MEETING OF THE SOCIETY FOR VISUAL ANTHROPOLOGY

At a recent meeting of the Board of Directors of the Program in Ethnographic Film, it was decided that, in conformity with the American Anthropological Association's suggestions, PIEF would begin to explore the formation of a Society for Visual Anthropology (SOVA).

In examining both the interests of PIEF's present membership and the responses to our proposal (PIEF Newsletter Vol. 3, No. 3) for the founding of SOVA, it has become clear that there is a deep and growing interest with in anthropology not only in ethnofilm but in the use of visual forms in and across cultures.

Part of our interest should continue to be focused on the use of film and photography as part of research and teaching in anthropology both in the classroom and for the general public. The term "ethnographic" or "anthropological" film, however, seems too specific and limiting to cover current interests, and in practice, its use tends to discourage the formulation of questions based on anthropological rather than filmic problems.

A society for visual anthropology would therefore be able to bring together those whose interest in the study of all or any visual forms falls within the conceptualizations and methodologies common to ethnology and anthropology. We visualize the Society as a meeting place for all who are interested in what can be called the cultural dimensions of visual communication and behavior with the study of the patterns, codes and rules within which visual symbolic forms are developed and used, and with the relationship of these specific codes and modes to other patterns and codes within a culture.

We will have a general organizing meeting in Toronto on Thursday, November 30, 6-8 p.m. at the AAA Annual Meeting, and hereby invite all those who feel that their research interests fall into the broad areas outlined above.

We would like to make the Society a place where the people with similar interests can meet, exchange ideas and find out what others in their specialty are doing.

We have received expressions of interest from people concerned with some of the following areas:

1. The study, use, and production of ethnographic film and photography for research and classroom teaching.
2. The analysis of visual symbolic forms from a cultural-historical framework.
3. Visual technologies and methodologies for recording and analyzing behavior.
4. The structuring of reality within and across cultures as evidenced by visual production made by members of a culture.
5. The cross-cultural study of art and artifacts.
6. The relationship of culture and visual perception.

If your interests can extend ours this is the time to share them with your colleagues in this area.

Please let us know whether you plan to attend the organizational meeting of the Society so we can ask for an appropriate space for our meeting. You can write to PIEF, Room 200 South Hall, Temple University, Philadelphia, Pennsylvania 19122.

See you in November.

Sol Worth
Annenberg School of Communications
University of Pennsylvania
Jay Ruby
Temple University

FILMS FOR ANTHROPOLOGICAL TEACHING

The fifth edition (1972) of Films for Anthropological Teaching, prepared by Karl G. Heider, is now available for $3.00 (individuals), $5.00 (institutions) from the American Anthropological Association. This fifth edition contains some 420 titles, an increase of about 60% over the fourth edition of 1970. Most of the films are of ethnographical subjects, but there are some on archaeology, physical anthropology (especially primates), and linguistics.

The filmography includes information on the production of each film, distributors and prices, a description of the films’ content; and, where possible, a bibliography of books, articles, and reviews which will assist both instructors and students in making maximal use of the films.

Address orders to AAA Publications Department, 1703 New Hampshire Ave., N.W., Washington, D.C. 20009. Please enclose payment when ordering.
A BASIC VIDEOTAPE PACKAGE FOR ANTHROPOLOGICAL FIELDWORK

The author has been involved in the use of videotape for research for the last two years. As director of research of the Narcotic Addiction Rehabilitation Program of the West Philadelphia Community Mental Health Consortium, he designed and completed a videotape study of the interactional behavior of drug addicts in group therapy. As director of the Communications section of Eagleville Hospital and Rehabilitation Center, his work has involved design of videotape systems for training and research in the in-patient setting as well as using videotape in the community as a public education modality. His current activities include the design of a multi-camera research studio at Eagleville Hospital.

As more and more anthropologists incorporate visual recording technology into their research, it becomes important to plan carefully the type of equipment necessary to produce the desired visual product. In this article I shall propose a videotape module which the researcher can utilize under a variety of field conditions. In future articles I hope to present other system packages for use under varying requirements and conditions met by anthropologists. I shall also be presenting reviews of videotape products currently on the market and how those products have performed under a variety of field conditions.

I suppose that the most sensible continuum of limiting factors, i.e., field conditions beyond the immediate control of the anthropologist, has to do with the available power supply, transportation requirements, and budget considerations. The module described below has been developed so that it is completely capable of being incorporated into the most sophisticated half-inch videotape system. What this means, in effect, is that the anthropologist using the system described below, can edit and analyze those tapes on any of current generation half-inch videotape hardware. More important, perhaps, is the ability of the user of this package to add equipment to his system with complete confidence of having full internal compatibility among his components.

All half-inch videotape equipment used should comply with EIAJ-1 standards. EIAJ-1 (Electronics Industries of Japan) represent current generation specifications adhered to by all Japanese manufacturers of half-inch videotape products (Panasonic, Sony, etc.). Prior to this standardization practice, each manufacturer produced equipment independent of any other manufacturer's equipment specifications. In effect, this meant that a purchaser of a Brand "X" videotape recorder was forced to use a Brand "X" camera, a Brand "X" switcher-fader, and so on. With EIAJ-1 standardization, it is now possible for the user to choose the piece of equipment best suited to his particular requirements and to incorporate that piece of gear into his ongoing videotape system. So, when buying or renting any piece of half-inch videotape equipment, it is absolutely critical that the dealer insure that all hardware has been manufactured under EIAJ-1 standards and to demonstrate compatibility of the components. The highlands of New Guinea is no place to discover that your camera will not transmit a signal to your recorder, or some other equally maddening hassle. All of the equipment in the following module complies to EIAJ-1 standards and represents an internally compatible system.

Module Proposal

This is the package recommended for use when the field site has no electrical power supply and when portability of the system over long distances are primary considerations. In such a situation the fieldworker using videotape will have to rely on battery power for all of his equipment. There are several good half-inch battery operated videotape orsembles currently being marketed. I have used several systems, and have been most satisfied with the Sony Porta-Pak system. The basic Porta-Pak ensemble is priced at $1650.00 and includes the following components.

1. Sony Videocorder (AV 3400). This is a portable (battery operated), lightweight (18 lbs. 12 oz.) unit with a thirty minute tape capacity and a forty-five minute battery. The unit can also be operated without the battery from AC power outputs with the AC adaptor described below. The Sony Videocorder is an extremely rugged and reliable piece of equipment. (The adjectives "rugged" and "reliable" assume that the user will exercise the same amount of care in handling and storage that he would with any other piece of precision hardware.) The Sony Videocorder has an Audio Dub feature so that the user, with an additional microphone (see below) can add voice-over narration, explanations, etc., to his videotape. The Sony Videocorder also has a still "freeze-frame" feature which allows the user to observe recorded action via a stop-action mode. The Porta-Pak comes with a shoulder bag and harness arrangement so that it may be carried slung over one shoulder or as a back-pack. If you want to carry it as a back-pack, I heartily recommend the purchase of an aluminum packframe to which the Videocorder can be secured. When the Videocorder itself is mounted on the back the straps and the weight arrangement of the piece create a painful and very tiresome situation. I've tried using the Videocorder both with pack-frame and by itself and have found that with a lightweight pack-frame I could carry the piece all day long in complete comfort. When using the harness arrangement my endurance limit was something like ninety minutes. The other method of carrying the Videocorder is to sling it over a shoulder and allow it to ride on your hip. This is a relatively comfortable position and has the advantage of allowing the user to perform certain operations on the Videocorder without...
having to put the camera down and take the assembly off the back. The side-carried position allows the user to have an immediate read-out of such things as amount of tape left on the reel, condition of the battery, etc. In this carrying position the user can also do such things as rewind for review while moving with the action.

2. **Sony Video Camera (AVC3400).** This is a 5lb. 8oz. camera which comes equipped with a 12-50mm zoom lens and a built-in Electret Condenser microphone. The eyepiece of the camera is hinged and can be lifted to reveal a one inch video screen for “on-the-spot” instant replay—a valuable feature in that behavior may be reviewed immediately after it’s been recorded and retakes can be taken if desired. The light sensitivity of the camera is excellent. The automatic diaphragm effectively adjusts light input from 50 footcandles to bright spectral sunlight of about 10,000 footcandles. The only problem that I’ve encountered with this automatic diaphragm feature is that there is a slight time lag in adjustment to dramatically different light conditions. If you panned from bright open sunlight to a deeply shaded area there would be a noticeable period of no picture while the diaphragm adjusted itself to the new light conditions. The Electret Condenser microphone is extremely sensitive. As a matter of fact, it has proved more sensitive than absolutely necessary and has frequently caused problems in picking up unwanted background noise. I have shot group therapy sessions in rooms with air conditioners operating and have, upon playback, been rather shocked by the roar of the air conditioner which completely drowned out the desired audio signal. Granted, one is not likely to encounter air conditioners in a field situation, but the factor of noise is a critical one and the fieldworker should have the necessary equipment to record particular audio without having to contend with irrelevant background noise. I recommend the use of an Electrovoice unidirectional microphone which sells for about $80.00. This can be plugged into the Sony Videocorder for direct audio pick-up. By hooking this mike into the Sony Videocorder, the microphone in the camera is bypassed and the only material recorded is that audio transmitted through the unidirectional microphone.

3. **AC Adaptor/Battery Charger.** As part of the standard Porta-Pak ensemble, the AC Adaptor/Battery Charger provides the user with two services. As an AC adaptor, it allows the user to bypass battery consumption when direct AC power is available. It also allows the user to charge his own batteries in the field. If the user is in an area of the world using output other than AC 110 volt, an adaptor/converter will have to be included.

Batteries for the AV/AVC 3400 system are essentially of two types. Both types are available from Sony. The standard 45 minute rechargeable battery requires a six hour charging period. It is possible to charge two of these batteries simultaneously and this operation requires about ten hours for full charges on both batteries. Sony also produces a rechargeable three hour battery pack. It is carried separately from the Videocorder, either on the belt or hung from the shoulder. It weighs about five pounds and costs $120.00. It requires sixteen hours for a full charge.

Now, in keeping with our requirements for a system operable under field conditions in which electricity is nonexistent, we have to plan for battery charging facilities. Under these conditions it is necessary for the user to carry a power generator with him into the field. Honda manufactures a series of gasoline powered generators which are highly portable (about 25-30 lbs.) I have gotten mixed reviews from users of the Honda generators. One ethnographer who used the Honda in New Guinea has serious complaints regarding the gasoline consumption of the line. I can only advise you to thoroughly check out the degree to which a generator (for that matter, any piece of hardware) satisfies your requirements. Test the equipment as a system before committing yourself to living with it for two years in the field.

The above equipment represents a basic framework for using videotape in the field. To round out and fully support this system, I suggest the following pieces be incorporated into the package.

1. **Sony Video-Audio Power Extension Camera Cable.** These are available in lengths of 5, 16, and 32 feet and run in price from $29.00 to $59.00 respectively. These cables are very helpful in allowing the user to set his Videocorder in one spot and move around with his camera free of 19 pounds of machinary on his back.

2. **Lenses.** I recommend that in addition to the standard 12-50mm zoom lens provided with the Sony AVC3400 Porta-Pak camera, the user carry a Sony 8.5mm wide angle lens. The price is about $70.00. It allows the recording of wide angle situations with minimal peripheral distortion. Also available are adaptors which allow the fitting of Nikkor bayonet mount lenses into the screw mount Sony system.

3. For long shooting sequences I recommend the incorporation of a tripod system, such as the O’Connor Model C tripod head ($395.00) on a Pro Jr type standard legs set-up ($110.00) with a ball leveller adapter (about $50.00). This assembly is as steady and rugged a lightweight tripod to be found. Check the fit of the head to the AVC3400 camera before accepting it from the dealer. For long hand-held sequences, the Burns and Sawyer adjustable 3-way body pod can be adapted to take the thread mount of the AVC3400 camera. It costs about $80.00. Sony markets a support device called a monopod for $10.00. It is simply an expanding aluminum leg with a screw mount head to which the camera attaches. It’s a good piece of gear in terms of its low cost, light weight (about 1.5 lbs.) and wonderful compactness (about 18 inches collapsed). If budget and space permit I’d certainly recommend the incorporation of all three support assemblies described above.

4. **Tape.** The Porta-Pak system uses 5 inch tape reels. Sony 5 inch reels with thirty minutes of tape sell for $21.95 per reel. Most dealers, however, will sell you half-inch Sony tape at a considerable discount if a quantity purchase is made. A “quantity” purchase is generally ten or more hours of tape. I purchase my tape in twelve one hour reels and rewin those onto 24 thirty minute 5” reels. The “book” price of twelve hours of tape is $479.50. Purchased in bulk I pay $360.00, or a saving of almost $120.00.

5. **Packing and Carrying.** Sony markets a carrying case pre-fitted for the Porta-Pak system. It is priced at $65.00. It is not the case to use in the field. The lock and catches are flimsy and prevent shipment of the piece with any degree of confidence in its security. The case if fitted with compartments which seriously limits the user in packing extra equipment. Finally, the case is not adequately sealed by any sort of gasket material. An alternative to the Sony case is the Haliburton line. Haliburton manufactures a line of aluminum equipment cases in varying sizes and shapes. You can purchase blocks of
foam rubber and cut them to precisely accommodate your equipment package. The Haliburton cases are equipped with rubber gaskets which effectively seal the contents from dust and humidity. The cases also have a sturdy lock. One can ship material packed in Haliburton cases with the utmost confidence in their safe passage. While I’m dealing with the problems of packing and storing, I should mention that the user should make doubly sure that desiccant is included in all of your cases, and that while not in use all equipment should be packed in the cases with desiccant. Do not leave any videotape equipment sitting around to collect dust, moisture, frost, bugs, and all of the other little nightmares which will quickly ruin your machinery.

One final piece of advice. Before accepting any equipment, be absolutely sure that it works and that it is operationally compatible with the rest of your system. If you discover that you’ve got a lemon before you get to the field, you will save yourself some grief, and you should be able to rectify the situation with your dealer. Most firms who market half-inch videotape material and equipment are quite sensitive to the fact that video is becoming an increasingly widespread communication medium and are most anxious to provide you with the service and advice that you need to operate and maintain a videotape system. Most major manufacturers are represented, in large cities, by more than one dealer. The only way in which a dealer can differentiate himself from his competition is to provide satisfactory customer service. Therefore, expect and demand all of the cooperation and help that you think you need.

Irv Saloway  
Department of Anthropology  
Temple University

Address inquiries to: Audio-Visual Department, Eagleville Hospital and Rehabilitation Center, P.O. Box 45, Eagleville, Pennsylvania 19408.

**Itemized Breakdown of Equipment**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sony Videocorder, Model AV-3400/AVC 3400</td>
<td>$1650.00</td>
</tr>
<tr>
<td>includes:</td>
<td></td>
</tr>
<tr>
<td>a. Videocorder</td>
<td></td>
</tr>
<tr>
<td>b. Camera</td>
<td></td>
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<tr>
<td>c. 12.50mm zoom lens</td>
<td></td>
</tr>
<tr>
<td>d. AC adaptor/battery charger</td>
<td></td>
</tr>
<tr>
<td>e. Rechargeable 45 minute battery</td>
<td></td>
</tr>
<tr>
<td>f. Shoulder bag and strap</td>
<td></td>
</tr>
<tr>
<td>g. Videotape, 30 minute reel</td>
<td></td>
</tr>
<tr>
<td>2. Microphone, unidirectional, Electrovoice</td>
<td>$ 78.15</td>
</tr>
<tr>
<td>3. Extra 45 minute battery packs (35.00 each)</td>
<td>$105.00</td>
</tr>
<tr>
<td>4. Sony Rechargeable 3 hr. battery, nickel cadium</td>
<td>$120.00</td>
</tr>
<tr>
<td>5. Honda gasoline powered generator</td>
<td>$125.00</td>
</tr>
<tr>
<td>6. Sony Video-Audio Power Extension Camera Cable, 32 feet</td>
<td>$ 59.00</td>
</tr>
<tr>
<td>7. Sony 8.5mm wide angle lens ft.5</td>
<td>$ 70.00</td>
</tr>
<tr>
<td>8. Tripod Assembly includes:</td>
<td></td>
</tr>
<tr>
<td>a. O’Connor Model C Tripod Head</td>
<td>$395.00</td>
</tr>
<tr>
<td>b. Pro Jr legs</td>
<td>$110.00</td>
</tr>
<tr>
<td>c. ball leveller adapter</td>
<td>$ 50.00</td>
</tr>
<tr>
<td>9. Burns and Sawyer adjustable 3-way body pod adapted to fit Sony camera</td>
<td>$ 80.00</td>
</tr>
<tr>
<td>10. Sony monopod</td>
<td>$ 10.00</td>
</tr>
</tbody>
</table>

**total** $2852.15

Note: Prices for the Honda Generator and the ball leveller adapter are approximate. Prices for the tape and the Haliburton cases have not been included, this being dependent upon the individual’s needs. If you budget yourself an additional $700.00 beyond the quoted price you will probably be able to purchase about 12 hours of tape and enough cases to adequately pack and transport the package.

**UNDERGRADUATE TEACHING WITH FILM**

For quite some years a minority of anthropology professors have prescribed small doses of ethnographic fieldwork for their beginning undergraduates. Lawcourts, weddings, and undoubtedly bars were the favorite locales for these class projects; and valuable experiences they were too. I write in the past tense because, with introductory classes burgeoning to 500 or more on some campuses, individual research projects have become unfeasible at this level for many departments.

Impacticable though it may now be, fieldwork for the beginning student is as desirable as ever. My own feeling is that if undergraduates cannot stand the culture shock, the embarrassed questioning, and so on, then it is better they discover right away that they are not cut out for anthropological research; rather than do so after their doctoral exams have dumped them for a year in the most depressing village of Afghanistan.

A well-chosen ethnographic film can, however, accomplish something akin to the field experience with economy and a minimum of pain. I do not mean to say that seeing a film is equivalent to being there; manifestly it is not. Yet viewing a film as well as reading a book on the Nuer can certainly be made into a more rewarding intellectual experience than solely reading the monograph ever was.

I have done this in an introductory class of 450 students, and with quite pleasing results. The film used was "The Village," in part because its lack of commentary and style of editing permitted something like a classroom replication of my experience as the anthropologist working in that village. But in this use the film has other valuable features, in particular the availability of three autobiographies written by members of the community and later published in English. These short books (Tomas O’Crohan’s The Islandman, Maurice O’Sullivan’s Twenty Years a-Growing, and Peig Sayer’s An Old Woman’s Reflections) are in many ways equivalent to one’s treasured interviews with a knowledgeable elder informant. I found that prescribing these books, allowing two screenings of the film, and answering questions for an hour prepared the students well enough to write an analytic paper on a relatively “visual” topic like the local economy. A part of one of these is appended below. It is by David Groch; this was his second anthropology course, and I see no serious misperceptions in any part of his paper. Whether an instructor might also wish to prescribe monographs on the culture (in this instance by John Messenger, Robin Flower, Conrad Arensberg and Solon Kimball) would depend largely on how the research problem was phrased.
Environment and Economy in Dunquin

Dunquin is a village of 180 people located on the Dingle Peninsula in West Kerry, Ireland. The economy is mainly a subsistence one, the farmers utilizing most of their produce themselves (Lisa Stephens, "The Gaeltacht of West Kerry," *Natural History* 79, No. 7, p. 46). There is also a barter system; for example, a man with extra turf fuel may give it to a relative who cannot get any, receiving eggs or vegetables in return (personal notes on discussion of *The Village*). There is also a cash economy, the farmers selling some milk, cream and livestock. (*Gaeltacht*, p. 46). There is also a little fishing, but not as much as there once was. Recently the cash economy has been added to by the presence of tourists who come to see the traditional Irish culture of the area. The villagers make money catering to these tourists, giving them food and lodging, acting as guides and teaching them Gaelic (*The Village*, various scenes).

Several environmental factors cause the village to have this type of economy. These factors are both physical (that is, pertaining to the physical conditions in the area), and social (that is, pertaining to the societies or cultures of persons). These social factors are both local, pertaining to the society and culture of the local people, and outside, pertaining to societies and cultures outside the area.

The first of the physical factors is the land. The soil is rocky, with many granite outcroppings. It is very poor for growing crops, and this, combined with the small size of the plots, assures that the yield of each farm will be small (personal notes). The families are large, thus much is needed to support them. Hence no surpluses can be accumulated and the villagers must use all of their produce for their own consumption. A related social factor is that the farmers only use simple implements which also causes the yield to be small. There are no tractors or modern farm machines in the area (personal notes). The absence of modern farming methods is partially culturally determined; the villagers cling to the traditional ways. But another factor is the land itself. Being as poor as it is, the soil would not respond to the new methods and it would be a wasted effort to bring them in (personal notes).

Another physical factor is that the peninsula is cut off and isolated from the rest of the country. To the east of Dunquin are mountains that separate it and the surrounding area from the rest of Ireland. This isolation limits the contact that the people have with those outside. Another result is that the Irish government does not encourage industry there, preferring to concentrate it on the opposite coast near Dublin (personal notes). This lack of industrial development affects the economy in that the inhabitants do not have factory jobs to make a living. Their types of livelihood are thus limited. It also affects it in another way, which will be discussed later.

A third factor is the weather. The climate is wet, cold, stormy and dismal (personal notes). The activities of the villagers are linked to this climate and the changing seasons. During a part of the year, from November to February, little or no work can be done because of severe weather. For periods of time before and after this the amount of work that can be done is limited by the number of clear days. On some days no work at all can be done because of storms (*Gaeltacht*, p. 46). During the rest of the year, the almost constant stormy weather curtails or halts work (*O’Crohan, The Islandman*, p. 85). The weather also affects the fishing, what little there is of it. Some days the weather is so bad that going out is extremely risky or impossible (*Messenger, Inis Beag, Isle of Ireland*, p. 39). Even when the fishermen do get out, the weather may suddenly change to bad on them. A squall may come up, forcing them to return home or rush to shelter by the nearest land. This often happens before they catch anything or else they may be forced to abandon some or all of their catches. They also often lost their nets and lines in such storms (*O’Crohan, pp. 226-227*).

These storms that affect the villagers’ lives so adversely do have one good result. Occasionally a ship may be sunk or run aground during one of them. The villagers take whatever they find washed ashore from the ship, and also frequently go out in boats and strip the ship if it is aground. The things thus obtained may be used by the villagers or they may be sold to obtain some extra money (*Messenger, pp. 38-39*).

Earlier, it was mentioned that each farmer’s parcel of land was small, thus contributing to a small yield. This is the result of one of the social factors of the environment that affect the economy. This factor is a past one whose effects are still being felt today. For many years it was the custom to divide up a man’s land among his heirs at his death. Thus, instead of one man receiving the large piece of land, several men received smaller pieces. When they in turn died the land was further subdivided, each plot being still smaller. Later the Irish government subdivided it and it is now required that the land go to one heir, usually the oldest son (personal notes). But the plots were already small in size. The rule that only one man may inherit the land has had another effect that will be discussed later.

One of the important factors that cause the amount of fishing to be small now and which led to its decline in the past has been foreign fishing trawlers. They drove many of the village fishermen out of business. They catch many of the fish that once would have been caught by the village boats, so fish are no longer plentiful for the Dunquin crews. They also often destroy the lines and nets of the village fishermen. Their presence destroyed the spawning grounds of many fish (*Messenger, pp. 38-39*). The trawlers have also greatly affected lobster fishing in Dunquin. In the past they purchased the lobsters from the village crews. The Dunquin men caught them and made a profit on them (*O’Crohan, p. 155*). Now each trawler carries its own lobster traps and is thus directly competing with the village crews and driving them out of business (*The Village*, various scenes). Another effect of the trawlers is to lower the price one gets for fish when they are sold simply because of the vast quantities of fish they take in. Thus even if a village crew takes the time and effort to catch fish they will not receive that much for them (*The Village*, scene of men discussing fishing). Some crews have decided that the profit was not worth the effort and have quit fishing.

Another factor in the decline of fishing, but one not limited simply to fishing, is the dole or relief paid by the government. It comes in a variety of forms and requires no effort. Fishing is a risky, back-breaking job with long hours. Many of the fishing crews decided that it was foolish to work so hard fishing when one could go on the dole. So they stopped fishing (*Messenger, p. 39*). The dole and the foreign trawlers have practically destroyed fishing in the area, reducing the once large fishing fleet to only a few boats.

The effect of the dole is not only being felt in fishing. Some farmers have abandoned their work and gone on the dole, letting the fields go idle. The farm work is hard and there is
little or no profit in it. On the other hand, the dole is paid for not working, and one makes more on it than one would farming. So some farmers have turned from the fields to relief (O’Crohan, p. 236; The Village, introductory scene; and personal notes). It comes in various forms, from unemployment compensation to a subsidy for speaking Gaelic in the home, and most families receive some form of it (personal notes).

The prevalence of the dole is another reason for a lack of industry in the area. The Irish government is not very wealthy and this subsidizing of the area people takes up much of its funds. It then has less money to develop industry, and prefers to spend what money it has on the east coast around Dublin rather than in the isolated Dunquin area. The villagers have no wealth to speak of to develop the area themselves and hence it remains undeveloped (personal notes).

Paul Hockings
University of Illinois, Chicago Circle

TIDIKAWA AND FRIENDS
A New Feature Film by Michael Edols and Jef Doring

Tidikawa and Friends is the only existing record of life in the Bedamini society, of the Great Papuan Plateau, Papua New Guinea (Niugini). Only linguistic surveys have been made in this area to date. The Bedamini have come under Administration influence during the last few years, but raiding and cannibalism still occurs frequently. The filmmakers visited the area three times in 1969 before spending four months filming in mid 1971. The filming area was limited to two neighboring communities and centers on two households. The aim of the film was to record general ethnic behavior and beliefs, but to emphasize the personalities and character of the people involved. We became close friends with one household and the intimacy of the material is what makes this film unique.

The Bedamini belong to the Samo-Beami linguistic group that number approximately 2,000. Living in a communal house or clusters of several homes for defense, scattered throughout a rainforest lowland area with an enormous rainfall. Plantation and habitat are constantly shifted and even clan organization and law seem to be a loose adaptation of basic principle, apparently reflecting the insecurity that comes from frequent fighting. The Bedamini’s notoriety in the area previously has restricted information about them to superficial facts only; therefore, it is hard to appreciate what the film accomplishes. All information in the film was thoroughly researched, but reservations must be made because only years of study can clarify our knowledge and understanding of the events shown. We have seriously attempted to make no assumptions, allowing everything to occur as it was, with the inevitable condensing that is the limitation of the film medium.

The most unusual ability of the Bedamini is their involvement in telepathic communication. A spirit medium (in the film, Tidikawa), contacts a spirit child (sagisu manu) is a protector-healer spirit who uses the medium to keep his community informed and heals people occasionally as well. The medium is circled by a group of men. The medium achieves a trance-state through deep breathing, the spirit child then enters his body, rests there, and, using the medium’s voice, whispers phrases that are repeated by the men’s chorus in song. We actually filmed Tidikawa, who is the most famous Bedamini medium, in a trance, when they were informed of a death in a neighboring longhouse. We went there the following morning to film the funeral and wake that followed.

The film is basically a montage of interwoven events and activities that creates a broad image of contemporary Bedamini life. It encompasses both private and public activities, routine and ritual.

The content can be divided into three major sections.

1. An introduction with narration that establishes the identity and personality of Tidikawa, his friends, and their beliefs, who they are, and where they live. This information corresponds with appropriate images, that act as preparation for the actual ceremony. The introduction culminates in a seance during which Tidikawa, in contact with a spirit, informs the others of a death. This connects the narration to actual events, and the funeral and wake follows immediately after. The narration ends.

2. The next day; the sequence of activities in an average day, spanning the period of time from dawn till night. A wide variety of activities within Tidikawa’s neighborhood include clearing the forest, sago gathering, house-building, games, and gardening. All the intimacy of domestic life and the close relationships within the community are seen. In general the atmosphere and mood of living together in the forest dominates this sequence.

3. The initiation ceremony. The night singing that concludes the previous section introduces the start of the ceremony which takes place before dawn. Pigs are killed, initiates are painted and decorated in a special hut; when the feast is ready, the initiates return to their house in a sacred procession and displayed. Allied clans pretend to attack the house but are diverted by the sacred and untouchable initiates. Then everyone enjoys a night of drinking and dancing. The whole ceremony is designed to glorify the Bedamini ideals of manhood. It is their prime social event. This ceremony had never been witnessed nor filmed before. The morning after the ceremony, Tidikawa and a friend return home through the forest, and cross a river. End titles over river crossing, the film fades out as they begin climbing the far side.

Tidikawa and Friends is a 3,000 ft film (82 minutes) edited from 40,000 ft of original material, in 16mm Eastmancolor. It was shot with two Eclair cameras with crystal lock systems, has synchronous sound throughout and has an English narrated introduction over the first 12 minutes. An international M&E track is available, also 2,000 35mm B&W and color stills are available, for selection as display or exhibition material. A comprehensive collection of recordings are also available at transfer cost.

We expect to arrive in the USA in August and hope to organize a series of campus screenings if invitations and expenses are offered. Anyone interested in arranging an exhibition of the film, purchasing prints or wanting to inquire about the film may contact Jef Doring.

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ARCHEOLOGY AND FILM: A CONFLICT OF REALITY

Introduction

Ethnographic films are becoming increasingly prolific as a medium of anthropological communication. Archaeological films, on the other hand, are conspicuous by their relatively few numbers and by their restricted use of the medium's potential.

The paucity of archaeological films available to the student and the general public, as well as their redundant themes and treatments, are in part a result of archaeologists' theoretical assumptions about photographic reality. To some degree, archaeologists' naive view of photographic reality can be traced to their long dependence on the still photograph as a recording technique.

Archaeologists have a long tradition in the use of photographs for recording purposes. Unlike other anthropologists, archaeologists have been lugging around photographic gear long before the explosive technological achievements in miniaturization and the mass production and marketing of quality equipment which has occurred over the past two decades. The long dependence on photographs as a recording technique has had some influence on the way archaeologists perceive the potential of both photography and motion-picture film.

Still Photography: Truth and Art

Archaeologists' biases in viewing photography as primarily a recording technique have strong roots in the history of the theory of photography. Speaking of early photography, the film theorist Siegfried Kracauer has stated that the greatest initial impact of daguerreotype was what "discerning people... felt to be the new medium's specific properties, which they unanimously identified as the camera's unique ability to record as well as reveal visible, or potentially visible, physical reality" (1960:5). Followers of this view spoke of the camera's "mathematical exactness" and the "unimaginable precision" of the camera's copies of nature. Photography had its theoretical beginnings rooted deeply in nineteenth-century positivism.

Reaction to the nineteenth-century positivists' view of photography was not slight. The "artist-photographers" were more interested in producing beautiful pictures than to "capture nature in the raw." As Kracauer points out, the artist-photographers' interest "manifested itself in photographs that reflected valued painterly styles and preferences; consciously or not, they imitated traditional art, not fresh reality" (1960:6).

It is of particular importance for archaeologists to consider the possible influences that traditional biases have on both their selection and use of photographic records, and on how they perceive the photographic product. The principles of photographic reproductions of reality to most archaeologists seem to be based on traditional interpretations of reality; on the one hand that reality is congruent with truth, and on the other that it is an adherence to traditional standards of Fine Art. As an example of the former, it is not uncommon to hear archaeologists argue that photographs (continuous-tone) are preferable over single-tone illustrations in archaeological publications even though it can be shown that the single-tone illustration will show exactly those parts of reality that the archaeologist wants to show. In these cases it can also be demonstrated that up to 70 or 80 percent of the continuous-tone photograph will either be irrelevant to what is intended for visual communication, or lost during the printing process. The archaeologist in such cases is usually unaware that the basis for his argument is the belief that photographic reality is congruent with truth, and thus more scientific. This is, of course, a limited view of photographic reality.

Modern photography has provided us with the means of expanding our views of reality. The perfection of camera mechanics and lens optics has given the twentieth-century photographer an opportunity to redefine reality in terms that are peculiar to the photographic medium. Micro- and macro-photography, underwater photography, and the new visual fields that can be isolated from, or combined with, other fields by such specialized films as infrared, ultraviolet, or x-ray, all demonstrate the photographers' ability to record new visual experiences. This ability to restrict or extend our normal visual range has provided us with an entirely new medium—one that is developing its own rules and principles.

The photograph in archaeology, by restricting itself to the record-shot as conceived from traditional nineteenth-century views of reality, has yielded the photographs' expanded potential to its more limited use as a "snap-shot." The record-shots taken by most archaeologists in the field or laboratory demonstrate the fact that few aspects of the photographic field are important initially as a record, or ultimately as an interpretive tool. This rather restricted view of photographic reality is compounded when the archaeologist turns to the motion-picture film as a communication medium.

The Motion-Picture Film

Although photography and motion-picture film share the ability to record physical reality, the latter has a second basic characteristic which makes it completely different from the former. This difference is brilliantly expressed by the famous cinematographer, Rene Clair, who wrote: "If there is an aesthetic of the cinema... it can be summarized in one word: Movement!" (1927:175-182).

As most of us know, movement in film is an illusion based upon a condition of the human eye known as persistence of vision. When a photographic frame replaces the first, and still another replaces the second, at a rate of more than ten times per second, we visually perceive these as a single, progressive image (Herman 1965:19). Within this image are, according to Rene Clair, two kinds of movement: the external movement of objects seen with the eye and the internal movement of the film action.

The external movement of the objects depicted on film is cinematography's way of recording reality-in-movement. That is, if a camera is set up in a fixed position, turned on and allowed to run for five minutes, then turned off, the unedited result would be about as close to "objective" cinematography as one could hope to find. This is photography in motion. The external movement of cinematography is almost completely dependent on the movement of the subject being filmed. It is easy to see that archaeological data, being static, would not lend themselves to the external movement of motion-picture film. Yet, it is just these types of data that are traditional photographic realities to most archaeologists.

Probably the greatest characteristic of motion-picture film—
that which makes it cinematography—is its internal motion. Internal motion refers to all of the cinematic methods and techniques which are introduced to balance an audience’s rational reaction to filmed reality with their emotional reactions. In terms of rational understanding, we tend to be limited only by the horizon and our ability to move our eyes and turn our heads. The reader can understand the reality of this page because his eyes see it against a reference of thousands of similar pages. Looking around the room, the reader will focus on objects that are familiar, and as the eyes move from object to object the action will be done within a temporal frame that is also familiar—sixty seconds to the minute. Our rational understanding of film primarily references that movement Rene Clair called external. The internal movement, on the other hand, is irrational. The noted film director, Don Livingston, asks us to consider some of the irrational elements of the motion-picture:

It is bound rigidly on four sides, and we know nothing of the setting except that which is within those set boundaries. If the cameraman who took the scene were to shift his camera as quickly as we do our eyes, the result on the screen would be an unrecognizable blur, not the normal shift from object to object we get when we shift our eyes. So, if a different scene flashed on the screen we would be as lost as if we suddenly awoke in a strange place. Somehow this new scene must be explained, or we must watch it long enough to be able to understand its meaning.

Livingston then asks the crucial questions:

How, then, with all these limitations can the screen condense the happenings of a year or two—or even a lifetime—into a few short reels of film? Since we have been trained . . . to accept anything we see in relationship to everything else we see, how can the screen delete all these relationships and condense the happenings of days into minutes, hours into seconds?

Livingston answers by pointing out that the key rests in “substituting a whole set of visual experiences which are closely enough related to man’s normal seeing experiences so that he will understand and accept what he sees on the screen” (Geduld 1969:4-5). The methods and techniques of camera and optic movements as well as those used in film editing and processing are the basics of this new set of visual experiences. These constitute the internal movement of film; they are what make the irrational seem rational to the viewing audience. Thus, we find that research film, such as used by Ray Birdwhisell and Alan Lomax in their work in kinesics and choreometrics, is boring to watch. This is because these types of films are almost completely external movement films. These types of films are rarely made for more than an audience of a few researchers. Another type of film is discussed by Fred Chappel in an article entitled “Twenty-Six Propositions about Skin Flicks.” Chappel suggests that the “single most salient element of skin flicks is poverty of imagination” (Robinson 1969:57).

For those who have seen this type of film, I would suggest that poverty of internal movement would have been more to the point than “poverty of imagination.” It is precisely this kind of movement that is the least understood by archaeologists. It is common to hear archaeologists condemning a film because it is “too artistic” or “too subjective.” In my own experience, during the production of 4-Butte-1: A Lesson in Archaeology (Gorsline and Miller 1966) we screened rushes and a rough cut to several noted California archaeologists. There were two major criticisms of the film at that time: (1) it was too “arty” and (2) we should have shown more . . . (they would then name a variety of artifacts and situations that are standard in most archaeological films). When the film was ready for distribution, the same people viewed the film and never mentioned their earlier criticisms. In cinematographer’s parlance, the film “worked.” The reason it worked was because the internal movement of 4-Butte-1 was closely related to most archaeologists’ conceptualization of the theory, methods, and techniques of anthropological archaeology. Non-archaeologists’ stereotypes of archaeology were left out of the film, or were masked by its internal movement.

The ability of professional cinematographers to utilize a film’s internal movement as a means of communicating conceptual realities is increasing at a rapid pace. At the same time archaeologists are developing new research methods and techniques which allow them to actually see a variety of kinds of data in new relationships—relationships which offer greater potential for explaining concepts of human behavior that are anthropological in nature.

The mutual understanding of these developments between archaeology and cinematography are not readily seen in currently distributed archaeological films. Most archaeological films reflect archaeologists’ narrow range view of reality. They show, primarily through the external motion of film, artifacts and archaeologists doing things. On the other hand, the conceptual realities of archaeology, which should be manifest in the cinematographer’s use of internal movement, usually fail to show anything anthropological. An uninhibited audience will usually gain little insight into archaeological theory by viewing a standard archaeological film. Traditionally, archaeological films are about archaeologists and not about archaeology.

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Krucauer, Siegfried

Donald Miller
Regional Archaeologist
United States Forest Service
California Region

AMERICAN ANTHROPOLOGIST
Film Reviews

If you have a film that you want reviewed in the American Anthropologist or if you wish to review a film, please write to Timothy Asch, A.A. Film Review Editor, 73 Frost Street, Cambridge, MA 02140.
FILMING THE HIMALAYAN LANGUR
An Infield Report

After many setbacks, Naomi and I found a study site in Melembi, a shera village at 8500 feet, only three days’ walk from Katmandu, and shifted from problems of logistics to those of methodology and photography. The monkeys obliged us the day after our arrival by coming out of the forest and spending a few hours in the open. We took footage under conditions we didn’t expect to get for several months, and it was tempting to shoot all our film in the first few days. But we held ourselves to one-half hour knowing that filming would be more valuable after we were more familiar with the monkeys’ behavioral repertoire.

These langurs spend most of their time in forest, some virgin oak and part secondary forest thick with vines and bamboo. The light level is generally too low to expose Kodachrome-II super-8 (ASA 25), and Ektachrome (64) or Tri-X (160) would have been more useful. The same problem exists for still photography and we are sorry not to have laid in a larger supply of High Speed Ektachrome which can be exposed at 160 or 400 (up to 2000 if you have to). I usually carry one still camera with either Tri-X or HS Ektachrome (both 400) and one with Kodachrome (64).

Our langurs are very curious and as long as we are in an exposed position, they stay and observe us. Unfortunately, they often end up backlit, probably because that lets them look at us without the sun in their eyes. The problem is compounded by their jet black faces which photograph well only under a few fiddlebit conditions. Requests to turn their heads a little bring no response.

We worried that the noise of single lens reflex cameras would frighten the monkeys but the anxiety was unwarranted. I have photographed them as close as thirteen feet without their even blinking. The whir of the movie camera sometimes causes them to stare at the camera (giving a home movie quality) but after a few seconds the monkeys resume normal activity.

The heavy Linhoff tripod does not upset them either, though it looks like a particularly lethal firearm. When possible we try to use a tripod mounted camera, but the mountain environment is rough on the investigators and it is usually preferable to carry a minimum of equipment up the steep hills and through the thickets of bamboo and vines. I recommend a light collapsible tripod. The slight loss of stability is more than compensated by the portability. Extra batteries, tapes, and film are essential items to carry every day as I learned when I had to run an hour back to the village when the batteries conked out.

Another problem we anticipated was trouble with the cameras in the cold. As it turned out it wasn’t so cold (25°F); loss of battery efficiency was the worst of it, a difficulty helped in large measure by keeping a set warming in a shirt pocket to pop in the camera when the set in use got too cold.

A better solution would have been to build a battery case that could be kept in the pocket with wires to the camera but means of effecting such a solution were not at hand.

Film is not readily available in Nepal. We brought all ours in when we came and though it led through a long struggle with customs (six months) and the eventual levying of a large duty, we have an adequate supply. You are charged duty again if the processed film is mailed back to you (a theoretical problem because it will never reach you through the postal system). Except for a few rolls of black and white developed in Katmandu (to test the cameras) all film is sent home and we must evaluate our success from reports by the party who receives it in Berkeley. Not a very satisfactory system.

Though many shops in Katmandu claim to do camera repairs, I could find no one to whom I wished to entrust my Nikon when it began malfunctioning. A generous friend took it to a certified repairman when he left Katmandu on a business trip. But for that stroke of luck, I would have been short a camera for the duration of the study.

Still photographs are needed to illustrate articles, lectures, and Naomi’s thesis, and often duplicate cine footage. We try to get good photos of gestures, postures, behavioral complexes (like embraces, grooming) and the use of anatomical peculiarities (such as a short thumb). Because the coloration and hair pattern of the Himalayan langur differs from that of their more common Indian counterpart (and a pile of skins is both repulsive and not much use to us) photographs can point out the variation within the species. In addition, we photograph all aspects of the habitat and seasonal variation of specific parts of the forest. We are also experimenting with photography for mapping, but this will have to be reported on later when we have the results.

We have been taking the movie camera with us only on days which seem auspicious; because of poor light, obstructions, and small number of animals visible in the forest, this usually means when the troop is likely to come to the ground in open areas. We began to realize that this was giving us a biased sample for an arboreal monkey, so now the camera is taken more often but used less for the hours carried and we are getting footage of behavior in the trees as well.

Film records the rapid sequences and discrete parts of subtle interactions, preserving the timing and texture of behavior and giving detail and amplification to written data. Often Naomi dictates notes with a tape recorder while I film. This helps identify individuals on the film, adds contextual information (such as vocalizations, off camera events) and will serve as a yardstick of our observational acuity when compared to what is on the film.

Some behaviors pass like waves through the troop; displacement, one animal forcing another to move, is such a case. The movement of one animal touches off a round of displacements at the end of which every animal in the troop is reoriented vis-à-vis each other. Keeping track of thirty animals in such a situation is an impossible job, made more difficult because displacement is a tricky behavior to evaluate. Film keeps track of all the individuals and allows a better look at how displacements are effected (or why they fail). We have tried both wide angle coverage with the whole troop in the frame and telephoto following of a single individual. Group dynamics is better shown by the former while detail of the individual interactions comes out better with the latter.

Following a single animal (framing to include its nearest neighbors) was particularly fruitful with a mother and newborn infant because in this species newborns are passed around by all the females in the troop; in a three minute sample many interactions center around the mother and her newborn. Not
only the animals integrally involved in an interaction but those nearby play an important part in what is happening. The reactions of a third party helps to interpret the interaction of a pair.

We usually shoot a whole super-8 cartridge (about three minutes), keeping a second ready to load immediately if our time sample does not correspond to the monkeys' behavioral time units. The instant loading of super-8 allows for almost continuous filming, and we have sometimes shot 12-15 minutes running with only a few seconds lost between cartridges. Occasionally we use two cameras, turning the second on just as the first is running out of film but this takes both our attentions and we consequently lose the accompanying notes. It has not been possible as yet to shoot a behavior from two angles simultaneously because the monkeys won't tolerate us watching from two places. The technique has worked quite well filming caged Macaca speciosa and we hope to use it later in the study.

Not everything we wish to film requires a three minute or longer run. Locomotion, motor patterns of grooming, feeding, etc., and short, discrete interactions constitute a large part of what we hope to analyze from film. Some things we film in short bursts, but more often what we want is included in the longer samples. Though we might be filming a play group, it is not uncommon to have feeding, grooming, locomoting, and other social behaviors in the frame as well. Each piece of footage has many possibilities for analysis.

We are halfway through the study and are pleased with the progress. It is more difficult photographically than we thought it would be but except for what has been mentioned there is nothing we could have brought to make it any easier. The beauty and grace of the Himalayan langur makes our efforts well worthwhile.

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LIGHTING THE DARK CORNERS
Photographic Lighting for the Anthropologist

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Visual Anthropologists, due to the nature of their calling, often get themselves into photographic dilemmas that would make a professional photojournalist blanch:

A black horseman mounted on a white horse that tramps nervousy at the desert floor, the scene back-lit by a burning sun, and highly reflective sand. Or perhaps a group of Indians, their faces shrouded by heavy blankets, sitting among displays of polished silver jewelry fully lit by a clear New Mexico sky.

In both of these cases, the photographic results would usually show a contrasty figure and a completely burned-out environment, or a well exposed environment, and a figure that has gone almost completely black without detail.

Limited latitude, as described above, is a particularly acute problem when shooting color, however it is still definitely a problem when using black and white. Means to solve the various difficulties associated with narrow exposure latitude, combined with shooting situations that offer a broad and dramatic range of light intensity can include: Careful selection of film, augmenting available light, and re-directing available light.

Choice of Film

For black and white still photography I normally use Ilford FP4 (good latitude, fine grain, and fast enough for most situations). Crews from Life magazine generally use Tri-X for almost all their 35mm B&W shooting... probably to simplify handling and processing, but also so they'll be ready for extremely low light as well as ultra contrasty situations. Some photographers believe that high-speed films such as Tri-X have less of a tendency to block-up in the shadows under contrasty situations than the slower films (like plus-X).

On several occasions, while shooting alongside Life crews, they have been kind enough to pass 8 or 10 rolls of Tri-X to me. One such occasion took place in the central valley of California. I was obliged to shoot Tri-X at f/22, 1/1000 second to keep from over exposing. The results, though not as fine grain as FP4, were quite good, and shadow detail was apparent and reproducible without the background being completely burnt out. (Printing these negatives still required a great deal of dodging and burning-in in the darkroom in order to bring the background and subject into a semblance of balance). Probably the results would have been a bit better had I used a neutral density filter and opened the lens to f/8 or possibly even f/5.6. (Extremely small f/stops (f/22-f/32, etc.) while increasing apparent depth-of-field, introduce image degrading aberrations).

I now try to carry a small supply of Tri-X (or HP4) with me to use whenever the range of light intensity is quite broad, or when the level is relatively low (very early morning, morning, or during inclement weather). For “normal” situations I still stick to FP4, though many professionals use the high-speed stuff for everything. For color stills I use Kodachrome II whenever possible. When a faster color stock has been needed, I’ve used Ektachrome, Agfacrome CT 18, Ansco and others; they all show more grain than KII, and choice between them is moot. I would advise you, however, to stay away from “house brand” films processed by labs unknown to you. The colors are almost always off, the grain can be pronounced, and the results inconsistent.

For indoor flash shooting (B&W), I again use FP4, but have also used Pan F, and Agfa Isopan 1F. All three give fine results. This subject of flash now takes us back to the black figure on the white horse, back-lit by a brilliant sky and the reflection off the burning sands.

Outdoor Flash-Fill (augmenting available light)

Take a reading of the shadow area either by coming close to the subject, using a spot reading meter (such as the ones built into the Mamiya/Sekor DTL & TL cameras), or by taking a reading off a similarly lit and colored object close at hand. You then stop the lens diaphragm down one and a half to two
f/stops beyond that indicated by the exposure meter (for more accurate results with your particular equipment, follow the instructions that come with most individual electronic flash units). In this method, light from the strobe enables you to get good detail in the dark colored shadow areas, and the reductions of the exposure by a couple of stops or so will bring most backgrounds within the latitude of the film. An important difficulty with this method is that focal-plane shutters (found in the majority of SLRs) sync with electronic flash at about 1/60th of a second (Copal and some other metal shutters sync at about 1/125th of a second). This means you must either use a very slow film to keep from over exposing, or use neutral density filters. I would opt for the N-D filters.

When shooting motion pictures, the situation becomes more complicated, for obviously a strobe light would only be effective when shooting stop-motion or time-lapse.

**Fill-light for Motion Pictures (re-directing available light)**

A solution we've used in a pinch is to grab everyone around wearing a white shirt, or other light colored clothing and position them so they reflect some of the background light and skylight into the shadows. Sounds Mickey Mouse, but it really works. It is also possible to reflect light on the subject using cooking utensils; pans, cookie sheets and aluminum foil. A white sheet or a light colored blanket stretched taut by a couple of people or stapled to a frame of some sort makes an excellent reflector and casts a softish overall light. A more mechanized approach is to use spot semi-flood lights; this will be covered shortly.

**Night Time/Indoor Shooting**

You will see in a moment or so that when shooting indoors or under other conditions where the light is too dim for an exposure, that your technical problems will be almost the exact opposite of those encountered under contrasty daylight conditions.

A natural approach to indoor (and night) shooting, after attempting and failing with high speed film and available light, is to use electronic flash. This works fine (if sometimes a bit harsh) when the subject of interest is in a relatively small defined area. However, if the room is relatively large, and you are shooting with a wide angle lens (say a 28mm) to cover the entire room in a single exposure, you may find that objects close to the camera are a bit over exposed while the background fades out from underexposed to black. You may also find that the flash covers too narrow an angle to light the periphery that is covered by a wide angle lens.

In relatively small rooms it is possible to direct the flash up at a light colored ceiling and bounce even illumination over the entire area. However, this method eats up a lot of lumens, and becomes out of the question when the ceiling is dark colored, excessively high, or constructed from a highly textured material such as thatch... what to do?

I use at least two flash heads. One is connected to the camera by a sync cord and is usually hand held either by myself or an accomplice. The other strobe head (known as a slave) is mounted using gaffer's tape (found in large camera stores) on a convenient wall, pole, chair, vehicle, or idle bystander. The slave is aimed at a light colored ceiling, bounced off the inside of a light colored parasol, or any other jury-rigged reflector. When the master flash (connected to the camera by sync cord) is fired, a sensor on the slave unit picks up the signal, and it too is fired. The entire process takes a good deal less than 1/1000th of a second. The bounce light from the slave bathes the entire area with at least some illumination, while the master strobe sparks up the contrast and picks out detail.

**Shooting Motion Pictures in the Dark**

When shooting motion pictures it is necessary to have a more or less constant light source (firelight included). Roger Sandall, when he shot Gunabibi, trucked in a huge electrical generator. It was necessary to keep the monster a long way from the site so its coughing, belching and other complaints wouldn't be picked up on the sound track. The power was then piped in toward the site by what must have seemed like miles of cable. Had they been available in Australia, it might have been possible to light the area using floods and spots powered by LP gas or coal oil under pressure.

For undertakings much more modest than the Gunabibi film, "Sun-Gun" type illumination works quite well. These are small spot/semi-flood lights that can either be hand held or camera mounted. The relatively inexpensive models run off rechargeable batteries with enough juice to expose about 400 feet of 16mm film at 24 fps. Some can also be powered by AC 110/220... but this can lead to some embarrassing situations.

We were working in a tiny ejido village in central Mexico a few years ago. The place had no water (except for a polluted well a good distance from the village), no outhouses or other sanitation, and of course no electricity for lighting. All the buildings were built of badly weathered (and often crumbled) sun-dried adobe, except for the Health Clinic... a modern prefab building put up a few years before by volunteers.

I had only visited the clinic once (during the day) and had noted the hanging light fixtures and abundant electric outlets in the baseboards... so when we prepared to do some taping and shooting one evening in the clinic, I packed up the AC lights, and the transformer for the Uhre tape recorder. My wife looked at me as if I were nuts... "there's no electricity in the village!" and when she's right, she's right. But in this case I had seen the hanging 100 watt bulbs and the ten or twelve electrical outlets with my own eyes.

When we arrived I found that the light bulbs were as virginal as the day they were screwed in, and the wall outlets were as dead as mackerels. The place was wired alright, but the wires didn't go anywhere.

Since that time, my basic light source for filming in backwater, no electricity situations, has been a brace or two of pressure lanterns. I prefer Thermos single or double mantle because these feature the tank and pump at the top, with the lower part entirely made up of globe and mantle. When hung, these lanterns provide a flood of light directly downwards and to the sides. They will run on lantern fuel as well as white gas and ordinary automotive fuel. Normal camp lanterns, such as those made by Coleman provide a "doughnut" of light, with the center blanked-out by the base mounted tank. It is also possible to use high pressure kerosene lanterns, but although they put out a tremendous amount of light at a small fuel cost, they stink like hell and make a great deal of noise (much more than a gas camp lantern). In Europe, one might prefer to use lights run by Camping Gaz (disposable cans of LP). They
function quietly, and the cans of LP are readily available throughout Europe.

For overall illumination, the lanterns can be hung, giving somewhat the same effect as bounce light. They can also be used in conjunction with reflectors or aluminum foil taped to the globes to give a more directional light. These lanterns give off a ruddy to gold light (redder when they need pumping), which gives a nice effect when shooting with color film balanced for daylight. They are particularly effective when used to augment candle light, groups at the hearth or in conjunction with campfires and the like. If you prefer a colder light, you can use a film balanced for tungsten, and correction filters on the lens; however, the filters will aggravate the low light situation. If you have a car or a truck nearby, things become a bit easier. I have often lit an area using hanging lanterns, and then rigged a hand spotlight directly to a truck battery. The lanterns give a nice warm overall illumination, and the 12 volt spot is used to pick out detail.

Except for very large camera stores in a few large cities, it may be difficult to obtain some of the equipment and supplies mentioned in the preceding pages; however, businesses listed here are set up to furnish photographic materials by mail order.

PIEF Newsletter

STROBE LIGHTS, slave units, bounce light reflectors, etc.
SPIRATONE, 135-06 Northern Blvd., Dept. P1, Flushing, New York 11354
Sun Gun portable flood/spot lights, and other lighting equipment
OLDEN, 1265 Broadway, New York, New York 10001
BIRNS & SAWYER, INC., 1026 N. Highland Blvd., Los Angeles, California 90038
ALTMAN'S, 126 N. Wabash, Chicago, Illinois 60602
LOWEL-LIGHT, 421 W. 54th St., New York, New York 10019
Ilford Film
From a few large camera stores, or mail order from:
FREESTYLE SALES CO., P.O. Box 85128, Hollywood, California 90072
Recommended Exposure Meters: Minolta Autospot, Sekonic Studio Deluxe (tops for motion picture work), Sekonic Zoom Meter L228, Soligor TTL Spot Sensor
OLDEN, address above
Thermos Camp Lanterns
Can be ordered directly from Thermos (listed in the Yellow Pages), or can be found in a few large camping, sport, and department stores.

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MOTION PICTURES AS AN ARCHAEOLOGICAL DATA SOURCE

A lengthier version of this paper, "Time Lapse Photography in Archaeological Data Recording," will shortly appear in the Plains Anthropologist.

Archaeological uses of motion pictures have largely been limited to the production of "documentaries" about archaeology rather than as an integral part of site data (Biek 1963:33-34; Simmons 1969:18-20). In ethnography, film and videotape have been increasingly used to record raw data since the time of Boas, documenting behavior difficult or impossible to describe in notes or still pictures (e.g., Bateson and Mead 1942; Lomax 1971b). Kinesic studies (Birdwhistell 1971), Lomax's (1971a) "Choreometrics" project, and the videotape projects pioneered in the "etic ethnography" approach of Marvin Harris and others are examples of non-archaeological employment of new visual techniques. I propose that archaeologists begin adapting similar techniques to their own needs—turning the camera on themselves to document the behavior of their "principal informants": their sites and their actions upon them. Inanimate site data could thus be stored and reviewed in a more dynamic, processual light than heretofore possible. The "experiment" of excavation could thus be made somewhat more repeatable and even reversible.

The use of photography is standard during archaeological excavation and analysis, but it is virtually always still photography—slides and prints of specific aspects of an excavation. General "progress shots" are often taken as a visual diary of how work proceeds day by day, giving the archaeologist, weeks or months later when he analyzes his data, a general overview of the project to supplement other forms of field notes.

Since the archaeologist's basic scientific experiment is an excavation which inevitably cannot be repeated with the same data base once a site is destroyed, records of the experiment are crucial in minimizing the losses of evidence caused by digging. One definition of scientific experimentation is that it must be repeatable to be valid, and a clichéd goal often expressed is to repeat the experiment, in a sense, by "reconstructing" a site from its records and artifacts. Figuratively rebuilding a site on paper to repeat the experiment is partially possible using traditional site records, but truly reconstructing it, literally inch by inch of overlying strata, is impossible unless every grain of soil is somehow mapped in sequence of removal—a logistical absurdity even if possible by conventional means.

But the fact remains that how a site is dug is more or less as important as the artifacts recovered; digging is a theoretical approach in concrete practice. Motion pictures are seldom used for detailed site recording supplementing still photography, but it would make available a fluid, continuous record of excavation progress and process. Filming (or taping) an entire project would be prohibitively expensive, not to mention too tedious an epic to be useful, but systematic time-lapse photography could record a site's progress clearly and inexpensively. Film can be run backwards, accurately rebuilding a site from finish to start, or shown slowly or in stop-motion to concentrate on shorter-term details, in conjunction with static records, to illustrate finer points. The movie record could thus be used imaginatively and not as a simple continuous sequence only.

Potentially useful at most kinds of sites, filming would be especially valuable where there is complicated stratigraphy and/or structural features which must be cut through or in expansive open-field sites with large excavation units. Interlocking storage pits, house plans or other features could be unravelled more clearly later from non-static film records. There would also be special advantages to use in salvage archaeology where conditions mitigate against detailed mapping and note-taking and could usefully supplement the sound-recorder mapping described by King et al. (1970).

Each site would pose specific problems, but a sample
approach might use one fixed-tripod-station, wide angle camera to cover a broad area and a second camera for close-up or mobile recording of particular details or strata, or the same camera could be used and the film edited later. To be useful, carefully exact date and time records should be maintained and coupled with film footage information. An automatically metered camera could produce consistently-exposed film, despite lighting variations. Automatic extreme time-lapse exposure controls could be set to shoot frames at given intervals; a simpler camera could be triggered manually or with an intervalometer, as desired. An extreme time-lapse interval would render a digging crew blurry or invisible, leaving the site to appear to excavate itself. It would be desirable to have some more or less normal-speed footage of excavation to record specific digging techniques—not just their results—influencing site progress.

Any film format could be employed. Filters could highlight specific effects desired; film type could be whatever specific purposes demand, though color should prove the most useful general form with others for supplemental work. Expenses, exclusive of the basic camera investment (as low as $30.00 to $50.00), would be reasonable; for example, with two seconds’ exposure per hour (36 frames) 400 hours of excavation could be recorded on Super-8 color film (Kodachrome II or its equivalent) for about $20.00, including film and processing, if purchased from large-scale dealers. The resulting 14,400 frames of film shown at “normal” speed of 18 fps would be a 13½ minute film capturing fifty-eight-hour days’ work on about four film cartridge reels.

It should be stressed that prices and suitability of film types should be determined by consulting with professional photographers or filmmakers’ publications if the archaeologist is not versed in cinematography. But the basic technique is simple, and for perhaps $20.00 to $150.00, depending on the scope of the project, “speed” of time-lapse used, film type, and the extent to which auxiliary normal-speed filming is employed, an important new source of data can be tapped. And some of the expense may be offset by the replacement of some kinds of still photography, so the resulting expense need add fairly little to a project’s overall costs while adding valuable new data unrecoverable otherwise.

Acknowledgments

I thank John Rosenberg and Douglas Brin屯all for valuable aid and argument on this paper’s subject, and David Gradwohl who first employed me in salvage archaeology projects which spurred my interest in problems of archaeological photography.

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MEDICINE, MEDIA, AND SOCIAL CONTEXT: A PILOT PROJECT

The author, anthropologist with the Division of Comprehensive Health Care for Children and Youth at the University of Miami School of Medicine, 1970-71, trained two medical students during the summer of 1970 in anthropological field techniques and data assessment to explore the usefulness of such an experience for health care professionals. I felt that such a program would be valuable for a number of reasons. It has become increasingly apparent that the traditional approach to medical education (one not particularly concerned with cultural aspects of health and illness) is barely adequate for the contemporary physician. The growing emphasis on community medicine, family medicine, and high-quality comprehensive care demands new dimensions of flexibility for the health professional whereby he or she is able to mesh the disciplines of medicine and anthropology in order to meet the needs of a complex population.

In greater Miami, as in many other areas of the country, comprehensive health care has been brought within reach of large segments of the indigenous population. Our own patient population presented a wide range of cultural groups—Blacks of both American and Caribbean origin, Latin Americans of Cuban, Puerto Rican, and South American origin, and economically deprived whites, many of whom have moved to Miami from rural areas of the country.

Objectives

The primary objective of “Medicine, Media, and Social Context” was to train medical students to delineate certain aspects of human behavior in a variety of social contexts as a basis for them functioning more adaptively and effectively within the present health care delivery system. By means of photographs, films, and tape recordings, I attempted to develop in the individual medical student skills which would enable him to identify and describe culturally patterned behavior in various settings. I also hoped to teach the student means of reinforcing these patterns as part of the healing process.

Several broader tasks or secondary objectives were outlined for two students who elected to carry out the project. First, I wanted them to develop new knowledge about various cultural groups in South Florida with respect not only to actual health problems, but also to the beliefs and practices relating aspects of health, illness, and healing which influence, either positively or negatively, an individual’s utilization of established health facilities and programs; second, it was hoped that the student could determine those facets of the established (scientific) health care system which influence positively or negatively the
effectiveness of the medical system in meeting the health needs of various minority, deprived, and medically indigent groups of diverse cultural backgrounds. Within this broad task are many other areas to be explored: the effects of acculturation on health patterns, the necessity of considering social context as integral to health, the importance of new means of information processing such as content analysis, the introduction of body communication and paralinguage as a diagnostic tool, and the utilization of audiovisual techniques in the physical and social sciences as a means of more efficient information retrieval and transmission; lastly, fieldwork of this nature provides medical students with the unique opportunity of experiencing first-hand some of the life patterns of future patients.

Structure

The project comprised seven components:

1. General orientation consisted of stating the problem in terms of the delivery of health care; emphasis was on interpersonal dynamics and healing processes; field techniques and use of media were introduced.

2. Preliminary field orientation took place in order to acquaint the students with methods of collecting data and unobtrusive use of A-V equipment, and to give them primary contact with patients in the University of Miami Comprehensive Health Care Program.

3. Fieldwork was done by the students after they had familiarized themselves with anthropological urban field techniques. The fieldwork consisted of doing a comparative study of various families from diverse cultural groups served by the hospital.

4. All data collected were systematically archived according to culture, setting, and content so that they would be available for use by the next generation of students.

5. Analysis of the sequential photographs with the audio tapes was done in order to introduce the student to the uses of auditory and visual channels as an important dimension in the analysis of case histories, the dynamics of interaction in the family, and the doctor-patient relationship.

6. Follow-up fieldwork was done to reassess the stability of the data.

7. Dissemination was effected by means of producing a film introducing the baseline concepts of "Medicine, Media, and Social Context."

Methodology

An adaptation of Lomax’s Countometric/Choreometric system and Hall’s Proxemics was used as the basic approach to understanding the communication process. These are methods which can sensitize the observer to aspects of behavior and interaction which are patterned differently in various ethnic groups. By providing a standardized set of descriptive scales, the observer quickly becomes aware of certain distinctive features of human activity such as gross features of posture, use of space, application of energy, and interpersonal synchrony. Both methods utilize an empirical rating system which provide a dependable way of describing basic social strategies as well as the order and type of behavior most used by individuals in everyday relationships in their own homes and communities. They are also sensitive to patterned interactions developed to deal with extra-ordinary situations such as hospitalization. As such, aspects of Choreometrics and Proxemics provide an excellent means of introducing social science concepts along with new awareness of self and others.

Within this framework the students explored different content levels. The use of various media made it possible for them to experience a few families in an intimate yet analytical way. The distance to make a proper assessment of a particular situation occurs when one has replay and feedback available. Students, teachers, and clinic personnel (many of whom are from the same population as the patient population) co-explored the tapes and photographs. Careful and repeated listening to the interview tapes taught the students not only about the families they were studying but also taught them much about how they themselves were behaving, relating, and feeling in these new and unique (for them) situations.

Close examination of the sequential photographs was another important learning input. The points of focus were eye contact, body contact, posture, gesture, use of body and social distance. The situation most frequently observed was mother-infant interaction. The students learned that there were stylistic variations between cultural groups in the way mothers related to their infants. These behavioral patterns were coded from the photographs and profiles of “typical” or “normative” patterns emerged.

The discovery process was always at play with the students, as, for the most part they had never been consciously aware of the multi-modality of human communication. They were required to read papers by Birdwhistell, Scheflen, Condon, Ekman, Hall, and Lomax on infra-communicational behavior and review the literature on psycho- and paralinguistics with Trager, Markel, Lomax, and Moses as primary sources. Though much of what they read initially did not seem to them to have applicability to their role as future physicians, the students soon expressed a great interest in these readings as they began to do fieldwork and data analysis. They reported that these techniques added new dimensions to the communication process which would later assist them in the doctor-patient relationship.

Traditional Healing Systems

Another area of exploration for the students was the utilization of traditional healing systems by the patient population.

Most physicians, if they are aware of the existence of these indigenous systems, look with some skepticism at the role that the Spiritual Advisor or Afro-Cuban priest plays in the life of a sickened individual. Yet each culture has its own distinctive network of support systems that makes survival for its members possible. Perhaps it is the particular configuration of the family structure or the existence of an indigenous healing system that provides a setting for support for individuals under stress. These support systems often remain obscure to the health professional, yet it is possible that they function in a complementary fashion with orthodox medicine.

The students found that the fifteen families with whom they worked all related to one traditional healing system or another. The most frequent outlet was the spiritual advisor who works on a consultative basis and provides the consumer with immediate feedback.

As the work progressed, the students became more aware that patient needs were being met outside orthodox medicine.
that should be met within it. Questions as to how to re-
sensitize the health care professional came up repeatedly.
Perhaps an integrated approach, weaving the physical and
social sciences into a contextual-structural framework such as
that attempted in "Medicine, Media, and Social Context" is
one approach to the complex problem facing the medical
educator today.

Conclusions
In summary,
1. This Project resulted in collecting, archiving, and
analyzing data in a health care program from a social scientific
perspective.
2. It taught medical students new techniques: In terms of
media, utilization of hardware and communication's theory; in
terms of social science, participant-observer techniques, cross-
cultural analysis, and family dynamics with emphasis on
family structure, child rearing, and sexual behavior. They also
learned how to locate social support systems outside of the
orthodox system such as traditional healing systems.
3. It benefited the patient population in that this experi-
ence allowed them to reinforce their own value systems by the
special attention and interest in their life styles. They also had
the opportunity to voice their opinion of the clinic's function
in terms of meeting community health needs.

4. It allowed us to observe, although not formally assess,
the effect of such a project on clinical personnel. New ideas
were generated on hearing the often frank feedback from the
patient population.
5. The style and content of the student conferences held
during the process of the project set a precedent for future
interaction in regular clinical meetings.
6. And, finally, we created an introductory film for use by
other students. (This film was sponsored by the University of
Miami School of Medicine, produced by Joan Halifax, filmed
by Fred Gonzales; editing and sound by Riva Freifeld, field
photographs and sound by Irving Jacoby and Michael
Robinowitz, art by Carol Levy).

For more information, write to the author.

Acknowledgments
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who has provided invaluable input into shaping the overall meth-
ology used in the "Medicine, Media, and Social Context" project.
And I want to thank Irving Jacoby and Michael Robinowitz for their
excellent work as the project team.

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NOTICES

Conference on Visual Anthropology
Temple University will hold its Sixth Annual Conference on
Visual Anthropology (formerly called Anthropological and
Documentary Film Conference) on March 7-10, 1973. The
Conference seeks to bring together people interested in the use
and analysis of behavioral recording media, including still and
motion picture film, videotape and sound tape, for the
portrayal of the human condition.

The directors of the conference invite participation in the
following categories:
1. Motion Picture Film. Standard and Super 8mm (sound
or silent), 16mm (silent, magnetic or optical). Submission
deadline is November 6, 1972. Write for an application.
Five to ten minute films will be given special consideration.
We anticipate a large variety of films, but short ones can be
more readily included in the program. Do not send your film.
We will contact you after receiving your application.

2. Still Picture Exhibits. Send a short description (250
words or less) with one sample photo. Pictures larger than
11"x14" cannot be considered. Deadline for submission is
November 6, 1972.

3. Videotape. We will consider one-half inch, one inch, and
two inch helical scan and quadraflex lowband. Write for
application form. Deadline for submission is November 6,
1972. Do not send your tape. We will contact you after
reading your application.

4. Papers, Symposia and Workshops. We will consider any
subjects in these categories as long as they relate to visual
media and the social sciences. Abstracts should be 250 words
or less. The deadline for submission is December 4, 1972.

NOTE: This is not a competition. No prizes will be
awarded, although we will try, within the limits of a small

budget, to partially defray the costs of transportation and
living expenses of some of the people we invite to the
conference.

If you wish further information please contact, Jay Ruby,
COVA, Room 200 South Hall, Temple University, Philadel-
phia, Pennsylvania 19122; phone (215) 787-7601.

Film Catalog
"Films: The Visualization of Anthropology, 1972," is a
descriptive listing of 16mm films from the collection of
Audio-Visual Services at the Pennsylvania State University.
Films are listed with descriptions of their contents, according
to topic (primatology, archeology, etc.) or culture area. Write
for free catalog: Audio-Visual Services, Pennsylvania State
University, University Park, Pennsylvania 16802.

Opportunity Wanted
Two filmmakers, Jef Doring and Michael Edols, just
returning from Western Papua, New Guinea, having completed
a film, are seeking a new assignment. They are immediately
available to work on any ethnographic film anywhere in the
world. They are fully equipped with a 16mm NPR crystal sync
Eclair camera. Mr. Doring and Mr. Edols have worked as a team
which makes the difference between success and failure in
many cases. Write to Michael Edols, P.O. Box 203, Roseville
N.S.W. 2069, Sydney, Australia.

New Program in Anthropological Film
at the University of Illinois, Chicago Circle

The Department of Anthropology at UIUC will give a series
of courses in visual anthropology, beginning in the Fall of
1972. (There is also one undergraduate course offered on the History of Ethnographic Film.) The courses are electives for graduate students taking the M.A. in Anthropology or another social science. Teaching faculty includes Paul Hockings, Jack Prost, and Gerald Temaner. The layout of these courses is very similar to the former program at UCLA, except that a course on Kinesics and Film has been added. Here is an outline:

Fall quarter

1. Weekly seminar on the history and theory of ethnographic film, and on fieldwork techniques.
2. Two hours viewing and one hour discussion of relevant films each week.
3. Weekly workshop on filming and sound-recording techniques. All students shoot a one-scene film for practice, using videotape.
4. Each student researches and prepares a film proposal in a small group or ethnic community near Chicago.

Winter quarter

1. Two hours viewing and one hour discussion of relevant films each week.
2. Pairs of students film the best among their proposals, using 16mm sync equipment.
3. Alternatively, those more interested in kinesics and proxemics will do research in that area, learning to use the super-8mm camera and a computer in their work.

Spring quarter

1. Students conclude shooting and then complete editing their films.
2. Weekly workshop on editing techniques.

Summer quarter

If funding permits, selected graduates from the above program join faculty on field projects where they assist in the production of major documentaries or other research involving film and videotape. This work could lead to the presentation of a film for the M.A. thesis.

Students interested in this M.A. program in Anthropology should write for the admission forms to: The Secretary, Department of Anthropology, University of Illinois, Box 4348, Chicago, Illinois 60680.

Super 8 Research News

Available for the Super-8mm film professional—Super 8 Research News, P.O. Box 116, Dubuque, Iowa 52001, for $6.00 per year.

Letter from Colin Young

The National Film School

In residence at Beaconsfield this term are two groups of ethnographic filmmakers:

1. Ian Dunlop of the Commonwealth Film Unit (Desert People, etc.) and Marek Jablonko to receive training in sync shooting. Ian has always worked through another cameraman until now, while Marek who already has his own equipment, wanted advanced training.

2. Norman Miller (American Universities Field Staff) has established an office here, while James Blue (Olive Trees Of Justice, A Few Notes On Our Food Problems, Letter From Columbia, etc.) and David MacDougall (Nawi and To Live With Herds) both on leave from Rice University, are cutting the first film in Miller’s series on acculturation and adolescence. This was shot between January and April in northern Kenya among the Boran. Anthropological consultant is Paul Baxter of Manchester University. David and Judith Mac Dougall’s To Live With Herds too the grand prize at the Ethnographic Film Festival at Venice.

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Anthropological Films

The catalog, Anthropological Films, as listed in PIEF Newsletter 3(3), p. 5, is out of print. Xerox copies are available (105 pp.) for $10.00 (includes postage and student labor).

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