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CVA Newsletter 2/92

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Editorial

The transfer of the editing and production of the CVA Newsletter from Canada to Europe turned out to be a more tedious and time consuming job than most involved people had first anticipated. Rolf Husmann, given a very short notice, managed to edit the first issue produced on European soil and with this issue it is the hope of the Commission that the newsletter will eventually be getting back to 'normal'. The transfer of the newsletter was made possible only through the tireless efforts of Asen Balikci. The enormous experience and the widespread contacts he has built up over the years will remain a necessary resource base for the newsletter in many years to come. Fortunately Asen is always helpful no matter where, when and how you catch him in his nomadic academic life.

Although many problems have been solved and the newsletter is finally out we would be deceiving the readers if we pretended that there are no longer problems. The newsletter has faced and will face many problems, several of which are, unfortunately, intrinsic. One way of solving the problems is through communication and information and I shall therefore, before outlining the 'editorial policy' of the newsletter, briefly allow the readership to become the victims of my sincerest appeals by outlining the most fundamental obstacles with which we are fighting.

As is, hopefully, a well-known fact amongst our readership the Commission itself has no funding whatsoever. In the past, as in the present, the work of the Commission and indeed of the newsletter relies on financial support from benevolent institutions and organizations and from the voluntary contributions paid by a number of readers. The amounts the Commission receives at the moment cannot even cover the printing costs of one single issue of the newsletter, let alone the immense distribution costs involved in sending 1,200 copies all over the world. Fortunately the newsletter, or at least the present issue, was saved by generous contributions from four different institutions, contributions for which we are, of course, very grateful indeed. The *Canadian Museum of Civilization*, through its Director of Research, Dr Steven Inglis, donated a cheque which enabled us to print the newsletter. Without this contribution the newsletter would never have emerged. Three institutions have promised to help the Commission distribute the newsletter. The *Instituto Superiore Regionale Etnografico*, through Dr Paolo Piquereddu, has promised to take care of general distribution of the newsletter and The Society of Visual Anthropology of the *American Anthropological Association*, through its President, Dr Joanna C. Scherer, has promised to send out the newsletter to its members. Finally, the *Nordic Anthropological Film Association* is willing to distribute the newsletter in Denmark, Norway, Sweden, Finland and Iceland. On behalf of the Commission I would like to express our sincerest thanks.

The mentioned help managed to get us over the first obstacle with the present issue. Several obstacles remain, however. When it comes to production we need to raise money for the next issue. Hopefully subscription renewals and voluntary contributions will take us at least part of the way. Although distributional support is likely to continue it has its own problems. Until we are totally back to normal, for example, many readers may receive the newsletter at a very late stage. This will particularly affect readers in North America until we manage to synchronise our dead-lines with those of the SVA. If readers want to make sure that they receive the newsletter on publication the only firm solution, as with other journals and newsletters, is to take out a subscription. Actual subscribers will receive the newsletter directly from the publishers by air mail.

The mailing list of the CVA newsletter was based on very old information. As it has not been centrally distributed there has been very little 'feedback' and an estimated fifth of the addresses are no longer applicable. This, of course, implies a tremendous waste of time and money. The mailing list has therefore been updated as far as possible (an arduous task involving both detective work and a time-consuming conversion of computer programmes) for the present issue. To carry out a proper up-date, however, we need the responses of the readers. You are therefore kindly requested to confirm, in writing, that you wish to continue receiving the newsletter. Confirmations should reach the editor by **15 October 1993**. Old addresses will be deleted from the mailing list

or, rather, will not be transferred to the CVA new mailing list. For your convenience an order form is available on p. 28.

An additional problem triggered by the transfer of the newsletter from Canada to Europe concerns the actual *editing*. To publish a *newsletter* one needs news. Apart from the difficulties mentioned above, the lack of reports, news and manuscripts in general have delayed the newsletter considerably. Not to mention the general problem of getting people to deliver the promised goods. It is hoped that with the information given in this issue, a steady flow of reports etc. will land on the table of the editor who, obviously, knows about everything (or almost everything) that is taking in his part of the world but without necessarily having a comprehensive insight into what is happening elsewhere. As to this latter problem, we hope that a Board of Continental Editors, which ideally should be established during the IUAES Congress in Mexico, will contribute to make the newsletter more interesting and more efficient. The continental editors are expected to 'monitor' visual anthropology activities taking place in their parts of the world and 'feed' reports and information back to the editor. And to twist the arms of contributors who have not delivered what they promised to deliver!

When it comes to the 'editorial policy' of the newsletter *openness* will be a key word. Openness towards the variety of 'ways' of writing across our universe and openness towards 'what' is written about. Following discussions with many of the members of the Commission and discussions held at the Commission meeting during the 'Eyes Across the Water' Conference in Amsterdam last year particular awareness of problems in so-called developing countries will reach the pages of the newsletter. There are two main reasons for this. One is that very few others bother and the other is that, given the distribution of this newsletter, which quite uniquely reaches a large number of readers in these countries, the CVA has an obligation to deal with matters which are relevant to the development of visual anthropology in parts of the world where it is virtually a fight against the wall.

The newsletter has been restructured continuously over the years. It is now, and will remain, primarily a newsletter and **not** a journal or review. This means that long 'normal' scientific articles should be sent to the existing range of journals and reviews dealing with visual anthropology issues (although the editor may in fact help to establish contacts with the editors of those publications). The future structure of the newsletter will roughly follow that of the present issue, i.e. with reports up to 5,000 words about research, development and visual anthropology projects or review articles concerning books, films or conferences; brief reports and reviews of up to 2,500 words; announcements of visual anthropology events; new books, films and videos and brief reviews of these; and general news and announcements, letters and debates. Finally the newsletter will in the future include a section with classified and advertisements. This is obviously but one way to solve at least some of the newsletter's financial problems. The advertisement rates are very competitive indeed and we kindly ask the readers to help us find people, companies, institutions etc. that wish to take advantage of this offer.

As usual the newsletter will be published twice a year but will now be numbered 1/93, 2/93 etc. instead of 'spring' and 'fall'. It is our hope that we manage to synchronise the CVA Newsletter with the production of *Visual Anthropology Review*, thus improving the distribution to our North American readers. This would ideally mean that future dead-lines will be 15 January and 1 July (for distribution in March and August). We hope to 'catch up' with the issues 2/93 and 1/94. The dead-line for the next issue will be 15 August, to be able to include reports from the IUAES congress in Mexico and hopefully announce the new Board of Continental Editors.

Please note that the newsletter is produced with very little secretarial assistance. This means, for example, that the editor must re-type all manuscripts himself. It would therefore be a considerable help if manuscripts were submitted on floppy disks. Please also note that although the newsletter is produced in English we would, as in the past, be pleased to include reports in French or Spanish (with English summaries).

Coming to an end, please allow me to repeat three basic appeals. Firstly, please help producing this newsletter by submitting reports and news about visual anthropology activities taking place in your part of the world. Until a Board of Continental Editors has been established later this year, please send the reports directly to the editor (preferably on floppy

disk). Secondly, please make an effort to help ensure the continuation of this newsletter, which reaches a large number of readers in developing countries who would otherwise receive very little information, by either paying a voluntary contribution and/or by taking out an actual subscription. The latter option would at the same time provide you with a much better service as the newsletter would be sent to you directly on publication by air mail. Finally, please help us carry out a total update of our mailing list by confirming, in writing, that you still wish to receive the newsletter. This information should reach the editor before 15 October 1993 (you may use the order form on p. 28). Please remember that although the Commission will do what it can to produce an interesting and worthwhile publication, a newsletter of this kind must necessarily be the result of a collective effort and not of the voluntary work of a very small group of individuals.

Peter Ian Crawford
Editor

Report Articles

3rd RAI Film Festival. Report on the conference and workshops

Laura Rival, LSE, London

1. Introduction:

Visual anthropology may have developed recently on the grounds that ethnographic film-making can offer solutions to the representational crisis in anthropology (Crawford 1992:66). As 1992's large issue concerns the ways in which the native Americans and their history have been represented to western audiences, it is not surprising that the third International Film Festival of Ethnographic Film (I) should include a special programme on the European 'discovery' of the 'New World'. The programme, called *Discovery and Resistance*, comprised three parts. The first part consisted of three half-day panels, each considering one aspect of representation: in popular texts, in scientific texts, and texts as political tools. The second one included three workshops with indigenous film-makers, and the third was organized around special film screenings and discussions.

This special programming allowed for the central concerns of ethnographic filming and anthropological programming on television to be discussed in the specific context of the 'Americas'. Its success and great achievement was to have brought together TV professionals, anthropologists, indigenous film-makers and students to exchange views and experiences on the politics of media representation, on scientific objectivity and on the tension between educating and entertaining objectives. This dialogue, although tense and conflictual at times, has been fruitful.

2. The Conference: 'Discovering Native America: Images, Texts, Politics':

In the first panel, **Native Americans in popular texts**, Peter Mason, Blanca Muratorio, Cecilia McCallum and Olivia Harris considered the western and creole fascination with Amerindians, and the stereotypical images it creates. In the second panel, **Anthropology and scientific texts**, Tim Asch, Barbara Babcock and Peter Whiteley reflected on the nature of anthropological knowledge as a source of misrepresentations and objectification, while Peter Gow and Barbara Keifenheimer focused on indigenous theories of representation. In the third panel, **Texts and images as political tools**, Kay Warren, Peter I. Crawford, Graham Townsley and Mark Badger addressed the question of advocacy, and the relative merits of different filming styles to move public opinion to support the indigenous cause.

The first thing that the conference made clear is that it is no longer possible to separate discussions of the 'popular' (read 'common-sense') from discussions of the 'scientific', for both are culturally constructed. With her excellent paper on why Pueblo women wrapped in long shawls and carrying water pots on their heads have become the paradigm for the misrepresentation of Pueblo Indians, Babcock showed that scientific and popular representations of South-Western USA share the same basic assumptions. Mason used the term 'contamination' to talk about the blurring of scientific and popular, while Muratorio and McCallum used popular texts as primary data for scientific analysis. Keifenheimer, who presented a fascination (and scientific) analysis of Cashinawa theories of representation, was the only one to stand by anthropological knowledge. Her approach contrasted with Whiteley's who declared the end of anthropology as the way to solve the great ills of writing about indigenous cultures - particularly Hopi culture. He claimed that anthropology had not

only treated the Hopi Indians as 'social artefacts', but had also fetishized important aspects of their culture. Contrary to Whiteley, Asch expressed no doubts about the scientific character of anthropology or about the objectivity of ethnographic data. Of course, given the complexity of cultural reality, he explained neither problem-oriented research nor scientific texts could exhaust a culture. Therefore, scientific accounts can only be selective, and this selectivity reflects the personality of the ethnographer, anthropologist or film-maker - a fact which he illustrated by contrasting his own biography with Napoleon Chagnon's.

The second important theme to have emerged in the course of the conference is that of the political nature of all representations. Attached to this constataion was the difficult question: 'If all representations are political, how can they be submitted to cultural critique?', which itself called for two subsidiary questions: 'Are all representations misrepresentations?' and 'What political ends do they serve?'. Each paper gave great and rich detail of how representations of Amerindians had decontextualised them and misrepresented their condition. Mason, for example, exposed how the fusion of fiction and fact in European imagery had made the American Indian to stand for all what was exotic. Babcock, for her part, described in detail the chain of signifiers through which clay pots came to represent not only Pueblo women, but Pueblo culture, the South West, and also, in an increasingly metaphorical and abstract fashion, all native Americans or, even, 'Mother Earth'. By focusing on the wider context of such cultural (mis-)representations, Harris' and Muratorio's papers added an important dimension to the debate, that of ethnic identity and nationalism. In telling us that in 19th century Ecuador there were two contrastive images of the Indian (that of the ancient civilizations destroyed by the Spaniards for which the nationalist creole elites could not feel but nostalgic, and that of the savage natural Indian of the Amazon who had to be tamed in the name of national progress and modern civilization), Muratorio alerted us the 'semiotic power' and the political intentions of the image-makers. Harris described how in the turn-of-century Bolivia it was 'pure' creoles of aristocratic descent who empathized with the Indian race and culture. She then explained that their indigenist idealizations underwrote the complexities of mestizo identity, a fact with overt political consequences. McCallum, who outlined the Brazilian media campaign against one of the Kayapo leaders, presented us with a clear case of political manipulation, and showed how it was grounded in mainstream cultural aspirations. As Brazilian national identity thrives toward North American culture, Brazilian Indians, far from representing a sound alternative way of life, have become epitomes of backwardness, poverty and savagery. Finally, Whiteley, in his study of the commodification of Hopi culture and its appropriation by the dominant society, talked about a more subtle political power, one which is more akin to violation than to domination. The aesthetic appropriation of Hopi culture by white Americans has meant that important religious rituals have become tourist shows, that sacred landscapes have been destroyed by mining companies, that deity masks are sold as tribal art in New York, and that New Age religions are re-imagining Hopi metaphorical beliefs for the sake of non-Indian urban professionals. Whiteley therefore argued that western desire, by coopting indigenous people into marketing their own ethnic identity had done more than misrepresented them or imposed an external political power on them; it had violated their very cultural foundations.

In the discussion that followed the first panel, E. Edwards warned us against the shortcomings of extremist positions such as Whiteley's, and more generally, against all critical analyses of representations which do not take into account the reception side. The ideological effect of texts and images cannot be properly understood as long as their consumption is not taken into account, that is, as long as the social relations of those who receive them and their construction of meanings are not integrated into the analysis. Edwards judiciously noted that the reception of such representations was an *active* process, so that the study of audience reception would give a new perspective on exoticism (as implying a denial of proximity). In fact, three paper-givers gave us some indications of how Indian people had experienced cinema. Gow, for instance, briefly described the Urubamba native people's experience of second-rate movies, and Keifenheim analyzed the reactions of the Cashinawa to her films. As for Harris, she gave a useful account of the enthusiastic

reception of J. Sanjines' films in La Paz by Quechua and Aymara audiences. She also explained how the indigenist film-maker had evolved artistically and politically after having shown his films in rural Indian communities.

It is perhaps this latter point - the reception of representations - that the third panel discussed more thoroughly. There is a direct link between the definition of texts and images as political tools and the issue of effective communication. Warren, Crawford, Townsley, and Badger had somewhat different views on what is the best filming style for the promotion of indigenous rights. Townsley, who worked as a consultant on Ereira's film (2) not only argued that 'the grandiest and heaviest dramatic style' could be the most efficient one to gain public sympathy and support for the Indian cause, but also that it was likely to correspond to the image Indian people - such as the Kogi - wanted to project to the outside. According to Townsley, the highly hierarchical Kogi society is strongly united around its priests whose apocalyptic vision of the world seems to have been invented for end-of-century green alarmists. However, as members of the audience remarked, even if Ereira's film was true to the priests' rhetoric, it does not automatically follows that no other representation of Kogi society can be faithful to their plea and their struggle (3). Badger's alternative to the fact that outsiders may hold contradictory views of native communities is that the latter should have ultimate control on the interpretation of their societies, and that all the political currents should be democratically represented in a committee supervising the filming process. This might be possible with native communities of Alaska such as the Koyukon Athabascan but, as Badger himself warned, the model of community control with which he worked is not easily applicable to other cases. Crawford's paper furthered the issue of political interests by posing the question of advocacy in ethnographic films and articulating the dilemmas of anthropologists working on television programmes. For Crawford, anthropologists are confronted with a terrible dilemma arising from the fact that, although it is not possible to be a good ethnographer and a good advocate at the same time, in practice, the production of knowledge cannot be separated from its use. He went on to say that, as filming is part of a wider power structure and as television is a commercial enterprise working on the assumption that some themes are trendy and popular - therefore attracting large audiences - while others are not, it is naive to think that video technology could be transferred to non-western cultures without transferring the power structure in which it is embedded. He illustrated his argument with examples of television broadcasting on environmental issues. For him these programmes frame indigenous peoples' views within western definitions of nature that distort the native messages, because they make indigenous people 'serve as advocates not only for their own indigenous political aspirations but also for environmentalist pressure groups operating at a global level with global issues'. Like Crawford's, Warren's paper explored the inevitable cultural stereotyping of television programmes that portray American Indians, even those with a progressive political message. She related some of the serious disagreements she had with the Chicano film director, Lourdes Portillo, while a consultant for the PBS series *Americas*, and more particularly for one of the series' film, *Mirrors of the Heart*. While Portillo wanted to depict racism as the internalized experience of individuals in different Latin-American countries, Warren strongly objected to both the psychologising of social facts (focusing on personal vicissitudes rather than on social relations) and to the use of the national framework for establishing comparisons of personal experiences of racism. Warren argued that such a representation of what it feels to have a coloured skin led to gross misrepresentations such as the contrast between the traditionalist, inward-looking Quechua Bolivian, and the hot, open, and modern-driven Afro-Caribbean. Warren also talked about the cultural construction of audiences, and how it influenced the choice of protagonists. For example, a financially successful Quechua man of La Paz was chosen to represent the experience of Bolivian Indians, for, it was believed, the public would not have identified with a poor unsuccessful Indian.

3. The workshops: indigenous self-portraits:

Our goal in planning the conference was to invite four indigenous film-makers from different parts of the Americas: two from North-America and Canada (an Inuit and a Hopi had been approached) and two from South-America, one from the Andes, and one from Amazonia. Thanks to the generous funding of the UNESCO, three indigenous film-makers were able to participate in the conference, but they all were from Amazon region. However, the Amazon region is wide enough for its native people to have had very different historical and cultural experiences, and this was amply demonstrated by the work of the Kayapo and Canelos Quechua film-makers. Moreover, the absence of North-American film-makers was compensated by the participation of E. Weatherford from the Smithsonian Museum.

The Film and Video Center at the Smithsonian Institute:

Weatherford is the head of the Film and Video Center at the museum of the American Indian, where she programs native American film and video festivals, organizes technical assistance workshops, and curates exhibitions. She explained that popular representations of native Americans would not be challenged until they themselves used the media. With examples of documentaries and docudramas by native video artists, she showed how native productions not only gave the native perspective on North-American society, but also made little known historical facts available to the public.

The Kayapo Video Project

The next workshop was about the Kayapo Video Project, a large programme of cultural self-documentation initiated by the anthropologist T. Turner and funded by the Spencer Foundation. The most ambitious part of the project is the installation of a cutting-room, video-library and training center at the 'centro de trabalho Indigenista' of Sao Paulo. In the mid-1980s, some Kayapo men started using the video-cameras they had obtained from Granada Television during the filming of two *Disappearing World* programmes. Their use of video-cameras attracted world attention during the large rally against the Xingu dam scheme at Altamira. As T. Turner said in his 1992 Foran lecture, the Kayapo filming the Altamira meeting ('their recording of the event') became in itself a major media event widely recorded by world media.

Of the two Kayapo, Mokuka and Tamok, who accompanied T. Turner to Manchester, Mokuka had the longest experience in filming and editing. When presenting himself, Mokuka insisted on the fact that, although he was now a film-maker, he was an authentic Kayapo, the son of a chief, who 'still alive was working for his people', and himself a political leader of A'ukre (southern Para), chosen by his community to document Kayapo traditional culture and record political and business agreements with outsiders. He added that he and his community were very proud of being real Kayapos, and that the camera, far from being a sign of acculturation, helped them to maintain their traditional ways. In support of this statement, he showed two half-hour films, shot and edited by himself, one on a political meeting of Kayapo chiefs, and one on an initiation ceremony. Tamok, although also the son of a chief, is a young novice, with only two years of film-making experience. He presented himself, as junior to Mokuka, and as yet lacking authority. He then explained how his people enjoyed watching his films in the men's house, enjoying it so much that they actually preferred the rushes to the edited version.

A vivid discussion followed. Members of the audience felt that Mokuka's insistence on the fact that the camera was not turning him into a non-Indian eluded the question of Indian identity in the modern world, and glossed over the disagreements between 'modernist' and 'traditionalist' Kayapos. Other participants commented on the fact that cameras were not communicative objects, but instruments of great social and political power. Finally, several persons asked why Mokuka's and Tamok's films focused on big ceremonies and special events rather than on everyday life, and why women were absent from both films and film making.

The Video Department of the OPIP (Indigenous People of the Pastaza Organisation):

Participants in the conference will have undoubtedly been struck by the contrast between Mokuka's and Tamok's experience and work, and that of Noemi Guallinga from Sarayacu, Ecuador. The differences between them have cultural, historical, and technical dimensions. For lack of funding, Noemi (originally a community radio-programmer), is the only person in charge of the OPIP video project. Her organisation created a 'film department' in 1987 when North-American funds became available to buy a video-camera and train three persons. With more than 140 affiliated communities (mainly lowland Quechua, but also Zaparo, Shuar and Achuar villages), the OPIP is a large organization which has been fighting for the past twelve years against land invasions and for the legal recognition of Indian territories. Over the years, the OPIP has used a wide range of audio-visual techniques - particularly pictures and slide-shows - to support its struggle and train bilingual teachers and community leaders. For the OPIP, thus, video-filming is more like an extension of other audio-visual techniques, and it should, like latter but more efficiently, primarily serve educational purposes. Noemi has reported on land invasions and on the OPIP campaigns. Another objective of her video-work has been to encourage people to find new pride in their traditional Quechua knowledge (4), 'awake their imagination' and start organizing traditional ceremonies again, or make traditional pottery (5).

Noemi is well aware of her work's technical deficiencies. Her greatest difficulty is the lack of editing facilities, and the poor quality of the batteries and tapes she can afford. Moreover, although she likes filming, she is at times quite ambivalent about it. On the one hand, she finds radio programming more interactive and fulfilling than filming and projecting. On the other hand, she is often torn between her duty to record events and her desire to participate in them *with her relatives and friends*. This is why she did not want to film the great march organized by the OPIP last June, and showed us a film made by someone else, a Quechua from Otavalo, Ecuador (6).

The striking contrast between Kayapo and the OPIP Video Projects was in itself an illustration of the festival's central issues. It should be stressed that the most important differences between the two projects come from a different experience of contact. And a comparative analysis of Noemi's, Mokuka's and Tamok's works would have to include a thorough examination of the differences between lowland Quechuas and Gê (7) cultures, between lowland Quechua and Gê historical experiences, and between Ecuadorian and Brazilian nation-states.

In both projects, however, the video-camera is seen as an important political tool to maintain or revive traditional cultures in the face of modernity. In both cases, moreover, filming has political implications. It not only reinforces the power and the authority of the community vis-à-vis the outside, but also affects power relationships within the film-maker's community. It remains that the understanding of cultural maintenance greatly differs in the two cases. In their films, the Kayapos seem to be performing for outsiders as much as for themselves, as if the camera had exacerbated their self-consciousness. As Turner noted, by filming what forms the core of their cultural continuity - their leaders and initiation ceremonies - the Kayapos are 'acting themselves out', a performance through which they reproduce their culture. By contrast, cultural maintenance for the Canelos Quechuas depends on the desire for traditions. The camera here has no 'performative function' for the desire is created *a posteriori* when watching Quechuas feasting with manioc beer instead of coca-cola, or drinking in the ceramic bowls which contain the women's secret knowledge rather than in plastic ones. As Canelos Quechua culture seems to be inscribed in the daily practices of making objects and preparing food, the camera's role is to foster the desire for traditional behaviour rather than replicating it.

4. Native America film screenings:

The programme 'Discovery and Resistance' ended with a number of film screenings. Because of delays due to Peru's precarious situation, only two films from Lima's indigenous film festival arrived in time, but this did not prevent rich discussions to take place. For instance, T. Ingold and K.

Kirby debated on the link between the (mis-)representations of nature and native Americans in Malone's *Search of the noble savage*. L. Holland, N. Guallinga and L. Rival answered questions on the making of *Flames in the Forest*; A. Ereira on his film about the Kogi; and B. Moser on his new trilogy *Before Columbus*.

These films, depicting the native American's experience of white domination, or comparing native American cultural values with western ones - particularly with regards to the environment - gave the participants new arguments to discuss scientific objectivity, representation, and didactic programming. *Before Columbus*, a challenge to the official history of American history, triggered a debate on the difficulty of conveying a complex message to a large audience, and on ethnographic films and documentaries as campaigning tools.

Earlier in the programme, S. Corry, the director of Survival International, had commented on the great difficulty to channel the world sympathy for native peoples, and the role films and TV programmes could play in this situation. He said that Britain was very privileged to have the series 'Disappearing World', a TV programme of great quality which had done so much to educate the general public. However, he was sceptical about the effectiveness of films to transform 'concern-raising' into public empowerment and into recognition for native people. Finally, he remarked that big media attention focusing on the Kogi for example has indirect consequences for the others, which, less exotic, are nevertheless living a desperate situation. Indigenous groups who most need outside support are, unlike the Kayapos and the Kogi, usually not good at promoting themselves, a situation only made worse by the existence of 'grand style' films.

5. Conclusion:

Corry's comments, as well as most of the interventions that followed the screening of *Before Columbus* closed the circle, as it were, and brought the discussions back to the issue of representation. The great difficulty with representation, a cornerstone of visual anthropology and an important concept for any scientific specification of cultural difference, is that it seems to confuse scientific and political issues. If the representation of other cultures is problematic everywhere (8), it is especially so in the America, for, as Pagden argues, the Amerindian was central to the western sense of being. While Europe has defined itself in opposition to the Orient, it has taken the Americas as a place to occupy, transform, and 'fill' with its imagination, intellectual curiosity and social experiments (Pagden, 1992). It is to counter such European fascination and power, that Turner has proposed the indigenous use of video-cameras. To give a camera to an Amerindian in a world saturated with inter-ethnic contacts is, for him, a political act. Although the very nature of filming implies distancing and objectification, the Kayapos for example, actively control the objectification of their culture by producing their own images of themselves. Having become their own image-makers, they retain power over their destiny, and solve the problem of representation.

To think that indigenous people representing themselves to the outside makes the representation authentic is precisely what Faris objects to. He sees reflexivity, self-photography and transparency, the solutions proposed by many visual anthropologists, as three self-delusions. Filming indians do not solve the problems of representation, nor do relations of power become transparent once filmed (Faris, 1992). If the narrowing of the world obliges the Kayapos to objectify themselves in order to communicate inter-ethnically, the terms of such objectification and communication are set by the West, not by them (Faris, 1992:176).

Without accepting Faris' extremist view (which amounts to little more than a call to 'leave them alone'), we cannot but recognize that the films produced by the Kayapos do not demonstrate an appropriation of video technology, in the sense of an indigenous *re-invention* of its use. On one hand, their films are neither technically, nor aesthetically radically new (9). On the other hand, if filming has been used to reinforce the communicative power of rituals and traditional political meetings, this is not something particularly new or non-western. As for Noemi Guallinga's films, they have, like all unedited home-videos, the hermetic quality of insiders' discursive practices. If they correspond to Faris' view of local

authenticity (10), and avoid reifying local identities or essentializing differences, they lack the Kayapos' professionalism. In other words, the Kayapos were too successful at objectifying their culture (they over-represented themselves) and the Canelos Quechua not enough (she 'under-represented' her culture). Are such representations mis-representations, then?

As Strathern pointedly remarked, many of the arguments exchanged during the conference confused representations and misrepresentations. In her discussion of the papers presented in the second panel, Strathern said that we should stop asking ourselves the painful question of who is representing whom, for all that we do film or write has inevitably a representational effect. She added that there exist no right or wrong representations, but only right or wrong explanations. It is therefore sterile to worry about making knowledge out of the knowledge of other people's knowledge for it might be a 'misrepresentation'. Strathern's comments were very helpful in reminding us that we still had a role to play in understanding and explaining cultural difference, and that there is nothing wrong in calling this 'science'. However, if that took care of 'science', it did not answer the moral perplexities and political dilemmas attached to the fact representations are social facts couched in relations of asymmetrical power.

Three aspects of the politics of representation seem to have received more attention during the conference. The first one, sometimes called 'a problem of style', is the tension between the image of certainty sought after by indigenous or green advocates, and that of uncertainty thrived after by those for whom ethnographic films should portray the production of knowledge as a subjective enterprise. The second one is between those who think that representation should educate or even call for action, and those who see representation as a form of entertainment. The third one, the problem of contextualization, equally concerned all participants. Given the limited space offered by a television documentary and the complex reality of the indigenous condition, it is hardly possible to avoid simplifications and distortions. What struck me in these discussions and the solutions put forward by film-makers, is that many saw the problem to be a problem of production. Therefore, the representation dilemma could be solved with films made by indigenous peoples, or by more autobiographic documentaries, or by finding communities - like the Kogi - with the right message for large audiences. As an anthropologist with little film experience, I was bemused by the fact that the 'audience' was taken for granted, as an unchangeable and unknown quantity, an abstract force of millions of anonymous persons who can switch off or zap at anytime if the programme is not 'catchy' enough. The most important thing I learned during this conference, and the festival in general, is that anthropologists must start concerning themselves with the reception side of representations, and particularly with the social reality of television audiences. Research on and analysis of television consumption, as well as an active involvement in changing the distribution system, might serve the cause of the indigenous peoples with whom we work better than the reflexive mood, or the evocative style.

Notes:

¹ The festival was held in Manchester, 14-18 September 1992. Out of the 70 films shown during the festival, 37 had native Americans for subjects.

² From the heart of the world: the elder brother's warning. Alan Ereira.1990.

³ B.Moser's interviews of Kogi leaders in his *Before Columbus* give a very different picture of Kogi society, and of its relation to the national society. *Before Columbus*. B.Moser.1992.

⁴ The Canelos Quechua process of accommodation and resistance is several centuries old. Their territory became a refuge zone for a number of other forest groups with which they inter-marry, particularly during the rubber boom. Despite their Christianization by the Dominican mission, shamanism is still very much alive and powerful among them. For more information on Canelos Quechua culture and history of contact, see Reeve,1988 and Whitten,1985.

⁵ The mocahua, a painted ceramic bowl used to drink manioc beer, the staple food of Quechua diet, embodies the women's secret knowledge about the spiritual world. Several OPIP documentaries have especially designed as part of a training course in ceramic making.

⁶ This film, *Por la vida, por la tierra, luchemos* by A.Muenala, won the first prize at the 1992 Inter-American Indigenous Peoples' festival.

⁷ The Kayapos are part of the Gê group.

⁸ See for example Balicki's remark on anthropological misrepresentation: 'In the beginning (the anthropologist) considered himself merely an objective recorder; he later came to think of himself as an analytical scientist; now, he or she is only too painfully aware of the danger of becoming an unconscious ideological manipulator'. A.Balicki. 1989. 'Anthropology, film and the Arctic Peoples' (first Forman lecture). *Anthropology Today* (Vol.5)2:pp.4-10

⁹ It is remarkable, for example, that the edited films observe western conventions of duration (twenty to 30 minutes). Moreover, as several participants noted, there seems to be hardly any difference between a Kayapo ceremony filmed by a Kayapo and one filmed by a Western ethnographer.

¹⁰ Faris argues that only local representations can be authentic, for, in a community, people are 'bound by ties other than observation' (Faris, 1992:176,179).

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**The RAI Ethnographic Film Festival 1992:
Some Reflections**

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We all agreed that the standard of the films was high this year, and it was rewarding to be a judge. The films invited intense discussion and we never missed an opportunity - over coffee at breakfast, with wine at lunch, and a whisky last thing at night.

I think that my fellow judges - Marilyn Strathern (Manchester University) and Luc de Heusch (L'Université Libre de Bruxelles) would agree with me that the three films which won the prizes did stand out ... they were powerful, involving and well-constructed as well as imparting information in an interesting way. These films were:

RAI prize:	<i>The Land is Bad and Nitha</i>	(Britain)
director:	Leslie Woodhead	
anthropologist:	David Turton	
Basil Wright prize:	<i>Black Harvest</i>	(Australia)
directors:	Robin Anderson and Bob Connolly	
	<u>shared with</u>	
	<i>Eyes of Stone</i>	(India)
director:	Nilita Vachani	

We awarded one commendation for both of the categories. The RAI to *Same as You* by Alan James (UK), and the Basil Wright to *Turnim Head* by James Bates (UK). We also 'opened up' the Material Culture and Traditional Crafts category to award a commendation to David and Judith MacDougall for *Photo Wallahs*, a film about photography in a North Indian hill station.

Whilst still accepting the inevitable limitations imposed by documentary film's relationship with the real world, festival audiences are now coming to expect a documentary film to be as sophisticated in its story-telling as any fiction film. This is because a relatively large number of films being produced today denote an ever increasing comprehension in traditional linear narrative. This awareness now informs the whole film-making process from the beginning: the choice of subject, the focus taken on the subject whilst shooting, and finally the editing.

Black Harvest provides us with a particularly fine example of such film-making. We follow two compelling personalities (Joe Leahy and Popina) in a situation of extreme conflict, trying to achieve an ambitious goal which in the end proves to be unobtainable. It is a journey full of tension, obstacles and tragedy, and as a result the lives of our two main protagonists will never be the same again. This is the classic situation of which film-makers like to say: - one couldn't make a (fiction) film about this, no-one would believe it! It did happen and the film succeeds in compelling us to confront and in some measure understand a very different 'reality' to our own. Although the viewing experience is as intense as in any fiction adventure story however, instead of coming away feeling some sort of cathartic release, we come away carrying a burden: the sorrow that is a part of life.

Because *Black Harvest* is so successful in its story-telling, it raises difficult questions about the extent to which the editing of individual scenes and the choice and distribution of information is determined by the requirements of the narrative. Towards the end of the film, when we are cut backwards and forwards between Joe in Australia and Popina in New Guinea, where everything is collapsing, I felt manipulated by the editing to the point of discomfort. This discomfort becomes acute a little later when Popina, who is apparently dying and scarcely able to breathe for pain, talks to camera from his bed about the situation. By the end of this 'interview' I was no longer listening to him because my one thought was - for God's sake stop this and get him to hospital!

However much the narrative requires this information and situation for its own dramatic reasons, the spectator is also aware that the tragic event being depicted did actually happen and will therefore expect there also to be other criteria in operation. Instead the narrative dominates and its artifices become intrusive and disturbing. Our relative suspension of disbelief ceases to function and we require the film-maker/s to declare themselves. Even though we know from the film that Popina now has little will to live, and that he doesn't have the money to pay the hospital, our own knowledge of the world tells us that the film-makers, as educated whites, can sort all this out, and our moral education tells us that they owe it to Popina to do so. It is strange that at this critical moment, when the audience is needing to know the film-makers' human response to the situation, the film-makers chose to remain concealed. As a result they destroy the illusion of the reality that they have so carefully constructed until this point. It is the film-makers' absence, ironically, and not their presence at this point which makes us starkly aware of the illusion.

We don't know if Popina ever gets to hospital, but we are told at the end of the film that he survives. One suspects, although we do not know, that the film-makers had something to do with his survival, but this is not enough to allay the feeling of discomfort.

The second film to share the Basil Wright prize was *Eyes of Stone*, the story of a young Indian woman living through a period of spirit possession which is represented by the film-maker as being a culturally specific way of dealing with an unhappy marriage. In the film we see how this causes difficulties for her parents and her child. Like *Black Harvest*, this film is a strong and compelling story which helps us to understand situations that are very different from our own, but there were problems with the narrative which was at times confused in the way that it was represented in terms of film language.

Linear narrative now seems to have become the favoured ethnographic film genre, at least amongst film-makers and in festivals. This may be to the detriment of non-linear narrative and other less popular or traditional forms.

For this reason, perhaps, *Photo Wallahs* was at first a puzzle. There is no obvious story and the narrative is not linear. Within the context of the powerful films that I have described, it was difficult to evaluate *Photo Wallahs* within its own terms, and it was put aside. However, *Photo Wallahs* would not allow itself to be put aside: we were haunted by its kaleidoscope of beautiful images and telling moments, even though none of them apparently lead us anywhere in particular within the film. None the less the 'whole' left us with a rich if enigmatic experience.

It was only when we considered this film within the Material Culture and Traditional Art category that it came fully into its own because it now became evident that the form was appropriate and successful both for the subject matter and the film's intent: the understanding of a huge collection of photographs and their place within that society. It was now possible to see the film as a most enjoyable and informative serendipity.

I suspect that we come to such films with the wrong expectations - reinforced in this instance by a strong preconception of what we believe a 'MacDougalls' film' should be - so risking never to properly see the film at all.

It is stating the obvious to say that as ethnographic film-makers we should be thinking more about different forms of narrative and how we might use them to serve our subject matter - and yet it seems to be something that we find difficult in doing. It might be an encouragement if the Material Culture and Traditional Art category were fully instituted with its own selection of films, instead of being merely an optional category. Films about art and culture are often able to be freer in their representation and to regularly show a run of them together might help to generate another dimension to our thinking and discussion about film and anthropology.

I should like to conclude this review with a brief consideration about television and its current effect on the films that it produces. In Britain there is a good deal of pessimism at present about the future of documentary on television, as there is, I believe, elsewhere. It is widely thought that one of the effects of our new franchise system will be to relegate documentary to the later evening slots, when viewing figures are lower, which implies lower budgets for making the films and so fewer quality documentaries.

It is too soon to evaluate the effect of this new system and to know if these fears are justified, but if the films shown at the Manchester RAI Festival are an indicator of the present (which was subject to similar fears five years ago, albeit less so and for different reasons) I think we should be feeling very positive. Whilst too many of the television produced films displayed a certain crassness which is perhaps new, there were also a greater number of high standard quality films than I have seen in any festival for a long time.

The crassness that I mention undoubtedly reflects the increasing pressure on directors to make films which can grab an audience and keep it. There were too many weak stories that were compensated for by using a surplus of meaningless movement and colour, held together with a voice-over commentary in an attempt to create an illusion of constant happening within a coherent whole. It was never convincing, and whilst this may be sufficient to keep the average television viewer happy, which I doubt, it is obviously the product of inept or unlucky film-making.

More worrying was the number of films which attempted to get indigenous people to talk about their intimate life for no apparent reason other than for the sake of it and, one presumes, to provide mild titillation for the viewer. I can only imagine that such forms of crude voyeurism reflect a last ditch attempt to make an essentially uninteresting film watchable. This, too, undoubtedly reflects the increasing importance given to audience figures. It is a disturbing trend.

As Michael York's *Eunuchs, India's Third Gender* demonstrates, a film may bring us close to all aspects of people's lives, including sex, but for this to work and to be acceptable it must be clear to the viewer that the film-maker has earned the right to this intimacy.

Another negative effect on TV documentaries is created by television programming. The now almost inevitable TV-hour which determines a similar rhythm in all their films and leads to a kind of predictability which often mitigates against any feeling of freshness.

For this reason, and for many others, I was delighted by *The Land is Bad and Nitha*. These are two parts of a two hour film which intertwines two main stories - the film-makers' own adventure in being there and making the film, and the Mursi's situation which leads to an important ceremonial event. Although each part was a self contained TV-hour, the effect of belonging to a larger whole produced a different rhythm in the story-telling. This film also had great depth, it was full of emotion and meaning and although the Mursi belong to a culture very different from our own, one felt that Turton and Woodhead brought us close to them on many different levels. This film is a good example of the best of television, a best that is now thought to be under threat.

As all three winning films demonstrate, documentary films can be as involving and as absorbing as any fiction film, but the contract with the audience is different. It is probably more difficult to achieve this success in documentary than in fiction because the risk of absolute failure is greater: life is no tidy script! It is therefore understandable that producers, in a period of financial difficulty, will not choose to take the risk of investing relatively large sums of money in an uncertain product. Yet by not doing so they will be turning their fear of producing boring documentaries into a reality. Obviously audiences do not enjoy watching drably made documentary films, however interesting or worthy the subject, but unless good documentary film-makers, who are skilled in the art of telling stories from life, are financed properly they will only be able to produce the mediocre films that commissioning editors are now wishing to avoid because they don't attract enough viewers. It becomes a self-fulfilling prophecy.

This review presents my own personal thoughts, and does not necessarily represent the opinions of my fellow judges.

Transferring the Audio-visual Media to Indigenous communities

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Indigenous peoples in Mexico do not have access to communication media. Until now, they have always been the objects of study of documentaries, passive observers of the programmes made by the dominant culture. In the cases of television and cinema, the language used and the subject matter selected belong to the frames of reference of cultures which are alien to those prevailing in indigenous communities. As a result, the communication media function largely as a means of ideological penetration and as tools with which indigenous communities may be fragmented. This lack of access to the media and its technology has both a restrictive and destructive effect, helping to perpetuate the marginalization of indigenous communities.

The communities' appropriation of the media is important as a means of recording their activities, as a mechanism of expression and as a means of access to other communities, in Mexico and abroad. With this in mind, the Image and Sound Department of the National Institute for Indigenous Affairs (INI) in Mexico initiated its Program to Transfer Audio-visual Media to Indigenous Organizations. In 1990, applications were invited from all indigenous organizations. The response was rapid and overwhelming. In October of that year, the first training course was held in the basic use of video.

The project seeks to provide indigenous organizations and communities with the equipment and technical training to enable them to devise and produce their own videos, according to their needs and interests. In addition, it aims to promote a distribution network for

indigenous video which will help to break the traditional isolation experienced by indigenous communities.

Participation in the project begins with a basic training course in the use of video equipment, as well as of those elements of language considered indispensable for the production of video. The course also includes aspects of production, pre-production, script-writing and some research skills. The six-week course does not claim to produce directors or professional television technicians, but to lay the foundations to enable individuals and organizations to develop their own techniques and methods of producing a video.

The course is designed as a workshop where knowledge and abilities are developed through the work itself. The first exercises familiarize the students with the equipment. Later, the participants choose subject matter and genre. Some opt for documentary, others for fiction. At the end of the course and following the signing of a transferral agreement with the participating organizations, the latter are presented with the basic equipment necessary for the production of videos. The organizations undertake to make use of the equipment. To this end, they themselves draw up a work plan. The organizations are entirely free to decide on the videos' subject matter and the uses to which they will be put, without the intervention of any authority or institution.

Three courses have taken place so far and a fourth is programmed for late 1992. Thirty-one organizations have participated, and 63 members of various ethnic groups throughout the country have been trained. To support the organizations' productions and as a means of enlarging on the basic training, a follow-up programme is carried out consisting of several visits to the communities where equipment has been installed. During these visits, recorded material and edited programs are examined and problems, doubts and new techniques are discussed. As the organizations continue to produce videos, fresh doubt arise and there are new problems and worries to be resolved. The follow-ups also allow us to evaluate the work both of the project's staff and of the participants, helping to improve future courses and productions.

In addition, the follow-ups yield a provisional balance-sheet of work and interests. To date, there are over 200 hours of recorded material and around 30 finished programs, treating a variety of topics: from maize farming to political events such as land-tenure conflicts, presidential visits, ceremonies and marches. The main concern is frequently to demonstrate progress made in productive projects and, to a significant extent, to record fiestas and traditions. New perceptions of the communities' own cultures are coming into being, perceptions that seek to defend and strengthen their cultural heritage, perceptions that seek to develop Mexico's indigenous cultures.

Almost two years after the first training course was completed, those of us who initiated and worked on this project have seen our expectations surpassed. Some of the programs edited in the communities have been post-produced in Mexico City by the participants themselves, with technical support from the Image and Sound Department. These programs demonstrate that indigenous video is not only possible but growing rapidly.

The projects to transfer the audio-visual media now enters a new phase: to the expansion and consolidation of its achievements so far will be added the creation of production and post-production centres at accessible strategic points across the country, at the service of indigenous organizations and communities. These centres will enable us to build up our work, maintain permanent contact with the groups participating in the project and establish links with communities, organizations and individuals working independently with video.

Through their work, their dedication and their considerable personal effort, the indigenous people who participate in the project are demonstrating not only that it is possible for them to appropriate an alien form of technology, but that they can make use of it in a way that answers to their needs and interests, adhering to the elements of their own culture.

Expressing Anthropological Knowledge in Documentary Film, a seminar

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The last seminar in the unique series of '*Regards sur les Sociétés Européennes*', run over the past decade by Colette Piault (CNRS, Paris) took place in Denmark this year. For a week in July, 22 participants from 14 countries could benefit from the inspiring surroundings of the conference centre of Aarhus University at the manor house of Sandbjerg, through the tireless input of local organiser Peter Ian Crawford.

Denmark's worst drought of the century did not bother the mixed tribe of film-makers and/or anthropologists. Especially the Australian delegation: Ian Dunlop, David MacDougall and Gary Kildea seemed well equipped for discussions on the lawn in shorts, with hat and of course a pocket camera to record the event.

Most of the time was spent inside though, as Colette did not only manage to provide a full-proof full-time programme, but also succeeded in running it on time. A bronze bell outside the main entrance urged the scattered group to come back inside after short breaks in between the sessions that lasted from 9 am till midnight. After all, one of the features that has made this series of seminars unique is that all participants of the relatively small group are present during all screenings and debates, in order to build up a common reference and knowledge during the week. This provides an opportunity for more in-depth discussion on a higher level than is usually the case at these events. Another important feature that makes these meetings special, is bringing together both film-makers and/or anthropologists from all over the world, both experienced and relative newcomers, with their own film work to be discussed. This then serves as a rather high starting point for a debate on a more general level, as all have film *experience*. The whole approach indeed seems to make it possible for people with considerably different backgrounds, both culturally and academically/filmically, to communicate, to inspire each other, and search for new directions, instead of hanging on to one's own existing ideas.

This year's central theme around which the vast variety of film approaches and subject matter was being discussed, was 'Expressing Anthropological Knowledge in Documentary Film'. In general it has never been easy to bridge the gap between documentary film-making and the more academic needs of anthropologists. Yet there is a relatively small group of people who venture into exactly this no-mans-land, touching on the borders of both. Why are some film-makers attracted to anthropology and vice versa? What brings together people from these two different tribes? At Sandbjerg they questioned themselves and each other, in an open frame of mind, about the different ways of using film in producing what could be called 'anthropological knowledge'. So many people, so many definitions. So many films, so many answers. A mixed-up tribe? Not really, as both documentary film-makers and anthropologist do share common interests and problems. Both have to deal with the paradoxical interaction between the more specific and the general. Both try to get a grip on social realities that are less familiar than their own. Both disciplines are looking for new directions and feel the need to confront each other with the most fundamental questions of the trades they are in.

Colette Piault is not afraid of bringing together the two extremes, though she carefully balances the mix of people into a constructive group. She considers the shared battleground as very fertile, as it can lead to new film styles and/or new insights into the knowledge pursued by anthropologists.

David MacDougall for instance prefers an 'anthropology from the inside' and would like film to play a more important role as a means of communicating an experience of what it means to be a person from another culture. Thus film can fill the gap between fieldwork experience and the written word through which most anthropological knowledge is being communicated. Marc Piault stresses the fact that the film-making process in itself brings a lot of additional knowledge that would have escaped attention otherwise. The fact that film tends to reveal more clearly

certain ethical and theoretical issues, like 'keeping the right distance' to your subject, gave Piault an instrument to judge films and their makers with. Film literally shows where you stand, whereas this can be disguised more easily on paper. At the same time, the medium creates new problems for anthropology as well. Using video during fieldwork for research, for instance, can take a completely different direction these days, when the people to be studied take over the medium for their own purposes.

Barbara Lüem, for example, had to reach a compromise between her own research goals and a representation of the people of Tuvalu in western Polynesia wanted her to make of themselves, according to their rules. A first version of this work in progress *Faka Nanumaga* was shown and, indeed, it was full of ambiguities and still unclear whose representation we were looking at when and why. An interesting challenge to try and combine both an emic and etic view on certain Tuvalu realities in one video-film. It will possibly work, once we get to know whose point of view we are watching when. The process of filming brought out into the open all kinds of rules as to how these Tuvalu want themselves to be represented, such as: no individuals, but whole families with the 'right' kinship relations, taken from an 'appropriate' distance. Every filmed activity was consciously performed, thus letting us peep into the ideal value-system of this atoll in Tuvalu. They created a construct and we were therefore left with a frustrated longing for more 'authenticity'. It will be interesting to see how Lüem adds this to her material.

Another collaboration between film-maker and filmed that does inform the viewer about the nature of negotiation between the two parties and about the purpose of the filming, still remains Ian Dunlop's *Djungguwan at Gurka'wuy*. Dunlop definitely has an independent attitude towards film and audiences. The subject matter should not suffer from the impatience of a viewer, and yet, what is shown should be presented as understandable as possible. The result is in this case an almost four hour document on an aboriginal ceremonial event in northeast Arnhemland. The film not only succeeds to inform but also draws the viewer into the experience itself, especially when watched on a big screen with good sound. But it can also be treated as a book, using the video-format, looking at it chapter by chapter, whenever one feels like it.

Gary Kildea treated the Sandbjerg group to a European premiere of his latest film *Valencia Diary*, that shows life through the eyes of three strong characters in a southern Philippine village during the election campaign of Marcos and Aquino in 1986. Kildea created a rather demanding film for a general audience because of its complexity and some unusual 'tricks'. First of all the viewer is surprised by a mixture of colour and black & white. This would not be confusing if there was a logic to be found behind the changes, but after some time you have to let go, as there doesn't seem to be one. Secondly the film has a complex structure with several storylines interweaving in an irregular pattern. The amount of spoken word, and thus subtitle-reading, doesn't leave much time for reflection though. Simply a film that needs to be seen more than once if you want to discover the many layers. Kildea seeks not only a description of village life, he is after the more universal. Therefore he finds himself struggling with the limits of the medium, having to throw certain film conventions overboard so as to fit in as many witnessed complexities and meaningful moments as possible. Such moments tend to become meaningful only in hindsight and are rarely predictable. Therefore it is not surprising that the black & white scenes in the film derive from video-8 recordings that gave great freedom during the shooting. This now presents us with invaluable recordings, like the one where Imelda Marcos, after singing a song before a cheering crowd, sells herself and her husband like toothpaste 'two for the price of one'. Unforgettable. But in order to appreciate this film fully, an audience has to give up certain expectations, as Kildea pushes the boundaries of documentary again, like in *Celso and Cora*. In that film he began using spacing in between shots that would not cut together in the conventional ways of continuity-cut or jump-cut.

Freeing up the possibilities of what can be achieved with film in producing or communicating experience and knowledge will always create 'demanding' films for existing audiences. In this day and age we have become used to expect linear narrative styles. Thus Judith and David MacDougall's film about photography in northern India, *Photo Wallahs*, also tends to throw you out of your chair if you remain seated with expectations built on their previous work. This film is structured quite

differently and also reveals more of its layers after seeing it more than once, just like a good book that can be read over and over again, never failing to bring new insights. The structure of the film itself can be described as turning over the leaves of a photo book. In your head the separate images, or vignettted scenes in the film, later on start to interact and build up on top of each other. The kaleidoscopic intellectual structure leaves room for the viewer to generate own ideas about the meaning of it all. An interesting way of creating an active audience. Asked whether it was more their film or a construct of the editor Dai Vaughan, David MacDougall replied that it would have been a different film, had they edited it themselves, but that this result was very much the film they had envisaged. At some other point he suggested that one of the areas in which more work could be done is keeping a diary of editing processes. In the MacDougalls' case that would be highly interesting, as they came home with hours of long takes which, however, were not used in the film. Why not? Insight in these kind of decisions will help us understand more about the nature of film and what it has to offer to anthropologists, and for what reasons.

Long takes did still remain in Hugo Zemp's work in progress about the ritual use of music in the Caucasus mountains of Georgia. The long takes were necessary not only to show whole pieces of music, but also to reveal the social context in which they were performed. Long takes alone did not seem to be enough though, to achieve this. The viewers still missed a focus as to what to look for and why that could be interesting. A certain level of knowledge to be communicated *through film* still seemed to be absent. It is always difficult to remain in the area between video as a recording device and the possibility of creating a film for an audience. But then, which audience? The risk of remaining in this ambiguous area of wanting to do both at the same time is that you won't please either specialists nor generalists. Zemp's material brought out a discussion about filming ritual in general. Marc Piault warns anthropologists against the frequent discrepancy between the situation to be filmed and our own intentions. We often tend to emphasize certain aspects, but can this be done during rituals if we see them in terms of Marcel Mauss as 'total social facts'?

Heimo Lappalainen showed a tempting twelve minute 'demo' of more audience-orientated work in progress, *Taiga Nomads*, a three-part series about the Evenki reindeer herders and hunters of Siberia. The films describe both old remaining traditions as well as the modern life-styles of the younger generations. The film-makers shared the lives of the main characters and show the viewer the experience of daily life, without all kinds of verbal explanation. As it is beautifully shot it may tend to romanticise this harsh way of life. Harsh, but in close contact with nature as opposed to the rest of the surrounding dominant society that puts the Evenki way of life under pressure. Not many people will have had the patience to deal with Russian bureaucracy for over three years in the hope to be allowed to film in this area. These films seem worth to be on the lookout for, once they are accessible through the Finnish Film Foundation. The 'demo' seemed to promise a happy combination of the best of two worlds: good ethnographic content and well performed film skills.

Provoking much discussion and criticism was Michael Mascha's film *Seven Scenes of Plenty* about life on Matuku island in Fiji. The film has a specific style, coming across as somewhat distant, rather constructed and static. It may feel uneasy to look at because it could remind you of watching old German and Austrian ethnographic films, where people seemed represented like objects or animals mostly in specially set-up situations. Yet in Mascha's film events evolve naturally, albeit within the given frame. At other moments things are acted out to let the film-maker put up lighting, for instance. On the whole activities are shown in emphasized, stylistic ways. During the fishing scenes though, the camera follows the action, especially under water, which is more conventional and therefore feels 'alright'. But is the rest to be dismissed? Mascha breaks with many conventions of especially *ethnographic* film and therefore meets resistance within this tribe of film-makers (see review in latest issue of the CVA Newsletter).

Another contribution that doesn't fit easily within existing film categories is *La Musica e' Quattro* produced by Dante Olianias from Sardinia. In beautiful black & white this remarkable film is a playful portrait of the triple clarinet 'launeddas' and the main protagonist, Aurelio

Porcu, who can still play it in the old fashioned style. This is seen against the background of Sardinian daily life where his music plays part in varied contexts. In the beautifully shot film, director Rosali Schweizer makes use of fiction film techniques and yet the naturalness of the characters and events comes across as in documentaries. This film did not rouse as much criticism therefore. It works as a film and has worthwhile ethnographic content. The ending may be somewhat overly poetic though, compared to the rest of the film.

János Tári moved in his now six part oeuvre *As far as Mako from Jerusalem* from a more fiction film based approach towards observationalism. Especially with *Imre in Israel* we share several surprises with the main character Imre who, for instance, finds himself commemorating in a synagogue in Jerusalem the death of the last Rabbi of Mako, amidst more Jews migrated from Máko in Hungary. Tári, though not a Jew himself, is accepted behind the scenes.

Several others prefer to work in their own countries, like for instance Krzysztof Kubiak. Having only ordinary VHS and two domestic recorders for editing at his disposal, he managed to create a rather surrealistic document *The Ferry Man* shot in a village on the Vistula river in central Poland. It is a weird mixture of practical knowledge and superstition that the ferry man talks about. The strong imagery emphasises the atmosphere he draws us into, full of supernatural beings on the one hand, on the other recollecting how to find the body of a drowned man, using a piece of bread. Fascinating to look at, albeit quite uncomprehensible. Hopefully Kubiak will find the means to subtitle this video-film.

Much more recognizable from a west European point of view is *Camping - or call it what you like* by Linda Jonsen, a portrait of a Danish family on their yearly camping holiday. An exciting account of what could easily have become very boring to watch, but the film-maker managed to distil and magnify the most significant moments in an all too familiar setting. The film uses a combination of techniques but keeps on delivering its story and manages to endear the viewer with the portrayed family. As a whole it has the freshness of a 'home movie', which might be a worthwhile direction for anthropologists to venture into. Questions arose about the amount of analysis shown and interpretation given, in an approach such as this but no consensus was reached on this issue.

The aim of the meeting was not necessarily to reach consensus on anything though, on the contrary. So many people, so many aims. Ulla Boje Rasmussen wants to search for and express herself through making films, Anne Connan hopes to enlighten unknown areas for general audiences, Peter Crawford wants films that raise questions instead of providing answers. Jürgen Rudow wonders why he should bother with other people's lives at all, when his own (former) east German society has enough problems of its own. And yet, looking at others may help find solutions, so he thought out loud, realising that in the end he would look at himself again, for himself. Keyan Tomaselli couldn't help being amazed by the amount of freedom, time, and other resources most of the participants seemed to have available. An impossible dream within the South African situation, where politics come first. When he tries to use video to record anything of historic or ethnographic value, he might well risk his life. This brought us back to our own reality. After a week of dwelling on represented realities in various ways, we now had to return to our countries and relatively marginal struggles in keeping alive with something on the borderline between film and anthropology.

The meeting had been inspiring, constructive and necessary for the participants to be able to carry on. Many more topics were raised and will appear in future publications. Further meetings of this sort are needed, not only to reinforce the tribe and its battlefield, but also to set out new directions from time to time. This can particularly be achieved in a rather small scale, in-depth and informal set-up as the one Colette Piauët has invented and facilitated over the past decade. It is a pity that this has been her last, but with the ingredients she used to reach the right equilibrium, it can be continued. Fortunately Peter Jan Crawford and Heimo Lappalainen, on behalf of the Nordic Anthropological Film Association, and János Tári, on behalf of the Ethnographic Museum in Budapest, promised to follow in Colette Piauët's footsteps and act as catalysts for the organization of future events which, hopefully, will preserve the intimate and constructive atmosphere of a memorable meeting in Denmark.

Regards sur les Sociétés Européennes: Exploring the Visual

Keyan Tomaselli
University of Natal, Durban

The 6 day seminar, attended by 23 participants in Denmark in July 1992, discussed the relationship between film as ethnography and anthropology: how can visual media be used in ethnographic documentation? How do the two forms of expression - analytical anthropology and filmic description - complement on each other? How can film and video be used in studies of people?

More generally, however, some films shown were 'about' people in terms other than strictly anthropological. Further, the subjects filmed were not necessarily European, reflecting a broadening of the concerns of the Seminar over the previous six sessions held between 1982 and 1990. The next Seminar scheduled for Budapest in 1996 will reflect this shift with a new name.

Anthropological Knowledge and Documentary Film

The most prominent anthropologist/film maker present was David MacDougall from Australia whose task was to explore both specific questions relating to particular films, and more general theoretical issues regarding the relationship of anthropology to film. MacDougall has had a seminal impact on the development of visual anthropology and ethnographic film making, and his discussions usually identified vital issues and important epistemological questions.

One of the organizers, Peter Jan Crawford, drew direct parallels between the growth of anthropology and that of film. The two seem to have developed in tandem, both implicated in the identification of the 'Other' as the object of study, since 1895. Film, he argued, is freer than anthropology to explore human relations because it was not, and is not, tied to the positivist notions of early anthropology which mistakenly tried to replicate the physical sciences. This observation was borne by Michael Mascha's *Seven Scenes of Plenty*, a film about life on Fiji's Matuku island, which entirely contradicted his Austrian sponsor's conception of positivistic science and anthropological film, which fetishises the Other through the didactic voice of a remote all-knowing anthropological authority. Mascha argued that his film transcends all 'ologies' and forces viewers to see it outside the limiting blinkers of 'science'.

MacDougall set the scene by examining categories of anthropological knowledge and the relative strengths and weaknesses of written and filmic texts to this enterprise. Written anthropological texts are implicit about the physical world, but explicit about the abstract world. In contrast, film is explicit about the physical world, and weak on the abstract. There thus exists an inverse relationship between film and writing. This opens possibilities for a complementary relationship between the two forms of documentation and expression.

Another point made by MacDougall was that in anthropology the body (the ethnographer) is present in his/her fieldwork, but disappears from the anthropological text. In contrast, the body (the film maker) is evident in film or video to a greater degree - either through the ethnographic presence, or the aesthetic style adopted. Anthropologists have tried to resolve this loss of the observing subject through writing novels which include knowledge excluded by scientific code - known as 'the narrative turn'. Crawford observed that the loss of the observer's subjectivity in written texts has been the result of the post-modern decentering of authority. Post-modernism offers a critique of modernity and an explanation for the breakdown of grand narratives - single systems of interpretation - where the discovery of other previously blind areas between the all-encompassing grand systems occurred. Film breached these systems because film makers were more aware of the ambiguity of cinema's own representational propensities - it has always existed as both record and 'language' (or 'language-system' as Christian Metz insists). Yet, both anthropologists and film makers are story-tellers. But anthropology as a 'language' became a problem when ethnographic data

needed to be analyzed. Film, unlike anthropology, exhibits a variety of 'languages' - documentary, ethnographic, reflexive, fiction, surreal, etc. Each works best in different circumstances, and is flexible in responding to widely different conditions. 'How do these stylistic differences embody a theory of knowledge? How does each contribute to the whole?' (MacDougall).

A serious problem recurrently discussed was anthropology's preoccupation with the 'Other' - many films and studies tend to see their subjects as 'Others in the long time chain as they relate to 'us' as 'civilised' (Marc Piault). If films are 'quotations of culture', as someone said, then the question is - whose culture? The film makers' or the subjects?

The video I screened, *Kat River - The End of Hope* (1984) showed up the difficulty of separating cultural from political issues. Politics, or more strictly speaking, ideology, also determined the remote, distanced camera codes chosen by Mascha in *Seven scenes of Plenty*, in comparison to the affective and highly emotional scenes over dispossession captured in *Kat River*. While Mascha's film was conceived in a spirit of opposition to positivist and patronizing conceptions of the Other, it was prone to slippage between effectivity and affectivity. In contrast, *1700 Metres*, a similar kind of film, developed a style that revealed both the culture and the people as individuals.

Overall, this session highlighted the fact that:

- a) audiences are far more intelligent than commercial TV producers imagine, and that even 'average audiences' exhibit active understandings of films/videos (Crawford).
- b) The 'pertinent distance' which defines the relationship between the film maker/crews and their subjects has epistemological implications which locate the film-maker/anthropologist within particular attitudes towards both the observed and the observing discipline. The distant, remote, static camera of *Seven Scenes of Plenty*, for example, strongly contrasted with the more intimate direct address found in *1700 Metres from the Future*. Where the former film was argued to impose the film maker's external definition, silencing its subjects as merely aesthetic objects as if in a painting; the latter revealed the community's self-definition through direct address interviews (Marc Piault).

The ambiguity of the film maker's position vis-a-vis his/her subjects raises questions as to whose statement the film incorporates: the film makers, the subjects' or both.

The question of film maker intention is also crucial: for whom is the film/video being made - audiences (general or specialist), the subjects, and/or the film/video makers? The home movie form used in *Faka Nanumaga* (1992), for example, resulted in a video which neither revealed the negotiations between the film maker and her subject community on whom, about what, and how recordings could be made, nor did it provide any contextualising information on the community itself. This was a movie partly directed by the Polynesian community for itself - the documentarist, Barbara Lüem, revealed in discussion that the community was initially hostile to anthropologists/film makers, but that they agreed to co-operate when assured that they would have some control over the production process.

Ultimately, *Faku Nanumaga* would have been a useful anthropological document if it had included information about the otherwise concealed negotiations between themselves and Lüem on what, when, how and under what circumstances they would permit recording of their community. This resulted in extremely tight constraints set by the Polynesians, not communicated to viewers. Severe public censure was directed towards Lüem and those who colluded with her when she unwittingly transgressed forbidden relationships and recorded places and social interactions which breached the community's strictly applied norms on social interactions and social proscriptions on self-exposure.

In the light of the Nanumaga community's hostility towards anthropologists, perhaps *Faka Nanumaga* was their attempt to communicate back to outside observers via one such intermediary the

conditions they should expect when filming them. The problem when viewing these 'Others' was to determine who the subject is: 'Others' or 'us', if the Others are trying to speak to us.

The final problem which Lüem's visual documentation raised was that self-representation in the 'global village' requires a transfer of communication skills from Western to non-Western societies. The introduction of such foreign elements into such societies results in representations of situations which have modified themselves in terms of the media attention. What is recorded is not what was. The pertinent question is, to what extent did the Polynesian community seize the opportunity to use video in their own way?

- c) 'A film may finally be said how it is perceived to be'. This conclusion by David MacDougall echoes the position of Peircean semiotics which recognizes the possibility of open readings. Different audiences will interpret films differently, in terms of their own contexts. MacDougall then identified six modalities in film expression:

1. **Descriptive** - which opens films to giving knowledge of appearance and the aesthetic attitude of the film maker - e.g. *Seven Scenes of Plenty*, *1700 Metres*, *Valencia Diary* (1992), *As Far as Mako From Jerusalem* (1990-2), and *American Hungarians*, *The Bokon Family* (1992).
2. **Didactic** - which offers explanation and categorisations through the sound track - especially narration - e.g. *Djungguwan at Gurka'way* (1989).
3. **Processual** (or John Marshall's concept of 'event films') where the film maker follows a course of events. These are also known as 'sequence films' involving Marshall's idea of 'slots' or 'framing' (Crawford).
4. **Character narration** - which involves viewer identification with characters in the film or video.
5. **Conceptual/associative** - involves relational knowledge. Allows disparate elements to be edited together - e.g. *Photo Wallahs* (1991). And finally,
6. **Testimonial** - the phatic or affective dimension of film/video making. This occurs especially in vox pops and wherever faces are directly addressed - e.g. Jürgen Rudow's vox pop on former East German students reactions to unification.

In my presentation I examined the differences which exist between video and film made in Third World, especially repressive conditions (such as those in *Kat River: The End of Hope*, 1984), and those that typified most of the remaining 21 titles screened and discussed, presented by directors/anthropologists from the First and Second Worlds (Australia, Finland, Hungary, Sardinia, Germany, Denmark, France, The Netherlands, Switzerland and Poland). I argued that with two exceptions, videos made with an explicit anthropological intention, *Djungguwan*, *To Find the Baruya Story*, and *Thread of the Needle*, most of the titles screened fell into the category of 'personal films', or what Janine Prins categorised as 'human interest'.

The Table that follows describes the prime differences between the two kinds of film/video making - personal and structural.

FIRST, SECOND WORLDS

Personal films
Politics absent from content
Narratives emphasize individuals.

Invisible social processes are backgrounded or entirely excluded
Film maker as individual artist.
Artist freedom taken for granted.
Form open to any influences.
Access to often vast funding and resources.
Technically well-made.

Time is not a problem. Film can take years to complete. Time thus becomes a valuable resource.

Emphasis on product, and/or aesthetic processes within the film.

Power relations between crew and subjects mainly hidden.

Economics and exploitative relations backgrounded.

THIRD WORLD

Films referencing social structures
Politics always present
Individuals are shown as subjects of determining social processes.

Manifestation of invisible social processes.

Calls for a theory of crew-subject relations.
Structured explanatory form required. Form often prescribed by political considerations.
Little funding. Poor resources. 'Films of discomfort', poor technical resources and equipment.

Time works against producers.
Problems needing resolution are too pressing to allocate unnecessary time to mere technical aspects. The result is that aesthetic and technical issues tend to get backgrounded or forgotten.

Emphasis on crew-subject processes beyond (or encoded into) the film.

Crew/subject relations visible or known.

Economic questions foregrounded.

ETHICAL STANCE OF FILM MAKERS/CREW/ANTHROPOLOGISTS: EFFECTS

Mainly personal, though may negatively affect subjects. Structural and political - through exposure to state-sourced punishment.

Self-actualization a prime value. Self-actualization subordinated to political objectives.

Extension of knowledge Mobilisation through knowledge.

AUDIENCES

Documentation Change
Reflection Active engagement.
Communication Mobilisation.
Pleasure Pleasure, but of different order.

Open readings encouraged, different personal responses expected. 'Incorrect' readings not necessarily an ideological problem. 'Correct' reading of the film is crucial to political work.

RECEPTION

Audiences have low political expectations. High political expectations.

Pleasure and aesthetic enjoyment. Pleasure accrues through empowerment, criticism of a repressive order.

FILM/VIDEO AS 'LOOKING'

Where painting brings the world inside the frame, film opens up discussion because beyond the frame because questions are asked about content.

Re-editing and publishing ethnographic documentary films from the P. R. of China (1956-1966)

Karsten Krüger
IWF, Göttingen

In October 1992 a delegation which was headed by Professor Du Rongkun, director of the Institute of Nationality Studies (INS), Beijing, and two of his colleagues, Professor Ren Yifei and Professor Zhang Jianghu, visited the Institute of Scientific Film (IWF) in Göttingen, Germany.

Contacts between the INS and the IWF started in May 1989. At that time, Yang Guanghai, a senior research member of the INS, cameraman and director of most of the film-productions of the INS, visited the IWF. We discussed with him the prospects of a project between INS and IWF. As a first step into the realm of a continuous and fruitful cooperation between our two institutions it was decided to begin with the 'Re-editing and publishing of ethnographic documentary films from the P. R. of China (1956-1966)'. During the following year, 1990, the contacts between INS and IWF were intensified. A delegation from the IWF visited Beijing and held talks at the INS. After a week of discussions and negotiations, which were held in a friendly and cooperative atmosphere, a letter of agreement was signed. The INS would provide the IWF with twelve ethnographic documentaries. The IWF was given the right to re-edit and publish these films for a western audience. These ethnographic documentaries were shot in black-and-white using 35mm cameras. They were all produced during the period of 1956-1966, i. e. prior to the so-called 'cultural revolution'. During that time the State Minority Affairs asked the INS to send film crews to the minority areas in China to document the life and culture of ethnic minorities.

Two years of negotiations and further discussions followed the initial agreement. For anybody who is familiar with the cooperation between Chinese and western institutions this is not an uncommon experience. Finally, all obstacles were resolved and a contract was officially signed in October 1992 in Göttingen.

When it comes to China and its publicly mediated images in the West, such as the 'Yellow Empire' and China as the 'centre of the world', they often suggest, contrary to the situation in the former Soviet Union, an entirely homogenous country devoid of any ethnic tensions. This is, however, a cliché, a serious distortion of social reality. China is not merely the country of 1.4 thousand million Han Chinese, who have their cultural cradle in Central China on the banks and in the valleys of the Yellow River (Huang He). In addition to the majority of the Han Chinese, fifty-five officially recognized so-called 'National Minorities', of totally different ethnic origins and with different cultural traditions, live in China. During the course of history, due to the cultural expansion of the Han Chinese, most of these ethnic groups were forced to leave their original settlement areas and to move into the frontier regions of the Chinese provinces.

Today many indigenous ethnic groups can be found in the mountainous regions of the south-western periphery of China (Yunnan, Sichuan and Guizhou Provinces). Taking Yunnan as an example, the Dai people, who have the same origins as the Thai, live in the sub-tropic regions of the province. The Jingpo, the Jinuo, the Hani or Aini, who are called Akkha in Thailand, are other ethnic minorities living there. The northwestern parts of the province are inhabited by Tibeto-Burmese groups such as the Bai, the Naxi, the Yi or the Lahu and Lisu. In North-East China, in Manchuria, one can find nomadic hunters of Siberian origin like the Evenki and Orochi. The northwestern parts of China are the home of Muslims who speak Turkish languages, for example the Uighur and the Uzbeks. In this 'Xinjiang autonomous region of the Uighur' one can also find the Tadjik, a Farsi-speaking ethnic group of Persian origin, also found in Afghanistan and Tadjikistan. Not to mention Tibetans, Mongols, Koreans and others who can be found in various parts of the P. R. of China.

Although all ethnic groups which were officially entitled to call themselves a 'national minority' were granted with the formal rights of cultural and political autonomy by the communist government and were allowed to live in so-called 'autonomous districts and regions' (e.g. the autonomous district Lijiang of the Naxi in Yunnan province), they are constantly under a threat of 'sinization' similar to the russification of ethnic minorities in the former Soviet Union. In spite of this, there are some signs of hope. In recent years several ethnic movements are opposing this seemingly inevitable development. A neo-traditional consciousness, a revitalization of their own cultural values and traditions can be found not only among old people but also among young intellectuals of these ethnic minorities. For all the 'national minorities' the search for their own cultural identity has simply become a matter of survival.

If one takes a close look at the current situation of ethnographic film-making in China, one can easily see, that the work which is being done today owes its merits and shortcomings in many respects to a forty year old tradition, which has its beginnings in the 1950s. During that time (1950s and early 1960s) the Chinese communist government initiated, through its scientific institutions like, for instance, the Chinese Academy of Social Sciences several so-called 'ethnic minority research groups', the main task of which was to classify the many non-Han ethnic groups in China. Several thousand social anthropologists were sent out into the 'field' to collect data such as genealogies and oral traditions, and to investigate into the social and political structures of those ethnic groups. It was decided that the ways of life of these minorities should be documented by using the visual medium of film. Under the guidance of the Institute of Nationality Studies (INS) one of the main aims was to document the fifty-five officially recognized 'national minorities' on film. Unfortunately this very ambitious film project could not be completed. The so-called 'cultural revolution', which began in 1966, brought the whole academic and scientific work, not only documentary film making, to an end for more than a decade. It was not until the mid-1970s and late 1970s that it was possible to continue the work which had been begun prior to 1966.

The INS has produced twenty-two ethnographic documentaries on seventeen different ethnic groups. The twelve films which the IWF will re-edit and publish for the first time for a western audience are all made before 1966. What can be said about the ethnological value of the films on the Naxi, Mosuo, Li, Kucong, Wa, Jingpo, Dulong (Drung), Yao, Orochi, Evenki, Hezhe and Uighur? The quality of these films varies. But if one leaves aside the explicit ideological overtones (the communist government and the Peoples Liberation Army bring freedom and social justice to these backward people, so they can directly leave the stage of primitive society and go for prosperous socialism) and looks at these films and their documented content through the eyes of a careful ethnological analyst, one discovers that these films indeed constitute very important anthropological source material. Many scenes in the films are historical documents, preserving something which, not only because of the historical and cultural changes in China, has been lost forever. Taking the film on the Naxi of Lijiang as an example: In many sequences this film documents the religious architecture and wall-paintings of the temple buildings in Lijiang which have been destroyed by the Red Guards during the so-called 'cultural revolution'.

Moreover, only very few documentary films, which can be taken seriously from a scientific point of view, exist on ethnic minorities in China. Most films are TV productions or popular feature films. For the 1950s and 1960s they are virtually unknown to the West. The film on the Dulong (Drung), for example, is such a first hand ethnological source. To my knowledge, apart from some articles and short monographs all written in Chinese, there is no scientific literature in western languages on this ethnic group covering that particular period. The IWF is therefore in a very favourable position. Through the re-editing and publication of this film-material it can support the work of western sino-ethnology in many ways. The main aims of the project can be described as follows:

1. *Preservation of historical documents*

The film material which will be copied on Betacam SP video-tapes will not be re-cut, so the original content will be preserved. It is an important

source material for an analysis of the early beginnings and methods of ethnological research in the P. R. of China. The films will be distributed on VHS-video.

2. *Editing of ethnological material*

Several of the films will be analyzed in detail using ethnological methods. A scientific monograph will be published taking into account all written source material in western languages and Chinese. In close cooperation with Yang Guanghai, who will come to Göttingen in 1993, the content, methodology and historical origins of these films will be analyzed.

3. *Analysis of film-historic documents*

Yang Guanghai is one of the most famous and important ethnographic film-makers in China. He was engaged in ethnographic filming from its early beginnings, working as a cameraman and director of many of the ethnographic films of the INS. We will undertake a critical reappraisal of his work as an ethnographic film-maker by analyzing not only the content of these films but also their technical and dramaturgical attributes. The results will be published together with the ethnographical and historical findings. Hopefully, this monograph will be an important contribution to the history of ethnographic film-making as a whole and will close some gaps in an all too seldom explored field of research.

Anybody who knows about ethnographic film material on ethnic minorities in China prior to the 1950s is kindly requested to contact the IWF. For further details and information please contact:
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Seminar Report: The Use of Video in Development

(Agricultural Extension and Rural Development Department,
Reading University)

Introduction: *Pat Noerrish*
Notes edited by *Suzi Arnott*

Since I started work in the AERDD (Reading University) in 1985 I have been subject to growing demands for information, help, advice and training in the use of video in development. The use of video as a development tool has increased rapidly as equipment has become cheaper, smaller, easier to use and more readily available in a range of countries. At the same time the different ways in which video can be used has developed, particularly in relation to the empowerment of disadvantaged groups in society. However, no coherent overall picture of use has emerged on which newcomers to the field can base their work.

In 1992 I had a rapid succession of enquiries and requests for help. At that time I also had a particularly interested and committed group of students from several different countries. The combination provoked me to action and with the help of Heather Payne (who had been doing video work with women in Nepal) a one-day seminar on the Use of Video in Development was organised for 23.11.92 at the University of Reading.

Our aim was to establish a forum for discussion and a network of interested parties from as wide a field as possible. We researched the likely level of take-up for a seminar and found a good number of people eager to participate. They included professional video producers working in developing countries, those involved in training, and also development and extension workers in the field, both from Britain and overseas.

Because the seminar would be, as far as I could tell, the first meeting of its kind (in Britain) we decided to make it exploratory in nature. However, we did send out the following list as a basis for thinking and possible discussion.

Issues for discussion and questions we would like answers to:

1. Appropriate video training for development workers:
 - What levels and kinds of training are needed?
 - Where are these kinds of training available?
2. Access and control:
 - In what ways can professionals work at the service of non-professionals?
 - What kinds of access and control over editorial and production processes can non-professionals have?
3. Distribution and documentation:
 - In what ways can we find out what materials are available and how useful they might be for particular needs?
 - In what ways can we document work being done to make it accessible to others?
4. Resourcing and sustainability
 - Do we know of any evidence concerning video equipment's maintenance for long periods in extreme climatic conditions?
 - What systems (if any) exist for sharing video resources (people and equipment) within countries?
5. Other - over to YOU!

When the day of the seminar arrived the first 3 issues proved to be of great interest to all and we divided into interest/experience groups to discuss them. We then had a long feedback plenary session of which the following notes are an edited record. (The plenary was taped and yielded 14 sides of A4 for editing).

VIDEO IN DEVELOPMENT

First meeting 23/11/92

These notes of the first meeting were condensed from a 14 page (A4) tape transcript of the plenary session, several weeks after the event - so they are bound to be incomplete and subjective.

APPROPRIATE VIDEO TRAINING FOR DEVELOPMENT WORKERS

The group concluded that if the 'audience' is both the subject and object of video production, training must take place from the bottom up. It is especially unfortunate in development work that 'Video Training' is often taken to mean the training of specific 'Video-Makers' who then 'help the people' to make their 'own' videos; in other words, it all happens from the top down. This is inappropriate if our goal is the empowerment of people normally disenfranchised or invisible. By making the ways in which people are represented unmythical and accessible, video work can be an end in itself, a 'participation tool' in developing self-expression and intra-group communication.

Once it is familiar, the technology can then become a channel for investigation, development, education and other sorts of training within the group, and communication of all of these to other groups.

Engaging in the process of video-making also has an effect on people's perception and understanding of broadcast television - representing, as it always must, the already powerful and their interests. The naming of processes in their own work, which can then be identified and named in 'mainstream' or 'official' programmes, is a great way to demystify.

All this begs the question of what video work is FOR; to produce finished programmes, or as a medium for discussion and group development. What sort of training is 'appropriate' will depend on the answer to this question, in any given case; but in any situation it is important not to raise expectations that video can effect any great changes just by itself.

Finally, the group emphasised the need to consider gender issues - and not only in training.

'Gaining identity coherence' from video work where the people are both object and subject can be compared to the 'mirroring process' in psychology, as people read themselves differently when objectified on a screen. They may then want to go on and represent themselves to others.

But it is not just the 'self' that is being represented; it is also specific concerns and political positions. Or even how to make a good pit latrine. Here the involvement of, say, a set of villagers in the making of a video on building a pit latrine will mean it will be a more effective educational tool in this and other similar villages. (The downside of this is that the more locally specific the video, the less well it will travel to different areas and communities.)

But people are not really their own subject when the issue of the video is imposed, and technological - they may want to make a video on water resources, not just pit latrines; they may not want to say anything at all, but this should be THEIR choice. Do they want video at all?

The emphasis on gender is necessary, but should not exclude other issues of 'difference' from the dominant: age, class, religion, prejudice about different abilities - all should be explicitly addressed.

If we are defining 'appropriate training', are we calling all other training 'inappropriate'? By far the most media training to date has been given via the top-down BBC model, and we can't just deny the effects this has had throughout the institutions of the world. Training and broadcasting continue to reinforce these styles, attitudes and technological norms. Even the camcorder 'revolution' is technologically in the hands of the electronics industry and serves their market interests, whatever else is going on.

It is not that people do not need technical training and practical knowledge of equipment; but they also need education in its use.

ACCESS AND CONTROL

Points at which access/control can be exercised or denied:

1) MEANS OF PRODUCTION - hardware, training, and funding. The current 'ideal' video project includes training in the use of video equipment, which is then left with the community. (Should we question the usual emphasis on camera operation?)

All too often projects fail to include funding for maintenance or repairs, which can be prohibitively expensive and either bring to a halt any continuing work, or make 'gate-keeping' of the resource so cautious that it is not used at all.

2) CONTENT AND STYLE.

Project designers may not have the same priorities as their 'clients' as far as subjects for video work are concerned. Even within communities, cultural differences mean that different styles of programme will please or bore their makers, participants, and audiences. For example, long rambling stories may work for a rural but not an urban audience even within the same country. Language may be formal or familiar; didactic programmes may be seen as having greater credibility by some audiences, while observation or investigation or simple testimony can be more powerful in other ways.

Subtitling is problematic in several ways, not least that it assumes literacy and a large enough screen for the audience. The use of maps and graphics can also be culturally loaded but generally the need is for clarity.

3) DISTRIBUTION.

This is an issue both for producers and audiences. Communities given access to the means of production, and left free to produce what they consider important, may still need to be assured access to an audience before this can mean more than a development of self-awareness. Similarly, programmes made as part of a development project are useless to an audience without access to them; either because they do not know that programmes exist, or because they do not have the relevant equipment for viewing. (Lack of context or backup materials may also make a programme almost useless to potential audiences.)

As an adjunct to this, we also discussed the feedback stage of video projects. At this stage people may have access to, and control of, the way in which their village, culture or country is seen - and the way this informs the direction their 'development' could take in the future. This is often the bottom line, where the true power of donor agencies/countries is revealed again after an appearance of participation.

Systems that can facilitate or block access and control:

1) POLITICAL.

This can include the political system of the donor country and the political complexion of the donor agency, as well as the more obvious factor of the politics of the host country. Village politics may be as, or more, important than national politics, in that family, village or regional power systems may dictate who has access and control of video. It may be practically expedient to work through existing power structures, but this further reinforcement may act against the interests of the wider project of development.

2) CULTURAL.

Cultural norms may act as constraints on access and control for sectors or individuals within a community; for example, gender politics may already marginalise women and this should not be reinforced by use of video. Even within a village or family, there should be awareness of the constraints on who is allowed to speak, or to step forward and make demands.

However, cultural systems and activities are already functional within communities and can/should be made positive use of in development video, for example in re-presenting other acts of communication such as ritual, dance, or theatre. An important consideration is the cultural baggage of the 'professional'; a desire to retain control and to know better can persist in the most earnest of development workers, never mind 'professional' technician or film-maker. We considered the grey area between 'advice' and 'control'; when agents have to resist feeling that they know best, and when help is genuinely needed.

3) FINANCIAL/COMMERCIAL.

This can be a constraint in a simple and absolute sense, in that video costs money. However funding in itself can be problematic, as no funding agency is without its own agenda. It is important that this is not allowed to override the genuine interests of the community being 'served'; outsider control can be overt, or more hidden (communities may feel they must please funders in order to hold on to a project). This can affect the region chosen for a project, the subjects chosen, the style of production and the priorities of distribution.

Discussion really has to be brought back again and again to the basic question of **what video in development is FOR**. The areas of Process and Product are not divorced from each other, but it is a useful distinction in sorting out priorities.

Finally, the growing autonomy facilitated by the new technology is to be celebrated; that local people are able to wander, say, the streets of Beijing with a camcorder does not deny the above problems but makes it clear that things can sometimes change for the better.

DISTRIBUTION & DOCUMENTATION/RESOURCING & SUSTAINABILITY

Who and what video work is FOR must inform every stage of the production process, whether this is local participatory work for local use or a big broadcast programme. (Broadcasters in particular have tended to work to their own concerns.)

There is a shortage of good 'how to' films, with a straight-forward functional aim on practical subjects like control of rinderpest or village hygiene. Even if they exist, they have to be known about before they can be used. There may be lots of such programmes about, but whether they are culturally/ ethnically/geographically specific enough to be of any use is the problem.

Donors often want a video to be so widely applicable that it becomes inapplicable anywhere. Money is often allocated to video with

very little understanding or planning; there is often the notion that so long as a video is made, it will be wonderful - everyone will somehow automatically see it and get something from it without anything else having to be done. 'Donor education' is therefore something today's group should take on, if we do decide to continue meeting and working together.

The distributor has responsibilities. A finished video is not an end in itself - rather, a catalyst that needs the right support. This means documentation and the people to back it up; advice not just on production, but on screening and use. Broadcast video is normally watched by small groups of 1 to 3; non-broadcast often means far more socialised viewing, and training for show-back and discussion can help people get more out of a video project. Distributors really do have to be selective, at least to some degree, for the sake of their clients as well as themselves; but who is to decide what is a 'good' video?

Audiences can be limited or self-selected in all sorts of ways. In some places women can't go out at night, for example. Markets are a classic focus for video shows, but who's been left at home? Issues of difference come up again here.

None of us work in isolation - and this is as true of video work as any other aspect of development; scarce resources can be wasted when projects duplicate what is already being done, perhaps by other agencies in the same area. However, repetition of a message from different sources can be very positive and reinforcing. Certainly publishers see it as a strength if a subject is covered in more than one book or pamphlet.

What is vitally important is that 'development' projects and/or their associated videos should not confound each other's work - we heard several horror stories involving bombardment of villagers by contradictory messages, simply because agencies were not taking each other's work into account.

A rational strategy is the Resource Centre, coordinating video development, production and distribution within a region. This allows an overview of what is already available and how it is used, a focus for networking, and so on. However, centralisation has its own disadvantages, both practical and political. For example in rural areas in particular, 'passive' resources such as catalogues of tapes held at a centre must at least be supplemented by active outreach work. Equally importantly, the agenda should not be dictated by a centralised and therefore powerful clique, however well-intentioned.

It is also important not to ignore pre-existing networks and systems when attempting to 'widespread' videos; whether or not they represent entrenched interests (for example religions, or the state) they are there to be used. New networks cannot sprout overnight.

The fact that a lot of existing works are self-contained and limited is not always a barrier to getting things done; it can actually be an advantage. For example, Seth Asiama's (Ghana) work in making videos representing the interests of farmers to scientists in his institution is seen by a limited and captive audience, but has a direct and constructive impact.

However it is still important for institutions to know what each other is up to, if only to learn from each other's experience.

'HOW TO' AND 'WHO' VIDEOS

At the end of the afternoon we returned to the idea of video as process, or as product; and to the different functions of instruction and understanding that can make a video valuable.

'How to' tapes may actually be less widely applicable between countries and continents, than those built around human feelings and experience.

We should not be too patronising about the accessibility of video images. Certainly the technology can alienate people, but the immediacy of a face-to-face testimony or a directly observed human situation can allow exchange of feelings as well as practical information, and can make that information more obviously relevant.

Perhaps 'how-to' videos are more effective, the more 'who' they involve.

If you are interested in further information please contact:

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BRIEF REPORTS AND REVIEWS

SIX DAYS OF PLENTY. A Report from '4. Filmforum: Ethnologie + Dritte Welt' in Freiburg, 30 April to 5 May, 1991*

I had been looking forward to spending one week in the historic town of Freiburg in southern Germany amongst friends and 'aficionados' of ethnographic film-making. Spring in northern Europe had been unusually cold so an invitation to participate in an event of which I had heard so much good, but never been able to verify with my own eyes and other senses, was warmly welcomed. Unfortunately Freiburg turned out to be even colder than southern Scandinavia. Fortunately the rumours I had heard about the 'Filmforum' in Freiburg were true and, paraphrasing the title of a film by Michael Mascha (see review in CVA Newsletter, Spring 1992), the organizers provided us with 'six days of plenty', confirming that their biannual event was indeed a remarkable achievement on a continent which is perhaps becoming slightly overloaded with ethnographic film festivals and conferences.

More than 200 participants were given the opportunity to watch more than 60 films on the small but very cosy premises of the 'Alten Wichrebahnhof' near the city centre. Two retrospectives, appropriately blessed with the presence of the film-makers, formed the main part of the event: the work of the Indian film-maker, Mani Kaul, and the American ethnographic film-maker, John Marshall. This report is biased in the sense that I, for several reasons, among them the obligation to chair a panel discussion on the work of John Marshall, had to concentrate on the latter retrospective and had very little time to enjoy the impressive work of Mani Kaul.

As far as I am aware this must have been the first time ever a European audience had the opportunity to see such a wide scope of the work of John Marshall. Although most European anthropologists have probably either heard of or seen films such as *The Hunters*, *Bitter Melons* and *N!Ai, the Story of a !Kung Woman*, very few have seen many of his numerous short films on various aspects of life of the Ju/wasi of the Kalahari, films which together constitute the so-called 'Kung San film series'. I suspect that Marshall's, in many ways, parallel work on the Pittsburgh Police series is even less known to a majority of European anthropologists (even visual anthropologists) to whom Marshall's work outside the Kalahari is usually restricted to knowing about his work with Fred Wiseman on *Tiutic Follies*.

In Freiburg we were bombarded, in a positive sense, with more than 15 films from the Kalahari and more than 10 from Marshall's work in America. Combined with Marshall's own introduction and presentations, as well as several panel discussions, this gave the audience an efficient demonstration of Marshall's concept of 'sequence-filming' and his use of 'slots', a concept which refers to means by which one can ensure visual contextualisation of the film material. It reaches too far to discuss these concepts in detail here but fortunately a forthcoming book by Marshall, the typescript of which is called 'Filming and Learning' (which was circulated during the days in Freiburg) may provide us with an analytical elaboration of these concepts which were preliminarily introduced in Paul Hockings' (ed.) book *Principles of Visual Anthropology* (1975). An introduction to Marshall's work in general (with chapters by, among others, Marshall, T. Asch, Ivo Strecker, E. de Brigard, K. Tomaselli and A. Balicki) was published in German, prior to the festival in Freiburg, by

the leading (when it comes to visual anthropology) German publisher, Trickster Verlag.

The proximity of France was felt in a special session devoted to 'portrait' films, which consisted of three films dealing with Marcel Griaule, Lévi-Strauss and Jean Rouch respectively. The work of the Griaule 'school' among the Dogon was portrayed in Luc de Heusch's film *Sur le traces du Renard Pale* (1983), a film which has been shown on several occasions over the years. Claude Lévi-Strauss is the 'protagonist' of the Brazilian film-maker Jorge Bodanzky's film *A Propos de Tristes Tropiques* (1990) a film which, as indicated by the title, follows in the tracks of Lévi-Strauss. The film consists of three parts: one which directly relates to the book 'Tristes Tropiques'; one consisting of footage shot by Lévi-Strauss and his wife in 1935-36; and, finally, interviews with the protagonist during a visit to Brazil 50 years later. The third film of this session served as an extraordinary brief portrait of Jean Rouch. *Jean Rouch Premier Film 1947-1990* (1990), directed by Dominique Dubosc, follows Rouch in a studio engaged in a reediting of one of his first films, *Au pays des mages noirs* (1947). Rouch is experimenting with a new commentary for the film and discussing it with friends and colleagues. Although this is the 'plot' of the film one cannot help but seeing it as a friendly and relaxed depiction of Rouch as a person as well as a film-maker. Incidentally, an example of Rouch's own work, *L'Enclume de Yougo* (Siguí no. 1) (1967), was shown later on during the festival and his recent 'fiction' film, *Boulevard d'Afrique* (1988), was shown as the first film of the festival (prior to the arrival of this reporter).

Ethnographic films made for British television have almost become a standard input to ethnographic film festivals and Freiburg was no exception. Mike Beckham's *The Kayapo: Out of the Forest* (1989), made for Granada Television's Disappearing World series, was shown as one example of a number of television documentaries covering the political struggle of the Kayapo indians. BBC's Under the Sun Series was represented by Joanna Head and Jean Lydall's remarkable (and very successful) film about Hamar women, *The Women Who Smile* (1990). Jean Lydall, the anthropologist of the film, was present and gave valuable background information to a film which was obviously one of the favourites of the festival.

The Freiburg event is not an ethnographic film festival in the strict sense but rather, as indicated by the name of the event, a festival which shows Third World films in the wide sense. This means films from and/or about the Third World and Third World issues, whether fiction or documentary. Several Third World film-makers were present, most notably Mani Kaul. His young fellow countryman, S. Vanzaran, was the master of the 'surprise' film of the festival, *With Little and No Reason*, a short fictional or rather experimental film, which, playing with cinematic language and effects, ambitiously attempted to combine elements of Western philosophy and cinematography with Indian ditto. The relationship between the West and the rest and between modernity and tradition was, in several senses, also an intrinsic element in *Tinpis Run* (1990), the first feature-length fiction film made in Papua New Guinea. The director, Pengau Nengau, uses humour and satire in a film which at the same time serves as an excellent depiction of social reality in Papua New Guinea. The film was co-produced with VARAN in Paris and Severin Blanchet from VARAN was also present to introduce the film. A final example (there were several others) of a film made by a Third World film-maker was David-Pierre Fila's *Le Dernier des Babingas* (1990) made in Congo. It is a short (19 mins.) film about man-induced deforestation in an area inhabited by Babinga pygmies. The use of fantastic imagery powerfully describes the crimes committed, through the use of heavy machinery and chain saws, towards nature as well as the Babinga. During the discussion that followed the screening this reporter described the film as an example of excellent propaganda, in a positive sense. Unfortunately the use of the concept 'propaganda' came over the lips momentarily forgetting in which country the festival was being held and the nasty connotations which that particular concept has in some cultures.

Many other films were shown during the festival, among these a number of recent German, Swiss and Austrian films. One of these, *Seven Scenes of Plenty*, was reviewed in the last issue of this newsletter and a report on the filming itself is given by its director, Michael Mascha, in

CVA Review, Fall 1990, pp. 32-34). The films not mentioned so far were either not seen by this reporter or provided language problems due to which it would be unfair to comment on the films. There was so much on offer that it was very difficult to manage everything. Apart from the films there were discussions, exhibitions (including a very interesting photographic exhibition, *Sur les traces de l'Afrique Fantôme*, by Françoise Huguier), an excellent coffee bar, book displays, etc.. The German Society for Visual Anthropology held several meetings at the Museum für Völkerkunde, the programmes of which also attracted many participants and added on to a hectic schedule.

The six days of plenty were smoothly and efficiently organized by a group of very hospitable hosts consisting of Karin Bautz, Andreas Beil, Detlev Kanotscher, Werner Kobe and Johannes Rühl (and several others). The success of the event may turn into a future problem. The 'Alter Wiehrebahnhof' is not big enough to accommodate very large numbers of participants. Rumours will undoubtedly spread again and the organizers may have to move the festival if the number of participants steadily increases as has been the case in the past. In that case 'Filmforum' may well turn into a different kind of event, becoming similar to many other international events, many of which lack the intimacy and atmosphere that has been the hallmark of the Freiburg meetings. Freiburg has put itself on the global map of visual anthropology strongholds.

* Due to an editorial mistake this report was not included in the last issue of the CVA Newsletter. We apologize.

Peter Ian Crawford
CVA, Aarhus

The 13th Nordic Anthropological Film Association Film Festival, Helsinki, 30 May - 6 June, 1992

Festival. Film Festival. 1992. 30 of May - 6 June. Helsinki, Finland. NAFA or Nordic Anthropological Film Association. Warm, sunny days. Films day and night; presentations and discussions day and night. Good people and good fun (yes - FUN!). The central themes being a 'look to the east (Tadzhikistan and Siberia)', educational institutions whose primary focus is in documentary film, films from the Nordic countries and music/sound, and its function, both realized and theorized within anthropology and ethnography. And a highlight: the 'videothèque'.

Looking to the east, just to give a general idea: *Alas and Shabat* from Tadzhikistan; *The Lost Book* and *On the Brink of Extinction* from Kazakhstan; *Yuzo* from the Mari Republic; *The Homers* from the Nagorno-Altai region; Refugees from *Kadalym*, Khanti-Mansijsk; *Sweet and Cool* from Laos; *Bir Gun* from Anatolia; and, moving west, *Timghriwin* from Morocco. Several film-makers were present to tell about their films and answer questions.

Shabat and *The Lost Book*. The common element, based on some discussions, was that many of the peoples filmed in the aforementioned were 'dying-out'. Their way of life, culture, language, and belief systems were fading or completely repressed, due to political upheaval (e.g. *The Sireniki Chronicle*, Yupik Eskimo), 'modern' interventions (e.g. *Call of the Bhagirathi*, India) and possibly an intolerant view towards small 'different' ethnic groups. *Nature is Sacred*, a documentary on the Mari/Chemeris of central Volga, showed a different point of view. Rather, a reclaiming of past animistic beliefs and demonstrations of said beliefs, after they had been repressed through the felling of sacred groves and the killing of spiritual leaders during Soviet communism. A film filled with hope.

The 'eastern' films also included films made by 'eastern', or rather former 'eastern' film-makers. *The Homers*, by Estonian film-maker Peeter Volkonski, was introduced by the film-maker himself who provided the audience with information about the contents and making of the film. The Oirots living in the Nagorno-Altai region are epic singers. In this case the main epic, 'Manas', is a trilogy containing 416,744 verses performed over

three days. The film was not specifically about this epic but about the actual tradition of epic singing and its cultural significance among these and other people.

It was quite invigorating to hear from 'teaching' organizations at a film festival. Two organizations presented their role in documentary film-making. VARAN with its New Caledonia workshop and The Granada Centre for Visual Anthropology. Both groups presented recent works by persons involved in their training programmes.

VARAN has organized, in collaboration with The Agency for Development of Kanak Culture, a workshop in New Caledonia. Mr. Severin Blanchet of VARAN led the film screenings and discussions. In very general terms, the idea is to teach local Kanak people to record their own culture in the broad sense through the film medium. The films were marvellously simple and original, and presented the Kanaks' life with honesty. No gimmicks or apparent stagings here. Past and present; a re-emergence of their own culture filmed by people from the same culture.

The Granada Centre for Visual Anthropology, University of Manchester, offers a 13 months' course in visual anthropology leading to an MA-degree. Peter Ian Crawford, former lecturer at the centre, presented several films by former students with an additional number being available in the videotheque. However, the majority of the participants chose to view the films right then. One of the former students, Linda Jonsen, showed her final film *Camping, or call it what you like*, and talked about the pros and cons of the centre's requirements. Hanna Musleh's film *Sahar's Wedding*, portraying the life of Palestinian's living under occupation through the cultural event of a wedding, was also well received by the audience and apparently by the annual assembly of NAFA, which decided to purchase a copy of the film for the NAFA Film Archives.

Nordic: Finland, Denmark, Norway, Sweden, Greenland, and Iceland (although Icelandic films were being saved for next year's event in Reykjavik). Within the framework of this NAFA Film Festival, Finland was quite naturally well represented. Old documentaries from the Finnish Film Archives were shown - commentary and music provide on-reel. With the music being presented - composed and arranged for the film - it provided a rather heated discussion about the role of imposed vs. original culture composed music being present in a documentary film. The debate continues.

One amateur documentary film-maker presented her and her husband's work documenting some of the people and the community in which they live. Discussion revolved on how well does a film-maker need to know the people being 'subjected' to film documentation, how did it influence their filming, as they were new residents of the area (city folk turned country folk), and how does it influence the people after viewing themselves on film. Does it strengthen their sense of community, of keeping their identity, while also making them aware of how much it has changed and is changing? A long discussion indeed. For those who found it too long, a wide range of Nordic films were available in the videotheque.

Music: at this festival there was plenty for all! Global Music Centre - Mediafrica gave a lengthy but enlightening presentation on recording music of various African cultures, with plenty of examples. Discussion touched upon recording equipment used and 'live' versus studio recordings to capture and document the music of other cultures. The Mediafrica project, in brief, is aimed to assist the whole of music production. From the first contacts with producer/performer, visiting record archives, to recording and placing the production on the listening market. The centre's founder, Philip Donner, tried to draw the participants, both laymen and professionals, into considering SOUND as a way of documenting any given culture. Not in the context of accompanying images (film), but as a singular event.

More music: Arctic and the Finno-Ugric peoples' music, both original and composed music by members of the Finland-based group *Pohjantahti*. They used techniques of traditional singing styles, subject matter, and composition styles combined with modern instruments to produce some thought and emotionally-provoking music. There was also another guest musician, Yamar Thiam from Senegal whose specialty is M'balax or West African Rhythms. Here was a man who could talk with his drum - his *tama* (talking drum). His music inspired many participants to make use of the dance floor!

The organizers had ensured that apart from the general screenings parallel programmes might take place in three different rooms as well as in the videotheque. Many people had brought their tapes along and organized spontaneous extra events. So, for the very dedicated ones, they could arrive at the theatre at 9 am, watch films until 4 pm and then start again at the videotheque and end when the conference closed four days later!

One last item, regarding the NAFA Festival, was a black-and-white photographic exhibition of the Evenki near the Stony Tunguska River in Evenkiskij Autonomskij Okrug (Eastern Siberia), photographed by Heimo Lappalainen and Jouko Aaltonen. The photographs were taken during their filming and field work among the same people.

Overall, the film festival was a festival. Films celebrating film-makers and different cultures, documenting the changes for 'good' or for 'bad'; music from various places in the ever-shrinking world. food and drink (yes - festival attendees do take part); song (yes - we sang!); discussion of lively sort and subjects. - However, one important and necessary aspect of a festival, at least a Finnish-sponsored festival, was missing. The sauna.

Chris Buckbee
Registered Music Therapist
Helsinki

EASA SUMMER SCHOOL - or will ethnographic film go to heaven?

Close ups of thirsty bodies sinking in a pool of bees buzzing around the flowers of remembrance blooming in a little Paradise on earth. Is it fiction? Is it reality? Or - is it an ethnographic film?

Even though this question is still left for future generations to answer, many others in documentary film - practical as well as theoretical - were discussed during the first EASA Summer School in Visual Anthropology, 27 July - 21 August 1992. It was organized by the European Association of Social Anthropologists together with the Institut für den Wissenschaftlichen Film (Göttingen). Students with a background in both anthropology and video/filmmaking participated from all over Europe, from Estonia to Ireland, Switzerland to Norway, as well as from Great Britain, Germany and Hungary. The four weeks' course was taught by Peter Ian Crawford, Beate Engelbrecht, Rolf Husmann, Manfred Krüger, Janine Prins and visited by Ivo Strecker, Gary Kildea and Linda Jonsen. It included theoretical lectures and discussions of films made by both mainstream documentarists and participating students. The practical part involved the production of a short film (optionally 16mm or video) of more or less ethnographic nature.

It is not easy to find a place for ethnographic film in the labyrinth of the contemporary trends, at a time when the well-established categories of both film and ethnography are collapsing under the weight of post-modernism. To find orientations in this labyrinth, the theoretical lectures and discussions focused on issues like the relationship between written and filmic anthropology, the possible ways of communicating meaning and styles of conveying information in documentary film. Discussions reflected the various experiences of the participants regarding the ways contemporary media controls and manipulates information. Topics like the ethical responsibility of the anthropologists-filmmaker and the struggle between fiction and documentary film were also in the centre of discussion.

The practical, hands-on training included a short period of fieldwork followed by the filming and cutting/editing of the film/video projects. The topics covered a wide range of activities in the life of the people of Göttingen - 'Lower Saxons Bathing' or a day at the local swimming pool, The daily life of three different cemeteries, 'Green for all' or impressions from a garden colony and the filmic comparison of the market place and the market hall of Göttingen. Topics were chosen with regards of the technique - the former three projects filmed on 16mm while the latter on video. With the exception of one 16mm film, non-

synchronous sound was added during post production. Inevitable reflexivity was insured by the tireless tutors of the course who made video recordings and occasional snapshots of the filming and editing process. With the detailed discussion of the final products, eclecticism turned out to be the dominant trend in students' ethnographic films with impressionist, surrealist and anthropologists' touches on the celluloid tape.

The practical training highlighted the relevance of theoretical questions from another angle. Working with the non-sync Bolex camera during the hottest summer days ever in Göttingen one understands that reality is untidy. It is bound to be. But how far can or should we go with tidying up or deconstructing and reconstructing reality?

For a month in Göttingen a group of people involved in both anthropology and film tried to find the path ethnographic film was going. How the already existing notions and categories of film - fiction and documentary - apply to this genre and how they are possibly transformed in the future? And what will be the role of the ones who do not fit - the Mick Jagers - of ethnographic film, who provoke and challenge our good old ethnographic categories.

Judit Dorottya Csorba
Budapest

EASA Summer School in Visual Anthropology, Göttingen 1992

As an anthropology student with a visual bias, I have often found myself looking for hands-on courses in visual anthropology. Lectures at university tend to be of a theoretical nature and humanities departments may often be unwilling to engage professionals from the field of cinematography, as these mostly lack the required academic degrees. Schools or courses for film-makers on the other hand are intended for students with the professional goal of becoming cameraman, director etc. in view. This often leaves the so inclined visual anthropology student with D.I.Y.-kind of courses where, at the end of the day, you are left wondering: "where's the beef?".

Thus it was with great content that I read the announcement of the first EASA summer school in visual anthropology, set at the Institut für den Wissenschaftlichen Film (IWF) in Göttingen. The possibility of meeting teachers and students with an equally strong interest in film and video during an intense four-week course provides an extraordinary opportunity, especially given the multinationality of the event. The following is a brief summary of this summer school.

During an introductory week in a conference room of the IWF some theory was discussed and the Bolex 16mm- (the dignified ancestor) and a S-VHS-camera (its plastic off-spring) were examined, so as not to make the practical filming a hit-and-miss affair. Adding to the internationality of the gathering, film-makers Gary Kildea from Australia and Linda Jonsen from Denmark joined the group to show and discuss their latest films.

Physically and mentally thus prepared, four groups of students set out to shoot their films in the second week, three equipped with the indestructible and batteryless Bolex, one with "The forest of buttons" by JVC. By then, staff had been strengthened invaluablely by the presence of film-maker Janine Prins, bringing with her a thorough training in both anthropology and cinematography. All student groups embarked on projects rather more ambitious than had been anticipated by the leaders of the course. Consequently we were all quite exhausted when, at the end of the week, Ivo Strecker showed us what could be achieved with a hand-wound camera and its 20 second-take limitation (in "The leap across the cattle"). This proved helpful when we were struggling with the rushes in the third week, (re-) constructing (untidy) reality as it were. Increasingly, working hours extended towards midnight and weekends could be discerned only by the change in the names of the days (luckily, the nights have no names). In the final week then, four little films were finished to testify for the efforts exerted by all the participants in the course. As weeks had rushed by in practical work, many films had still not been watched and many discussions still not been lead, which may have

called for an even longer course. Still, the wish to recuperate must have been topmost on all the attendant's wish lists, and so it was only with one crying eye that we boarded the Intercity to bring us home.

To sum up, the first EASA summer school in visual anthropology has laid the foundation for a practical and theoretical education specifically aimed at students in visual anthropology. The strengths proved to be the practical 16mm part, with the IWF well equipped to handle both shooting and editing, and the getting together with film-makers from various different backgrounds. To this I should add the possibility of sharing experiences with students from different countries, getting information about other educational facilities and - anthropologically more relevant - other lives. Another very welcome part was the theoretical input provided by Peter Ian Crawford, linking the fields of recent anthropological and cinematographic theories. As several students were interested and well-read in post- and other modernisms, it is regrettable that there was not enough time to discuss these topics in greater detail. Indeed, the lack of time seems to be a critical fact even in a four-week course. Therefore, the summer school might have something to gain from a more rigid structure and time planning - this is not to be mistaken as a cry for authority -, which would make possible a two-step practical part, where lessons learnt in a short introductory shooting and editing exercise could feed the work with the 'real' film. Another proposition for the next summer school is to send a compilation of texts regarding both visual anthropology and practical film-making to all the participants beforehand to provide a common theoretical basis.

These comments notwithstanding the first EASA summer school has proved to be a very valuable experience, the lessons of which will surely nurture film projects of all participants in a fruitful way. It has shown the need for an opportunity of its kind and I am positive that future summer schools have an important role to play not only in their educational aspects, but also in establishing contacts between anthropologists with an interest in film and video.

Stefan Lang
Kirchlindach, Switzerland

The life of Siberian indigenous people

In cooperation with Jörg Witte (media company M 7, Hannover) the Institute for Applied Anthropology (IFAK), was fortunate to be able to show for the first time recent documentary films on the life of Siberian people to a Göttingen audience.

On four nights in October and November, 1992, IFAK showed films by Asen Balicki and Mark Badger, Laurenti Song, Wjatcheslav Semjonov and Heimo Lappalainen. We were especially pleased that it was possible for L. Song (Kazakhstan) and W. Semjonov to come to Göttingen and present their films.

After the collapse of the Soviet Union and the founding of the Republic of Kazakhstan, L. Song, together with other independent writers, scientists and film-makers, established *Song Cinema* in July 1991. One of the main aims of *Song Cinema* is to produce documentary films on the culture and history of the indigenous ethnic groups living in the former Soviet Union. In

Göttingen L. Song showed three of his recent films: *At the last boundary* (Kazakhstan, 1992, 28min, 35mm), *The Last Book* (Kazakhstan, 1992, 28 min., 35 mm), and *Labummedenu* (Kazakhstan, 1991, 20 min. 16mm). Afterwards there was a lively discussion and L. Song was able to answer numerous questions concerning the current political and social situation of the Nivkhi, Orochi and Yukagir. Due to lack of information the audience was very eager to simply know more about these indigenous ethnic groups.

Wjatcheslav Semjonov visited Göttingen in November. W. Semjonov was born in 1952 in Bujaga (Aldan district), now the Republic of Saha (former Jakutian Autonomous Republic in the Russian Federation). He is working as film-director with *Sever Films* (Nordic Film). W. Semjonov was one of the participants in the Kazim film-workshop which was organized in August 1991 by Asen Balicki and Mark

Badger. He showed his own film *On the upper Ollongro* (Saha, Jakutia, 1992, 35 min., S-VHS) together with the recently completed documentation of the Kazim workshop *Siberia through Siberian eyes* (Alaska, Siberia, 1991/92, 75 min, director: Mark Badger, anthropologist: Asen Balikci, Production: KUAC Fairbanks, Alaska). The discussion afterwards was a sign of the audience's deep sensibility when it comes to the social and economic problems the indigenous Siberian people are facing right now. Omar Vollmar (Pärnu Film-Festival), who was also present, talked about the current situation in Estonia. W. Semjonov is hoping to continue his ethnographic film-making on the lives of the Evenki reindeer herders and the social day-to-day problems in the Jakutian villages.

The high-light of the film programme was definitely the screening of Heimo Lappalainen's recently completed film series *Taiga Nomads*. Heimo Lappalainen is well-known by most of the readers of the CVA Newsletter. He is the co-founder and General Secretary of the *Nordic Anthropological Film Association* (NAFA), and organizer of many film festivals. He is an expert on Siberian indigenous people and a renowned and excellent anthropological film-maker.

Taiga Nomads (Finland, Siberia, 1990 - 1992, 150 min, 16mm) is a film in three parts. Part one, *Hundred of homes*, depicts the life of Sascha Archemku and his family (Evenki). Part two, *The skills you passed on*, tells the story of Nikolai Pavlovits and his stepson Vascha. Nikolai, a 85 year old Evenki reindeer-herder taught his step-son all the skills one has to know in order to survive in the Taiga as a nomadic hunter. Part three, *The school and the village*, shows the changes in traditional Evenki society. Every year in autumn Pasha and Galilja, the children of the Archemku family, are brought to the village by helicopter. During the whole winter the children of the Evenki attend school and nursery in the village and live in separation from their parents.

The three films which make up the story of *Taiga Nomads* show the Evenki's search for ethnic identity and contrast the traditional life-style of the nomadic reindeer herders with the modern Russian ways of living in the Siberian villages. After the collapse of the Soviet Union and more than 50 years of russification under the communist regime, the indigenous people of Siberia are facing a threat which may be even more dangerous to their traditional culture and their survival as nomadic hunters. This threat acts silently without direct physical and psychological pressure and is mediated through russian TV: westernization.

The 'Life of indigenous Siberian people' was a first and successful tempt to bring ethnographic documentary films to Göttingen. IFAK hopes to continue its efforts by establishing close contacts with the Institute of Scientific Film (IWF) in Göttingen. Currently we are organizing a 'series on ethnographic films' which will be shown next year in one of Göttingen's cinemas. In order to establish a Göttingen 'Ethno-Film Festival' we will cooperate with the IWF and other independent organizations.

For further information, please contact: Institute of Applied Anthropology, (IFAK), Nikolaistr. 15, 2300 Göttingen, Germany, Phone: (49) 0551 48 71 41, Fax: (49) 0551 48 71 43.

Karsten Krüger
IFAK, Göttingen

Eighth Review of Ethnographic Film, Lodz, Poland, 13-18 October, 1992

The event took place at the LDK Cultural Centre and was organised by Dr Ewa Nowina-Scroczyńska with the help of a number of her colleagues from the Department of Ethnology at Lodz University. It involved the screening of some 25 films of greatly varying style and origin as well as a number of verbal presentations.

It was attended by a small but enthusiastic audience of 50-80 people. Although this audience was primarily Polish, consisting principally of anthropology students, there was a significant international

participation as well, with speakers or film-makers from Italy, France, Britain, Finland, Lithuania, Russia and Serbia. Overseas visitors were hospitably received and comfortably lodged in a student hotel.

Judging by this Review, the most active ethnographic film-making body in Poland is WFO, a former government education film studio which has recently been privatised. This studio has specialised particularly in the production, on 35mm, of films about traditional folklore and customs. Although academic anthropologists have acted as advisers to the WFO and other production companies, they have not yet developed their own film-making capability.

During my visit to Lodz, I also visited the Film School. Although some students may spend up to 50% of their time making documentaries, there is no specialised documentary department. It seems therefore that there have not been the same possibilities for collaboration that have been developed in Britain between the National Film and Television School and the anthropological community. Moreover the Director of the School explained that documentary-making generally in Poland is currently in an awkward limbo. Before the collapse of communism, all documentary was carried out on 35mm and 16mm was considered an amateur format. But now the East German lab. ORWO, which produced the film has collapsed and no-one in Poland can process 16mm film. At the same time, Polish documentarists cannot afford the new video technology. "The only thing we can compete on equal terms with the West", he said "is in imagination".

It proved to be a most stimulating visit and I found both the screenings and discussions at the Review most interesting. But since a comprehensive discussion of all the films screened is not possible, I will mention only one. This was a film made by Byelarus-films of Minsk and concerned the region of Byelorussia affected by the Chernobyl disaster. Although the film was in Russian without subtitles and therefore inaccessible to me in a linguistic sense the visual impact of the film was remarkable. However it was a film shot on 35mm and one can only hope that the new conditions, whilst allowing more frequent East-West exchanges between anthropological film-makers, will also continue to permit the production of work of such quality in the future.

Paul Henley
Granada Centre
Manchester

Mundos en Contraste I Muestra Internacional Cine Etnológico de América y Andalucía

'Worlds in Contrast', was the name of the first international ethnological film festival held in Santa Fe and Granada in the South of Spain, 2-10 October 1992.

The theme of the festival was related to the occasion of the 500 years since the first transatlantic encounter. For this reason the festival programme included a wide spectrum of ethnological films and videos about America and the province of Andalusia.

The films varied from a remarkable film like *Zulay Facing the 21st Century* directed by Jorge and Mabel Preloran, and *Zulay Saravino*, to superficial television programmes like *A World of Patios*, directed by Jaime Villate. The difference between the two films involved one of the most interesting discussions of the festival.

Zulay Facing the 21st Century is a film about the process of emigration and the problem of moving from one culture to another. Zulay is an indigenous *otaveña* girl from Ecuador and is filmed, at first, in her home in Ecuador. As a consequence of her personal involvement with the film-makers she emigrates to their home in Los Angeles and starts a new life in the United States.

In contrast to the 'tour de force' of closeness in the Zulay-film, *A World of Patios* describes the patios of Seville and their history. It tries to show the special social space of the patios dominated by women and some of the typical dances of Seville.

It was a general opinion among the participants of the festival, that the film about Zulay had one of the most important qualities of an ethnographic film: the intimacy between the directors and the main characters. An intimacy which is vital in order to capture the audience, to let them risk, or try out, their cultural background by identifying themselves with the characters. An identification taking place because the audience is allowed to see the characters as human beings. In a programme like the one about the patios the sense of reality is never present. It has no main characters, because everybody has to represent a way of living instead of representing themselves, leaving absolutely no room for authentic lives and personalities.

At the final session a discussion concerned different ways of making documentary film. In the main discussions were represented, among others, producers from Canal Sur and Spanish television, on the one hand, and film-making anthropologists on the other. The almost classic trenches were discussed: the shallow exotic journalistic programme produced to please an audience against the more authentic but 'boring' ethnographic film. In the end most of the participants agreed on the advantage of a co-operation between the positions. Several participants pointed to the excellent examples of such fruitful co-operations between professional film crews, directors, and anthropologists which have emerged in British broadcasting such as Granada Television's 'Disappearing World' and BBC's 'Under the Sun'.

The general issue of representation of other cultures was also raised during the festival in relation to films such as *The Condor and the Bull* directed by Peter Getzels and Harriet Gordon. A film showing how villagers from remote hamlets of the Andes join together with people from a roadside village to celebrate the Peruvian Independence Day. The festivities require a ritual encounter between a wild condor and a bull. The fight between these two creatures encapsulates, symbolically, the complex history of the Andean native peoples.

The reactions from Latin American anthropologists and film-makers against this film were powerful. They disliked the film because native people appeared rather drunk in a number of sequences. For about five or six minutes, all in all. They regarded the images of drunken natives as a cliché and a repressive way of representing them.

This was a well-intentioned but misunderstood critique, perhaps due to existing taboos in Latin American societies, according to European participants. The indigenous people do play other roles in the film. Being drunk is part of the reality of the celebration and during the preparation of the festivities the native people act very seriously and dedicated. The film is furthermore an excellent analysis of this particular celebration. It does not reduce the presentation to the celebration itself, but provides the audience with a context to understand what is taking place; even avoiding the omnipotent over-explaining voice-over, which should be familiar to everybody.

When using audio-visual media for cross-cultural communication it is important to realize that we do not really challenge our audience if people like the natives of the Andes are represented as unspoiled primitive people. Celebration without drinking would be a false representation and just a confirmation of the exotic European conceptions of indigenous people. We have to present other cultures with a respect and an eye for the ongoing and complex changes taking place in all societies.

To summarise, the issues raised during the festival were basic, but important, and we can only recommend the festival. Although, there was a lack of really good and new films it was a very well-organized festival. It had a single programme allowing the participants to refer to the same films and discussions. Too many festivals in Europe have become too large, running several parallel programmes which do not create the proper forum for good and stimulating discussions of the films.

List of films mentioned:

Zulay Facing the 21st Century

Director: Jorge and Mabel Preloran, Zulay Saravino. Anthropologist: Mabel Preloran. Camera: Jorge Preloran. Producer: Jorge Preloran, USA 1989, 120 min., 16mm. Distribution: Professor Jorge Preloran, Department of Theater Film and Television, 3348 MacGowan Hall, UCLA, Los Angeles, CA 90024-1622, USA.

The condor and the bull

Director: Peter Getzels and Harriet Gordon. Production and Distribution: The National Film and Television School, Beaconsfield Studios, Station road, Beaconsfield, Bucks, HP9 1LG, Great Britain. Research: Penelope Harvey and Peter Getzels.

A World of Patios (Un Mundo de Patios)

Director: Jaime Villate. Production: Rosario González, TVE, S.A., c/Princesa 24, 5a planta, 28008 Madrid. Camera: Luis Berranquero. Sound: Miguel Angel Rospir. Montage: Javier Morán. Research: Alida Carloni Franca. Distribution: Dirección Operaciones Comerciales RTVE, Gobelias 35-37, La Florida, 28023, Madrid.

Birgitte Markussen and Hans Henrik Philipson
University of Aarhus, Denmark

Mountains, VI International Festival of Ethnographic Films, Nuoro, 6-12 October, 1992

'Mountains' was the theme of the 'VI International Festival of Ethnographical Films' held in Nuoro, Sardinia, from 6 to 12 October, 1992. The selection committee had chosen 37 films for screening, 28 of them competing for the two prizes in the categories of films shot on film and video respectively.

The films shown displayed a wide variety of approaches and subject, dealing with people living in mountainous areas - from Himalayas to the more gentle slopes of the Mediterranean. Broadly speaking, the fell into three categories: journalistic reportage films, ethnographic films with a strong emphasis on material culture, and finally, films in the tradition of the narrative documentary with restrained or no use of commentary. Among the participants of the festival, and among the present members of the selection committee and the jury there was little disagreement about the status of the first category, especially when the approach to an ethnographic area was cursory and the subjects were treated with touristic voyeurism (for example, *With the Nomads of Tibet*). The most vivid discussions however, centred on the issue, on how to compare and finally, assess films from the latter two categories. What, for example, of ethnographic films such as *Ein Vormittag in Imarin*, *El Puente de Ichu* and *Holz Schläike*, *Mid Ross*, which focus on the construction of a house in Papua-New Guinea, a bridge in Peru and at different systems of transportation in the Swiss Alps. These films provide a lot of detail on local techniques, and some, though not sufficient, social context. From a stylistic point of view, that is narration through images, they are not always convincing. Can we really compare them with such classics of the narrative tradition such as *Grass* (out of competition), more recent examples from Granada's Disappearing World series (*The Kirghiz of Afghanistan*, *The Albanians of Rrogam*), or even the intriguing *Jolo Serpent-Handlers*? It seems to the reviewer that perhaps there was less dilemma of comparison than perceived by the participants. Indeed, there were examples in competition, which bridged successfully the two genres, for example, *Martin Chogue*, a sensitive portrait of a weaver in Argentina Andes, 'interweaving' shots from his work in textile with his own account of the grim conditions harvesting sugar-cane in lowland Tucumán. Likewise, *Las Navatas*, showed with historical insight and skilful use of archival film how old traditions of rafting logs are being revived as new means of ethnic identification in the Spanish Pyrenees. As in Germany, there is a long tradition in Italian ethnographic film-making to concentrate on material culture, so maybe it would be 'ethnocentric' to ask for a special prize for films in this category, rather than to mix them with other documentaries. Yet this could be an option open to future festivals. The final prizes, with a value of 15 and 10 million Italian Lire respectively, went to *La Danza degli Ori* by Renato Morelli for the best film shot on film, and to *Trekking on Tradition* by Jennifer Rodes for the best video production. It may seem ironic, but not having been present on the last day

of the festival when both films were shown, puts us in the enviable position of not needing to comment on the jury's decision.

Running in its sixth edition, Nuoro has surely acquired a reputation of professionalism, careful preparation and warm and generous hospitality. This included a finely produced festival catalogue and a comprehensive bibliography on the anthropology of mountain peoples. It should be mentioned also, that the host organization, the Institute of Higher Ethnographic Studies, seems to be at the forefront of promoting ethnographic documentaries in Italy. ISRE is co-producing with the BBC a film on Sardinian goatherds and has invited David MacDougall to direct it. In Europe, such cooperation with television is an unusual step for a scientific institution, and it is hoped that this kind of enterprise will find more imitators.

Arnd Schneider
Royal Anthropological Institute, London

The 35th Leipzig International Documentary and Animation Festival, 27 November to 3 December, 1992

'Sehen, was wirklich los ist' (See, what is really happening) was the motto of the festival. A motto which invited several meanings when written on a white sign just next to another sign with the Bild Zeitung slogan 'lesen was los ist' (read what is [really] happening).

A play with words which may be unintended and probably should not call for unambiguous decisions concerning which communication media is the one to tell the truth. It inevitably provokes thoughts concerning 'documenting the world'. The claim of unvarnished reporting of the flow of life includes an obligation to challenge the dogmas and the conventions that are accepted and being privileged descriptions of reality and history. The opening of border gates and easier access to information does not necessarily abolish the need to communicate about local and global life; quite the contrary. The time-condensed world news that is every day brought into our homes through the electronic media both narrows and widens our horizon. The increasing struggle for a position within the international media arena calls for occasions where the world can be brought back to a more suitable rhythm. To have events presented at a reasonable pace and within a reasonable space.

A festival like the Leipzig event offers the opportunities to dwell on images, a dwelling that now and then challenges the ways in which we look at the world. Until three years ago the festival had an additional function, that of providing a breathing hole for communication in order to exchange truths and reduce deficits of information. Today the task may have changed to being about creating new trust between North and South and in one's own society. A trust that can be strengthened by being given insight into a multiplicity of aspects of the fates of other people.

The festival has justifiably received the patronage of UNESCO due to its emphasis on promoting international dialogue, its focus on the 'Third World', and on cultural minorities. The awarding of the International Mercedes-Benz scholarship for documentary film to the Tanzanian film *These Hands* can be seen as reflecting the motive for the UNESCO patronage. It is, however, also an example of how universal understanding can be shown and read through simple, quiet and non-insistent images. The long sequences of the monotonous work of crushing stones are only here and there intercut with small sequences of blood dripping from a hidden finger, lunch breaks, a spontaneous dance on the top of a pile of stones, etc. Strong images without commentary which, with the words of the Minister of Science and Art in Saxony, answers the spirit of the motto 'films of the world for the dignity of man'.

'See what's really happening' is an ambitious title. But seen in the context of approx. 160 films shown, selected from approx. 1,000 entries, the festival did offer a wide open window to the flow of different ways of life and thoughts.

Berit Madsen
NAFA, Aarhus, Denmark

WORLD EVENTS

33rd Festival dei Popoli, Florence, 27 November - 5 December, 1992

The 33rd Festival dei Popoli was as usual held in Florence. The competitive section included approx. 20 films that had never been shown in Italy before. There were thematic sections dealing with current events, politics, history, anthropology, art and show world.

The festival presented the first part of a retrospective on Europe during the years of the cold war. The retrospective is made possible through the collaboration with the Bundesarchiv, the archives of Moscow and St. Petersburg, the Imperial War Museum, the INA, the Library of Congress, and the National Film Archive. The programme, made with the assistance of the French historian Pierre Sorlin includes newsreels, documentaries, fiction films and television programmes.

The ethnoanthropological section was dedicated to the Indians of Latin America in the year of the commemoration of Christopher Columbus. The section included a programme on the *Indios* of Brazil with screening of documentaries, television programmes and fiction films from 1911 to the present.

'The Screen of Sounds' is a section concerned with previews and rare films on different aspects of contemporary music. Important musical live events connected with the images enriched the programme.

Picasso and the cinema formed the topic of a special section on cinema and art. It was organized in collaboration with the Biennale du Film sur l'Art of Paris.

[We hope to be able to include a report on the festival in the next issue of the newsletter. Ed.]

Margaret Mead Ethnographic Film Festival, Los Angeles, 24-26 March, 1993

The Center for Visual Anthropology of the University of Southern California has become the sponsor of a West Coast venue for the Margaret Mead Ethnographic Film Festival from the Museum of Natural History in New York. The programme consists of a special selection of 13 films and a number of special events.

One of the events is 'Graduate Student Thesis Film Presentations' in which videos produced as the visual component of the Master's degree in Visual Anthropology at the University of Southern California are screened during the festival. A number of the students are present to discuss their productions.

Tim and Patsy Asch are the organizers of a 'Works-in-progress workshop for Student Ethnographic Films' in which students will view and informally criticise each other's work assisted by professionals in the field.

Finally, Gary Scaman and Michael Mascha of the Center for Visual Anthropology will organize a workshop on 'Multimedia Ethnography' focusing on the integration of computer and audiovisual technologies into ethnographic methodologies.

[Hopefully a report from the whole event will appear in the next issue. Ed.]

9th Days of Independent Film + International Conference of Film Students, Augsburg, Germany, 20-28 March, 1993

The 'Days of Independent Film' is an international festival of documentary and feature film. This year's event includes:

- a session called 'Between the worlds' in which a selection of the best documentaries and independent feature films from five continents in the 1990s are shown.
- A special programme called 'On the Edge of Europe' about the independent cinema in Ireland.
- Retrospectives of the works of Christian Blackwood (1942-1992) and Alexander Hackenschmied (CSR/U.S.A.) films from 1940-1946.
- General screenings, lectures, discussions and live music bands.

'The International Conference of Film Students' is held in conjunction with the 'Days of Independent Film'. The conference has taken place since 1988 and has in recent years been visited by students from all over the world. The conference addresses all those who, without competition and competitiveness, seek sound new perspectives and ideas for their work and wish to establish contacts and international exchange with film-makers, film critics and the press. It is also possible to submit student films which will be shown in the context of an international festival. The programme of the conference includes seminars by international capacities of film, exchange between students, presentation of students' films and practical examples and workshops. The conference uses English, French, Russian and German as conference languages.

For further information please contact:

Days of Independent Films/International Conference of Film Students, Schroeckstrasse 8, D-8900 Augsburg, Germany. Tel.: +49 821 153077, Fax.: +49 821 15518.

5. Filmforum. Ethnologie + Dritte Welt, Freiburg, 18 - 23 May, 1993

The *Forum: Ethnologie + Dritte Welt* will this year be held from 18 to 23 May, in Freiburg as usual. One of this year's main subjects will be the Inuit, including five programmes. The plans are to give a brief summary of the history of ethnographic films about the Inuit and to present different films and genres concerning the same topic. Part of the programme will consist of films by S. Elder and L. Kamerling (*At the Time of Whaling and Drums of Winter*) and films by Asen Balıkcı (*Netsilik Eskimos and Sireniki Chronicle*), who will be present to introduce his films.

A second main feature will be the films of Patsy and Timothy Asch about the culture of Bali and Indonesia including the following films: *A Balinese Trance Seance*, *Jero on Jero*, *A Balinese Trance Seance Observed*, *The Medium is the Masseuse*, *A Balinese Massage*, *Jero Tapakan*, *Stories in the Life of a Balinese Healer*, *The Water of Words*, *Spear of Swords*, and *Releasing the Spirits*. Tim and Patsy Asch will be present to introduce their films.

Conolly and Anderson's trilogy about Papua New Guinea and other films about the same region will also be shown. Bob Conolly will be a guest of the 'Forum' as will a number of other film-makers and anthropologists.

The 'Forum' will show a number of films on Zaire and Congo in an attempt to present a particular region.

Finally, the topic of 'World Music', illustrated through the use of various films, is being prepared. As usual, the latest German and international films dealing with anthropological subjects, as well as a range of feature films and documentaries on or from Africa, Asia, and Latin America will be shown.

For further information, please contact:

5. Filmforum, Ethnologie + Dritte Welt, Urachstrasse 40, D-7800 Freiburg, Germany. Tel.: +49 761 709033, Fax.: +49 761 706921.

'The Construction of the Viewer', XIV. International Conference, Nordic Anthropological Film Association, Reykjavik, June 4-7, 1993

The 14th Nordic anthropological film conference will be held in Reykjavik, Iceland, from June 4th to June 7th 1993, organized by the Faculty of Social Science, University of Iceland. Every year, a conference has been arranged by the Nordic Anthropological Film Association (NAFA) in one of the Nordic countries, with the participation of leading international experts on visual anthropology. These meetings have acquired a reputation as a relevant forum for debate on the development of visual anthropology. The theme of the 14th International conference is 'The Construction of the Viewer'.

The aim of the conference is to address one of the most neglected fields in the study of documentaries in general and ethnographic films in particular - the consideration of films in cultural context and the role of audience at every stage in their production. Anthropologists frequently construct and deconstruct ethnographic films. The questions, however, that are seldom addressed are: for whom and why? Do audiences in different cultures necessarily construct what they see in radically different ways? What are the relations between the audience on the one and, on the other, the purpose of films, systems of funding, their distribution, modes of perception? These are only some of the questions that are likely to be addressed.

During the conference recent ethnographic films and documentaries from Scandinavia, Asia, Africa, Siberia, Latin America and the United States will be screened. Film-makers and anthropologists have been invited to submit recent ethnographic films to the screening programme.

Several key speakers have been invited to present papers including: Jay Ruby, Peter Ian Crawford, Marcus Banks, Gary Kildea and Sigurjón Sighvatsson. The language of the conference will be English.

Film screenings will include *Taiga Nomads* by Heimo Lappalainen, *Valencia Diary* by Gary Kildea, Beate Engelbrecht's *Foutura* and *Weavers of Ahuiran*, Knut Ekström and Erik Strömdahl's *Tadsjiki Salad*, Ilisa Barbash and Lucien Taylor's *In and Out of Africa*, and many other recent ethnographic films and documentaries. There will be a presentation of student films from the Granada Centre of Visual Anthropology (University of Manchester) and of the collection of the Amerindian and Arctic People's Film Project, a package of which are touring Europe through the organisation of the Center for International Media Research in the Netherlands and a number of other European organisations including NAFA.

The conference is open to all, scholars and interested students of anthropology and film-making. A special student seminar will be arranged where participants can show their works or works in production, and exchange opinions and experiences.

The conference will be a closed event, allowing for a maximum of 60 participants. A preliminary programme outline will be sent to all registered participants in March. For registration sheet and further information please write or fax to:

NAFA Meeting 1993, Faculty of Social Science, c/o S. B. Hafsteinsson, University of Iceland, IS-101 Reykjavik, Iceland. Fax: 354-1-26806.

Video/TV: A Tool for Development?, Wessex Conference Centre, UK, 4-5 June, 1993

'Video/TV: A Tool for Development' is a seminar organised by King Alfred's College Department of Drama and Television (Winchester) and The Centre for Development Communications (London). An opening keynote address will be given by representatives of the Self-Employed Women's Association (SEWA) of Ahmedabad (India) to give an overview of their longterm experience of using video. It is followed by a presentation on 'The Politics of Empowerment' by Awam Amkpa of the KAC and the African Theatre Alliance. Five workshops, each focusing on a case study, will discuss 'The Function of Video/TV in Development Work'.

On the second day of the seminar there will be sessions on 'NGOs and the media: hands on or hands off?', the funding issue, and a final presentation on "'Setting the Agenda' - Training, Education, Distribution, Evaluation and Funding" by Dr Pat Norrish of Reading University.

For further information please contact:

Hazel Farebrother, Centre for Development Communications, 225A Brecknock Road, London N19 5AA, England.
Tel.: +44 71 267 1886, Fax.: +44 71 267 6563.

or

Su Braden, King Alfred's College.

Tel.: +44 962 841515, Fax.: +44 962 842280.

13th International Congress of Anthropological and Ethnological Sciences, Mexico City, 29 July to 5 August, 1993

Most readers should by now have received general information about the congress. Asen Balıkcı has held several meetings with the organizers and has made arrangements for the visual anthropology events to take place in the Museum of Anthropology, one of the most important museums in the world. A list of possible visual anthropology sessions was compiled by Asen Balıkcı and the organizers in July 1992. These are as follows:

1. Visual Anthropology in Mexico: history, development, recent achievements
2. Visual anthropology in Latin America: regional surveys, comparative approaches
3. Visual anthropology in the community setting: a survey of participatory strategies
4. Visual anthropology and development communication
5. Visual anthropology and culture history museums
6. Visual anthropology, film and photography archives
7. Surveys of regional developments: Africa, Asia, Oceania, Europe, the Circumpolar world, the Middle East
8. Visual anthropology and television: the First World, developing nations, comparative perspectives
9. Teaching visual anthropology
10. The native as video producer: Training, funding, production and post-production, distribution, patterns of collaboration with anthropologists
11. The international organization of visual anthropology activities: serial publications, festivals, seminars, film and video distribution networks
12. The ethics of visual anthropology: the rights, and politics of representation
13. Visual anthropology, ideology and anthropological theory: historical perspectives
14. Beyond the observational strategy: conversations and only conversations?

15. National styles for ethnographic television documentaries: a critical comparison
16. Visual ethnographies as teaching aids
17. Visual anthropology and the new technologies: methodological and epistemological considerations
18. Visual records in ethnomusicology, archaeology, primatology, physical anthropology, linguistics and paralinguistics
19. The production and analysis of photographs: historical, sociological and ethnographic perspectives.

[See also Dr. Heinz Nigg's proposal below, Ed.]

For further information on the congress activities please contact:
Ana Maria Salazar, Instituto de Investigaciones Antropológicas, Ciudad Universitaria, 04510 Mexico D.F., Mexico.
Fax.: (525) 548-3667.

IUAES Congress, Mexico: Visual anthropology session proposals

INNER VOICES - They Speak For Themselves

Subjective perspective and personal narrative style in documentary film and video practice. A film and video programme.

A demand frequently coming up in discussions on anthropological film and video-making is that the viewpoint of anthropologists and documentarists should emerge more clearly in their work. How may a subjective perspective be expressed through filmic means and personal interpretation? Heinz Nigg, visual anthropologist from Zürich, Switzerland, has put together a film and video programme, 'INNER VOICES - They Speak For Themselves', that highlights different approaches towards subjective documentary film and video-making.

It is not surprising that most of this pioneering autobiographic work has been developed by artists outside of visual anthropology as an academic discipline. As at the beginning of visual anthropology new ideas and a new practise of how culture can be represented audiovisually are coming from the fringes. 'INNER VOICES - They Speak For Themselves' offers an opportunity for visual anthropologists to get to know the work of documentarists from all over the world exploring the film-making process as 'auteurs' or as 'natives' reflecting their own specific cultural context.

Subjective perspective and personal narrative style in visual anthropology.

A session chaired by Peter Ian Crawford and Heinz Nigg

Complementing the film and video programme 'INNER VOICES - They Speak For Themselves', Peter Crawford and Heinz Nigg will discuss the programme along the following lines:

Since the times of Malinowski, the method of participant-observation has been developed on a delicate balance between subjectivity and objectivity. The personal experience of the ethnographer is understood to be an important element in the research process. How does it come that so often films by visual anthropologists are structured by impersonal standards of observation and 'objective' distance? Why is the subjectivity of the author separated from the reality presented in a film? And why is it that personal narratives are often considered to be self-indulgent?

A new figure is entering the scene, the 'indigenous visual ethnographer'. Insiders studying their own cultures offer new angles of vision and depths of understanding. What are the opportunities for visual anthropology if more subjective methods of film-making are being introduced? And what are the restrictions and limitations of subjective documentary film- and video-making?

INNER VOICES - They Speak for Themselves

List of possible films/videos for a presentation at the 13th international Congress of Anthropological and Ethnological Sciences in Mexico 1993.

Biography, History, and Cultural Identity

—Jean-Marie Teno. *Afrique, je te plumerai*. 16mm. French with English subtitles. 88 min. Cameroun.

A historical document dealing with the way in which the original oral culture of Cameroun has been influenced by the introduction of writing by the colonial powers, Germany, France, and England. It is Teno's most personal contribution to the question of how it might be possible to lead Africa out of its current helplessness. The scenes follow the country's turbulent history - representative for all other countries of Black Africa - up to the present day. They raise the question as to whether language and education are only a way to make black children 'white'.

—Rea Tajiri. *History and Memory*. U-matic. English. 32 min. USA.

After the attack on Pearl Harbour, ten thousands of Japano-Americans were locked up in concentration camps. Personal belongings were not allowed. While the father was serving in the US-Army, the family was living in the camp. The documentation of that time in newsreels, propaganda material, and excerpts from movies plus interviews with the relatives and camp inmates enhance the material shot on location. Personal history of Rea Tajiri's family is thus woven into an analysis on how very diverse pictures effect the documented history. The deeper the understanding of history becomes, the more explicable the once so obsessive pictures become. The mother's motives for forgetting are seen in another light. The video is dedicated to her.

—Heinz Nigg. *Cold Spring - an encounter with a not so glamorous past*. U-matic. German with English subtitles. 31 min. Switzerland.

The reunification of Germany has stirred up uneasy feelings among its neighbouring countries. Will the Germans try to regain supremacy in Europe? Since Berlin has been chosen as the new capital of reunited Germany, historical debate about Germany before and during the War has become necessary.

'Cold Spring' is a travelogue into the past. Heinz Nigg visits Berlin, reflects on his ambiguous feelings towards the former capital of the Third Reich, and talks to two Germans, born after the War, about the legacy of the Holocaust.

Nigg reminds himself of the close and hidden links between fascist Germany and so called neutral and humanitarian Switzerland. In actual fact the Swiss government of that time followed a restrictive policy towards fugitives - predominantly of Jewish origin - seeking asylum in Switzerland. Refugees were refused entry into the country and instead sent back to Germany where many died in concentration camps.

Nigg pleads for setting up a memorial centre in Switzerland, as a permanent reminder of the fate of these unknown fugitives.

—Mona Hatoum. *Measures of Distance*. U-matic. 16 min. GB/CAN.

'Measures of Distance' explores the author's feelings of separation from her Palestinian family, through a series of fragmentary communications between her and her mother. The struggles of identity and sexuality are faced and shown as inseparable from historical and political issues of exile and displacement.

—Shalom Gorewitz. *Damaged Visions*. U-matic. 9 min. USA

One of his most personal tapes, 'Damaged Visions' reflects Gorewitz's visit to Eastern Europe in June 1990. Travelling with multimedia artist Warner Wada, he collected images in Sighet, Romania, where Gorewitz's grandparents lived and his mother was born; Auschwitz concentration camp in Poland and Budapest, Hungary. Using specialized computer video visualization systems with his original Video 8 footage, Gorewitz achieves a powerful synthesis of past and future in each of these locations. The Gulf War becomes a subtext, contextualized by a quotation from the Bible: "They have healed the wounds of my people lightly, saying, 'peace, peace', when there is no peace."

—Jeanne C. Finley. *Nomads at the 25 Door*. U-matic. 43 min. USA

'Nomads at the 25 Door' explores the memory's construction of an ephemeral homeland when a concrete one is lost, stolen, or left behind. The tape is constructed in three chapters, based around a series of interviews between Finley and Mickey Yates, a 22-year-old woman serving a double life sentence in the Nevada Women's Correctional Institution for the murder of her mother. Evocative visual imagery and sound interweave throughout these three chapters, establishing relationships between the unique narratives about different types of home life. The resonance created between the narratives serves as an illusive document to the shifts in power between the individual and their family, between the government and its people, between the documented and the betrayed, between our hopes for stability of home and the fragility of our memory.

Revival of the ethnographic travelogue - from video clip to documentary satire.

—Sarah Denizot, Pascal Baes. *Topic*. U-matic. 10 min. France.

Video Dance Art: an empty city - Prague - the dancers rush through the stand still of the town, trying perhaps to get away from the claustrophobic loneliness. A fascinating city portrait and video choreogram because it perverts all laws of movement and perception.

—Andras Wahorn. *Living Eastern European Animals*. U-matic. 5 min. Hungary.

Animals come closer, they come from every corner but not in pairs and not behaving like in the time of Noah, they break out of their reservations, they stick together and bring their friends and enjoy strolling around in our urban landscape. The most astonishing form of anarchy that could happen to us. An unusual portrait of Budapest.

—Ken Feingold. *Un chien délicieux*. U-matic. 19 min. USA/NL.

What does it take to give a little twist to the belly of the average spectator from the First World, and what is needed to turn that into a still delicious piece of Ethno-cake from the world of noble art? Pick a man from Burma plus his two parakeets sitting on a rail, then add a photo of a dinner that the surrealist-chief André Breton was having and top it with the amused native's superb roasting of his dog. But first let him tell some funny anecdotes in his own language to help the digestion. What a great time we all had! Who cares whether Breton was really able to transform his surrealist theories into strategies for active eating. A persiflage on ethnocentricity.

—Sei Kazama, Hatsune Ohtsu. *'De-Sign 2'. 5-7-5 Hi-Cook*. U-matic. 10 min. Japan.

5-7-5 is a rhythm every human being in Japan knows only too well. You can find it in traditional Haiku poetry as well as in advertisements, popular sayings, police traffic reports etc. 5-7-5 is an easy rhythm, and that is why a businessman of the 'bz bz buzzing' Japan company is completely addicted to it... Is he really? Entertaining and ironic treatment of the Japanese way of life.

—Chris Mullington. *Sandspit to Dildo - Hippy hoppity home sweet home*. U-matic. 28 min. Canada.

A trip through Canada and an unusual point of view on everyday life, on weakness, strengths and peculiarities. A cheerful allegory on the banality and madness of existence.

Further videotapes under consideration:

—Jean Marie Teno. *Bikutsi Water Blues*. Super-16mm. 90 min. Cameroun.

—Ken Feingold. *India time*. U-matic. 46 min. USA.

—Jean Finley. *Involuntary Conversion*. U-matic. 9 min. USA.

—Max Almi. *The Thinker*. U-matic. 12 min. USA.

—Louis Hock. *The Mexican Tapes: A Chronicle of Life Outside the Law*. 'El Gringo' (53 min), 'El Rancho Grande' (60 min.), 'The Winner's

Circle and La Migra' (53 min.), 'La Lucha' (55 min). U-matic. Mexico and USA.

—Richard Fung. *My Mother's Place*. U-matic. 50 min. Trinidad and Canada.

—Richard Fung. *The Way To My Father's Village*. U-matic. 38 min. China and Canada.

—Robert Cahen. *Hong Kong Song*. U-matic. 21 min. France.

—Theo Eshetu. *Questa e' vita*. U-matic. 12 min. Italy.

Special care will be taken in looking for tapes and films from other areas of the world, especially also from Latin America. All suggestions are welcome. Peter Crawford and Heinz Nigg are calling for papers relevant to the topic of this session. Also films and videos fitting into the programme 'INNER VOICES - They Speak For Themselves' are welcome.

For further information please contact:

Dr. Heinz Nigg, Projektstelle für soziokulturelle Videoanimation Zürich, Habsburgstrasse 34A, CH-8037 Zürich, Switzerland.

Fax: +41 1 271 56 70

7th Pärnu International Visual Anthropology Festival, Pärnu, Estonia, 5-12 September, 1993

The annual Pärnu event has become one of the venues at which anthropologists and film-makers from East and West meet. Unfortunately we had not received the preliminary programme before this issue went to print so for further information please contact:

Pärnu International Visual Anthropology Society, P. O. Box 150, Pärnu, Estonia.

Tel.: +372 444 3869/0804.

GIEFF, Göttingen International Ethnographic Film Festival, 16-19 September 1993

The Institute of Scientific Film (IWF) in Göttingen, Germany, in collaboration with other institutions such as Göttingen University and the Visual Anthropology Groups of the German Volkskunde (Folklore) and Völkerkunde (Social Anthropology) Associations, will organize its first 'Göttingen International Ethnographic Film Festival' (GIEFF), 16-19 September, 1993.

The aims of GIEFF will mainly be to present recent international and national ethnographic documentaries and to award festival prizes to the best films. It is hoped by the IWF that GIEFF will in the future become a biannual event held in September, thus alternating with the British RAI International Film Festival. It is also hoped that it will serve a function as the main ethnographic film festival for Central and Eastern Europe within the fields of both Volkskunde and Völkerkunde.

An international evaluation committee will propose a number of films to the organizers who will select approx. 20 films for screening. This year's evaluation committee consists of Rolf W. Brednich (Germany), Peter Jan Crawford (Denmark), Steef Meyknecht (Netherlands), Colette Piault (France), Hans-Ulrich Schlumpf (Switzerland), and Janos Tari (Hungary).

For further information please contact:

GIEFF, c/o IWF, Postfach 2351, Nonnenstieg 72, D-3400 Göttingen, Germany.

Tel.: +49 551 202100

Fax.: +49 551 202200.

First Contact - First Look, Lund, Sweden, September 1993

The Department of Social Anthropology at the University of Lund, Sweden, is organizing a film festival and seminar in September 1993. The film programme will consist of film excerpts collated in the programme 'First Contact, First Look', which has been put together by Institut Méditerranéen de Recherche et de Création in Marseille. For further information please contact:

Professor Jonathan Friedman, Department of Social Anthropology, University of Lund, Box 114, S-22100 Lund, Sweden.

Fax.: +46 46 104794.

Film Days on 'Advocacy and Indigenous Film-making', European Film College, Denmark, 28-30 October 1993

The Nordic Anthropological Film Association is organising three film days focusing on the topic of 'Advocacy and Indigenous Film-making' at the newly established European Film College in Denmark. The programme consists of a number of presentations and panel discussions and film screenings mainly based on a selection of films from the Amerindian programme at present 'touring' Europe.

For further information please contact the Scandinavian representatives of that programme:

Hans Henrik Philipson and Berit Madsen, Nordic Anthropological Film Association, Department of Social Anthropology, Moesgaard, DK-8270 Højbjerg, Denmark.

Fax.: +45 86 270708.

WORLD NEWS

Declaration on ethnographic heritage, Nuoro, October 1992

The following declaration was signed by participants of 'Mountains, VI International Festival of Ethnographical and Anthropological Films' held in Nuoro, 6-10 October, 1992:

DECLARATION

A great number of anthropologists and film-makers are convinced that the ethnographic heritage is seriously endangered.

They therefore urge the European Commission to pay particular attention to this problem.

They hope that the creation of archives, conservation and the evaluation of Europe's ethnographic heritage will be one of the prime cultural priorities of the Commission.

It seems evident to all of us that life in Europe is undergoing profound changes and that some of its cultures are destined to disappear.

Against this cultural background then the urgency of a high level cultural intervention is even more appropriate, given that the lack of understanding between people of different cultures has already led to ethnic conflicts.

The general economic crisis encourages the emergence of nationalism, racism and other types of divisions across Europe.

European citizenship and membership of the European Community risk to lose their credibility.

On the occasion of the VI International Festival of Ethnographic and Anthropological Films at Nuoro (Sardinia), participating anthropologists and film-makers, as individuals and as members of institutions, demand:

- the creation of an information network at European level, enabling:
- the production and collection of ethnographical and anthropological data
- the conservation of these data
- and their evaluation within and outside the Community, including their distribution and diffusion in the media and in educational institutions
- and finally the exchange of ideas among specialists

The members of the network intend to elaborate and carry out research projects, propose long-term initiatives at regional, national and European level.

Nuoro, Sardinia, 8 October 1992

UNPO and Eesti Kulturfilm contract

The 'Unrepresented Nations and Peoples Organization' (UNPO) and 'Eesti Kulturfilm' of Estonia have signed a contract concerning the production of a film series called *A Vision of Unrepresented Nations*. The contract was negotiated during the UNPO conference in Tallinn in January last year. The project consists of the following:

- an introductory part about the formation and aims of UNPO and of the main series, depicting the culture of each member nation of the UNPO
- the central point of each part is a subject particular and unique to the culture portrayed
- to attain an objective view a mutual principle is proposed. Although the scriptwriters and consultants will be representatives of the nation depicted, the film director and other staff must belong to other nationalities (peoples)
- the series will be produced on video (Betacam SP)
- the Artistic Director of the project will be the Estonian film-maker Arvo Iho
- the coordinating committee of the project is in Tartu, Estonia.

For further information please contact:

Peeter Volkonski, 16 Mureli Street, EE-2400 Tartu, Estonia.
Tel.: +372 3475736
Fax.: +372 3435404

For further information on UNPO, please contact:

UNPO, Office of the General Secretary, Postbox 85878, 2508 CN The Hague, The Netherlands.
Tel.: +31 70 3603318
Fax.: +31 70 3603346

48th International Congress of Americanists

'Emic/etic perspectives in anthropological film-making'

Call for videos of indigenous film-makers

While there is a growing interest in the subject of Visual Anthropology, approaches have changed over the past 40 years. It is unanimously agreed upon, however, that emic and etic perspectives should both be recognized as valuable and different approaches in visual anthropology. Especially

American Indians have been most active in using video recording for documenting their own culture. The ICA organizers have therefore decided to set up a video library during the conference containing such films. Video films are therefore invited to be sent in which are examples of these emic films made by people about their own culture, as well as films made by such film-makers portraying themselves and their work.

For further information please contact:

Beate Engelbrecht, IWF, Nonnenstieg 72, D-3400 Göttingen, Germany
Fax: +49 551 202200

or

Elizabeth Weatherford, Nat. Museum of the American Indian, Broadway at 115th Street, New York, NY 10032, U.S.A.

Fax.: +1 212 4919302

or

Penelope M. Harvey, Dept. of Social Anthropology, Roscoe Building, Brunswick Street, Manchester M13 9PL, England

Fax.: +44 61 2754023

VARAN Workshop and Centre for Visual Anthropology in Rumania

Les Ateliers VARAN (Paris) are organizing a workshop in Rumania, starting in August 1993. The final aim of the workshop is to build up a Centre for Visual Anthropology in Rumania. The project follows a proposal from the Rumanian Association for Cultural Anthropology, founded in 1990, with which VARAN will be in close collaboration. The initial workshop will give basic training to twelve Rumanian social scientists from anthropology and related fields. Financial support for the project has been applied for from the European Community, the French Ministry of Culture, the Rumanian Ministry of Culture, the French Ministry of Foreign Affairs, and UNESCO. We hope to be able to give a report on the development of this important project in future issues of the newsletter.

For further information please contact:

Ateliers VARAN, Att. Jean Noël Cristiani, 6 impasse Mont-Louis, F-75011 Paris, France
Tel.: +33 1 43566404
Fax.: +33 1 43562902

FORTHCOMING

A report by Claudia Menezes on *Mundos en Contraste*

A report by Ewa Ricčanská on the *Etnofilm* festival in Slovakia

A report by Peter Ian Crawford on a video project among children and youth in the province of Niassa, northern Mozambique

A report by Asen Balikci on present and future projects in the Balkans

Reports from the IUAES Congress in Mexico

Reviews of *Taiga Nomads*, *Weavers of Ahuiran*, *Ethnographic Film, Aesthetics and Narrative Traditions*, *A Bibliography of Ethnographic Film*

Reports and reviews from festivals, conferences and projects

World news and future events

New publications and film/video productions

NEW BOOKS, FILMS AND VIDEOS

(This section includes information on journals, books, catalogues, films, videos and other productions which have been submitted to the CVA Newsletter for review purposes)

Films/videos

Weavers of Ahuiran

55 mins., 16mm, colour, German commentary (English version available). Director/anthropologist: Beate Engelbrecht and Ulrike Keyser, Camera: Manfred Krüger. Sound: Beate Engelbrecht, Editor: Christina Jackel. Year of release: 1990. Distributor/producer: IWF, Nonnenstieg 72, D-3400 Göttingen, Germany, Fax.: +49 551 202200.

The film portrays the everyday life of women weavers of Michoacán, Mexico. Although focusing on weaving and weaving techniques the film goes beyond a material culture film in the narrow sense and includes contextual information on village life in general and the relationships between the female weavers and their children and husbands. (The film will be reviewed by S. Dindler (NAFA) in the next issue of CVA Newsletter).

Taiga Nomads. A documentary series about the Evenki of Siberia

3 x 50 mins., 16mm, colour, English version available. Director/anthropologist: Heimo Lappalainen, Camera: Pertti Veijalainen, Sound: Jouko Aaltonen, Editor: Jouko Aaltonen, Year of release: 1992. Producer: Illume OY, Helsinki, Finland, Distributor: The Finnish Film Foundation, Kanavakatu 12, SF-00160 Helsinki, Finland, Fax.: +358 0 177 113.

A film series about the Taiga nomads who have adjusted to life in harsh conditions and for whom the taiga is home. Through three generations the series gives a picture of the past, present and future. The film crew lived with the main characters in the films, closely following their lives during all the seasons in the vast taiga area. (Will be reviewed by S. Dybbroe and P. B. Møller (University of Aarhus) in the next issue of the CVA Newsletter).

Publications

Ethnographic Film, Aesthetics and Narrative Traditions - Proceedings from NAFA II

Edited by Peter I. Crawford and Jan K. Simonsen. Intervention Press, 1992, 262 pgs., ill., ISBN 87-89825-01-2, Price: ECU 26.25. Discusses issues emerging from the interaction between ethnographic film-making and anthropology. A number of contributions look at the narrative traditions of 'other' cultures, investigating the similarities and differences between 'other' and Western forms and traditions in general and the impact these may have on visual representations of otherness in particular. Contributors: Tord Larsen, David MacDougall, Bill Nichols, Christopher Pinney, Peter Loizos, Peter I. Crawford, Jean Lydall, David Turton, Henrik Overballe, Odd Are Berkaak, Even Ruud, and Knut Ekström. Distributor: Intervention Press, Castenschioldsvvej 7, DK-8270 Højbjerg, Denmark, Fax.: +45 86 275133.

A Bibliography of Ethnographic Film

Edited by Rolf Husmann, Ingrid Wellinger, Johannes Rühl, and Martin Taureg. LIT-Verlag Hamburg, 1993, 310 pgs., ISBN 3-89473-352-7, Price: DM 38.80 (In US: approx. \$ 25.00). Includes a comprehensive list of books and articles on visual anthropology issues, reports on conferences and festivals, list of film catalogues, list of film reviews, a selected list of journals. The book is thoroughly indexed. Available from: North America: Westview Press, Boulder, Colorado, Toll-free order number: (800) 456-1995, Europe and rest of the world: LIT-Verlag, Hallerplatz 5, D-2000 Hamburg 13, Germany, Tel.: +49 40 446446. (A book review will appear in the next issue of the CVA Newsletter)

The Papua New Guinea Video Collection

Is the catalogue of Film Australia which is able to offer for the first time on video a comprehensive range of programs on Papua New Guinea. The collection includes programmes from the earliest days of white settlement, through World War II and to the present day. Further information from: Film Australia, P.O. Box 46, Lindfield NSW 2070, Australia.

Pacific Directories of Videos: Women, Fisheries, The Environment

This first edition Pacific Directories of Videos - Women - Fisheries - The Environment is a publication of the South Pacific Commission. 34 pgs., ISBN 982-203-279-X. It includes videos that have been made in the region, about the region and other material that may be of interest to those working in the region. Contact: South Pacific Commission, BP D5, Noumea Cedex, New Caledonia, Fax.: +687 263918.

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