who has a mandate to decide what should and what should not be preserved?

A part of an answer can probably be found in what is currently taking place in Estonia, where thanks to the present perestroika policy TV is

becoming a means of intercultural communication. Without falling again under the ideological spell of an appropriation of TV by its spectators and subjects, one can reasonably wish for anthropological TV programmes where not only our view of disappearing societies would be on stage, but also their own perception of themselves and of us. Archive footage coming from documentary as well as fiction films could be discussed in such programmes, together with pictures of today.

#### 5. Anthropology and TV: bridges need to be built

The anthropological and TV worlds should work towards a better understanding of one another. Then TV reporters will no longer give themselves the title of "specialist of such and such country" after two short stays there, and then will anthropologists run the risk of leaving their well guarded scientific fortresses.

The courses for university degrees in anthropology should from now on always include basic training in audiovisual communication, and TV networks on their side would probably benefit from the presence in their staff of social sciences specialists (following the example of the French Seventh Channel).

Should anthropologists themselves aim at becoming TV filmmakers or film producers? Various answers to this question have been given: the British National Film and TV School encourages them to be more than scientific consultants, while the CNRS audiovisuel has just installed a new structure to be a link between scientists and TV networks. That matters most in fact is that more and more universities and anthropological research centers engage in institutionalized TV coproductions.

The need for an international data bank of anthropological TV programmes, to which countries which are not in a political or an economical political or an economic position to produce them could have access, has also been mentioned.

As for the public of "anthropology on TV", to which we belong, their responsibility is to support the experiments that are currently undertaken. That is what ethics are about...

The catalogue of the "Fourth international video and TV festival" is available at the Centre d'Action culturelle, BP 236, 25204 Montbeliard Cedex.

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### ECRANS SAUVAGES HUITIEME BILAN DU FILM ETHNOGRAPHIQUE

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

par Patrick PRADO  
Centre National de la Recherche Scientifique, France

Dans l'"Encyclopédie iconographique de la science, de la littérature et de l'art" (1851), qui reprend le fameux Bilder Atlas allemand de la fin du XVIIIe siècle, les planches "histoire et ethnologie" représentent les scènes qui ont le plus frappé l'imagination des navigateurs de ce siècle; on y danse partout. En amorce du cadre de la gravure, souvent on aperçoit des marchands européens faire commerce ou commander une équipe de travailleurs indigènes. Les deux cultures sont là, dans la même image, le travail, l'argent, la danse. C'est au XVIIIe siècle qu'elles ont vraiment commencé à diverger. Tandis que l'Europe trimait et inventait l'économie, les sauvages dansaient.

Aujourd'hui, sur les écrans du 8e bilan, les cigales de la moitié du monde dansent toujours, tandis que les fourmis de l'autre moitié comptent leurs sous. D'accord, c'est toujours le Nord qui tient la caméra, comme au XVIII<sup>e</sup> siècle. Ce doit être encore un problème économique, une question de prix du billet sur la frégate La Boudeuse ou sur les vols UTA. Vieille fascination Nord-Sud (20 films sur 43), de l'Europe pour l'Afrique, de l'Australie pour la Papouasie (plus au nord...) ou du Canada pour ses Inuits.

Sur le thème du: qui regarde qui? le Bilan est un lieu assez exceptionnel (comme les cours du samedi matin à la Cinémathèque, trois pas plus loin). Non seulement on peut y voir une quantité considérable de films en français sur tous les coins de la planète, mais on y parle dans toutes les langues du monde de cette question du regard. Est-ce celui du voyeur, ou celui d'un participant qui filme en donnant autant qu'il reçoit des filmés? Tout est une question de place au sol, d'angle et de lumière, c'est-à-dire d'éthique. A un pas près, la caméra devient voyeuse, se fait obscène. Et le secret du génie dansant de Rouch est probablement d'avoir toujours su où mettre les pieds. Au fond, à chaque fois que les films au cours de ce bilan ont été forts et les débats vifs, qui en font un des charmes indiscutables, c'était ces questions qui étaient posées: le commentaire est-il à sa place? La musique est-elle en place? La langue, le langage sont-ils bien dans la bouche de ceux qui parlent? Le montage nous place-t-il au coeur du sujet en exprimant le plus avec le moins, et permettant au savoir, au plaisir et à la passion de prolonger leurs efforts au-delà de la technique? C'est-à-dire de ne placer le spectateur ni en état d'hypnose ou de lévitation bienheureuse ni en état sahélien de sécheresse strictement informative, développant avec excès toutes les données du comment, et jamais les raisons du pourquoi (il y a même là deux idéologies de l'information qui s'affrontent).

Magellan, Bougainville, peut-être même Cook, qui menait son équipage au knout, bien loin d'être des voyeurs se demandaient pourquoi l'on peut bien danser au lieu de travailler, et chanter au lieu de créer des Etats, stade ultime du bonheur-à-l'ordre-du-jour. On comprend que l'Europe qui regarde l'Europe (12 films) soit, elle, un peu nostalgique, mais elle a aussi ses sauvages: Sardes chantant, Bretons volant, Cévenoles à la mémoire lancinante, Abruzzais engagés dans de folles courses de boeufs dont les attelages n'éviteront pas de se fracasser contre le seul arbre disponible dans le paysage, Provençaux rêveurs, Allemand de la Moselle qui longe depuis toujours à vélo le long fleuve tranquille de la vie, vieille princesse rouge-révolution, beurs (deuxième génération d'immigrés maghrébins en France) au coeur assez large pour contenir au moins deux pays, et ces trois frères suisses qui charrient avec le bois des forêts tout le silence du monde.

Finalement, de la violence régulatrice des rites Indiens du Guerrero mexicain aux grandes dépenses annuelles des fêtes Kalash, des classes de danse pour enfants en Afrique à la longue fabrication du tam-tam, des concerts de bidons jamaïcains aux enfants de Zambie qui chantent: "Eh, la fille, bouge ton cul, qu'on voit si tu es belle", on se trouve plongé durant une semaine dans les cultures de la dépense face à celles de l'accumulation et de l'épargne.

Un mot encore, il y a un côté ultra-moderne dans le charme désuet de ces bilans, absolument hors mode, qui se déroulent dans cet incroyable Musée de l'Homme, dont il faut longer les théories de squelettes et les têtes jivaras avant d'atteindre la salle de projection, derrière l'écran de laquelle, comme le rappelait Rouch à l'ouverture, fut lancé le premier journal de la Résistance. Écran sauvage.

Vith REVIEW OF ETHNOGRAPHIC FILMS  
Lodz 1988, Poland

by Nasko KRIZNAR  
Centre of Scientific Research of the Slovene  
Academy of Sciences and Arts - Yugoslavia

Between the 9th and the 11th of November 1988, Lodz, in Poland, hosted the Vith Review of Ethnographic Films (Przegląd Filmów Ethnograficznych), subtitled "Ethnology and Film". It was the fruit of the joint efforts of the Archaeological and Ethnographic Museum and the Department of Ethnography of Lodz University, which was founded in 1980. The most prominent personalities at the Review were Dr. Bronislawa Kopczynska-Jaworska and Dr. Ewa Nowina-Sroczyńska, both from the Department of Ethnography (Katedra Etnografii Uniwersytetu Łódzkiego).

The Review remains an event of great significance for the development of visual anthropology in Poland. We know that visual research is changing theoretical trends in many scientific branches, and particularly in the humanities. It seems as if the use of modern media induced a process of getting rid of the limitations of dogmatic thought. The study of visual documentation is providing new points of view. It is no coincidence that democratic and liberal initiatives in Eastern Europe and Yugoslavia appeared simultaneously with an increased interest in computers and video technology. For the time being, however, I would like this paper to be considered as my preliminary thoughts on the subject. I would also have some difficulty in basing my arguments on the Lodz Review, since better examples from East European countries can be provided by Estonia and Hungary. Poland has not been affected by the video revolution as yet. Its filmmakers still work mainly with the standard 35 mm and 16 mm films, formats that are still in the charge of the state (and under state control as well) and which individuals cannot afford to procure.

Lodz is the seat of the internationally renowned film academy, which provides a good professional base for the production of documentary films. Unfortunately the facilities cannot provide for shooting on location. Ethnologists are invited to take part in the filmmaking process merely as consultants to directors-artists. The greatest evidence of such collaboration is in the Production of Educational Films (Wytworna Filmów Oswiatowych) in Lodz. The well-known film director Maciej Lukowski has presented, at the Review, a complete methodology of the cooperation between ethnologists and filmmakers. It is essentially such: the ethnologist puts forward a theme and provides expertise in the form of a script and the choice of location, but he is then excluded from the further process of making the film. The contact the ethnologist has with the public is then mediated by the film director and his own methodology. Needless to say, this is not visual research in the true sense of the term but rather visual conveyance of ethnological information. The results are, for the most part, compromises that can hardly be described as ethnological or anthropological films but rather as artistic documentary films with ethnological subjects. It can be said then that the anthropology of contemporary Polish society is better dealt with in Kieszlowsky's short film Killing than in the documentary films mentioned above. The majority of documentary films I saw in Lodz treat the cultural phenomena of Polish rural areas as marginal. These are invariably presented as downright obsessions of their authors. Reflecting upon death and religion is the prevailing theme. The authors use intricate, and at times extremely pathetic, metaphors and connotations that can be decoded only after one has first become familiar with Polish social and political problems. The most important ideas are hidden



deep in the fabric of these documentary films, as if what was essential was to conceal the truth rather than expose it. The films depict dying old people on the fringe of society. The corresponding atmosphere is created by obscure photography and heavy, sentimental music that fills up all the films. The actors' voices can be heard mostly as off-sounds.

We are faced with a situation in which a particular selection of subjects and a specific treatment of these tell more about Polish society than about an individual author's creations and interpretations. It appears as if the monolithic establishment of the so called "Realsozialismus" was conveyed through one film author representing the collective rather than through individual creations.

To be sure, certain exceptions stand out from this general trend. One of them is film director Witold Zukowski, with his strict ethnographic methods. I have only seen his last film about candle manufacture, made in 1984, but Zukowski produced over 80 documentary, chiefly ethnographic, films between 1952 and the time of his death. Another interesting phenomenon is the couple Ewa Nowina-Sroczyńska, an ethnographer, and Andrzej Rozycki, a painter-film director. Ewa writes racy commentaries for her husband's films. Andrzej is attracted mainly by mythology. His film about the phenomenon of the mask is very interesting from the visual point of view. His latest film is about a popular pilgrimage route as seen through the eyes of a bigoted woman. Very close to the French "cinéma du réel", it deals with a major social phenomenon through the analysis of personality.

The sixth edition of the Review of Ethnographic Films in Lodz was to take on an international character. It was supposed to welcome, besides Polish ethnographers, visual anthropologists from France, Great Britain, Czechoslovakia, Canada, and Yugoslavia. But, the only foreign participants giving the event its international status turned out to be two Yugoslav ethnographers, a colleague of mine and myself. This was by far less than the organizers had expected, and also much less than they deserved in view of the great efforts they had put in the preparation of the event. Visual anthropology in Poland can develop only through the participation of top experts from countries where this discipline is in full swing. The Poles are eager to exchange experience and information, and those who know how difficult it is for East European scientists to attend scientific meetings abroad can understand that international symposia in their home countries is crucial for keeping up the necessary contacts. What a pity!

On my way back I made a short stop in Warsaw, where I called on Krzysztof Kubiak, assistant professor at the Faculty of Ethnology and Cultural Anthropology. Kubiak is an enthusiastic cameraman. He advocates use of the film camera in ethnological research and especially in pedagogical work at the university. Using 16 mm film, he is creating significant film documentation despite primitive technology. His filmed dossier on Polish scarecrows in Beskidi ("Strahy" 1986-87) is highly original. He also filmed life on the islands in the River Vistula (1986), which are going to be submerged to facilitate the construction of power generating facilities. In 1984 he filmed the preparations for a traditional religious procession in a suburban area.

In Lodz and Warsaw there is clearly a lively interest in visual anthropology. Envisaging the development of visual anthropology in their country, they place high hopes in the introduction of electronic technology which, however, is still out of their reach. More important than technology, though, is opening up to the wave of visual revolution that is swirling through the humanities.

## FILM REVIEWS

### IN DIFFERENT WORLDS

by

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The Long Bow Village Series: Small Happiness, 1984; All Under Heaven, 1985; To Taste a Hundred Herbs, 1986; and First Moon, 1987

Directed by Carma Hinton and Richard Gordon. Long Bow Group, Inc.  
Documentary Films, 617 West End Avenue, New York, N.Y. 10024, (212) 724-9302

China has intrigued the world with a series of fundamental social transformations throughout the past forty years. Direct insight into these transformations has been rare in any medium during the period, and only began to be significant in a visual form in the 1970's. At present there are numerous foreign-made documentary films available, as well as both documentary and feature films produced in China, all of which serve to introduce contemporary China to non-Chinese viewers.

The Long Bow series stands out as exceptional in this corpus because of the original insight it provides into the lives of contemporary Chinese villagers and into the processes of change which mark their lifetimes. It is equally outstanding in the communicative artistry with which it represents these lives, rendering them comprehensible and vivid for a general audience, and rich in nuance and subtlety for more specialized viewers.

Long Bow, a village of three thousand inhabitants in Shanxi province, can stand as an exemplar of Chinese rural life as well as any other individual village in this varied country, as the film-makers indicate; and they have carefully noted its distinctive features, such as a sizeable Christian community, and thriving non-agricultural economic opportunities in and near the village, where necessary. They do not, however, mention in the films the particularly extraordinary feature of Long Bow -- presumably because this is so well known that it requires no comment. Long Bow is the village recorded in detail in the classic "ethnography" of the land reform era, Fanshen (1966), written by Carma Hinton's father, William Hinton. Carma Hinton was not herself involved in the work of that book, but did accompany her father and serve as his translator when he returned to the village in 1971 for the retrospective interviews and contemporary fieldwork which carried the history of the village through to the Cultural Revolution in Shenfan (1983). Long Bow is possibly the best documented village in China for the English-language reader. The Long Bow film series had its origin in this unique history and benefits from both a depth of rapport and understanding built during its course, and from the additional richness provided by the availability of high quality printed texts on the same community. The Long Bow film series is not a dramatization of Fanshen or of Shenfan, and only a few of the villagers who appear in the films are identifiable from the books. The films augment the books with treatment of different topics, such as wedding and funeral rituals, and of new themes, such as rural decollectivization. While they stand superbly by themselves, they are a more significant contribution by virtue of this connection.

The first film of the series opens with a visual image of young children of both sexes at play while adult men are heard in Chinese, and

shortly seen, explaining that the birth of a son is a "big happiness" and the birth of a daughter is a "small happiness" -- after all it can't be said to be no happiness. The film, a winner of several awards and perhaps the most widely screened of the series, proceeds to a tightly structured examination of central tensions relevant to understanding the lives of contemporary Chinese women. The film takes form around a central narrative figure who never appears on screen, although her presence is introduced early in each film of the series. Near the beginning of Small Happiness a perfectly fluent, but accented, English-speaking voice identifies this narrator: "I'm an American born and raised in Beijing. In 1971, I came to Long Bow for the first time. During several visits since then, I have made friends with many women. Although we live in different worlds, their suffering and their strength, their frustrations and their joys remain with me." A combined narrative reality and narrative fiction of Long Bow women telling this part of their lives structures the hour-long film. Viewers see and hear women and men of all adult generations (the generational contrasts are profound and well-represented) speaking of the central events of birth, engagement, marriage and work as traditionally gendered and as part of processes of tension and change in which competing constructions of gender are highlighted. Some of these issues and the tensions involved are presented in relatively straightforward fashion, through direct discussion on screen or through juxtaposition of contrasting or provocative statements. Others are presented through more complex means. Wedding sequences, which form a valuable portion of this film, include filmed resistance on the part of a new bride to a revived tradition of bowing as names of her husband's agnates are read aloud, immediately followed (without direct narrative comment) by the responses to the situation on the part of two young village women, one engaged and the other a young wife. Another sequence interrupts a series of connected episodes about one household with an on-screen expression of controversy within the household about whether the senior woman in the family had or did not have the right to talk on screen about having been sold into an undesirable marriage by her parents. Some of the most powerful moments in the film come from the decision to include this woman's emotional statements about her earlier life, including the near-starvation that drove her to suffocate her second son.

The moving image of this woman, together with less intense but frank accounts of other older women, allows Small Happiness to make an effective and concrete argument that much has improved for Chinese women over recent decades, in carefully measured contrast with accounts of contemporary problems for young women. In addition to the filmed controversy about a wedding ceremony, there is a similar sequence about a largely successful one-day walkout by women factory workers in the village (with figures on both sides of the dispute appearing on film); and the filmed comment of one middle-aged mother of several adult daughters that: "A daughter's not family; she's only a relative," and so of much less value than a son. The result is an extraordinary film which represents the different and changing lives of rural women in their own multifarious voices. The text of the film, eloquent as it is, provides a line entry of into a rich structure of images and relations.

All Under Heaven opens with Carma Hinton's calligraphy of a passage from a classical Chinese novel, translated against the sound of a hoe rhythmically striking the soil. Its reference to a universal dialectic of uniting and dividing is one of many references to traditional and folk sayings

which provide a perspective on contemporary changes in the Chinese countryside, where one of the central issues of the 1980's has been the policy of decollectivization and its implications. Again, with the same subtlety as in the previous film, the issues are to some extent approached indirectly. In contrast to the controversy of changes in wedding ritual in Small Happiness, All Under Heaven shows changes in funeral rituals, in footage of funeral arrangements for an elderly villager, together with comments by the local geomancer and the undertaker. This provides not only a visual record of ritual welcome to anthropological viewers, but a point of entry to discussing contemporary processes of change, as the narration tells of the gradual passing of the last generations of adults during the land reform era. The film adeptly moves quickly through the history of land reform and collectivization to contextualize the subject of central concern in this second hour of the series. All Under Heaven was shot in 1982-1983, just as Long Bow was reluctantly joining the national move to disband rural collectives. Advantages of this policy are shown in enhanced incomes and opportunities for some villagers. The disadvantages are also brought out strongly: a village leader speaks of the waste of agricultural machinery which the team has accumulated but which will be unusable on the divided small plots; as elderly women look to their future livelihoods with increased concern caused by the dismantling of the village's capacity for providing welfare assistance; and women and children are shown hiring themselves out for uncertain wages. The differential ability of villagers to benefit from the new policies, by means either legitimate or not, is both presented by the film-makers and explicitly discussed by villagers on-screen.

All Under Heaven is politically sophisticated and activist on several levels. With the evident cooperation of the village leader, who speaks strongly for the values of the collective system, and of other villagers who agreed to put their diverse views on screen, the role of government policy in shaping the lives of China's villagers is addressed directly and critically. Some of the strategies adopted by peasants and peasant leaders to create better and more prosperous lives for themselves, whatever official policy of the moment might be, are openly portrayed. While presenting the case for decollectivization in clear and reasonable terms, the film-makers (and William Hinton, who joined in this film, and to whom it is dedicated) make use of their prestige and unimpeachable reputation for goodwill toward China, to express support for the collective system, and for the villagers striving to improve their lives in the wake of its dismantling.

The third film of the series, To Taste a Hundred Herbs, is subtitled "Gods, Ancestors and Medicine in a Chinese Village." It focuses on Long Bow's senior practitioner of traditional medicine and his family, weaving together a rich account of Dr. Shen's role in the community as both medical practitioner and as a prominent member of its Catholic minority. The film significantly contains coverage of familial devotions to ancestors at the lunar new year. The theme of properly filial observance of traditions handed down by ancestors is central to the complex structure of the film. Dr. Shen presents his own medical practice as based on precepts of service handed down from his father and grandfather, which sound virtually identical to the precepts associated with Mao's call to "serve the people." His claims to expertise are also based on ancestral expertise in the treatment of nervous disorders, which Dr. Shen is, in his turn, handing down to his sons. The film includes some intriguing scenes of Dr. Shen's clinical practice in mental health. The theme of

filial authority extends to religion (and to politics) as well: "They say (Catholicism) is a foreign import, but that's got nothing to do with us. All we know is that our ancestors passed it down so we believe in it. My grandfather was a Catholic; my father was a Catholic; I'm also a Catholic and so are all my children. And this man named Marx -- I don't know where he was from, but wasn't he also a foreigner, yet you only hear about Catholics following something foreign..." The film includes some explicit discussion of the theme of Christianity in China, as in the statement above and in matching comments on religion from a village leader, which are predominantly tolerant of diversity, but critical of Catholics for lack of reverence for their ancestors' graves and: "Catholics just don't measure up. All they want to do is go to Heaven." The commentary itself is, as in the entire series, eloquent but minimal, with the inter-relations of diverse village beliefs and practices being presented in a tight structure on multiple levels. Again, as with the other films, the novice sinologist will be immediately enriched, and other viewers will notice the framing (without comment) of the film between Dr. Shen's singing "Oh, Come All Ye Faithful" (in Chinese, but to the standard tune) at the beginning, and his singing of a traditional revolutionary song (which he identifies as such, but only in Chinese) as the credits roll at the end.

Although those three films constitute the Long Bow series and provide superb coverage of central aspects of village life in the space of three 58-minute films, the same film group has also produced a few shorter films of the same village, one of which can be briefly mentioned here. First Moon expands on some new year's footage also included in All Under Heaven to present a more extended coverage of the fifteen days of celebration at the beginning of the lunar new year. Its carefully selected views of the progression of the celebrations provides a fast-paced survey of the range of activities, together with careful documentary record of the complex contemporary mix of traditional folk performing arts, adaptations made to it in the now also traditional Yan'an period, and recent additions (sample lines of a song on birth control), as well as the possibly unique (the incorporation of a Santa Claus image).

The entire corpus of Long Bow films is consistently of the highest technical quality. Limits of space have prevented adequate coverage of these films as films in these few pages, but their value as ethnographic films derives largely from the power of the images presented, and this is true in every imaginable aspect. The interviewing has elicited wonderful visual as well as verbal images (as in the respectable anguish of embarrassment shown by a young engaged couple asked how they met); in the filming of interviews while people were going on with their daily activities, commonly work, so adding another dimension; in powerful juxtapositions of visual images in the editing process, allowing commentary to be minimized; and in fine cinematography. The sound dimension has also been well-handled technically, with the original Chinese remaining audible, accompanied by accurate and colloquial English, either dubbed or in sub-titles.

Perhaps the most intriguing aspect of the Long Bow films is their filmmakers' sophisticated and unusual resolution of the problem of representing another culture. This is neither a conventional or unconventional presentation of the discovery of others (or the Other), nor is it a practice of self-ethnography in visual media. Instead, the series is marked by careful avoidance of either dimension of the we/they dichotomy, and of any conventional specialist mediating role between cultures. This is

accomplished through a complex narrative strategy, which can only be briefly indicated here, but which visual anthropologists will certainly wish to examine more closely by directly viewing these films. A very large portion of the presentation is done by the villagers of Long Bow themselves, but however relaxed some of the filming contexts appear to be, it is always unambiguously clear that the people of Long Bow are involved in a sustained relationship with the filmmakers and that this is the occasion for explanation, commentary and discussion which might otherwise not occur at all, and certainly would not occur in this form. The relationships of ethnographic filming are clearly, although not obtrusively, present as a visible condition for the making of the film. The narrative figure of Carma Hinton is central to this process, as her status of living in different worlds is the vehicle through which the depth of the film is realized and represented. In an ever-shrinking world, in one sense, in which our relationships with those in different worlds, in another but equally real sense is characteristic of our times, the strategy of ethnographic film-making which presents these different worlds in one world may soon become standard. The Long Bow series is a contemporary classic in accomplishing this presentation and in its simultaneous representation of the narrative process.

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DANCING AROUND THE TABLE (I & II)  
WITNESSING THE DISCOURSE OF TREATIES  
Director: Maurice Bulbulian

by  
Gail VALASKAKIS  
Concordia University - Montreal, Canada

The relationship between aboriginal peoples and Others is deeply marked by what Homi Bhabha (1984) calls "The ambivalence of colonial discourse". In Canada, this discourse is expressed in the dominant culture through contradictory representations reconstructed from the historical social imaginary. The Indian is, in the words of Margaret Atwood (1972:102), both tormentor and sufferer; the villain and the victim. Neither representation allows newcomers to identify native peoples as equals, to recognize them as "real inhabitants of a land" (ibid.:105). Nowhere is this ambivalence more evident than in the political arena of native/Canadian negotiation: the treaty table. Here for three centuries, the politics of difference has been invented, enacted and contested through ritualistic encounters.

To the non-native, treaties are the historical products of benevolent conquest, artifacts of reasonable (if not equitable) surrender. To aboriginal peoples, treaties are a process, exercises of ritualized land acquisition and resource exploitation which have worked to position them as subaltern. For native peoples, there is no surrender, only mutual sovereignty, recognized through treaties in which self-determination is the common ground. Maurice Bulbulian is a film-maker who understands the distance between these positions and the experience from which they emerge. In Dancing Around the Table, he offers us a rare view of the rhetoric meaning of the modern treaty-making process for native peoples.

In 1980, aboriginal peoples told the British Parliament that Canada's proposed constitution ignored their fundamental rights. The subsequent promise that Canada would recognize existing aboriginal rights and negotiate their meaning establishes a framework for this film. But this is much more than a document of the four constitutional conferences in which, between 1983 and 1987, the Canadian Prime Minister and ten provincial premiers met with Indians, Inuit and Metis to define aboriginal rights. This film is built in equal measure upon a second structure, which probes the meaning of treaty-making in the lived experience of native peoples today. Through the narrative of Bill Wilson, a participant in the constitutional talks, and his mother Ethel Pearson, a Kwakiut elder, we are drawn into the native environment and lifestyle which is the basis for the treaties and the essence of their meaning. Masterful photography moves us with intimacy from the majestic, haunting beauty of Kingcome, British Columbia, the ancestral home of Ethel Pearson, to the crowded frustration of the Ottawa treaty table. It is a journey which reveals relationships of unequal power, ambivalence and cultural struggle.

N. Scott Momaday (1976:22) writes about the experience of being Kiowa: "Some of my mother's memories have become my own. That is the real burden of the blood." Through the memories and practice of Bill Wilson and his mother, we witness the 'traditional' Kwakwaka'wakw past, alive in the transformations of the present: family and fishing and ceremonials. We hear about the loggers' threat to land and lifestyle, spoken with the same frustration reflected in the treaty talks, where native generations intertwine in timeless cultural struggle. Here is the rhetoric of aboriginal rights, posed in enduring questions of identity and power: Who is aboriginal? Whose values? Whose self-government? Whose land? Whose God?

From the outset, the constitutional talks are absorbed in the discourses of cultural distance. Chief Many Bears opens with an Indian prayer and Prime Minister Trudeau interrupts, "Are you going to pray every morning, in public?" To the answer, "Yes, Sir", Trudeau replies, "then everybody should pray to his own God, and we'll have a moment of meditation." Everyone does; and the subsequent isolation, ambiguity and confusion of political prayers in English and French, Indian languages and Inuktitut seems to symbolize the achievements of the four constitutional conferences. The sequence, like the film, leaves us with a profound sense of the cultural remove between the experience of aboriginal land and life on the West Coast or in the Far North, and the treaty table.

The ministers leave the final meeting with no agreement or sense of common ground, unaware of the irony in announcing, "we will go home and solve the real problems of aboriginal peoples." We recognize, with native people across Canada, that another round of political musical chairs has just ended. Aboriginal peoples stand, sullen and silent, at the circle's edge. We know that, like the ministers, they will return to dance again around the treaty table, acting out the ageless ambivalence of the relationship between aboriginal peoples and Others. Through the sensitivity and commitment of Bulbulian's film, we witness the experience and the meaning of this process.

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PUBLICATION ANNOUNCEMENTS

ANOTHER CINEMA FOR ANOTHER SOCIETY

By Gaston ROBERGE

Father Gaston Roberge, Director of Chitrabani, a Calcutta based institution involved in development communication, and a media critic in his own right, with five titles to his credit already, proposes, in his latest work, "a militant programme... for another cinema committed to the building up of another society." He offers revaluations of the established systems of film aesthetics, with fresh insights into the thoughts and works of Eisenstein, Bazin, Welles, and Gance; before analysing the Indian social scene in depth and detail, he suggests a comprehensive model for a parallel Indian cinema, complete with a new scheme for film and media education for the new cinema.

As part of his systematically developed thesis, Father Roberge goes into several issues like the political cinema; the anthropological cinema; the cinema as disseminator of popular culture; the children's cinema; the politics of non political cinema; entertainment, art and commerce in Indian cinema; the foreign film in India; cinema and history.

SEAGULL Books, Calcutta, 1985 (151 pages, 26 illustrations, Rs 32)

For more information:

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76 Rafi Ahmed Kidwai Road  
Calcutta 700016, INDIA

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CINEMAYA  
The Asian Film Magazine

Editor: Aruna VASUDEV

In recent years, the discussions on cinema in Asian countries have intensified and expanded. At formal seminars and informal gatherings, the hard look at institutions, economics, infrastructures has started to give way to self-questioning and polemical debate. Is there such a thing as an "Asian" sensibility, an "Asian" cinema? Is there not just cinema, with a myriad individual approaches? Questions arise of national identity and international acceptability, inventiveness and pragmatism, form and function, rather than mere hostility to the dominance of Hollywood and its offshoots in each country. Today, argument and speculation are valid because there is a significant body of work on which positions can be taken.

The levels of filmmaking and of critical commentary are by no means uniform. There are towering figures recognised internationally - Satyajit Ray, Lino Brocka, Yilmaz Guney, Akira Kurosawa, Nagisa Oshima... Among an emerging crop of younger directors there are Kaige Chen and Yimou Zhang from China, Im Kwon-taek and Lee Doo-yong from South Korea, Euthana Mukdasnit from



Thailand, Xiaoxian Hou from Taiwan, Allen Fong from Hong Kong, Ishmael Bernal, Mike de Leon, Marilou Diaz-Abaya from the Philippines, Teguh Karya from Indonesia, and still younger ones graduating from film schools in Iran, India, Vietnam. Some, without any formal training, are moving on to the big screen with reputations already built on their innovative work in Super-8; Kaizo Hayashi, Naoto Yamakawa, Raymond Red, Nick Deocampo...

The themes are varied, the technique not always equal to the aspiration. Problems persist, lack of financial support, of learning facilities, exhibition and distribution, the threat posed by the electronic media. But it is the struggle itself that produces tension out of which art is born.

There are new and vibrant voices in Asia today that are bringing vitality back into the cinema, a vitality that was losing its edge in western cinema, in its search for more spectacular effects, the exploitation of darker and private areas of life, a preoccupation with form. From Asia in contrast, comes a celebration of life, of grace in the face of stress, strong emotional content and a growing confidence in handling the medium. Discovering the cinemas of Asia is exhilarating. Their struggles, traumas, dreams and even failures, stem from a belief in a future. They restore hope in the cinema as a creative impulse and a potent social force.

The range of content and style is vast. There is experimentation, there is fantasy, pain and reality, there is a clash with the old and a delight in the new, an excitement about form with an abiding concern about people. It is humanism with a creative face.

In quantity, Asia has long been the most prolific producer of films with by far the largest audience. In quality, films from China and India and Japan, from Seoul, Manila and Taiwan, from the Central Asian Republics, are winning international awards and critical recognition. It is viable today to hold a season of Thai films in London, Indian films in Japan, Turkish films in Italy, Korean films in France. International festivals are introducing individual directors from Vietnam, Malaysia, Sri Lanka, Hong Kong; Laos is in the process of making its first film - Nepal and the Maldives have already done so while other countries are celebrating the thirtieth, the fiftieth, the seventy-fifth anniversaries of the founding of their film industries. Iran, for instance, made its first film in 1930, Korea in 1919, Indonesia produces around 150 films a year, so does the Philippines, with Bangladesh, Hong Kong, Pakistan, not far behind. There is little general awareness of this and of the current situation - the theoretical and practical differences in approach and functioning, the cultural ferment which is usually stimulating, occasionally stifling.

Film theory and criticism reflect the same unevenness, the same moods. Sometimes ahead of the filmmakers, sometimes following them, it is assuming a growing importance. But this writing remains confined to the domestic readership of each country, the struggle is carried on in isolation, cut off by language and the absence of a common platform. That is what CINEMAYA will provide: a forum for the airing of views and a sharing of information about Asia's many cinemas, the relationship of Asian with African and Latin American cinemas, about the concept of the Third Cinema, the equation with Western trends and the possible emergence of new theories, new answers to What is Cinema.

We believe that CINEMAYA comes as a response to a definite and long-felt need.

Annual subscription rate (international): individual US \$25, institutional US \$50. Cheques should be drawn in favor of: CINEMAYA, B 90 Defence Colony, New Delhi 110024, INDIA

DEEP FOCUS  
A Film Quarterly from Bangalore, India

A dedicated band of film enthusiasts in Bangalore have joined hands and embarked on a laudable venture of bringing out a film quarterly called DEEP FOCUS entirely devoted to serious film writing. The first issue of this non-profit making venture is already out on the newstands.

Serious film writing is a recent phenomenon in India, where film journalism has long been synonymous with gossip and celebrity cultivation. Cinema Vision India, India's first professional quarterly, lasted too short a while to make an impression. Since then, there have been other efforts like CINE WAVE and SPLICE from Seagull books, Calcutta, which are so recent that their impact cannot be currently evaluated.

The tendency of most serious Indian writing on the arts has been an attempt to define an exclusively Indian point of view while such a concern is largely ideological.

DEEP FOCUS attempts a more broad-based and liberal approach. We cannot but agree that an Indian perspective is of primary importance and that a Third World aesthetic is essential. However, we do deny a need to shut out external influences for the affirmation of our Indianness. Therefore, there would not be any conscious restrictions on subject matter, such as limiting it to areas specific to India and the Third World.

DEEP FOCUS promotes writing, which while being relevant (in the broadest possible sense), intends to explore new grounds rather than express certain pre-established points of view. Such an approach will hopefully develop a body of film writing rich in ideas and genuinely influential.

DEEP FOCUS will also attempt to provide the forum for a fruitful exchange of ideas. This, while being essential for its own growth, is expected to create a fraternity among serious students of cinema whom we are intending to bring closer together. In this context we would welcome both original contributions and reactions from our readers.

DEEP FOCUS also contains writings by established figures, writers and other personalities, associated with cinema. They will perform the crucial task of catalysing critical thought, a situation that can only germinate through a well informed and articulate readership.

Subscription rates (international): individuals US\$ 25 (one year), US \$70 (three years), institutions US\$ 35 (one year), US\$ 90 (three years).  
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LES CHEMINS DE NYA  
CULTE DE POSSESSION AU MALI

par Jean-Paul COLLEYN

Au Mali, plusieurs cultes de possession ont conservé une certaine vigueur, notamment chez les Minyanka. Le dieu créateur (Klè) s'occupant peu des questions de détails, pour résoudre leurs problèmes, les Minyanka

s'adressent à toute une série de puissances intermédiaires dont la plus populaire est Nya. Son pouvoir est lié à des objets fabriqués qui doivent être "nourris" par le sang de sacrifices. En s'emparant périodiquement d'un possédé, Nya assure une communication entre les ancêtres (qui ont fabriqué ces objets) et les vivants. Né d'une enquête menée sur le terrain depuis 1971, le livre tente d'éclairer quelques thèmes majeurs des religions africaines: les relations du savoir et du pouvoir, la notion (si controversée) de "fétiche", le sacrifice, la sorcellerie, la possession. Répandus dans le monde entier, les phénomènes de possession sont loin d'être totalement élucidés. Les faits analysés ici, qui ne renvoient ni à la maladie ni à une forme de protestation sociale, constituent un cas de figure original.

Ce livre est publié en même temps qu'une copie vidéo du film *Les chemins de Nya*, éditée par la Radio-Télévision de la Communauté Française de Belgique RTBF. Bien que le livre et le film puissent exister séparément, il nous a semblé que la formule idéale consistait à proposer en même temps des images et du son, ainsi qu'une étude écrite. Les deux publications ont été conçues pour satisfaire aux exigences de l'anthropologie universitaire, tout en demeurant accessible à un large public. Afin de permettre l'usage domestique tout autant que l'utilisation par des musées, des écoles ou des institutions de recherche, le support audiovisuel sera toujours en format VHS (pal et secam) quels que soient les instruments de prise de vue initiaux.

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INDICES ET CINÉMA DOCUMENTAIRE

par  
Françoise HAUTREUX

Indices et cinéma documentaire, septième ouvrage de la collection Cinéma et Sciences humaines, traite des rapports existant entre la mise en scène des indices et les informations dont ils sont porteurs dans les films documentaires. L'auteur fait apparaître le rôle central que jouent les indices dans la description cinématographique.

Françoise Hautreux, anthropologue-cinéaste et logicienne, est chercheur à la Formation de Recherches Cinématographiques de l'Université de Paris X-Nanterre.

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A New Publisher, A New Name

As friends and contributors of the journal know, recent issues of Quarterly Review of Film Studies have fallen considerably behind because of delays by the publisher. The Editors are pleased to announce that the journal has now been acquired by Harwood Academic Publishers and will soon resume normal publication. Plans call for rapidly publishing all back-logged material by the Spring of 1989 and maintaining a regular schedule thereafter.

Along with a new publisher will come a new name, focus, and direction. To reflect the growing attention accorded the study of television and video by film scholars world wide, the journal will as of Volume 11 be entitled Quarterly Review of Film and Video. The journal will also be under new editorial direction, with a number of new Editors and Board members.

#### Aims and Scope

Quarterly Review of Film and Video offers in-depth articles and review essays exploring historical, theoretical, and critical issues relevant to film and television/video studies. In addition to continuing work on Hollywood film and network television, the journal is interested in exploring technology and the apparatus, pedagogy, third cinema, popular culture, feminism and sexual politics, avant-garde and independent film and video. The word "video" thus designates the electronic medium in the broadest terms, encompassing the study of broadcast television and artists' video as well as emerging technologies.

The journal's scope is international; it regularly features articles assessing developments in theory and practice from around the world. The journal frequently offers special issues that highlight single topics - a particular national cinema or a research area of compelling interest. QRFV welcomes contributions from diverse critical perspectives.

#### A Invitation to Contribute

The Editors are pleased with the new plans for the journal, and look forward to continuing to provide an important academic forum for the film and video communities. Article contributions and proposals for special issues are welcome, and should be directed to the Editor at the journal Editorial office listed above. Notes for contributors can be obtained from the same office.

#### Forthcoming Special Issues

Female Representation and Consumer Culture, JANE GAINES and MICHAEL RENOV, Guest Editors. Film Parody, RONALD GOTTESMAN, Guest Editor. Indian Popular Cinema, MIRA BINFORD, Guest Editor. Phenomenology and Cinema, FRANK TOMASULO, Guest Editor.

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VISUAL ANTHROPOLOGY  
Exploring the Pictorial Aspects of Anthropology with  
a New International Journal

Jay RUBY, Editor

The Center for Visual Communication

P.O. Box 128 - Mifflintown, PA 17059 - USA

(717) 436-9502

The Editor of Visual Anthropology wishes to announce that beginning with Volume 2, Christopher Musello will assume the position of North American Film Reviewer editor. We wish to thank Faye Ginsberg for her willingness to initially assume the editorship and for getting us off to such an excellent start. Whose wishing to have their films/videos reviewed or wishing to write

reviews should contact Musello at 501 North Division, Salisbury, MD 21801. His phone is (301) 546-1832.

#### 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, P.O. Box 128, Mifflintown, PA 17059.

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- Dona Schwartz. "Legion Post 189: Continuity and Change in a Rural Community."  
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Fred Myers. "Truth, Beauty, and Pintupi Painting."

##### Commentary

- Nancy J. Schmidt. "Culture and Nationalism in Sub-Saharan African Filmmaking."  
Toni de Bromhead. "Reflections on a Meeting."

##### Reviews

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Peter Riviere. "Review of The Kayapo (Disappearing World Series)."  
Suzanne Oboler. "Independent Films and Videos from Latin America: Producers' Obstacles, National Diversity, and the Cultural Woes of Their Foreign Audiences."  
Tim Asch. "Review of Cuyagua: Devil Dancers and The Saint With Two Faces."

Volume 2, No. 2 will be devoted entirely to an English translation of Paolo Chiozzi's "Reflections on Ethnographic Film With a General Bibliography". Future issues will include essays by Steve Feld, Paul Stoller and Barry Dornfield on the Anthropological Cinema of Jean Rouch, together with the most complete annotated filmography of Rouch's film ever published in English and a special issue edited by Joanna Scherer of essays exploring the Anthropological analysis of historical photographs.

##### Subscription information

Subscriptions available by volume block only. Four issues per volume. Current volume block: Volume 1, 1988. ISSN: 0894-9468. Subscription rates per volume: Corporate: \$130.00. Library: \$90.00. Individual: \$45.00. Individual subscription price is available only to individuals who subscribe directly from the publisher and who pay through personal checks or credit cards.

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THE CINEMA OF APARTHEID: RACE AND CLASS IN SOUTH AFRICAN FILM

by  
Keyan TOMASELLI

How a nation looks at itself and shows itself to others is often revealed in its movies. But alongside this more flattering self-image, its movies may also reveal realities which it would rather conceal. This ambiguity is particularly true of South African films, which reflect the daily life and values of a society governed by extreme theories of racial separation.

In *The Cinema of Apartheid*, Keyan Tomaselli analyzes the historical development and present state of South African cinema. Assuming no special knowledge on the part of the reader, the author provides fascinating descriptions of the movies, with penetrating comments on how they reflect South African realities.

Tomaselli addresses all aspects of the film industry. While focusing on domestic productions, Tomaselli also discusses the many international filmmakers who use South Africa as a location. He begins with an account of how the government uses subsidies and censorship to determine which films are made. He explores the tensions between English-language and Afrikaans-language films, and between films made for whites and films made for blacks. Considerable attention is given to the media and the distribution system which shape the nature of film discourse in South Africa.

Tomaselli takes his readers behind the scenes to examine the industry in its financial infrastructure, its marketing strategies and its work habits. He concludes with an appraisal of the independent cinema created on the margins of society and the obstacles facing South Africans who wish to create films with artistic and political integrity. He shows how social polarization has produced a great gap between what is and what might be, but holds out some hope for progress.

The documentary section of *The Cinema of Apartheid* is the most comprehensive research on South African film ever to appear in print. A filmography lists all feature films made in South Africa between 1910 and 1985, together with numerous documentaries about South Africa, including films by exiles and non-South Africans. The bibliography cites outstanding writing from three continents.

Tomaselli's approach, combining historical, political and aesthetic analysis, offers a unique view of a country in turmoil. *The Cinema of Apartheid* may prove to be not only the definitive book on South African cinema, but also a model study of an entertainment industry.

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D.E.R.

A NEW GENERATION OF FILM  
2nd Edition

by  
Sue MARSHALL CABEZAS  
Judith NIERENBERG

An update to the 1982 Catalogue

History and organizational background

Documentary Educational Resources is a non-profit, tax-exempt organization incorporated in 1971 to produce, distribute, and promote the use of ethnographic and documentary films. In the early 1970s, D.E.R. concentrated on two major projects: one, a series of films by John Marshall on the San, or Bushmen, of the Kalahari Desert in Namibia (South West Africa); the other, a series of films about the Yanomamo Indians in southern Venezuela, based on a collaboration between filmmaker Timothy Asch and anthropologist Napoleon Chagnon.

During the 1970's D.E.R. continued to expand, so that its collection now embraces films from a wide range of continents and cultures, dealing with an equally wide range of themes and issues: from a 1932 Luis Bunuel documentary on poverty in rural Spain, to a recent exploration of Balinese trance and healing; from Jean Rouch's classic films on West Africa, to archaeological films from a series aired on Public Broadcasting's ODYSSEY program. Some of D.E.R.'s more recent acquisitions include Melissa Llewelyn-Davies' BBC-produced work on the Maasai, films from India, New Guinea and China, and a variety of films on American life and heritage, from New England fiddlers to Aroostook Micmac basketmakers.

Underlying the diversity of D.E.R.'s film collection is the conviction that ethnographic film is a valuable teaching medium. Film offers us an immediacy of experience of another, sometimes exotic, world; or at least the illusion of that immediacy. Illusion, because film itself is mediated; it is the filmmakers' or anthropologists' translation of events, ideas, or experience into a form that engrosses us through sight and sound and action. Particularly since the technological breakthrough that allowed for synchronous sound, we are captivated, as viewers, by the sense of "being there."

Current developments

In 1982, D.E.R. published its much-acclaimed catalogue researched and written by anthropologist Toby Volkman. The catalogue was originally conceived of by John Marshall and Sue Marshall Cabezas and is unique. It contains historical and cultural background on the major content areas and on individual films, beautiful photographs and bibliographies. It illustrates D.E.R.'s mandate to supply written materials to accompany as many films as possible. It is one of our long-range goals to publish an entire new catalogue.

Technology in the film world has moved into video and D.E.R. has worked to meet that challenge. Many of our titles have been transferred to video format and several of our latest acquisitions are available only in video. We are presently working on a pilot project supported by the Massachusetts Council on the Arts and Humanities to research and begin to



re-package some of our existing material onto videocassette units for pre-collegiate use. The first two releases from this pilot are included in this catalogue, and were prepared specially for elementary and secondary school use. A tax-exempt subsidiary organization, D.E.R. of Massachusetts, was incorporated in early 1986 to enable us to work more closely with local educators and foundations.

Another project which D.E.R. has undertaken is the preparation and cataloguing of John Marshall's Bushman footage for its acquisition by the Smithsonian Institution's Human Studies Film Archives. John Bishop, a filmmaker and film restoration expert, has been working on D.E.R.'s contract with the Smithsonian since 1984 to organize and evaluate over one-half million feet of original reversal and negative film. This project now nears completion, and we are hopeful that we will be producing further films on !Kung contemporary life in the near future.

D.E.R. has administrated grants for independent filmmakers for years, and has become much more active in this field. Films produced through D.E.R. include NEW ENGLAND FIDDLES, THE PEARL FISHER, and the feature film SHERMAN'S MARCH. Others now in production include THE TOURIST, CATCHING WATER and a film on Boston's Charles J. Connick Associates Glass Works.

In this update to our 1982 catalogue it is our intent to consolidate the information announcing new films which we have provided to our regular users and to let new people know about our collection. This supplement to our main catalogue includes descriptive information on 45 new titles, notice of films now available on videotape, a table of contents organized by geographic area and a subject index indicating suggested topical uses for the films.

Documentary Educational Resources, Inc.  
Documentary Educational Resources of Massachusetts, Inc.  
101 Morse Street  
Watertown, Massachusetts 02172  
(617) 926-0491

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ARTIFACT: A VIDEO JOURNAL FOR THE EXPRESSIVE ARTS

In the fall of 1988, a new journal will be looking for a place among the other scholarly and research publications on Canadian cultural life. "ARTIFACT", in the final editing stages now in Calgary, has the distinction of being one of Canada's first journals produced and distributed in video.

The idea of using video as a medium to present research and commentary on Canada's cultural life came from discussions between Brian Rusted, University of Calgary, and David Tomas, University of California, nearly 18 months ago. Canadian Studies and other disciplines interested in the arts in Canada are dominated by a super abundance of textually oriented material. It seemed ironic that in the face of the cultural omniscience of film, photography and television, print technology should still be the primary recording medium for the dissemination of academic and artistic knowledge. What was missing was any primary visual and oral research material or even the means to use visual media for research or presentation of research. It was felt that approaching cultural practices through a visual medium would begin to redress bias towards text and print in scholarship, while at the same time

creating an opportunity to ask critical questions that pertain to the social construction of Canadian artworlds.

"ARTIFACT: A Video Journal of the Expressive Arts", is the outcome of these discussions. It is an ethnographically inspired, visually oriented, biannual alternative to current print-based Canadian arts journals. The mandate of "ARTIFACT" is to present research on local, regional, national, and international aspects of Canada's artworlds. In contrast to a predominant high art focus and narrow review function of many of our critical journals, "ARTIFACT" will explore practices and issues that span the range of folk, popular, and elite culture.

As a journal, "ARTIFACT" will have some recognizable elements in common with existing publications. It will have a "letters column" to which viewers will be able to submit short, pre-recorded comments. It will have a review and criticism section covering exhibition openings, performances, and other film and video material. "ARTIFACT" will also create an opportunity for video and performance artists to distribute excerpts of their works to a larger, less immediate viewership.

Each of these elements of the journal will complement its main offering: three or four major video essays in each number. It is assumed that each contribution will investigate social aspects of Canadian artworlds.

To explore some of the parameters of working in this medium, Rusted and Tomas are producing material for the first issue of "ARTIFACT". Funding for this came from the Canada Council through an interdisciplinary project grant.

Three distinct areas for research were decided on for the project: contemporary native art, curatorial activities, and vernacular architecture. It was felt that these topics would offer the chance to explore video as a research tool in different parts of the country, among very different groups of people, and in the process, investigate very different issues of arts production.

Although the research on curators has been based in Ottawa, and the research on architecture has been based in Newfoundland the aspect of the project dealing with contemporary native artists has been based in Alberta. Interviews were conducted throughout the province with artists working in cities and on reservations. Gallery owners, dealers and curators were also interviewed about some of the factors that underlie the classification and exhibition practices influencing how this work is perceived.

The project culminated in 25 hours of video material, interviews, art work, exhibitions and processes. The taping was done entirely on 3/4 inch broadcast quality video, using the network of artist run video co-operatives across the country. These co-ops offer a high quality, yet economical alternative for contributors interested in producing segments for future numbers of "ARTIFACT".

Although the material produced for this project will be edited to fit within the proposed two hour format of the journal (each number will be contained on a single VHS cassette), one of the goals of the project was to begin building a substantial research resource with the unedited tapes. To facilitate the use of this material by other researchers, duplicates of the unedited master tapes will be deposited in a number of artistic and academic institutions across Canada. With confirmed locations in Calgary, Ottawa, Montreal and St. John's, this tape archive will be open to researchers interested in cultural and communication studies, anthropology, sociology, folklore, art, social history.

"ARTIFACT" Number 1 will be available in December 1988 through galleries and libraries across the country and by subscription. For more information and production guidelines for submission to future numbers contact: Brian Rusted at the Faculty of General Studies, The University of Calgary, or David Tomas at the History of Consciousness Program, University of California, Santa Cruz, California, 95064, USA.

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DONNE E LAVORO  
NELLE SOCIETA TRADIZIONALI

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Coordinamento editoriale e redazionale: Paolo PIQUEREDDU

4<sup>a</sup> Rassegna Internazionale di Documentari Cinematografici e Televisivi  
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Istituto Superiore Regionale Etnografico (Regione Autonoma della Sardegna),  
in collaborazione con Associazione Italiana di Cinematografia Scientifica

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originale), di Ariane Deluz. SCHEDE.

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LATE NEWS

VIDEO WORKSHOP IN LAOS

NAFA, the Nordic Anthropological Film Association, organized a video workshop in Vientiane, Laos, during October 1988 - January 1989. The financial aide was provided by SIDA, the Swedish International Development Agency, who contracted NAFA to organize the course.

The aim of the workshop was to initiate the production of documentaries in Laos by providing basic equipment and educating a group of students in the elementaries of filmmaking in video. This far the minimal amount of equipment available in Laos has made it almost impossible for the Laotians to produce any documentaries. One feature film per year in 35mm and news programs for television, in video, is about all that has been possible to make.

Video 8mm was used for this workshop and the complete set of equipment, cameras and editing units, was left with Laotian authorities after the course. Again the aim being that the students would be able to continue making documentaries about Laotian society.

The workshop, attended by 21 students, resulted in 11 video-films on different topics like education, farming, forestry, music, tribal groups etc., each of them 20-30 min. long. The Laotian students were generally pleased with the course and all of them stressed that they needed more courses of this type.

Development agencies and others involved in the Third World should definitely take this type of aid into consideration. Both sides to benefit from it. The films are useful both within the country in question and abroad as information about the country. Compared to the usual technological transfer projects these cultural projects are extremely cheap. And, what I consider important, they are reciprocal. The receiver is able to give something back. The risk of getting into the situation when "gifts make slaves" is not as big as with technological projects.

As instructors NAFA hired two teachers from VARAN in Paris, a group that has specialized on teaching short three month courses, earlier on Super 8mm nowadays on video 8 mm.

For more information:

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