HERDERS OF ETHIOPIA

For several years, in fact even before finally finishing DEAD BIRDS early in 1965, I had thought about making a film on a pastoral society. The Dani with whom I spent such an active and often anguishing time were, by their circumstances, so confined to their own small locality that I became quite obsessed with the image of people moving across a wider landscape. Such people, I imagined, would move gracefully and effortessly, mindful of only such elemental considerations as water and pasture. They would be musical, fond of dance and above all content with the natural order which a pastoral mode must follow.

There is a short but memorable film made in the fifties called LES NOMADES DU SOLEIL. Only fifteen or twenty minutes long, this film, I'm sure, helped to fixate my mind on certain qualities of appearance, environment and emphasis with which I then invested all herding groups. LES NOMADES DU SOLEIL was made by the Swiss Henri Brandt at the suggestion, I believe, of Prof. Gabus, Director of the Musée d'Ethnographie in Neuchâtel. It concerns the Bororo Peul who live in parts of Central and Eastern Niger.

I had many conversations with the small but partisan group of Bororo admirers such as Marguerite Dupire and Sophie Weneck. Only, Jean Rouch was antipathetic calling them the "fascists of West Africa". I think Rouch was more concerned with the possibility of an American trespassing in his domain than he was serious about his dislike of the Bororo. As it happened I did not want to repeat Brandt's effort even in an enlarged way. I did, however, want to make a study and to attempt a film on the Uda, an obscure group of exclusively sheep herding Fulani who live on the border between Nigeria and Niger.

I had encountered the Uda while travelling in Northern Nigeria trying to decide which among the various groups of Fulani, about some of whom a certain amount had been written, would be a possible subject for film study. Rather hesitantly I decided on the Uda. My reservations had to do largely with the fact that they constituted an extremely thin social group ranging very far and rapidly across immense tracts of not very interesting acacia scrub. Their animals were unimpressive, compared to Bororo bulls or Touareg camels, and they had a meagre material culture. Another doubt concerned the feasibility of undertaking such work in a country which was moving rapidly toward civil war. When the war came, almost as I was to begin, I decided to look elsewhere wondering to this day if a very promising if problematical opportunity among the Uda had been lost.

I hoped to visit camel herders in the Ennedi of Eastern Chad. On the day I arrived in Fort Lamy the government was beset by the largest, until then, insurrection precisely where I wanted to travel and where, of course, I was forbidden
to go. With some effort I went by air to Darfur in Sudan where a friend had worked with several groups of cattlekeepers. The six day Arab-Israeli conflict plus the obvious distrust by the Sudanese of my notion to bring cameras and recorders for several months to their farther-most provinces sped me to a final destination in Ethiopia.

All I remembered of the ethnography of Ethiopia was a comment in some survey about how little was known. Some Italians, a few Germans and French and fewer English and Americans had done work, mainly in the Highlands. Ethiopians have still not taken up anthropology and there is little likelihood they will in the near future.

With the help of members of the Institute for Ethiopian Studies at Haile Sellassie University, I was able to make up my mind about where to work. It seemed from everything I could read and from what everyone was saying that the Afar (Danakil), transhumant pastoralists living in a huge area in the North Eastern lowlands from the Somali border inland to the Highlands and to the Red Sea, would make sense at least ethnographically.

I was able to go into their country briefly on this occasion and though doubtful from the start of their suitability as film subjects saw the essential rightness of them in terms of a larger research project.

The Afar had a formidable reputation for ferocity. They were all, more or less, Moslemized and as only semi-instructed converts evinced a particularly fervent brand of piety. During my brief encounter with them in 1966, I ascribed their extraordinary truculence when confronted by a camera to their shy and independent natures. Only later was I to discover the profound horror most of them had of being 'seen'.

They had a dramatically beautiful country to live in. They are bright, handsome people with strong wills and certain undeniable skills particularly as herd- ers. Their material culture, however, is thin and they show little interest or ability as craftsmen. They make very few objects and have limited decorative sensibilities. In fact there is a certain squalidness to their camps, as if their concern was not with the state or order of things around them but only with how they themselves looked. They are extremely self-indulgent as well as vain whenever the opportunity presents itself, and when a cow or camel is killed they eat prodigiously abandoning even any pretense to asceticism. On the other hand, when times are hard and food is scarce they never complain and often bear considerable privation with a certain nobility.

Two ethnographers were involved in the Afar project. The first, a young pre-doctoral Englishman, had to withdraw soon after getting to Africa due to illness. The other, Asen Balikci, was not able to start until the filming was finished. These unfortunate but irremediable facts meant that the project could not proceed as planned. It was inconceivable that, alone, I could undertake basic ethnography and extensive film work. The compromise made was to do three short films comparing Afar living in three quite different environmental situations. One concerns those who trade salt by caravan into the Highlands, another those who have adapted to fishing economy on the Red Sea coast and the third, those who live in a typical transhumant encampment. This plan was prompted in part by the extraordinary difficulty of achieving sufficient rapport with any Afar for purposes of film documentation. The search for such a group resulted in travelling more than 10,000 kilometers always with the hope of finding more willing collaborators. During the period on the Red Sea, I was unable to film a single female, child or adult, after a month of close contact.

The time spent in the transhumant camp was the most productive largely because the interpreter was a son in one of the families at the camp. Despite this fact, however, the resistance to being filmed was nothing less than formidable and the effect on me and Clark Worswick who came as recordist and still photographer
was both saddening and embittering. To be militantly and systematically excluded and unwanted in temperatures that reached 130°F has a distinctly discouraging effect.

Before leaving for Africa I had asked another filmmaker, Hilary Harris, to do a film on the Nuer. I discovered on my first visit to Ethiopia that such an undertaking was possible. Harris wanted to go to Africa and the Film Study Center had sufficient funds of its own to support his work. The Nuer were an obvious choice considering how well known they were in the literature. This film will be released in 1970. One other group occupied a short but memorable period after the AFAR work had been done and I was travelling with my oldest son in Southern Ethiopia. We had gone to see the Lakes and to visit the walled villages in Konso. It is in the Konso area that one of the extremely rare East African sculptural traditions still flourishes and where one sees the Gato and Konso funerary figures. In Konso I heard about the Hamar, a group of Cushitic speaking pastoralists living about 100 miles northeast of Lake Rudolph.

We managed to make contact with the Hamar and were surprisingly free to document many aspects of a culture which is largely unaffected by European or contemporary Ethiopian influences. Fieldwork is presently being carried forward, as another Film Study Center project, by Dr. Ivo Strecker and his wife. I will be consulting with the Streckers during the coming spring when they come to Europe for some rest. They will have been in Hamarland almost a year and anyone who has been there for even 24 hours knows that it cannot be endured indefinitely. The most salient feature of this environment is its impenetrability. The terrain itself rolls gently to the south cut occasionally by sandy riverbeds. However, the vegetation is dense thorn scrub a little higher than a man and so, except for much used paths, both difficult and painful for the traveller. I recall days of intense heat made more unbearable by the absence of shade and the ubiquity of thorns. The Hamar escape the heat by staying in well insulated thatched houses and they avoid the thorns through a combination of practice, forked sticks, leather clothes and small stools. Their life is a good one derived partly from their herds, their millet gardens and an expansiveness in dance, music and ceremony. The Hamar Film will be the last finished as I am aware that the greater usefulness of an ethnographic film or a printed monograph depends upon their simultaneous availability. Done, this aspect of my Ethiopian year's work promises to be definitive for a remarkably consistent pastoral pattern flourishing on all sides of that great East African sea, Lake Rudolph.

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Film Study Center
Harvard University
Cambridge, Mass.

MOVING FROM STILLS TO FILM IN PHOTOGRAPHIC RESEARCH

Introduction

The character of successful research possible with photography was recognized in the earliest uses of the camera. From the middle of the nineteenth century military strategists have enthusiastically used photographs for intelligence and geographic mapping. This was the first practical research use of photography. Well before 1900 medicine, physical anthropology, and archaeology had also exploited photography's accuracy in three fundamental ways; to categorize, to measure, and to describe. Medicine used the camera to categorize certain
personality disorders in mentally deranged persons. The early physical anthropologists used the camera for accurate measure and categorization of racial types. And archaeology, even with clumsy wet-plate cameras, measured and described photographically the major archaeological finds in classical sites and in Meso-America. Military men, scientists, and of course police detectives and lawyers, all recognized the undefinable proof of the photographic record. They recognized photography as a natural process, a chemical-optical process, that offered the undisturbed image of reality.

Today the same military, scientific, and legal uses still form the basis of most research applications of photography. The camera has allowed us to record instantly complex and over-burdening detail; identification, measure, and spacial relationships within geography; designs of communities; sociometric circumstances; dimensions of buildings; the physical character of men and their tools, and the sequence in which tools are used or ceremonial acts are carried out. All this record can then be compared positively to other related photographs—e.g., records of pots, utensils, designs of crafts and details of technology. Gregory Bateson and Margaret Mead in their pioneer work, BALINESE CHARACTER, computed their photographic evidence by counting how often a characteristic process was repeated, and further qualified the measure of relationships by the pattern of multi-photographic images that established a "way" and a "life style" of Balinese child-rearing and development. After thirty years, when we turn to the camera in VISUAL ANTHROPOLOGY, we analyse our data with the same criteria.

This overlook concerns itself chiefly with photographs as artifacts of natural science, medicine, or anthropology, and suggests the study of subject and circumstance in situ. Theoretically still imagery and film merge in a common process. But for clarity of research media and purpose, we should seek the distinctions, not the similarities, of these fields. When we examine FILM as research we are at once examining the motion pattern that creates circumstance, and the photographic record is no longer an artifact. We find that still photographs are related to film records as obliquely as pot shards to a musical melody. Pattern in motion is no longer pattern in situ, and all the temporal, psychological, and emotional phenomena of film are summed up in this distinction.

I am approaching photography as a research opportunity in terms of the field investigator who seeks methods and tools to probe tangible research problems. Why USE the camera in the field? And why add the exorbitant budget of a moving picture camera? Practically we should leave all photography alone unless we have a clear need for its various opportunities. This is doubly clear if we indulge in film, for film can rapidly swallow two-thirds of our field budget and offer the anthropologist small return.

As a rule, do not use film when you can as significantly use still photography. Know where one reasonably ends and the other begins, so that you use the right tool for the right purpose. As an example, you can track a man through a long day, from sun up to sun down, with a 35mm camera for five dollars' worth of film. This means recording fully his every association and task. The same tracking might cost you one hundred dollars' worth of super 8 film or one thousand dollars' worth of 16mm film and double that for processing. Practically, if you compared the research return from stills and film of our man's day, all but a few areas of insight could be studied as clearly, and maybe more clearly, in the still records. In Margaret Mead and Frances MacGregor's study, GROWTH AND CULTURE, the researchers had both film and still records to work with, but the team found that for their research goals, the stills offered a better research opportunity than did the film. Yet there are research goals, in recording a man through his day from sun up to sun set, where only the use of film would meet our research needs. We could, of course, categorically record with a still camera, the time stations of the day and recover a wealth of general and specific information. But if our goal
was to observe the PACE and the STYLE OF A CULTURE, as revealed by a man's journey through his day, psychologically, then only film would clearly return this data. This is critically where our discussion begins!

The Still Record

Let us turn to the native stirring himself at sunrise. Still records made every few minutes would show the native lying under a hand-woven woolen blanket, with hands under his head, eyes open staring upward. If we are trigger quick, we can see the woolen blanket being thrown off in a blur - or we would simply see him standing up fully dressed by the bed. (Our motion memory would remind us that he had slept in his clothes, but the still sequence in itself might barely suggest this.)

Now the camera shows him standing at the door. Maybe he is looking up and down the trail outside, but unless we take split-second exposures this would not be photographically observed.

A further exposure shows his hand on his head as he looks out.

Now the camera records our man sitting hunched by the fire as if preparing to eat. If we trigger quickly he can be seen smiling at his wife. Camera record shows wife toasting corn in a covered olla, and looking intently at her task.

Now our man has a hand full of toasted corn. Right hand is to mouth.

Wife stops her task and looks out of door.

A girl child is now seen near the father. Second shot shows child in father's haunched lap. Hand of father is touching child's head.

Now father looks at door of hut. Wife is also looking out the door.

Father stands before tools stacked under hut's eaves. Second pix: father holds tools in hand - two iron hoes. Third pix: shows tools on his shoulder, two hoes and an iron digging stick. Wife seen making up carrying cloth. It contains tortillas and a small cloth bundle.

Man is now shown leaving house, approximately fifteen feet ahead of his wife. Next shot shows child has joined the mother. Distance between man and wife now about six feet. Girl is very near mother.

The Film Record

In our film sequence we see all these details, though they pass swiftly before our eyes.

Film opens showing our man awake, lying without any movement under handwoven woolen blanket.

Now he places hands under head and stares thoughtfully at the thatched roof of the hut. We say "thoughtfully" because he seems in no hurry and his face is fully awake. He squints one eye, frowns a little, then appears to smile.

He throws off his woolen blanket, which reveals he has slept fully clothed, rises to his feet with a bound, walks swiftly to the hut's door, and peers up and down the trail outside his dwelling. His eyes are squinting, and as he looks he slowly scratches tangled long hair. Then moving quickly he squats down at the fire pit and stretches out a hand to the glowing coals. He doesn't seem in a hurry, puts out another hand over the fire, apparently speaking, and smiles warmly at his wife, who is absorbed in toasting corn in a closed clay olla. She doesn't look up, but shakes the dish as a few fluffs of corn pop out of the warmer.

The man reaches for the toasted corn with his left hand and slowly puts kernels into his mouth one by one with his right, as he continues talking with his wife.

Suddenly the woman straightens, brushes the hair back from her face, and peers with scrutiny out of the doorway. The man's head turns, and his eyes follow hers, and as they look out together they continue to talk. (We can see face and lips
forming sounds.)

A small child who has been up to now in the shadows crawls up to the man, her father. He welcomes the child with an outstretched arm as he continues to look out the hut door. Now he turns to the child who aggressively settles herself in his crouched loins, as the father gently draws his fingers through her tangled hair.

Father arises and stands before an array of tools stored under the hut's eaves. He gazes at the tools for a minute, as if considering which to select. He draws down two hoes and runs his finger over their iron blades as if considering the tool's condition. Now he shoulders the two hoes and an iron digging stick and passes swiftly from the hut.

His wife looks up from her haunched position by the fire, hurriedly empties the remaining toasted corn into a square of cloth, ties the cloth by its four corners, places cloth in larger carrying cloth and adds a pile of tortillas. Now she stands up, draws the carrying cloth to her shoulders, knots it across her chest, and hurries after the man. The small child runs after mother, and the camera records the man striding away swiftly with the mother, followed by the little girl, running after. Last shot shows the man still in the about six feet ahead, and the little girl is closely following her mother's footsteps.

What Film Does

The film has accomplished several very important types of observations:

1. Film has recorded a definitive measure of TIME in an unbroken flow.
2. Film has established for us by "time-flow" a character of PACE, which personifies HOW the day begins.
3. Film has qualified all behavior movements - swiftly, slowly, evenly, jerkily.
4. The qualified character of movement in film has invited tangible emotional psychological considerations that would have been relatively invisible on the still records. We can observe that the man was reflective. He stares at the ceiling, quite awake with a keenly focused expression. He stares at the door and looks long in all directions. We see the man is responsive and affectionate; when the baby gets near he puts out his right arm and allows the child to crawl into his crouched lap. He pets the child gently. The film clearly identified just how he touches his child. The film shows him walking away swiftly and wife and child hurrying after him.

All these qualified observations would be demonstrated POSITIVELY on film. In the still records, even with time and motion studies, these states would only be SUGGESTED, for the still record can't truly show HOW a man caresses his child, or HOW a man gets up from his bed. At best the still records are TIME SLICES, which the investigator must link together by conjecture.

John Collier Jr.
Department of Anthropology
San Francisco State College

Editing Booklet

A Booklet on the basic principles of editing is available free of charge by writing to: George W. Colburn Laboratory, Inc., 164 North Wacker Drive, Chicago, Illinois 60606.
NATIONAL ANTHROPOLOGICAL FILM RESEARCH ARCHIVE

During the 69th Annual Meeting of the American Anthropological Association the following resolution was passed:

Whereas motion picture records of human behavior in all cultures are unique and valuable for anthropological research and teaching,

And whereas many of the world's cultures are changing rapidly and their present state should be recorded on film for future research purposes,

And whereas a world ethnographic sample of cultures represented on film would be valuable for cross-cultural research in human behavior,

And whereas film is subject to deterioration which is accelerated through improper use and poor storage,

And whereas in editing films for audience viewing a large proportion of the original footage with valuable anthropological data is often destroyed or rendered unusable for research use,

And whereas an Anthropological Film Research Institute, a nonprofit organization composed of individuals interested in the use of motion pictures for anthropological research and education, is being formed to improve the situation with respect to anthropological film,

Therefore,

Be it resolved that the American Anthropological Association support and encourage the Anthropological Film Research Institute in its efforts to develop a model film research archive for the preservation of valuable anthropological footage, to solicit deposit of such film in the archive, to foster the proper preservation of filmic records wherever stored, to engage in research in the use of film, to sponsor the collection, on film, of a world sample of cultural behavior, to undertake and promote the filming of diverse, rapidly changing cultures, to gather and publish information about anthropological film, and to provide assistance which will substantially facilitate anthropological film research wherever undertaken.

The resolution will be sent out on a ballot for approval to all voting members of the AAA in the March issue of the AAA Newsletter. We urge you to support this resolution. It represents some of the work of an Archive Conference organized by the Smithsonian Institution and PIEP on October 31 - November 1, 1970. A report on that Conference will appear in the next issue of the Newsletter.

Gordon Gibson
Curator of Anthropology
Smithsonian Institution

Ethnic Studies and Audio-Visual Media

An excellent short paper, by Harold Layer, that includes a selected list of more than 225 software elements on film, video, and audiotape in the field of ethnic studies. For information on cost and availability, write ERIC at Stanford University, Institute for Communication Research, Stanford, CA 94305.

(Borrowed from EMC TWO-70, University of California Extension Media Center).
NEW FILMS FOR ANTHROPOLOGICAL TEACHING

Although the next (fifth) edition of FILMS FOR ANTHROPOLOGICAL TEACHING will not be prepared for another year or so, a few interim notes are in order. Users of FFAT may also wish to use the catalogue, FILMS: THE VISUALIZATION OF ANTHROPOLOGY, available from

Audio-Visual Services
6 Willard Building
The Pennsylvania State University
University Park, Pennsylvania 16802

A preliminary version was distributed in Spring 1970, and a fully annotated catalogue is due imminently.

Two notes of caution: Film laboratories are unconscionably careless these days. If one is purchasing a film, it would be well to view it as soon as it arrives, and if the print is defective, watch especially for color quality, return it and demand a decent print.

Film prices, like all other prices, are rising. The prices listed in FFAT are likely to be or become inaccurate. If you are planning a film series on a tight budget, it would be well to ascertain the current price directly from the distributor. (This price will include shipping charges, which are not noted in FFAT.)

Some New Films and Revisions of Old FFAT Notices

THE BALLAD OF CROWFOOT
10 min. (b/w)
Filmmaker: Willie Dunn
Producer: National Film Board of Canada

now available: National Audiovisual Center (GSA), Washington, D.C. 20409,
Sale $75, Three-day rental $12.50.

THE LION HUNTERS (La Chasse au Lion L'âra)
68 min.
Anthropologist: Jean Rouch
Written, directed and narrated by Jean Rouch
Produced by Pierre Braumberger, Films de la Pleiade
Edited by Jose Malterossa and Jan Hoenig
Distributor: Contemporary/McGraw-Hill, #408456, Sale $650, Rental $60.
Description: "Put together with great attention to the drama and suspense of a tale that tells itself - a story of the men of Niger who hunt the lion with bows and arrows. From the elaborate ceremonial preparations through to the kill, Lion Hunters offers details concerning the hunters as a group apart from their kinsmen, the intricacies of brewing poison for the arrows, and the passion of the kill." from the C/M-H flier
TO MAKE THE BALANCE

33 min. (b/w)

Anthropologist: Laura Nader

Distributor: University of California #7698, Sale $200, Rental $11.

Sequences taken of court procedure in a Oaxaca, Mexico, town court. Shows several cases, taken with fixed and relatively unobtrusive camera. The same cases described in Nader's article.

Bibliography:

Nader, Laura


YOU ARE ON INDIAN LAND

37 min. (b/w)

Producer: National Film Board of Canada


Description: "A film report of a protest demonstration by Mohawk Indians of the St. Regis Reserve on the international bridge between Canada and the United States near Cornwall, Ontario. By blocking the bridge, which is on their reserve, and causing considerable tie-up of motor traffic, the Indians drew public attention to their grievance that they were prohibited by Canadian authorities from duty-free passage of goods across the border - a right established by the Jay Treaty of 1794. The film shows the confrontation with police, and ensuing action." from the C/M-H flier

Karl Heider
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Brown University

MGM AND THE PROFESSORS

THE MAN HUNTERS, a new film on paleolithic research made by MGM Documentary in collaboration with anthropologists Paul Hockings and F. Clark Howell, may not be everybody's idea of a good teaching film, but is worth a few comments here for several different reasons. In the first place, THE MAN HUNTERS is unquestionably the most expensive anthropological film ever made (Mondo Cane aside!). Secondly it was designed for and reached a reportedly interested audience of 25 million television viewers. Thirdly it was the result of a pleasant and fruitful cooperation between a major film company and a large body of scholars working in a dozen different countries.

MGM is the only major studio to have a documentary division, and this, since its inception in 1967, has been producing high-cost "specials" for television networks. It is to the credit of the General Electric management that they were willing to finance a MGM production for use in prime time on the NBC television network, when the subject matter was the potentially hazardous one of current research on the origins of man and culture. The sponsors were rewarded with one of the largest audiences ever to watch an anthropological film; and within 24 hours of its first showing (February 17, 1970) the film was being discussed in
classrooms across the nation and over a hundred teachers had written to ask where they could procure prints. Highly favorable reviews appeared in such unlikely academic journals as T.V. Guide, the Hollywood Reporter, and Variety.

The credit for conceiving and producing this film goes to MGM's Nicolas L. Noxon - who had earlier made Dr. Leakey and the Dawn of Man. The chief scientific consultant, F. Clark Howell, eased the organization of shooting over a number of early hurdles and then gave valuable help during the editing. Paul Hocking, an anthropologist who had earlier made The Village and taught at the UCLA film school, was hired by MGM Documentary as research director on a regular monthly salary. His duties were to handle the large volume of correspondence that was necessary (in three languages), organize a shooting schedule for the major excavations taking place in Europe during 1969, look through museum collections for old photographs and movie footage of the classic excavations, and shoot some of the pick-ups. Meanwhile Nicolas Noxon, with a Dutch film crew headed by Swahili-speaking cameraman Andrè Gunn, visited the major sites of South Africa, Kenya, Ethiopia, Israel and France. In all places they received a ready welcome from the local archaeologists, and this enabled them to film what was needed with a minimum of difficulty and a maximum of understanding.

The Man Hunters was edited in Los Angeles, under the close supervision of Nicolas Noxon and F. Clark Howell. Meantime Paul Hocking returned to his research among the Badagas of South India, while Andre Gunn was captured by Ethiopian guerillas, robbed of all his filming equipment, and held as a political hostage for a month!

The Man Hunters is suitable for high school and junior college classes, but lacks adequate material for more advanced anthropology classes. (Paul Hocking and the distributors plan to edit a more sophisticated version for university use.) The film won a gold medal at the Atlanta Film Festival (1970) for best documentary. It is available (without commercials) from:

Films Incorporated
1144 Wilmette Avenue
Wilmette, Illinois 60091
(Rental $25, Purchase $500. - 55 mins., color)

Submitted by Paul Hocking
Department of Anthropology
University of Illinois, Chicago Circle

Recent Filmography

Films on Traditional Music and Dance: A First International Catalogue, UNESCO, 1970, 261 pp., $5.50. This just-published catalogue, the first of its kind, meets a long-felt need for a worldwide compilation of films of folk music and dance. Prepared by the International Folk Music Council, the book lists films of traditional ceremonies, dances, songs, and instrumental music made in 99 countries in every part of the world. The criteria for selection were authenticity of performance and availability of film. Almost 400 films are listed by country and completely described. The catalogue also contains alphabetical film and subject indices.

In the U.S. all purchase orders should be sent to:

UNIPUB, INC.
P.O. Box 433
New York, NY 10016
TRAINING IN VISUAL ANTHROPOLOGY

(In our continuing efforts to discuss training possibilities in visual anthropology, we have asked anyone teaching such a course to send us a description and syllabus. The NEWSLETTER will continue to publish this information in the hope that it will aid others in their efforts to establish similar programs, and generate some discussion.)

The Editors

On Teaching Ethno-Film Production at U.C. Berkeley

In order to set up a film program at Berkeley, I had to confront at least three major problems/questions: 1. The scope of the program, 2. Financing and, 3. Assurance of active participation by the students. General direction was predetermined by my own artistic and filmatic prejudices which boil down to: A. There is little reason for even the most scientific film to be boring and B. Motion Pictures are primarily a VISUAL MEDIA.

Since resources were limited and many of the participants are in the process of writing field proposals, the goals of the class in ethno-film production were necessarily confined. It was my desire that the participants learn enough of the "language" and physics of cinema to obtain coherent footage, that they be exposed to a broad variety of equipment (specialized and otherwise), and be given enough of an understanding of the limitations and possibilities of the film media to enable them to write study proposals utilizing the potentiality of film while choosing equipment most suitable to the project in mind. (There are other choices besides a Bolex with a Pan Cinor or an Arriflex with an Angenieux.)

Responding to the Anthropology Department's claim of "no funds," interested students financed the venture out of their own pockets (to the tune of $25 per.) Participation was/is limited to graduate anthropologists (and faculty), and credit (for those who want it) is being granted by individual faculty members (299, Directed Research.)

In order to assure active participation, admittance was only to those who planned to use film in the field. No auditors were allowed and seminars were designed to be largely incomprehensible unless required research was conducted. Technical readings, as well as readings on the aesthetic of film were suggested. The works of Sergei Eisenstein were given an important place for several reasons. Among them, the power of his films to recreate situations and emotions non-verbally, and to demonstrate the tremendous suggestion exerted by successful montage. It is the responsibility of the filmmaker to be hyperconscious of his ability to distort reportage of events. I contend that there is no such thing as objective filming and therefore the ethno-filmmaker must be well aware of what he is about, in order to control/limit his additive influence.

From the very beginning of the class, students began to design projects and after the third week, filming began on an individual bases - later to be replaced by team efforts. During this latter period seminar time was mostly taken up with viewing footage, editing film and answering questions.

For reading and equipment lists and sources of technical information, reprints of the paper ANTHROPOLOGY AND THE MOTION PICTURE: AN INTRODUCTION TO THE ART (Schreiber, A.M., 1969, The Kroeber Society Papers, #41.) were furnished. Access to the AMERICAN CINEMATOGRAPHER MANUAL and back issues of AMERICAN CINEMATOGRAPHER magazine was made possible and students were encouraged to contact Jay Ruby for copies of the PIEF NEWSLETTER.
In order to keep presentations as visual as possible, I drew scores of
diagrams and cartoons on 5 X 8 index cards. The drawings were then photographed
on 35mm HP4 stock and mounted as 2 X 2 projection slides. This enables me to
project the material on a large screen easily visible to all, and to refer to pre-
vious material should a student request clarification.

Initially these drawings described the various film gauges (8mm - 100' 8mm -
Single 8mm - Super 8mm - Super Double 8mm - 9.5mm - 16mm - and Super 16mm.) The
gauges were analyzed as to their convenience, expected definition/acutance with
available raw stock and equipment, running time per foot, availability of emulsions,
cost per minute. Also included in the initial slide presentation was a discussion of
common errors in shooting that make a film uncomfortable to watch and capture
a limited amount of information using an inordinate amount of footage. These
errors include, of course, unsteady camera, rapid panning and zooming. Several
alternatives to these (in my opinion) abominations were given, and the advantages
explained. A general description of types-of-shots, i.e. C.U., L.S., Med.S., etc.
was presented via slide cartoons. The last part of the presentation was a brief
description of simple editing devices and diagrams explaining various types of
splices and their advantages, disadvantages and applications, i.e., wet splice, neg.
splice, tape splice, butt tape splice and "S" splice.

After a period of discussion a graduate student from the Primate Lab, U.C.B.
showed some uncut footage and suggestions were made as to lighting, framing, and
the necessity of maintaining a steady camera. Other footage was also shown.

The first assignment was to read published material on match-cutting and
editing, and to collect a number of magazine pictures showing C.U.'s, Med.S.s,
L.S.s, etc. At the next meeting the students attempted to assemble these unre-
lated pictures into a recognizable continuity. Once the principals being demon-
strated were understood, each participant took turns "dry filming" (an old Bolex
viewfinder was used) interaction between two or more students. This exercise en-
ables the student to demonstrate his understanding of camera angles, and illust-
rates the ability of motion pictures (unlike stills) to capture a three dimen-
sional, on going impression of an event. Slide diagrams of camera angles were
also used, and the author's film IOWA TRAIL BAG WORKS (concerning a commune of
craftsmen) was used to demonstrate match-cutting. This session included a slide
presentation and discussion of types and makes of cameras and lighting equipment,
and suggestions as to possible choice of particular pieces of equipment for par-
ticular problems. Emphasis was towards breaking with (impractical) tradition, and
taking advantage of recent technological developments.

Assignment for the week was to create a complete film using one roll of film
(2 min. 47 sec. for 8mm/ 2 min. 30 sec. for Super 8) and no editing. Readings
were to continue and thought was to be given to a future, more substantive film to
be created by a team effort.

This program of active production and participation, combined with technical
instruction, is supplemented by the viewing of ethnographic and documentary films,
and by visits to professional/commerical film studios.

A. Michael Schreiber
Department of Anthropology
University of California, Berkeley

The author has provided us with the following biographic note:

The author's professional background includes photojournalism, 10 years in
the Hollywood (later San Francisco) Film Industry as a Gopher (gofer this, gofer
that), craftsman, artist, Special Effects, and Assistant Cameraman. He taught
film at the UCLA Experimental College and was a Guest Lecturer in Anthropological Film at UCB. He has produced a number of short films, the latest being I AM CURIOUS LAVENDER, for the Kinsey Institute For Sex Research. Currently he is involved in a Visual Anthropology (still) project for the Cambridge Institute for Social Change.

San Diego State College

We do not offer in the Anthropology Department any courses oriented towards filmmaking. What we have done thus far and are doing now is that students in cinematography elect to attempt what they call a documentary and what we call an ethnographic film. They approach the Department of Anthropology which thus far has meant me, and we agree on general theme etc. if I have been able to persuade a group of Indians to participate. I continue to serve them as anthropological consultant and have been given reasonably free hand in rejecting either scenes and/or portions of narration which offend me as an anthropologist. In one case I rejected the entire narration of a film which has contributed to its not being produced yet.

The other approach we have been taking is that a student who is working for a Master's degree has requested that his Master's thesis be a film on some group of local Indians. This has been accepted and we are only waiting now agreement on the part of the Indians to participate. If that does not come through our alternative will be that he will make a primitive technology film showing such activities carried out by an Indian whom I know in Baja California and who I am certain will cooperate.

Paul H. Ezell, Chairman
Department of Anthropology
San Diego State College

University of Pittsburgh

The course (in ethnographic film) turned out to be a success. It lasted for 15 weeks, was held as a seminar of 3+ hours length plus a weekly practicum. The students were advanced graduate, all in anthropology. Credit given was the equivalent of 3 term-hours, although the students put in an incredible amount of time on the practica. The lessons alternated discussions of theory and technique with actual exercises in exposing film. Most of the time the students, 12 in all, worked in twos and threes, using two 16mm cameras, one, a Bolex owned by our department, and the other, a Bell & Howell 70-DL lent to us by our department of Educational Communications. Exposure meters, tripods, slates, filters, etc., completed the photo gear which they worked with. On the side of sound, we had available two Uher recorders and a Magnasync 16mm tape machine. My ambition was to turn out individuals who could actually make anthropological films in 16mm sound. The final project required doing just that. The class was divided into two production crews and each crew further subdivided the responsibility of the total film, assigning to individual crew members responsibilities which they were best able to handle. Each crew conceived of an anthropological statement or research topic uniquely suited to filmic exposition and then proceeded through the successive stages until the finished product hit the screen. Sound was unsynchronized, sound-over with narration, and due to costs, was unmarried to action.
The department absorbed production costs, although one student convinced his crew that color would enhance the production and so paid out extra from his own pocket so as to include clips in color at appropriate spots in the b&w footage.

One film was a research topic which set out to demonstrate a number of hypotheses concerning the effect of child socialization practices as they take place in the play activities of Americans. The other film was a documentary on "Earth Day" in Pittsburgh. It analyzed the structure of activities planned by local university groups and drew parallels of a cross-cultural sort with other societies having similar, environmental control problems (like the Hopi with their rain dances).

I was skeptical as to what to the outcome would be and the course was planned more as an experiment than anything else; however, the results were amazing, considering that some of the individuals in class knew next to nothing about motion picture methods or techniques when we began. I plan to offer this course every two years, which timing is just about right for the size of our graduate student body. After observing how the students got along together, I was glad that enrollment was restricted solely to students in anthropology, and advanced ones at that. It took very little time for them to grasp on to the potentials of the medium and to begin formulating anthropological ideas in film. Future offerings of the course will be handled in the same manner.

Thomas S. Schorr
Department of Anthropology
University of Pittsburgh

Connecticut College

The Department of Sociology last year offered a course combining academic study with film preparation, production, analysis and use as a teaching aid. The course was listed in the catalog as Sociology 340, and entitled "New Images of Man."

The course was a one-semester seminar, meeting Monday nights from 7 to 10 p.m. It concerned itself with picture of human nature as painted by social philosophers of the past century and this. Most of the course was conducted in discussion with reading, research and paper-writing.

A part of the course, however, was devoted to film preparation and production. Each student took one "image" of man and wrote a film treatment of it. Committees of students then combined these treatments into a unified film treatment. Other committees turned the treatment into a script, found suitable locations, put a cast together, etc. The Director of the College Photographic Services used his own camera and film acquired by the students to shoot the picture (16mm). Sound was taped on campus, and editing was done at a local TV station. The final film, called IMAGES OF MAN, runs 7 minutes. It has been screened three times on campus, and will probably be used next semester as a teaching aid in the same course.

This college has no film equipment or facilities for making or editing a motion picture in 16mm. There is some limited facility in the art department for 8mm. If a film is to be made by a class again, it will probably have to be in the latter size.

B.J. Macklin, Co-Chairman
Sociology Department
Connecticut College
CINEMA AND PSYCHIATRY
A Mental Health Film Festival

Cinema and Psychiatry, a mental health film festival held in New Haven October 28 - 30, brought together filmmakers and mental health workers from all over the country. Besides looking at a large number of films, the Festival goers exchanged ideas about mutual needs for films and filmmaking. Video-tape workshops added further opportunities for exploration and discussion of this medium. Plenary sessions fostered discussion on the creative and appropriate use of film for teaching and training of professionals and para-professionals and for community education.

The Festival opened on Wednesday morning at the Yale Medical School with film screenings and continued with simultaneous showings in four or five locations throughout the medical center. A partial list of the films shown includes: BRUCE, RANZ, THREE LETTER WORD FOR LOVE, STOREFRONT, EMOTIONAL TIES IN INFANCY, LOOKING FOR ME, BROAD SPECTRUM BEHAVIOR THERAPY IN A GROUP, MEASUREMENT OF DEPRESSION, COMING APART, DISTANT DRUMMER, A NICE KID LIKE YOU, GROOVING, HIDDEN PATIENT, EMOTIONAL FACTORS IN GENERAL PRACTICE, INTERVIEW WITH JUNG, SOME BEGINnings OF SOCIAL PSYCHIATRY, OTHER VOICES, CAROL AND DR. FISCHER, BRIGHT BOY, BAD SCHOLAR, DAY IN THE DEATH OF DONNY B, NUDE MARATHON, BRANDY IN THE WILDERNESS, SHOTGUN JOE, THREE APPROACHES TO PSYCHOTHERAPY, SET-UP, and DANGLENG PARTICIPLE. Over 50 films were shown. In many cases, discussions following the film were led by the film's director, psychiatric consultant, and/or producer.

Robert Anderson, Dr. Barnett Addis, Janet Adler, Irving Jacoby, Dr. Herbert Kleber, Dr. Standish Lawder, Mildred Lehmann, Edmund Levy, Joel Levitch, Dr. Edward Mason, Dr. L. Joseph Stone, Jacques Van Vlack, are a few of those who led discussions.

Wednesday evening the highly controversial film COMING APART was shown, followed by discussion led by Dr. Albert Solnit, President of the American Psychoanalytic Association, Milton Ginsberg, who made the film and Dr. Boris Astrachan.

Thursday evening Dr. Albert Honig, David Sawyer and Dr. Morton Reiser discussed OTHER VOICES, the film made by David Sawyer of Dr. Honig's innovative residential treatment program for psychotic young adults.

Four of the seven workshops held focused on the use of video-tape as an adjunct to therapy, as a technique for training, and as a means to accelerate psychotherapy. Drs. Norman Kagan, Allen Enelow, and Milton Berger introduced a great deal of new material at each of these sessions.

Dr. Harvey Langee conducted a workshop on script writing, Edward Wallerstein on cable television and Drs. Robert Cancrow and Alfred Roberts on the use of film for non-verbal communication.

Plenary sessions included presentations by Robert Anderson, Dr. Edward Mason, Dr. Barnett Addis and Edward Wallerstein. Stanley Kauffmann, well-known film critic, discussed films of the past decade which have influenced public attitudes toward mental illness.

The Festival, although geared primarily for those in the mental health and filmmaking professions was open to anyone interested. Nearly six hundred attended.

The Festival Committee included: Ruth Backes, Dr. Jesse Geller, William Guth, Alberta Jacoby, Stephen Kellert, Dr. Standish Lawder, Francis Roberts, Dr. Marc Schwartz and David Walker.

Another festival, patterned after the 1970 event is planned for October 1971.

Ruth Backes, Festival Chairman
Connecticut Mental Health Center
34 Park St., New Haven, Conn. 06519

(Borrowed from FILMMAKERS NEWSLETTER, 80 Wooster St., New York, NY 10012).
USING SLIDES AND PHOTOGRAPHS IN ETHNO-MOTION PICTURES

Even without sophisticated studio facilities, it is relatively easy to supplement motion picture footage with color slides, snapshots or clippings. In fact it is possible to make an entire film from stills - this might enable one to retain continuity and simplify storage of an oft used slide presentation.

There are a number of methods for transferring stills to the 16mm frame, but no best way. Each has advantages but also (at times) serious disadvantages.

Matte Box/Bellows: This method provides the truest rendition (better than the original slide, some claim.) Results are governed by lens quality and surface condition of the transparency (dirt, oil, fingerprints or scratches.) Procedure is nearly identical to macro still photography with bellows or extension tubes. The slide is brought close enough to the camera to fill the viewfinder, lit from the rear and photographed as if it were a living scene. Major drawback: Even though the image may be indistinguishable from one shot directly on movie film, it will be completely static. This can be remedied, to a slight extent, by varying light intensity, fading or dissolving.

Rear Projection: For this method a special screen must be made from rear projection material (best), frosted plastic film (2nd), or waxed paper (poor). The slide image is projected on this smooth but tautly framed material, and viewed and photographed from the opposite side. Note: Be careful to keep the projector far enough back from the screen to avoid "hotspots". Advantages: With the large image the cameraman can choose selected areas, travel across or dolly in on points of interest. Disadvantages: There is a slight loss in sharpness (often unnoticeable) when using the best of materials, and a great loss when using the poorest. The rear projection system has been used among commercial filmmakers for decades.

Front Projection: In this case the slide is projected on to and filmed off a large white card (illustration board works fine.) The advantages are similar to the rear screen method and definition is sometimes a bit better. Disadvantages: Due to the projector and camera being on the same side of the screen, it is impossible to have the camera exactly at right angles to the projection surface. However at six or seven feet this discrepancy is little noticed. Also, it is not possible to get the camera as close to the screen as in rear projection, but multi-focal length lenses aid in the selection of the portions of the image to be photographed.

Copy Stand: This method is used to copy photographs, clippings, and is perfect for doing titles. Use a copy stand, enlarger with the head taken off, or a steady tripod to hold the movie camera. The camera is pointed either vertically or horizontally depending on whether the material is resting on a surface or attached to a wall. To get close enough to fill the frame with the work to be copied you can use extension tubes, but I prefer diopters. These single element close-up lenses come in strengths of from #1 through #10 and can be used in combination. I stick to nos.1 through 3. Pictures or clippings must be perfectly flat. When copying glossy material you can improve the situation by using a polarized filter or covering the offending surface with a sheet of non-glare plastic (available in picture frame shops.) Advantages: Similar to front and rear projection, plus the possibility of doing animation (for titles, maps, etc.). Disadvantages: Great care must be given to focus as depth of field isn't even a rumor when working close-up with tubes, diopters or bellows/matte box.

A. Michael Schreiber
Department of Anthropology
University of California, Berkeley
ISRAELI FILM ARCHIVE

A unique film library is being created in Israel to house all motion pictures on the subject: Jews and Judaism.

All films are being sought - regardless of age, condition, nationality, or attitude - that have any degree of significance to Jews. The new archive wants features, newsreels, documentaries, propaganda films, educational films, commercial network series, and individual television programs, student films, commercials, and stock footage - any material on film relating to Jews and Judaism.

The films - with scripts, still photos, posters, reviews, and related materials - will eventually be housed in the Abram Rad Jewish Film Archives at Hebrew University in Jerusalem, so that the many attitudes on film about Jewish people can be screened, studies and preserved. These attitudes predictably will range from vulgar anti-Semitic caricatures to serious and reverent studies of Judaism.

If a dramatic or comedy film contains a Jewish character who functions in some major capacity or who helps to establish a major plot point, then that motion picture will be of interest for this archive. Or, if a minor Jewish character has uniqueness, the film in which he appeared will also be included. For example, in the first sound version of CIMARRON, George Stone played a Jewish peddler in the old west. Although the peddler is not a main character, this part is not often found in films.

Of course, films like OLIVER TWIST, TRILBY, EXODUS, GENTLEMEN'S AGREEMENT, or A JEW'S CHRISTMAS would be of great interest to this archive.

Obviously Biblical films - concerning everything from Genesis through the life of Jesus - are to be examined. Likewise, films about Jews in Medieval ghettos, or under the Nazis or the Czars are very important. And so are the films on Jews in America, Israel, or anywhere else in the world today.

At present, a preliminary listing and documentation of all such films that now exist, or that once existed, in the U.S. or in North and South America - whether produced there or imported - is being undertaken. At this writing, close to 3,000 titles have been listed. Older films are frequently difficult to find, even by the groups that once made them, e.g., films from the once flourishing Yiddish-language cinema in New York. Hopefully, many films that are thought to have been lost can be recovered and preserved in Israel.

The intent is to make this new film archive in Israel the most complete of its kind in the world.

Donations of films in any gauge, but also information, reference sources, contacts, and suggestions on all such films and on related film materials, are urgently solicited. Readers are asked to contact:

Stuart Fox
C/o Prof. Irwin Blacker
Department of Cinema
University of Southern California
Los Angeles, CA 90007 (213) 746-2235

Gordon Hitchens
838 West End Avenue
New York, NY 10025 (212) 749-1652

(Borrowed from FILMMAKERS NEWSLETTER).
NOTICES

1971 American Film Festival

The American Film Festival invites you to enter your 16mm, 8mm, or filmstrip in this year's competition. Prizes will include Blue and Red Ribbons and the 'best in Festival' award the EMILY. New this year is a student film award. This has been made possible by a grant from the World Law Foundation. Three cash prizes of $500.00 each will be awarded to students in three special categories. For the films which in the opinion of a panel of judges are a. the best films and b. the most constructive in promotion of attitudes and approaches to peace.

The Festival will be held at the New York Hilton Hotel on Tuesday, May 11 through Saturday, May 15. The competition screenings will be held May 12, 13, and 14. The prizes, other than the student awards will be presented at the Gala Blue Ribbon Banquet on Friday, May 14. On Saturday all of the winning films will be re-screened before they are sent out across the country on the Blue Ribbon Circuit.

Deadline for entries is January 15, 1971. For further information contact:

Educational Film Library Association, Inc.
17 West 60th Street
New York, NY 10023
(212) CI-6-4533

Two Conferences on Visual Literacy Scheduled

1. The Conference on Visual Literacy at Asilomar, California on March 7 - 10. For further information contact: Robert Fransecky, Educational Media Laboratory, University of Cincinnati, Cincinnati, Ohio 45221.

2. Visual Literacy Conference at Grossinger's, Liberty, New York on April 4 - 6. For further information contact: Grace N. Lacy, Division of Educational Communications, State Education Department, Albany, N.Y. 12224.

Film and Society Newsletter (UK)

In the September issue of this Newsletter (PIEF NEWSLETTER, vol.2, no.1) we announced the birth of a Newsletter for the UK: FILM AND SOCIETY, which is to be a forum for discussion between and among social anthropologists, sociologists and professional filmmakers in the UK, on the subject of the use of film for research and education at all levels. The first issue appeared in June, 1970 and a second issue is planned for October/November, 1970.

At present, its editorial office is:

c/o J.D. Seddon & S. Feuchtwang
Department of Anthropology and Sociology
S.O.A.S., University of London
London, W.C.1., U.K.
Recent Publication in Educational Anthropology


A careful, television-assisted look at classroom life. Presentation of concepts that can be used in classroom observations and data concerning differences between classrooms, depending on subject matter, grade level, sex and age of teachers and implications of such differences.

(Borrowed from COUNCIL ON ANTHROPOLOGY AND EDUCATION NEWSLETTER, Vol.1, No.2, October 1970).

Comite International du Film Ethnographique et Sociologique

The International Committee on Ethnographic and Sociological Films is presently preparing for U.N.E.S.C.O. a Catalogue of Films about performing arts, all kinds, in Asian and Arabic Countries.

We would be very grateful if you could help us in this enterprise by giving us information about some films which you might know of that could be included in our catalogue.

Marielle Delorme, Administrative Secretary
Comité International du Film Ethnographique et Sociologique
Musée de l'Homme
Palais de Chaillot
Paris XVI

Introduction To The Non-Western World

Ted Banks II, Western Michigan University, has recently completed work as Executive Producer of INTRODUCTION TO THE NON-WESTERN WORLD, a series of 30 half-hour television programs which employ film, slides, still photographs, maps, audio tapes and artifacts. This inter-disciplinary course is designed to provide college students with "some understanding of the problems and aspirations of the developing nations of the non-western world". The course was originally developed for use at Western Michigan, but will be made available to other institutions. For further information contact:

Ted Banks II
Department of Social Sciences
Western Michigan University
Kalamazoo, Michigan 49001

Request

Jean Marie Ackermann, Claremont Graduate School, is beginning a comparative study of East Indian and American perception using film and videotape, and is interested in learning about other current research in this area... and in exchanging ideas. Write to her at Box 783, Claremont, CA 91711. (714) 626-3733.
PIEF Reprint Service

PIEF offers its readers reprints of articles relevant to the uses of visual media in anthropology. A list of the six currently available reprints may be found in the September issue (vol. 2, no. 1) or obtained from PIEF's office. Single copies of these reprints are sent without charge.

New Edition of Films for Anthropological Teaching Available

The fourth edition of Karl Heider's FILMS FOR ANTHROPOLOGICAL TEACHING is available. The new edition lists over 300 films together with their distributor, bibliographic references and has subject, distributor and author indices. Copies can be obtained by sending one dollar to PIEF (make check payable to PIEF). There is no charge for overseas requests.

PIEF Newsletter is published five times a year - September - November - January - March - May, by Program In Ethnographic Film, a committee of the American Anthropological Association, through a grant from the Wenner-Gren Foundation for Anthropological Research. The deadline for the submission of copy for the next issue is February 1. Please send your contributions in duplicate to: Joyce Seltzer, PIEF, Room 200 South Hall, Temple University, Philadelphia, Pa. 19122.

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