FILM IN ANTHROPOLOGICAL TEACHING AND RESEARCH

A Conference Given at New York University
October 22 - 25, 1969

The October 1969 Conference at NYU, "Film in Anthropological Teaching and Research" was an attempt to draw together the growing community of people, both within and outside of universities who are making, using, and could benefit from ethnographic films in teaching and research.

The conference was organized by John Middleton, chairman of the NYU Anthropology Department, Timothy Asch and John Marshall, directors of the Center for Documentary Anthropology at Brandeis, Karl Heider of Brown, and Jay Ruby of Temple. Its aim was to bring together not only films, filmmakers, and anthropologists interested in research and teaching, but also publishers who had a specific interest in the subject.

On Wednesday, October 22, John Middleton made the opening address, and introduced the speakers for that evening: Margaret Mead, Walter Goldschmidt, and John Marshall.

Thursday there was an all-morning session chaired by Paul Bohannon of Northwestern University. Timothy Asch, John Marshall, and Napoleon Chagnon of the University of Michigan demonstrated the curriculum development program of the Brandeis Center for Documentary Anthropology. Asch described a new introductory course in anthropology that has been given several times at Brandeis. This course consists of readings, lectures, films, field work done on the films by the students in class, followed by field work by the students within the social environment of their university or community. An attempt is made to have the films serve as basic material for the students to use in investigating behavior in another society. A real process of learning takes place in the classroom in interpreting the films and the type of field work done with films is then transferred to field work done by students in the community.

After this presentation a panel of anthropologists and publishers discussed the materials and some of the basic pedagogical issues, and the problems involved in publication and distribution of this type of material.
In the afternoon Walter Goldschmidt of UCLA introduced a new film, done by David MacDougall in a very rough edited stage, of initiation among the Gisu of Uganda.

Peter Dow, director of the Social Studies Curriculum Program of the Education Development Center in Cambridge gave a lecture on "Ethnographic Film and Social Science Education". He introduced EDC's newly completed film, THE WINTER SEA-ICE CAMP by Asen Balikci. The Netsilik Eskimo film series is a reconstruction of hunting and gathering life, ca. 1920. EDC has developed a "packaged" fifth-grade social studies curriculum which contains not only the films but an ethnography written by Asen Balikci, published by Natural History Press. With Balikci's ethnography and the work of Knud Rasmussen, it is possible to use this same material for an introductory college course.

Robert Trivers, a physical anthropologist from Harvard University, showed some recent films of Irven DeVore of Harvard University's Anthropology Department taken in several parts of East Africa. This footage on baboon social organization and social behavior is some of the best and most interesting footage ever taken of any primate group. Trivers explained how he has used this material in course work at Harvard.

Friday morning Colin Young chaired a session on anthropological filmmaking. George Amberg from NYU and David MacDougall from UCLA, along with Richard Hawkins and Mark McCarty, both of UCLA, John Hitchcock from the University of Wisconsin, Leo Hurwitz, head of the graduate film program at NYU, Haig Manoogian, head of the undergraduate film program at NYU, and Carroll Williams from the Anthropology Film Center in Santa Fe, discussed their methods for teaching students to make ethnographic films. It became obvious at this session that the ideas of most of these people differ widely as to what is an ethnographic film.

In the afternoon Jay Ruby chaired a session on Film Research in Kinesics. Raymond Birdwhistell from the Eastern Pennsylvania Psychiatric Institute gave a short paper: "A Non-Psychological Approach to Communication". Richard Sorenson of NINDB, a department of the National Institute of Health, discussed his work in making research films with Carleton Gajdusek in New Guinea. Sorenson showed an excellent film on the socialization process in a New Guinea society. Alan Lomax from Columbia University gave an extensive demonstration of his choreometrics project, which is a cross cultural analysis of dance styles and body movements throughout the entire world. Alison Jablonko gave a paper, "An Experiment in Research Filming in the Field", and showed a particular type of research film that she and her husband Marek have been making in New Guinea. Joseph Schaeffer from the Bronx State Hospital gave a videotape presentation entitled, "A Look at the Stream of Behavior in Two Urban Households". This session served to acquaint the audience with the wide range of research that is being carried on in the field of ethnographic filming.

That evening there was a session at the American Museum of Natural History where several films were screened. One of the most important of these was the Irish village film by Paul Hockings and Mark McCarty from UCLA.
The Saturday morning session on film work in progress was chaired by Karl Heider of Brown University. A variety of new films were shown--some by professional anthropologists and some by students. These films demonstrated the continued development of quality in ethnographic filming over the last three to four years. They also demonstrated that there are many young anthropologists doing their first field work who are very much interested in making films.

That afternoon there was a showing of the film MARIUS, written and produced by Marcel Pagnol, and directed by Alexander Korda. The purpose was to demonstrate how effectively a commercial feature-length film can portray another society in anthropological terms. MARIUS is a very perceptive film about the social life and mores of a few families in the port of Marseilles. The film, made in 1932, is entirely acted--the plot being wholly fictitious. But Pagnol knew his society so well that he was able to portray myriad details of French life on the screen for us in a way that has seldom been equaled by any filmmaker in any society. One could make a study of the three films in the Pagnol trilogy--the two successors being FANNY and CESAR--to great advantage.

The conference raised some very fundamental issues and provided the means for a discussion of these issues. This discussion was invaluable in exposing some of the basic problems with earlier films which had not proved useful for either teaching or research.

Asch and Chagnon showed that by collaboration between an anthropologist and a filmmaker it was possible to make a film on aspects of another society in a minimum of time. It was possible for the anthropologist who knew the society and the language well, who had done a basic ethnography, and who had decided the specific problems on which to focus his attention, to introduce all of this knowledge in a short time to a filmmaker with some anthropological training. Working together, with the anthropologist as director, this team could make film with a structure determined by the activities being filmed rather than a structure imposed on the subject by the filmmaker.

The conference also demonstrated the need for a central agency that would represent all those concerned with making ethnographic film. Such a center was initiated a month later at the American Anthropological Association meetings in New Orleans--the reorganization of Program in Ethnographic Film with Jay Ruby as its new Executive Secretary.

One of the prime tasks to be undertaken now is to initiate a national ethnographic film archive, developed with the highest standards, for preservation, research and retrieval of the material archived.

Finally, it was made only too clear throughout the conference that one of the greatest drawbacks in producing ethnographic films that would be useful to a wider public is the limitations imposed on the material by the lack of forethought, training, and concepts employed before the film is ever made. To this end, training programs must be set up at universities as soon as possible.
THE COMMUNITY FILM WORKSHOP COUNCIL

The Community Film Workshop Council was established in July 1968 through a grant from the American Film Institute to coordinate the activities of, supply direction to, and seek support for community workshops throughout the country which are engaged in the use of motion picture and television as media of self-expression and which represents a potential job training ground for youth in the underprivileged areas of the United States.

In the last two years, there has been a spontaneous and widespread emergence of these film workshops. One film club in New York alone has produced over twenty short films. Southern Media in Jackson, Mississippi is introducing filmmaking to the young Black community. In Philadelphia, the 12th and Oxford Corporation, comprised of former gang members, is making its third film, and THE GAME, which was made at Mobilization for Youth, won a first prize at the Venice Film Festival. These are only a few examples of this sweeping movement in filmmaking, which in the next five years promises to actively involve at least 100,000 young people.

The process of putting an idea on film has a unique ability to engage, motivate and provide active communication for ghetto youths who are being driven to apathy or destructive acts by their blighted environment. There is in every human a basic need to communicate and express feelings and ideas. The resultant frustration of this drive, through the failures of education and environment, is clearly in evidence. Through filmmaking, we have found an avenue that can prepare us to live with, listen to and understand "where it's at" with these young people.

Ghetto existence breeds the anguish of defeat and inferiority, and it becomes very important that these "inner city" residents begin to have success experiences, not as measured, or seen, through the eyes of middle class America, but as seen through the eyes of the individual himself. These results are dramatically achieved in filmmaking. The organization of ideas and selectivity of images required in making a film give him an insight that he has never achieved before. He begins to see, with a new perspective, very vividly where he really lives, what is going on around him, and starts to consider his attitude about himself. These films are equally important for the society outside the ghetto, which sorely needs insight about the youths with whom they must eventually deal.

There can no longer be the neat stereotypes of the ghetto youth as being shiftless, dangerous and dirty when society can see him as a sensitive and creative person presenting his life on his terms. A growing number of educators are are now beginning to realize that they are dealing with a generation that is visually oriented. This awareness has become doubly important because filmmaking provides motivations to the youths who lack scholastic backgrounds to go on to further learning based on a reawakened involvement with ideas.

There are genuine, fiery and meaningful talents lying dormant--talents that will help to dramatize, and eventually help to destroy the dehumanizing conditions of the ghetto.

The growing number of film workshop programs have illustrated that filmmaking can be, at once, a constructive activity, a means of artistic
expression and a device for releasing resources of individuals who pre-
viously had been unable to function effectively. The CFWC works to keep
the workshops active and thriving and finds ways in which the productive
resources of these young people can be channeled towards the mainstream of
society.

Program

The Community Film Workshop Council

1. Serves as a coordinating organization through which workshops communicate
   with each other, with government and with industry.

2. Identifies sources of support and assists local workshops in securing
   such support.

3. Identifies employment opportunities in the film and television industry
   and provides special training to prepare individuals from workshops for
   these jobs.

4. Serves as a research instrument and source of information for agencies,
   both public and private, concerned with the development of human re-
   sources in underprivileged areas.

Specific Activities

1. Identifies all existing film workshops, determines the scope of their
   activities, and forms a national membership.

2. Periodically publishes and circulates a directory and newsletter and
   maintains a personnel exchange listing.

3. Conducts seminars, forums, screenings and conferences to stimulate
   inter-activity between groups.

4. Evolves productive guidelines for existing and future workshops.

5. Advises workshops on specific sources of funding and, whenever possible,
   assists in the writing of applications.

6. Works with industry to identify job opportunities and simultaneously
   discovers and trains individuals from within the workshops who would be
   suitable for these jobs.

7. Acts as a liaison between the community workshops and film industry
   groups to obtain professional advice and assistance.
8. Determines existing sources of exhibition and distribution of workshop films. Catalogues film productions and seeks out new areas for their use.

9. Gives recognition to outstanding groups and individuals using the prestige of the AFI.

For additional information contact:

Cliff Frazer
Executive Director
The Community Film Workshop Council
17 West 60th Street
New York, New York 10023

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A REVIEW OF TEMPLE UNIVERSITY'S FILM COLLOQUIUM

March 11 - 14, 1970

Anthropologists' growing interest in the production, use and interpretation of film is becoming quite obvious. The AMERICAN ANTHROPOLOGICAL ASSOCIATION has, for the past four years, scheduled a film section at its annual meetings; film reviews appear in conjunction with the more traditional Book Review section of the AMERICAN ANTHROPOLOGIST; and the recent introduction of this NEWSLETTER are a few of the more overt signs of this rapidly growing interest. Perhaps less noticeable to the majority of the members of the profession are the independent university film conferences which have placed particular emphasis on anthropological subjects and viewpoints. For instance, UCLA hosted a well-organized and energetic conference about three years ago and NYU equalled the effort last year. These and other "single shot" film conferences aside, it should be noted that Temple University has set a precedent by hosting its third consecutive annual anthropological film conference. The reader should direct his attention to this particular conference because, in many ways, it marks a crucial pivotal point in the rapid growth of professional and non-professional interest in what has so aptly been called "visual anthropology".

The Temple University film conference was entitled, "The Human Condition: A Colloquium on Anthropological and Documentary Film". It was hosted by the Departments of Anthropology and Radio-Television-Film. More than thirty films were screened and sufficient time was available for panel and audience discussion. In fact, one of the hallmarks of this conference was the degree of organization that was so apparent in the scheduling of film and discussion time. The co-hosting had a lot to do with the composition of films and audience ("A Colloquium on Anthropological and Documentary Film" suggests a bifurcation of film types). In the audience were scores of filmmakers. I met university, government, and freelance filmmakers. Anthropologists were fewer in number, but it was not always easy to separate out the anthropologists because they tended to be
more concerned with the technical aspects of the film rather than its anthropological content. Added to these were a few educators, some television people, a few "museum moles" and a sprinkling of students (mainly film majors). I am convinced that the various expressions of personal and professional viewpoints from such a heterogeneous audience gave everyone much to think about after the Colloquium ended.

Whether by design or accident, the Colloquium opened with a short, unscheduled screening of an animated film entitled, MUSCLE AND CULTURE. The animation was clever and well executed but the anthropological statement was, to put it mildly, unprofessional. When the "surprise" ended and the house lights went up, Jay Ruby, the anthropological coordinator of the Colloquium, asked for comments from the audience. Each request was met with silence. Ruby registered his surprise by commenting that when the same film was shown at the AMERICAN ANTHROPOLOGICAL ASSOCIATION's annual convention last November it brought the house down with criticism. Although the film didn't serve its intended purpose of ruffling the feathers of the anthropologists in the audience, it did offer us the first sign of a malady that was to run through the entire colloquium: diagnosis - lack of professional anthropological criticism of the films.

Among the few anthropologists that I talked to between films, there seemed to be a common agreement that Asen Balkici's AT THE WINTER SEA-ICE CAMP, PART IV was representative of the anthropological film genre. I do not mean to demean the anthropological quality of this excellent example from Balkici's Netsilik Eskimo film series, but I thought the almost completely visual PEOPLE OF THE RIVER NERETVA, a Yugoslavian production, was much more anthropological in its statement. According to the program notes, PEOPLE OF THE RIVER NERETVA is a visual study of a people whose way of life has not changed appreciably since the days of the Roman Empire. This major portion of the film is similar to AT THE WINTER SEA-ICE CAMP, PART IV: we see people living out their lives in a particular ecological environment. But in the Yugoslavian film, the program notes conclude: "Land reclamation now threatens to destroy their traditional style of living". The filmmakers translation of this program note left me breathless. In a general sense, I never saw the principle of culture change manifest itself so strikingly in such a simple and visually profound statement. In a word, PEOPLE OF THE RIVER NERETVA was going beyond description and touching upon explanation - rather than "this is how they do it", the film also attempts to say "this is why it is all changing". An anthropologist could spend at least one full semester just talking about the implications of that last scene of PEOPLE OF THE RIVER NERETVA.

To take another example from the list of films presented at this Colloquium, Fredrick Wiseman's latest documentary film HOSPITAL contained a few sequences that were particularly relevant to anthropological statement. The program notes describe this as a film dealing "primarily with staff-patient encounters in the many aspects of the work of... (Metropolitan Hospital in New York City), particularly in the emergency wards and clinics". In one very poignant sequence we see an old man, apparently of foreign birth, being examined by a veteran nurse in a clinic. To watch and hear this man's utter embarrassment and confusion over being asked personal questions about the health of his body is packed with statements about the anthropology of the aged in the United States. I am certain
that a series of very sophisticated anthropological films could be made from that one brief encounter.

There were many other films that contained subject matter worthy of contemporary anthropological treatment. It became apparent to me that merely documenting anthropological data was, to many filmmakers, ipso facto anthropological film. The frightening result of such a loose interpretation of anthropology is that, regardless of professional anthropological involvement, filmmakers are going to continue producing increased numbers of films that will pass as anthropology.

On the other hand, I talked with several anthropologists who understand anthropology but do not know how to interpret film language. The result of such an imbalance is that a completed film will not say what the anthropologist thought it was going to say. Sol Worth, speaking to filmmakers, has recently pointed out that in order to understand how to speak film, one must understand how to produce some utterances in that language. I might paraphrase this by suggesting that anthropologists who expect their specialized knowledge to be translated into film will have to also understand something about film syntax and grammar. Contrary to popular belief, I do not think this necessarily means that he will have to attend film courses and go out and make his own films. I would suggest that it does mean that all anthropologists owe it to their profession to attend at least one anthropological film conference a year and participate in the exchange of ideas which are so vital to the development of this field.

A Listing of the Films Screened at Temple University's Film Conference

Opening Session

NECROLOGY (Standish Lawder)

MICROCULTURAL INCIDENTS IN TEN ZOOS (R.L. Birdwhistell and J.D. Van Vlack)

TUKTU AND THE INDOOR GAMES (David Bairstow)

AT THE WINTER SEA-ICE CAMP, PART IV (Asen Balikci)

Film as a Means of Social Change

A presentation by George Stoney, Producer for the Challenge for Change Program, National Film Board of Canada, of the following films:

LAURETTE

YOU ARE ON INDIAN LAND

VTR ST. JACQUES

BILLY CRANE MOVES AWAY
The Community Film Workshop Council

A presentation of films by Cliff Frazer, executive director.

_BIAFRA_ (Mack Leslie)

_GHETTO_ (Mobilization for Youth)

_I AM JOAQUIN_ (El Teatro Campesino)

Films on American Society

_CAMDEN, TEXAS_ (James Bryan)

_CHICKEN SOUP_ (Kenny Schneider)

_CHILDREN AS PEOPLE_ (Alvin Fiering)

_LOOKING FOR ME_ (Virginia K. Bartlett and Norris Brock)

_THE GOOD GUYS_ (Jeff Strickler)

A Film by John Marshall

_INSIDE OUTSIDE STATION NINE_

Films on Ritual and Ceremonial Life

_TO FIND OUR LIFE: THE PEYOTE HUNT OF THE HUICHOLS OF MEXICO_ (Peter Furst)

_WALBIRI RITUAL AT GUNADARI_ (Roger Sandall)

_TESTIMONY_ (Brian Patrick)

Motion Picture Production Techniques for Anthropologists

A presentation and technical exhibit by Raymond Fielding

A Film by Fredrick Wiseman

_HOSPITAL_

Films of European and Formosan Cultures

_FAMILY OF MAN_ (Documentary Film Studio, Warsaw)

_RUBBER STAMP_ (Branko Celovic)

_PEOPLE OF THE RIVER NERETVA_ (Zagreb Film, Yugoslavia)

_LIU PI-CHIA_ (Richard Yao-Chi Chen)
Films of Afro-American and African Cultures

THE BLACK COP (NET)
BLACK NATCHEZ (Ed Pincus and David Neuman)
PIZZA PIZZA DADDY'O (Bess Hawes)
THE SAVAGES (Alan Gorg)
RHODESIAN COUNTDOWN (Michael Raeburn)
BUILDING A HOUSE (International Film Foundation)
HERDING CATTLE (International Film Foundation)
FISHING ON THE NIGER RIVER (International Film Foundation)
THE COWS OF DOLO KEN PAYE (James Gibbs, Jr.)

Don Miller
Department of Anthropology
Queens College
Flushing, New York 11367

AN EDITORIAL

The initial response to PIEF's reorganization has been quite encouraging. The brief article which appeared in the March issue of the AAA Newsletter brought well over one hundred requests for our NEWSLETTER as well as inquiries about the availability of films for classroom use and questions about opportunities for training in anthropological film. Our mailing list now numbers over six hundred and reaches people in all parts of the world. If it wasn't obvious before it is certainly clear now that anthropological film is a subject which holds the interest of a variety of people.

As promising as this may be, we still face the problem that this interest is far too passive. The purpose of PIEF is not to create an exclusive "in-group" club for anthropological filmmakers, but to open up the field of visual anthropology to all people who are excited by the potential of imaging man through visual media. This goal can only be achieved if you become actively involved in the work. All of us are very busy with our own work - teaching, doing research, making films and the other tasks which fill our days, but if anthropological film is important to you then you must do something about it.

If you are a member of the AMERICAN ANTHROPOLOGICAL ASSOCIATION, you can begin by filling out the questionnaire which appeared in the March issue of the AAA Newsletter, and encouraging your fellow anthropologists to do the same. We had hoped to publish the results of the questionnaire in this
issue of the NEWSLETTER, but the returns have not been sufficient to warrant their publication. The lack of response can be partially attributed to the mail strike and to the fact that we are constantly deluged with questionnaires. PIEF needs this information and we ask your cooperation. We are convinced that there is much more interest and support for anthropological film than is indicated by the responses thus far received.

Secondly, we need your contributions for the NEWSLETTER. We are not a journal seeking lengthy scholarly articles. The NEWSLETTER is a vehicle for you to informally present your ideas. We, in turn, hope to be able to provide you with information which is useful. You can aid us in this effort by letting us know what you would like to see printed.

Beginning with the next issue in September, we will have gathered information on a particular topic and devote as much of the NEWSLETTER as required for that subject. For the September issue, that topic will be the review of training opportunities which currently exist for anthropologists interested in visual media. Most of us are aware of the ethnographic film courses offered at UCLA, Brandeis, Temple, Harvard, and a few other institutions. Undoubtedly, this list is not exhaustive, nor are most of us aware of the details of these programs. If you teach a course in any aspect of visual anthropology, film production, film analysis, the use of visual media in teaching or research, or include this subject as part of another course, such as a field method class, please send us a course description, syllabus, reading list and any other pertinent data. If you know of courses taught outside of your department which are available to your students (e.g. in a film department) let us know about them.

In subsequent issues we intend to deal with the use of visual media in the teaching of anthropology, the distribution of anthropological films, research film, and the development of a national anthropological film archive.

Jay Ruby

NOTICES

Summer Film Activities

16th Annual Robert Flaherty Film Seminar Announced

Adrienne Mancia was appointed Program Coordinator, and Barbara Van Dyke was named Seminar Coordinator for the 16th Annual Robert Flaherty Film Seminar at a meeting of the Trustees of International Film Seminars held in New York.

The 1970 Seminar will be held from August 23 through August 30 at the Hotchkiss School, Lakeville, Connecticut. The cost for the week is $180 which covers room, board and full Seminar fee. Enrollment is limited to 80 persons. Only full time enrollment is accepted.
The Seminars were begun 16 years ago by Mrs. Frances Flaherty, widow of the famous documentary filmmaker, when a few filmmakers gathered at the Flaherty home near Brattleboro, Vermont, for a week of informal film viewing and discussion. Thus informally begun, the Seminars gathered momentum, outgrew their original home, and increased in scope.

The Seminar is dedicated to the art of cinema, and therefore strives to show films which creatively explore the film medium as well as films that present problems realistically.

Many films are presented by their makers. Long and short films - 35mm and 16mm are shown. Last year among the filmmakers present with their works were Fred Wiseman, LAW AND ORDER; Boro Draskovic, HOROSCOPE; John Whitney, PERMUTATIONS; Bruce Baille, QUIXOTE; Arthur Barron, JOHNNY CASH; Stanton Kaye, BRANDY IN THE WILDERNESS.

The Program Coordinator is now ready to screen films for possible inclusion in this year's Seminar. Filmmakers who wish to have their films considered should send them to Adrienne Mancia, Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. ATTENTION: International Film Seminars, Inc.

Further details on enrollment, and application forms will be available April 15. Inquiries should be sent to:

Barbara Van Dyke
Seminar Coordinator
505 West End Avenue
New York, N.Y. 10024
(212) 877-4747

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Hungarian Ethnographic Film Festival

The Society of Hungarian Ethnography and the Departmental Council of Tolna will sponsor the SECOND ANNUAL INTERNATIONAL ETHNOGRAPHIC FILM FESTIVAL at Szekszard, Hungary. The festival will be held from August 8 to August 13. The primary concern of the sessions is the "adaptation of European ethnography for the screen". For further information write to:

Dr. V. Bercsenyi
Tolnai Megyei Idegenforgalmi Hivatal
/Bureau de Tourisme de Tolna
Szekszard
Szechnyi utca 19.
Hongrie
London Film Seminar, 1970

During summer, 1970, Temple University's School of Communications and Theater will conduct a film seminar in London, England, for graduate American students. The seminar will feature British film directors, writers, critics, educators, scholars, archivists, documentarians and government officials in a series of lectures and conversations. Field trips to film studios, archives and museums, libraries, and government offices will complement the lectures. The meeting place in London will be the British Film Institute, and the professor in charge of the seminars and associated activities will be Raymond Fielding.

The seminar will last from five to six weeks, and will extend from July 6 to August 15. It may be either taken for six units credit, or may be audited. If taken for credit, a research paper will be required in partial fulfillment of the course. The enrollment fee, whether for credit or audit, will be $380, not including food, lodging and transportation. The seminar is intended to accommodate no more than twenty students. Depending upon the wishes of the group, air transportation can either be individually booked, or group air transport arrangements can be made for all.

Graduate students in all fields and at all levels, recent college graduates, and post-doctoral students are invited to apply for further information to:

Dr. Raymond Fielding
School of Communications and Theater
Temple University
Philadelphia, Pennsylvania 19122

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USC Summer Course

Universal Studios and the University of Southern California's Division of Cinema will join in offering a special summer program in cinema from June 22 to July 31 for seniors and graduate students who are not film majors.

Students will spend two days a week at the studios and the remainder of the time on USC's campus to earn eight units of graduate credit.

The program will consist of three parts: a Seminar in Motion Picture Business conducted at Universal; an 8mm Film Workshop wherein each student will make two films and will be graded solely on them; and a course on The History of Motion Pictures. Students must take all three courses to qualify for credit.

For the Seminar in Motion Picture Business, students - working under the direction of USC faculty - will spend Tuesdays and Thursdays on the Universal lot. After a preliminary observation of sound stage procedures, students will participate with top-level Universal executives in discussion groups, seminar situations, lectures, film screenings, and question-and-answer periods. This part of the program will cover script writing, story analysis, camera and sound techniques, set design and construction, laboratory
procedures, motion picture production, and studio management.

The Film Workshop will enable each student to produce two complete films under the guidance of USC faculty members and teaching assistants. Beginning with a series of lectures at USC on the fundamentals of 8mm film production, the course is designed to meet a variety of needs and goals, according to USC's Dr. Kantor and his faculty.

The History and Criticism segment of the program will be a basic, historical introduction to the appreciation of motion pictures through the study of many kinds of film classics and their relationship to society. Discussion-lectures and special screenings will constitute the course.

Tuition for the eight unit program is - $520. Special fees will total $51, for a total cost of $571. For applications or further information, interested students may write to:

Dr. Bernard Kantor, Chairman
Division of Cinema
University of Southern California
University Park
Los Angeles, California 90007
(213) 746-2235

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AFI Summer Seminar

An important four week seminar in Film Study will begin July 6 at Greystone, the American Film Institute's Center for Advanced Film Studies in Beverly Hills. Taught by Center and Education Department staff members and professional filmmakers, the program will be designed for high school and college film teachers who want a deeper foundation for their film experience. Preference in selection will be given, therefore, to applicants who have had a minimum of one year's experience of film teaching or who have completed an undergraduate or graduate major in cinema studies. The Seminar will have three components:

A) Film as a Critical Discipline: The core will be a program of screenings, lectures and discussions on various aspects of the cinema. There will be no attempt at a broad survey of film history but, rather, an intensive, in-depth study of specific directors, genres and national cinemas.

B) Approaches to Film Teaching: The assumptions, objectives and methods of film education; plus concepts of mass culture, media study and visual literacy. Different teaching approaches will be examined.
C) Filmmaking: Individuals and groups will be able to work with 8mm and the Center's closed-circuit television unit. The philosophy of making films with young people, together with practical considerations of equipment and materials, will be examined.

For further information (including costs, which have not yet been decided) write:

Summer Seminar
American Film Institute
1815 H Street, N.W.
Washington, D.C. 20006

Film Media Workshop

The Center for Understanding Media will sponsor a film/media workshop course from July 13 through July 31. The course will concentrate on the development of curricula in film and media studies. Included in the list of faculty is Edmund Carpenter, an anthropological filmmaker. For further information contact:

The Center for Understanding Media
John M. Culkin, Director
267 W 25th Street
New York, N.Y. 10001

Animation Workshop

Plans are in process for the University Film Association, in conjunction with the Ohio State University, to conduct an Animation Workshop. This Workshop will follow the annual University Film Association Conference. The UFA Conference will be held the week of August 16, 1970 on the campus of Ohio State University at Columbus, Ohio. The Animation Workshop will start August 24 and conclude September 4.

The Workshop will be conducted by Dr. Roy Madsen, Executive Director of Film, San Diego State University, who will be assisted by a professional cinematographer, Mr. Francis Lee, and a professional animator. The Workshop will cover the areas of storyboards, sound tracks, shooting scripts, art and cinematography for animation.

Further information concerning the Workshop can be had by writing to:

Animation Workshop
Department of Photography and Cinema
Ohio State University
Haskett Hall
156 West 19th Avenue
Columbus, Ohio 43210
Request for Footage for Research

The CHOREOMETRIC PROJECT of Columbia University appeals to all those interested in anthropological film for help in a cross-cultural survey of dance and movement style. For the past three years we have applied an empirical rating system to a sample of documentary films drawn from a wide range of cultures, trying to work out a dependable way of describing those qualitative constants which identify people to each other at the cultural level. This is the level, we believe, that shapes the dance and sets a base-line for other, more explicit aspects of communication, such as gesture and speech.

So far as ethnographic filmmaking is concerned, we hope we can help in two ways. First of all, the Choreometric method and its teaching films can sensitize the filmmaker to certain aspects of bodily behavior and interaction, that run through all the behavior he films. If the filmmaker does not take these stylistic elements into account in shooting, he may reduce the communication of his material and distort the behavior of his subjects. Moreover, since we are now engaged in mapping the distribution of historically significant behavior patterns, our investigation can give a new value to any ethnographic filmmaking enterprise. As can other investigators in the kinesic tradition, we can tell the filmmaker things about his material he may find interesting.

We appeal to the readers of this NEWSLETTER to help us analyze a representative sample of the best documentary footage from all culture regions. We hope you will lend us your films for a brief period; we hope you will tell us about films or footage that you know of. Our equipment is gentle. We will keep the footage for a very brief period, and when we have finished our analysis, we can tell you what the Choreometric system has to say about your material in comparative terms. Your field work will then have contributed to a general taxonomy of world dances and movement style. We will have had the privilege of testing our method on your field material, and we'll be closer to the development of a way of dealing with visible cultural patterns that may be of general use to filmmakers and anthropologists.

Briefly, the Choreometric system provides a framework of definitions within which the observer may become quickly aware of certain distinctive features of the human activity he sees in a filmed scene. He records his observations of gross features of posture, dynamics, use of space, application of energy, and interpersonal synchrony on a standardized set of descriptive scales. These "scales" are incorporated in training films, which we hope to be able to publish eventually.

As far as our investigation has gone - about 500 films from 300 cultures - there seem to be sets of qualities and body attitudes whose differential distribution defines the culture areas of mankind. Moreover, the movement profiles found in dance are those most frequently used in work in the same culture. Thus, dance can be defined as highly redundant everyday behavior, one of whose important social functions is the reinforcement of the patterns essential to a culture's survival. Cross-culturally, we have found reliable measures of complexity, complementary and other features of social structure in the movement of dances. A similar study of choreography and interpersonal synchrony seems to define basic social strategies, as well as the order and type of synchronic behavior most used in a culture's everyday relations.
Therefore, if you have good footage - especially with sync sound, and particularly from anywhere in Aboriginal Americas, in China, in Central Asia, and in the Near and Middle East - we would very much like to hear from you and have a chance to work with your footage or the footage that you will tell us about. The technical quality does not matter - in fact, we prefer to work with unedited prints. We can deal with either 8 or 16mm. Please write or call collect to:

Alan Lomax
Irmgard Bartenieff
Forrestine Paulay
Conrad Arensberg
Choreometric Project
215 West 98 Street, Apt. 12 E
New York, N.Y. 10025
(212) 865-7300

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Media Research in New Guinea

A group of us just returned from a seven months patrol into various parts of New Guinea where we did research for the Papuan Government, documenting this research-40,000 feet of 16mm color sound film. The Administration had asked for advice on more effective use of electronic media, especially radio and film, not only in coastal towns and highland villages, but in remote settlements along the West Irian border where isolated tribes have yet to be contacted by Europeans. The Government's concern was whether certain messages were getting through; we took a broader view and asked "How have media changed the environment itself?" We were particularly concerned with the role of media in self-discovery and self-awareness. In one remote village, for example, we gave everyone a mirror; took polaroid shots and taught them how "to read" a photograph; filmed them, processed the film, projected it and, with infra-red light, filmed them watching films of themselves; taught them to make films themselves and not only showed them these films but filmed them watching these films; we filmed them filming and filmed their reactions to films of themselves filming; filmed their first reaction to radio, record player and tape recorder, as well as filmed them learning to use each; filmed them on their first plane ride and taught them to read aerial photographs. Etc., etc. Then, months later, we revisited this same village to record changes. The changes were overwhelming.

We filmed reactions in villages that ranged from practicing cannibals to highly sophisticated city dwellers. It was possible for us to step in and out of 10,000 years of media history.

The record is an extraordinary document, a FINNEGANS WAKE of media and mythology and magic. And often great fun. One audience - skewered, painted, tattooed and armed, with one beauty nursing a piglet - watches two government distributed films: one on the use of closed circuit TV for traffic control in Sydney, the other a statement by the British Foreign Secretary on the new (1959) German Arms Treaty. When audiences see neighboring villagers whom they recognize, there is absolute pandemonium,
but when they see themselves, there is silent trembling fear. They experience the greatest difficulty filming, not because of nose plugs, which they remove, but because they can't close one eye, so others hold one lid down for them. At one Catholic Mass, in the Highlands, attended by over a thousand painted and feathered converts, men wore photographs of themselves on their foreheads, in front of their feathers: friends greeted them by examining these photographs.

I don't mean to treat this subject lightly, for the research and findings were anything but frivolous, but the subject just doesn't lend itself to a summary here. One point, however, can perhaps be made: with long lenses we filmed people who were unaware of our presence; then we made them aware of the cameras, asked them to continue doing what they had been doing, and filmed them again. Where they knew what a camera was, their actions were remarkably different.

Edmund Carpenter
New York

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Australian Ethnographic Filmmaker to Tour United States

Roger Sandall, the head of the Film Unit of the Australian Institute of Aboriginal Studies, is planning to attend the AAA meetings in San Diego this November. He will present a paper and a series of his films. Mr. Sandall has produced four films on Australian Aboriginal ceremonial life, THE MULGA SEED CEREMONY, EMU RITUAL AT RUGURI, WALBIRI RITUAL AT GUNANJARI, and WALBIRI RITUAL AT NGAMA, and has recently completed a film on acculturation entitled, CAMELS AND THE PITJANDJARA.

There is a good possibility that Sandall will remain in this country for about a month after the meetings. PIEF is attempting to organize a lecture tour for Mr. Sandall. He has expressed an interest in holding small seminars with anthropologists involved in film as well as screening and discussing his films in larger public meetings.

More detailed information will be provided in the September issue of the Newsletter. Please let PIEF know if you would be interested in inviting Mr. Sandall to speak at your institution.

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New AMERICAN ANTHROPOLOGIST Film Review Editor

As of June 1, Timothy Asch will be the film review editor for the AMERICAN ANTHROPOLOGIST. Asch has no immediate plans to modify the system established by his predecessor, Gordon Gibson (cf. the last issue of the NEWSLETTER for a description). People who have films for review or who wish to be reviewers should write to:

Timothy Asch
Center for Documentary Anthropology
Brandeis University
Waltham, Mass. 02154
Program in Ethnographic Film Reprint Service

Beginning with this issue, Program in Ethnographic Film will offer a series of reprinted articles to its readers. We hope to add more titles shortly. We are especially interested in articles on film and anthropology which have appeared in sources not commonly used by anthropologists and unpublished conference papers. If you have authored an article or know of one which is relevant to this subject please let us know.

The following reprints are available free of charge by writing to PIEF (Single copies only):

1. Balikci, Asen and Quentin Brown

   A description of the Netsilik Eskimo Film project.

2. Dunlop, Ian
   1967 RETROSPECTIVE REVIEW OF AUSTRALIAN ETHNOGRAPHIC FILMS 1901-1967. Australian Commonwealth Film Unit, Lindfield, Australia, N.S.W.

   A pamphlet prepared for the 1967 Festival dei Popoli screenings of Australian ethnographic films.

3. Hostetler, John A. and Gertrude E. Huntington

   A description of the anthropologist's role in the production of the National Film Board of Canada's film, THE HUTTERITES.

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Anthropologist-potter studying crafts in South America this summer seeks photographer interested in doing photographic study of man. Contact:

Benay F. Rubenstein
101 West 78th Street, Apt. 44
New York, N.Y. 10024
(212) 724-7993
Anthropological TV Special

On Tuesday evening, March 24, Columbia Broadcasting System presented a one hour television special entitled, THE ESKIMO: FIGHT FOR LIFE. The program was compiled from the Education Development Center and National Film Board of Canada's Netsilik Eskimo film series (Asen Balikci, University of Montreal - ethnographic supervisor; Robert Young - director and cameraman; Michel Chalfour - editor). The popularity of the program (A.C. Nielson rated it number 12 of the top 20 programs or 23.5% of the viewing audience, an estimated 13,750,000 households) amply demonstrated the fact that it is possible to make an anthropological film which is scientifically accurate and which holds the attention of a mass audience. Hopefully the success of this program will open the door for more anthropological films on network television.

PIEF's Summer Schedule

PIEF's office in Philadelphia will be closed from August 1 through August 24. Correspondence during the period should be directed to Jay Ruby c/o Carroll Williams, P.O. Box 493, Santa Fe, New Mexico 87501.

This NEWSLETTER is published five times a year - September - November - January - March - May. The copy deadline for the next issue is JULY 10. Please send your contributions in duplicate to: Carroll Williams, P.O. Box 493, Santa Fe, New Mexico 87501.

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