VENEZIA GENTI 1972:  
AN INTERNATIONAL FESTIVAL OF ETHNOGRAPHIC AND SOCIOLOGICAL FILMS

Since the Festival dei Popoli in Florence had become a “Rassegna Internazionale del Film Di Documentazione Sociale,” ethnographic films were more or less considered as belonging to an “archaic” category.

However, the international Seminar for evaluation of ethnographic and folklore films held after the Festival dei Popoli was a good opportunity to compare yearly productions and to bring out the new trends of the different schools (Australian, British, Brazilian, etc.).

But since 1969 there had been no international meeting in the field of ethnographic films, although during that period the production kept increasing and a number of governmental or private television chains created regular programs of ethnographic films.

It seemed, therefore, necessary to organize again regular meetings for the evaluation of the new publications.

For this reason, in early 1971, U.N.E.S.C.O. and C.I.F.E.S. proposed to the Biennale di Venezia to organize along with the main Festival of August-September 1971, a three day seminar devoted to ethnographic films. Although this first seminar remained very unpretentious, it did confirm the great importance of the production of ethnographic films and the interest they would arouse among specialists as well as among filmmakers.

Following this first experiment, it was decided to hold a first international festival of ethnographic and sociological films “Venezia Genti” within the frame of activities of the Biennale de Venise and the program of cultural animation of the city of Venice.

Venezia Genti was the name chosen by Mr. Rondi for this Festival; it means that Venice remains the capital of people of the world and the bridge between West and East.

Organisation

The Festival was organised by the Mostra Internazionale d’Arte Cinematografica (Biennale di Venezia) with the collaboration of C.I.F.E.S. and U.N.E.S.C.O. The Biennale drafted and published the regulations, the poster of the Festival (detail of “the arrival of the Ambassadors” by Carpaccio), the program, was in charge of storing, checking and projecting the films and of the reception and accommodation of participants.

Thanks to subsidies of the Italian Ministry of Foreign Affairs, the Biennale was able to cover the expenses of several long distance trips of members of the Jury and experts.

C.I.F.E.S. and U.N.E.S.C.O. prepared with the Mostra the general scheme of the Festival, proposed an international Jury of seven members and selected the films.

Contrary to the rule observed these last years, it was decided to restore the price system to stimulate the production of films in the field of social sciences. To ensure the best possible objectivity, the deliberations of the jury were public, following the example given at the Festival of Cracovie.

Selection of Films

Within a very brief period the selection committee composed of Mr. R. Calisi, Mrs. M. Delorme, Mr. E. Fuchignoni, Mrs. F. Paulon and Mr. J. Rouch, by distributing the regulations of the Festival to producers and member Committees of C.I.F.E.S. in the world obtained the inscription of 90 films produced by 19 countries and representing 58 hours of screening.

The selection took place in Venice and Paris; 49 films were chosen produced by 17 countries (30 hours of screening).

Although it may be hoped that this kind of selection will be improved these coming years, it is however doubtful that it should be left to the responsibility of a small number of persons.

Festival

The Festival was held from Saturday, April 15, to Saturday, April 22, 1972 (public deliberation of the Jury).

During the Festival and for three days a Seminar on “Ethnic minorities and expatriated communities” was held.

The General Assembly of C.I.F.E.S. met on April 22 and a preparatory meeting organised by U.N.E.S.C.O., Musée de l’Homme and C.I.F.E.S. took place on April 23, for the setting up of an international Film Library in the field of social sciences.

Screenings

Screenings took place at Cinema Olympia, the equipment of which was satisfactory for 35mm films but very inadequate
for 16mm films and magnetic tape.

The program, printed and displayed, had been prepared in advance by the Secretariat of the Biennale. It had to be modified owing to the postal strike which prevented correct coordination between Paris and Venice during the weeks preceding the Festival.

If these changes have not been too troublesome for the delegates and regular participants of the Festival, they did give rise to some irritation among the Venetian spectators.

Three screenings were held every day, at 3, 5, and 9 P.M. of about two hours. They were followed by a discussion moderated by J. Rouch and E. Fulchignoni and alternately translated in French, Italian, or English.

During these projections the variety and the quality of the different films were much appreciated. All spectators, even the harshest critics, recognized the great interest of such a manifestation. Never before had it been possible to see so many ethnographic films at the same time.

The opposition between anthropologists who make films and filmmakers who make ethnographic films still exists; however, the differences tend to be eradicated thanks to the improvement of the technical skill of anthropologists.

Whereas a few years ago synchronous films (direct cinema) were an exception, the tendency is reversed and post sync films are a minority.

There is also a tendency to make film-documents of average or long footage: if such works are essential for teaching or research, it is certain that if they become too numerous they will not be selected for large public festivals.

The didactic commentary which was often rather dull a few years ago tends to disappear to be replaced by well documented opinions or comments limited to the comprehension of sequences, or subtitles translating the original dialogues.

However, the lack of a simultaneous translation during the screenings remained a major obstacle.

But the most important problem was the discrimination between “ethnographic films” and “sociological films.” Once more, it was obvious that these labels had very different acceptances: indeed, when in Italy structuralism is a sociological discipline, in England it deals essentially with statistics and demography...

Another point can also be ascertained: two types of films oppose one another: films relating to traditional cultural patterns and films relating to industrial societies (sociological films). As for films dealing with the problems of development they can be appropriated either by sociologists or by anthropologists. It appeared that this controversy mostly concerns French speaking people and Italians for ideological reasons. For instance, the many films dealing with rituals are seen by young anthropologists as a product of the “old school” or like a means to conceal consciously or not the problems facing the Third World.

This controversy which goes beyond the limits of social sciences is important for two reasons:

- because of it, it will be more difficult to make a clear partition between the Festival of Venice and the Festival of Florence;

- it did alter the meaning of the second prizes (Flaherty and Vertov) which should have been awarded to the best ethnographic research film and to the best sociological research film.

It is probable that this controversy will continue. However, it seems essential to compare films dealing with traditional cultures and films dealing with the problems of the working class: for instance, the successive presentation of “Emu Ritual at Ruguri” film about an aboriginal ceremony in Australia and “Le Mépris n’aura qu’un temps,” dealing with the rise of a proletarian conscience in contemporary Quebec, was very relevant.

**Deliberations of the Jury**

The Jury was constituted as follows: Georges-Henri RIVIERE, I.C.O.M., U.N.E.S.C.O., Directeur Honoraire du Musée des Arts et Traditions Populaires a Paris, replacing M. Boubou Hama, President of the Republic of Niger; Vinigi GROTANELLI, Anthropologist, Italy; Boleslaw MICHALEK, Filmmaker, Poland; Louis MARCORELLES, Critic, France;Giltes MARSOAIS, Professeur de cinema, Canada; David NEVES, Filmmaker, Brazil; James WOODBURN, Anthropologist, Great Britain.

The members of the Jury attended public screenings and the processus of selection was as follows: during working
sessions, only the films selected by one member of the Jury were considered. In that way, half the films in competition were eliminated. At the last working session, on Saturday morning, only the films selected by two members of the Jury at least were considered. 17 films remained in competition. Then the members of the Jury stated the reasons of their choice of the four best films. (On that last day, it was necessary to eliminate a film of the competition for technical reasons. This film, *Wahari ou le monde dé-ara*, which had aroused passionate discussions, will be selected for Venezia Genti 1973.)

The prize-list was as follows:

**Grand prix:** *To Live with Herds* (D. MacDougall) 5 votes  
**Special prize:** *Viva Cariri* (G. Sarno), 4 votes

The four films *The Feast*, *Salamou 1969*, *Emu Ritual at Ruguri* and *Erted Haragszom* were equal with 3 votes each, followed by *Moussem*, 2 votes, as well as *Sassale* and *Kherai, The Nuer and Visao de Juazeiro*, one vote.

After deliberation, the Jury decided not to choose between the four films and to divide the second prize as follows:

**Prix Flaherty:** *Salamou 1969* (N. Echard) and *Emu Ritual at Ruguri* (R. Sandall)  
**Prix Vertov:** *The Feast* (T. Asch) and *Erted Haragszom* (M. Szemes)

In that way a new deliberation and discussion of the films was avoided depriving the public debate of its interest. The regulations should be more precise on this subject.

As agreed with the Biennale the prizes will be awarded during the Festival of August-September and the four prize films will be screened.

**Seminar**

For three mornings a Seminar was held under the responsibility of M.H. Plaut. After discussion of a report prepared by Mrs. Saha, a student at Nanterre University, several films were projected. In spite of its interest, this seminar was impeded by the length of the films (most of them were television documents) which reduced the time devoted to discussion. It seems advisable to organize such seminars at other periods.

**Other Meetings**

The General Assembly of C.I.F.E.S. was held on April 22. Eight countries were represented. M. G. H. Rivière was named President, in the place of S.E. Hampate Ba, outgoing President.

On April 23rd, was held a meeting under the presidency of S.E. M. Carneiro, member of the Executive Council of U.N.E. S.C.O., to study the possibility of setting up an international film library of ethnographic films.

**Conclusion**

In spite of its shortcomings, this first festival Venezia Genti fully answered the aims of its organisers. During eight days were projected in a theater of Venice, almostunceasingly, films which most present spectators would otherwise never have had a chance to see. While specialists in film making or human sciences were able to make a critical evaluation of the films, the Venetian spectators discovered images of other civilizations and different aspects of their own culture.

Moreover, this promotion of ethnographic and sociological is essential. In August 1972 these films will be seen by international specialists and representatives of the film industry and this will give them access to an international distribution.

To the Biennale di Venezia and the Mostra, VENEZIA GENTI should become an essential and complementary asset. If filmmaking continues to be an art and an industry, it will also become more and more a language common to all men. Non-professional filmmakers as R. Flaherty would say, will make more research films, more struggle films, more impressionist films which to this day have not found their place in the archaic network of contemporary film industry.

Venezia Genti is a window open on these new ways of expression and Venezia Genti 1973 will continue.

*Le Bureau du C.I.F.E.S.*  
Juin 1972  
Comitee Internationale du film Ethnographique et Sociologique

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**VIDEOTAPE RECORDERS FOR ANTHROPOLOGISTS: A COMPARATIVE REVIEW**

The following is a product review of six EIAJ-1 half-inch videotape recorders. Five of the six are represented in the following chart. These five are also discussed in the section following the chart. The sixth VTR, in our opinion, had too many severe technical and design deficiencies to merit comparison with other products reviewed, and is discussed in a separate section of the review.

We believe that the five VTRs reviewed represent a cross-section of the best videotape recorder hardware currently available to non-technical users.

**Testing Standards**

1. **CAMERAS:**
   A. SONY AVC 3400  
   B. PHILLIPS LBH-1A2 one-inch Plumbicon System Color Camera with remote control unit for white balance and iris control for camera.

2. **LIGHTING:**
   A. COLORTRAN fixtures and dimmer system.  
   B. Daylight  
   C. Tungsten light

3. **COLOR CONTROL EQUIPMENT:**
   A. TECHTRONIC 529 Wave Form monitor  
   We insured as perfect a signal from the camera to the VTR as professional studio standards allow.

**Ratings**

Very good, good, fair, poor refer to each VTR being rated against the performances of only the other VTRs reviewed here.

**Sony AV3400 Portable Videotape Recorder (VTR) $825.00**

This piece comes as part of the Sony Porta-Pak unit. It can be purchased separately but its intended function is as part of
the Sony half-inch portable field recording package which includes camera, batteries, battery charger and AC converter, the entire unit costing $1650.00.

The AV3400 VTR can be used for direct playback through the eyepiece of the AVC3400 camera unit, or through a standard monitor. To play material back through a monitor the Porta-Pak unit comes with a monitor playback connector cable as standard equipment.

We've found the AV3400 to be an extremely reliable, rugged, and trouble-free recorder. There are, however, some design deficiencies within the AV3400 which are particularly relevant to the needs of the fieldworker. The assembly is not designed (no matter what the manufacturer claims in promotional literature) for long carrying and use without adapting a pack-frame and body pod to the unit. The other limitations within the design of the AV3400 involve short recording time (thirty minutes per reel of videotape) and the inaccessibility of most recorder controls when the unit is worn as a back-pack. The user can control recording on/off operations through the camera trigger. The battery, however, will continue to run until the entire unit is shut down through the controls mounted on the VTR on the user's back pack, accomplished by taking the entire assembly off in order to reach the controls. Sony's design of the carrying case for the AV3400 also allows the user to carry the assembly on the hip with the strap slung across one shoulder. This carrying method is good only for very short sequences as the weight of the assembly really begins to produce shaky camera work after about twenty or thirty minutes.

Within the design limitations of the AV3400 we recommend it as a really fine piece of equipment. It's been the only piece of equipment that we've used which has been totally repair-free over a seven month period of heavy usage under a variety of field and climatic conditions.

Sony AV3600 $795.00

This machine is marketed by Sony as its primary playback and dubbing VTR, and used within those limitations it's fine. In effect it is a one hour, non-portable, AV3400. It is a quality machine for what it does but should not be looked at as part of a system which already includes an AV3400. If you need only a playback and dubbing VTR, or want only to make videotape recordings directly from a television, the AV3600 will be sufficient. The maximum utilization of the AV3600, in our opinion, is when it is used as a straight play-back VTR. There are no video editing capabilities. One can, however, add voice-over narration to a pre-recorded videotape, and also use the AV3600 to duplicate tapes. These features make the AV3600 extremely functional within a strictly instructional setting.

One qualification—as Sony will be quick to point out—it is possible to use the AV3600 as a primary recorder (using the Sony CMA-1 adaptor and the AVC3400 camera), but we feel that the user who wishes to expand his system so that he can make hour-long recordings should keep in mind that he may someday want to edit his collected material. To plan for that
eventuality he really should consider a more flexible and open-ended videotape recorder. We see that VTR as being the Sony 3650 (see below).

Panasonic manufactures a VTR similar to the Sony 3650. It is the Panasonic 3020. Its cost is the same as the Sony 3650, and has all of the operational limitations (audio dub only, no video edit) and should be used as a basic playback unit. However, in comparative field situations the Sony 3650 has consistently shown itself to be the more reliable VTR.

Sony AV3650 $1150.00

This is a videotape recorder which gives the user editing, mixing, and dubbing capabilities. We strongly recommend this piece as the second videotape recorder to be incorporated within an expanding video system. In six months of intensive use we’ve encountered virtually no problems with the AV3650. We have used it as a primary recorder (with the AVC3400 camera and Sony CMA-1 adapter); we’ve made numerous edits on it; we’ve dubbed voice-over music and sound tracks; and, all in all, find the AV3650 usable, well-engineered, intelligently designed for the non-specialist user. With the incorporation of the AV3650 into his system, the user moves from straight playback to a machine which begins to answer some of the needs of social scientists who need slow motion and freeze frame (still) features for analysis of data. The AV3400 and the AV3600 have freeze frame capabilities—but the AV3650 incorporates slow motion as an integral feature of the videotape recorder. The slow motion feature on the AV3650 has serious problems. The picture will not stabilize (i.e., stop rolling) and picture resolution in the freeze-frame mode is only fair to poor. Both the extremely unstable slow motion and less than adequate freeze frame make the re-viewing of data for such things as kinesic analysis very difficult if not absolutely impossible. Also, once into the slow motion mode all audio drops out making accurate multi-channel studies impossible.

The strength of the AV3650 is that it has full editing capabilities and is relatively inexpensive. For those with limited budgets there is no other half-inch VTR currently on the market which meets the superior design and excellent engineering of the AV3650. We recommend it as the best VTR for general usage currently available. It is a machine designed to be used by the non-specialist, for the person who wants product without a process mystique. It is, in short, the best in its field.

The following two VTRs should be considered only after the user has acquired some familiarity with videotape documentation and has a clear idea of the direction in which his production is going (ethnocideography, kinesic research, small group interaction studies, social documentaries, etc.) and the relevancies of particular types of hardware to the accomplishment of those rather specialized documents.

Panasonic NV3130 $1550.00

This is a Color/BW half-inch videotape recorder. This VTR should be used under color and light controlled studio or laboratory conditions. There are two significant features in the NV3130: true color recording, and off-air color television copying.

Unfortunately there exists at present, no economical porta-

ble color camera available for reliable consistent fieldwork in the half-inch format. Color television necessitates strict maintenance of equipment, rigidly controlled instrumentation of color wave band input from the camera to the VTR, and strictly controlled temperature and humidity conditions. The real use of half-inch color VTR today is to record color programming from off-air sources.

As a black and white VTR it is very good. It has readable slow motion play-back from one-third of the normal speed to full stop action. Its editing capabilities are good—with no roll over in the cut. It has one editing feature not found in the entire Sony half-inch VTR line. That is, a true assembly video edit can be done on the NV3130. An assemble edit on videotape is the insertion of a sequence into a previously recorded videotape without any picture drop-out at the beginning or end of the edited sequence. This contrasts with on-line video-editing in which a linear assembly of sequences is put on a single tape.

Javelin X400 $2000.00

The Javelin X400 is a significant addition to videotape recording technology. It has two features which are critical to visual anthropology. The Javelin X400 allows the investigator of non-verbal behavior the reviewing potential previously available only through filmed material and frame-by-frame analysis of the film.

Recording: The X400 can record in real time with the same quality resolution as any of the above discussed VTRs. The significant recording feature of the X400 is its ability to record in a time-lapse mode at one frame every seven seconds. This allows up to seven hours of time lapse recording on a single hour reel of half-inch videotape.

Playback: A real-time recording can be played back on the X400 in either superb slow motion as well as true, consistently spaced, frame-by-frame reproduction. Playback in real-time is excellent. While the speed of the slow motion playback is not adjustable it is the only clear consistent picture of the action in slow motion currently available in the half-inch format. The frame-by-frame playback is excellent. The operator of the VTR has full control over frame advance by rotating a knob which moves the tape across the playback head. Each frame in this mode of playback is exactly 1/30th of a second.

The X400, with its time-lapse recording feature, has the capability of accelerated playback—a potentially useful feature for the investigator of such phenomena as long-term interactional behavior, group ecology studies, and proxemic studies through extended time period.

The audio portion of the recording is retained in slow-motion play-back. However, distortion of the phonation renders the X400 unsuitable for some multi-modality studies which might include the linguistic and paralinguistic channels.

The X400 can be used for an assemble edit. The quality of such an edit is not as good as an assemble edit on the NV3130.

All in all the X400 is a valuable addition to the state of the art and is a well-designed and well put together VTR. We recommend it without qualification as the only EIAJ-1 VTR with true time lapse capabilities, and as the best slow motion and frame-by-frame recorder currently on the market. Note: Panasonic manufactures a time-lapse VTR—the NV8020—which is, however not EIAJ-1 standard and will be incompatible with any videotape recorded on current industry standards.
Ampex VR420 Color Recorder/Reproducer $1250.00

Ampex is a pioneer in the development of quality one inch format videotape equipment. The VR420 represents their effort to offer half-inch users a quality, utilizable, well-designed VTR. They failed. In the VR420 Ampex has produced a color/bw recorder of EIAJ-1 standards. They have been the first manufacturer to offer stereophonic sound in videotape recording—and that stereophonic capability appears to be the main selling point of the VR420. That's what Ampex offers as innovative and significant in the VR420. We feel that stereophonic videotape, at this point in Ampex's production priorities, is mere trivia and tinsel. There are too many serious faults to be found in the design of the VR420 to even warrant manufacturer concern with color, let alone stereo.

1. No direct video-audio playback into monitor via normal cable connections used by every other half-inch VTR manufacturer under the EIAJ-1 standard. This is a must for standardizing the VR420 with other EIAJ-1 equipment.

2. The VR420 is the only EIAJ-1 VTR using a bayonet type mount for video-audio line connections, while every other manufacturer uses screw type mounts.

3. Editing is "...an easy matter with a minimum of picture disturbance" (Ampex product sheet for the VR420). There is no room in the half-inch VTR market for less than professional video production capabilities, and any picture disturbance at this point in the state of the art (re: Sony AV3650, Panasonic NV3130, and Javelin X400) is totally unacceptable to these reviewers.

The above three limitations of the VR420 are serious enough for us to strongly recommend that buyers be fully aware of the less than acceptable product being prematurely submitted to the market by Ampex.

NOTICE

Both of us believe that videotape represents the future of visual documentation in the social sciences. It is a perfect vehicle for the non-specialist who is interested in generating a replicable, accurate, manageable product. It is an economical modality and a process which gives the field-worker playback time undreamt of in film.

Visual anthropologists represent a tremendous potential market and we feel that the entire industry should begin to respond to our needs as users of the products. We would appreciate hearing from anyone in visual anthropology who has used, is using, or contemplates using videotape. We want to know what problems you've encountered with the hardware and, if possible, we want to help you in the design of hardware systems to fit your specific research and documentation needs.

Also, the more support that we can muster, the stronger our advocacy becomes, and the manufacturers will begin to address themselves to marketing equipment designed to fit our standards. We'd like very much to hear from interested people.

The authors would like to acknowledge the valuable advice and assistance given to them by Lenro Electrical Corp., and especially to Ed Zwicker of Lenro who gave us the opportunity to test three of the recorders reviewed above.

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DYADIC RELATIONSHIPS AND TIE-SIGNS: A VISUAL APPROACH

This paper is a preliminary report on the feasibility of investigating some concepts in the social sciences through visual media. The concept of "relationship" or the broader notion of "group," for example, has frequently been defined in terms of non-observable phenomena as people who share common goals, attitudes, or cognitive structures. It is maintained that a visual approach stresses other important aspects of relationships and can be useful both for studies of interpersonal behavior and nonverbal communication.

Organizational levels of human behavior including more than one individual, i.e., "social relationships," have been of central concern to sociologists and social anthropologists. But until recently, little systematic research has been undertaken on spatial and communicational variables as they affect the kind and quality of social relationships (Hall 1959; Ruesch and Kees 1956). Much of the recent work in progress by psychologists has been experimental, and has neglected interpersonal behavior in "natural" (i.e., not structured) settings, the traditional domain for anthropologists.

My main focus for this discussion will be dyadic relationships and nonverbal communicational signals, specifically, visual cues, which link participants. Basically I intend to examine what a relationship "looks like" behaviorally. Since, as observers, we cannot see or touch relationships directly, we can only infer from the behavior of individuals what is going on. Likewise one cannot film or record relationships directly but only view portions of behavior or movement which we take to be indicative or representative of certain kinds of relationships.

An initial assumption is that all ongoing relationships require a sharing of signals between participants, such as language and/or nonverbal cues, and that the nature of the relationship can be communicated from one participant to the other. This does not imply that signals from one participant cannot be misinterpreted, missed, ignored, or falsified. Under normal circumstances any native observer can easily guess, probably accurately, what kind of relationship two individuals have who are complete strangers to the observer. One does this by inference from what is said and what is done. In other words, the native observer has in his head a "model" of what is appropriate for people to say and do in certain relationships. It is hoped that some of these inference procedures can be made public so that they may be testable and more reliable (Mullins 1971).

For individuals under observation, it is not assumed that a conscious manipulation of the use of space, eye-contact, touch, etc., occurs. Through learning, their use is absorbed much like grammatical rules. They are known but not
necessarily verbalizable. Therefore my purpose is not to investigate so-called “emic” categories of interaction or attitudes that participants have towards what they do. Simply, I hope to examine the use of nonverbal cues in interpersonal relationships. These cues are ones which are sent, received, and interpreted in a visual-auditory channel, or both. Thus they can be filmed, recorded, and analyzed.

The introduction of Goffman’s concept of “tie-sign” is helpful here since it is relevant to interpersonal relationships. A tie-sign (Goffman 1971:194) is defined as “all such evidence about relationships, that is, about ties between persons, whether involving objects, acts, expressions, and only excluding the literal acts of explicit documentary statements.” Examples of tie-signs are hand shaking, verbal greetings, gift giving, and insults. Tie-signs are affected by social context and time. While holding hands or touching behavior may be improper in one context, it may be quite acceptable in others.

Many tie-signs are nonverbal. The particular one to be discussed is scanning, or, more generally, visual interaction between participants. How does scanning define and control relationships between individuals? When, where, and among whom does scanning occur?

Previous Research Findings

Experimental and social psychologists have done most of the research in vision in human interaction in control situations. Among some of the more important variables affecting the amount of scanning are: sex, status, and proximity.

In several studies it has been shown that women appear to be affected by and attend to nonverbal cues in interpersonal relationships more than males. The implication is that women, in this society at least, tend to have a greater orientation toward affectionate and inclusive relationships with others (Argyle et al. 1970; Argyle, Lalljee, and Cook 1968; Exline 1963; Exline, Gray, and Schuette 1965). Eye contact, or gaze direction, therefore, is a component of intimacy and indicates the “liking” of one person for another (Argyle and Dean 1965:290).

In general people are able to judge accurately the power and popularity of their audience or interactants by the gazes received (unpublished studies by Argyle and Kendon; reported in von Granich 1971:227). For males, lower status is indicated by directing more eye contact along with other nonverbal cues (Mehrabian 1968).

For all pairs of sexes, eye contact increases with distance. Furthermore the meaning of vision to participants differs with distance (Argyle and Dean 1965; von Granich 1971).

I shall not deal with other reported functions of scanning in terms of synchronizing speech or attaining an affiliative balance (Argyle, Lalljee, and Cook 1968; Argyle and Dean 1965). Because of the goals of this study these data were not collected, nor were they considered to be important.

Scanning

Kendon (1967:53) reports that gaze direction has: (1) a monitoring function; and (2) a regulatory or expressive function. It is important to repeat that scanning, especially in natural contexts, has more than a monitoring or information-seeking function. This point is especially relevant when other co-activities between participants, such as walking, are involved, when scanning has regulatory “jobs” to do.

In addition to these two functions of gazing, there are two types of scanning which are easily recognizable: (1) indirect scanning, which requires very little body and head orientation toward the receiver; and (2) direct scanning, which involves head orientation toward the receiver minimally, and often body orientation. In general, scanning which tends to monitor, at least in public situations which were observed, are more indirect. Scanning which is meant to regulate the behavior of another person is more direct.

Thus, apart from allowing an observer to interpret and describe the activities of another person with “just a glance” (see Sudnow 1972), scanning, as an acknowledged tie-sign between parties, is used with shared intentions as a communicational and regulatory device. The presumption of this tie-sign “working” between members evokes from a history of a knowledge of communicational styles developed between people.

The age and kind of relationship members have affects the kind and extent to which tie-signs are used. Long-term relationships, i.e., “anchored relationships” (Goffman 1971:188-193), have different histories in the use of nonverbal cues than do beginning relationships or relationships which involve a certain degree of anonymity. Birdwhistell’s (1970) observations on the evolution of certain kinds of hand-holding among courting couples is an appropriate example.

Scanning or verbal messages from outsiders who are not known and whom one is not attending to at the moment can be ignored, or, perhaps, momentarily heeded. Methods of joining relationships, with “access tie-signs,” have different effects on an individual than do identical signals received from a known acquaintance. Events such as buying a newspaper from a vendor or attempting to be picked up are understood to be temporary. For fleeting encounters only minimal cue sharing and meaning is necessary as any traveler abroad knows.

The use and recognition of nonverbal signals, such as scanning, is different when individuals who are familiar with each other deliberately coordinate their activities. Walking down a street as a pair is a good example. Tie-signs are not the primary involvement of the participants, but are used with other signals, functionally, to leave point A at the same time and arrive at point B at a later time. In a spatial and psychological sense the relationship is meant to be “held together.” These are routine daily activities.

The conditions of how relationships are expressed and managed vary depending upon characteristics of the participants which will be examined.

Site of Field Research

Fieldwork was undertaken in a public plaza in downtown Santa Fe, New Mexico, in the summer of 1972. The square plaza consists of neatly laid out benches, an information booth, trees, and water fountains. All sides of the pedestrian plaza are lined with streets. Across the streets is the central shopping area of Santa Fe with clothing and jewelry stores, restaurants, bars, and hotels. One side is occupied daily with local Indians selling wares under a portal.

Throughout this season in Santa Fe the central plaza is crowded with tourists of all ages intermingled with local residents. Cameras are a common sight. Because of this, filming or videotaping, even with complex looking equipment, is quite unobtrusive and often unnoticed.

A portable videotape camera was fastened to a tripod and
placed on a small circular podium, usually reserved for public fiestas, on one side of the plaza. The camera was approximately 12 feet from the plaza edge of the sidewalk at a 30 degree angle. Through the lens about 40 feet of sidewalk was visible. To the right was the street. Immediately to the left of the sidewalk were two or three artists who drew portraits of patrons. Fortunately, the presence of these artists served as a good distraction for couples who were walking down the sidewalk towards the camera.

Occasionally one or both members of a pair would stop to watch the artists. Through these pauses, changes of direction, and shifts in body and head orientation, it was possible to record how dyadic relationships stayed together, separated, rejoined, were manipulated, and how individuals completed the task of walking down the sidewalk.

Usually when a tourist couple begins at a starting point, e.g., their hotel, to walk around town, they will make an attempt to “stay together.” This “staying together,” as a sociological phenomenon, requires that a number of communicational signals have to be sent, received, and understood by each pair member. Regulation of behavior must occur. Moreover their behavior in performing this activity indicates to others that they are related in some way, and that others are not. These signals may have to more overt when away from home since there tends to be fewer commitments to public friendliness (Jacobs 1969).

One 20 minute reel of videotape was used. The only manipulation was in turning the camera on when people were present, and turning it off when they were absent. The setting and focal length of the lens were fixed. While the camera was on, quick notes were taken on appearances and activities of the individuals. No direct interviews with the subjects were conducted.

Discussion

This investigation concerns the presence of visual scanning between partners in a dyad, and seeks to discover when, where, and between whom such behavior occurs. Variables considered to be the most significant, based upon other research, and coded for each member of the dyad were: age, sex, direction and speed of movement, distance between individuals, and presence of self-adaptors (see Ekman and Friesen 1969). Furthermore, a record of changes in head, body, and eye orientation was recorded for each individual. The final sample consisted of 7 pairs.

Some initial findings, stated as generalizations, are presented below. By no means are they meant to be statistically significant. They are merely suggested as preliminary observations which can be tested with further research.

1. In male-female dyads, females scan (both types) and close distance more often than males.
2. The frequency of indirect scanning, rather than direct scanning, increases with age of persons in the dyad.
3. Direct scanning, rather than indirect scanning, occurs more frequently with self-adaptors.
4. As distance increases between members of a dyad, direct scanning occurs more frequently than indirect scanning.
5. Scanning and closing distance occurs more frequently with the younger adult person than with the older person in young-old dyads.
6. For all individuals self-adaptors (a measure of anxiety) occur most commonly at changes of direction or when closing distance between persons.
7. Direct scanning, rather than indirect scanning, functions more often to stop movement, change direction and distance, and speed of walking.
8. In most pairs, “leaders” and “followers” are distinguishable. Leaders tend to set direction of movement, pace, and distance. Leaders tend to scan less often than followers scan them.

Several of these points (notably 1 and 4) confirm results indicated in other studies. The universality of other generalizations offered above is difficult to assess since little actual work has been done in natural situations with these same variables. Nor am I able to evaluate the theoretical importance of these observations at this time. Hopefully further studies will clarify these matters.

Conclusions

This preliminary report on dyadic relationships and tie-signs confirms several previous findings and suggests new areas for research.

My emphasis is not to state that a visual or behavioral definition of the concept of relationship is better than others. Definitions are suited to specific problems and questions. What is suggested is that a visual approach to some concepts can be important in objectively defining them in interactional or nonverbal terms. These relationships and their criteria can be recorded by visual media.

From the knowledge of the “look” of a relationship, i.e., with a quantification and typology of variables, a further fruitful line of inquiry could lead to larger problems about leadership patterns, psychopathology, sex roles, socialization, courtship, etc., in human relationships.

The potential of portable videotape equipment in natural settings is not without reservation. Portable videotape is more cumbersome than an 8mm camera in the same situation. Resolution on the VTR monitor and details of movement are also less sharp. But in isolated situations or when confronted with non-recurring events, the value of instant playback and the possibility of immediate data coding and analysis is extremely important.

Overall it is felt that the planned use of visual media, especially portable videotape, can be extremely helpful in the study of ethnographic problems. New perspectives in behavioral research can be gained with a greater possibility for replication and validity. With the increasing popularity and adaptability of visual technology, it is possible that discovering the look of people can be more than a street corner pastime.

Notes

1 Several ideas in this paper were originally presented to participants at the Summer Institute of Visual Anthropology in August, 1972. I wish to thank those who were present for their comments. Weaknesses are, of course, my own doing.

2 I am grateful to Irv Soloway for drawing my attention to this variable.

Bibliography

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VARIABLES IN FILM RESEARCH

The Problem

Consistently in anthropological studies, fieldworkers, and later analysts, deal with the frustrating challenge that the cultural episode is an uncontrolled circumstance in which man is unpredictable, directed by forces beyond the constancies conventionally needed for scientifically valid understanding.

In the field research designs, balanced sampling, accurate measures, and comparability are scattered to the winds of fate. Fragilities of human rapport and opportunity become more serious concerns for the recorder than the precision of controlled observations. In the conflicts of survival in the field, "catch as catch can" becomes the pragmatic design of many studies.

Later, in the challenge of conclusion made within the laboratory, scientific reason is reestablished, unruly circumstances pressed back into a design. This organization can be called scientific reconstruction or, in ethnographic film, refining and editorializing cultural essence. Wherever this reshuffling of sequential happenings takes place, be it for science or semantics, a subtle or glaring degree of authenticity is lost by default, lost for lack of better ways to deal with circumstances too voluminous for our instruments to measure.

I believe visual anthropology has grown to bridge this chasm between scientific tangibility and the intangibility and emerging vitality of man’s behavior. Visual anthropology, and in particular ethnographic film, seems to have both the scope and the definition of the multitude of details that, linked together, can give us valid whole understandings that are rarely obtained through the conventional measures of scientific analysis. Audio-visual anthropology has developed accurate devices for recording, probably far beyond its scientific reason to use. In anthropological film we run the risk of not using the scope of photographic opportunity, or using this sweep subjectively and artistically, which can also lose the authenticity of view.

The Challenge in Film Research

The content of film remains far more comprehensive than the methods developed to deal with this moving imagery. This is reasonable since visual anthropology began its development with still photography. The pioneer analysts approached film fundamentally on a frame-for-frame basis, and the foundation work was done on limited runs of film, as short as two minutes or less. In keeping with this detailed view, equally specialized types and qualities of human behavior were studied. As an example, Paul Ekman’s research in nonverbal psychiatric behavior deals basically with facial signals and with one person at a time. Ekman, like many other visualists, started with stills and later moved into film, where initially it took his team twenty-four hours to look at two minutes of film. I believe this has been shortened to twelve hours with the aid of a computer eye. Ray Birdwhistell, Paul Byers, and others have also used this detailed approach to film analysis.

More recently, Edward T. Hall has looked at film for whole body styles of locomotion and communication peaks. And Alan Lomax has looked at all of world dance through his systematized approach of “cantometrics,” the style and melody of movement which requires the analysis of whole film flow of unlimited amounts of film.

The theme of discussion of visual anthropological research at the 1970 AAA Annual Meeting in San Diego was appropriately the total behavioral relations of human communication. Birdwhistell, Byers, et al., enthusiastically agreed that every aspect of audio and body expression had to be considered in a projection of communication. Following this, it is reasonable to say that the recording and understanding of cultural ways, styles, and programs also require the full richness of ethnographic film in recording the flow of total circumstance.

It is exciting and hopeful to see this opportunity emerging. But I am sure it is baffling to all of us to figure a methodology.
as comprehensive as Lomax's cantometrics in order to research
flowing film documents of cultural behavior responsibly.

Background of My Involvement in Film Research

Prior to anthropological filming, I had spent eighteen years
collaborating in research with still photography. In applied
anthropology in Canada, on the Navajo, among the Pueblos,
and in the Andes, we successfully used projective interviewing
with a variety of photographs, made typological surveys, and
used photographs for scaling and evaluating acculturation. I
crossed the trails of Mead, Bateson, Byers, and other visual
analysts, and found out the severe limitations in using still
photographic data responsibly for research.

I also found out that photography was unique in its ability
to define and stabilize complex and shifting content of cul-
tures. I was and am convinced that the photographic image
offers rare fixed points in otherwise insecure anthropological
circumstances. Though still photography offers only four
reliable definitions—measuring, counting, qualifying, and com-
paring—these four tangibles can define patterns in behavior
and culture that often are unclear in other varieties of analysis.
But still imagery has vast limitations when man's behavior is
looked at emotionally or melodically.

Researching Eskimo Education with Film

In 1969 I was invited to contribute to the National Study
of American Indian Education under Dr. Robert J. Havighurst.
My college, San Francisco State, was contracted to evaluate
Indian and Eskimo education in the Northwest Coast and
Alaska, and I joined the survey as a visual anthropologist.

What could I learn with still photography about the quality
of Eskimo education? Pragmatically I reached for the movie
camera, for I knew the hardships of Indian education to be
problems of personality, not the material equipage of class-
rooms.

In the summer of 1968, Edward T. Hall screened for me
one Super-8 roll of Indian, Mexican, and Anglo families at a
fiesta. Hall screened the film at normal speed; we did not
respond. Then he screened it in slow motion, and we saw each
ethnic group moving together as harmoniously as dancers, each
family in its own program of locomotion. Could I get this
same definition in filming varieties of Eskimo classrooms, from
isolated one-room schools on the tundra to the public school
system of Anchorage?

Without a precise scheme for researching this classroom
film, I went ahead with confidence and filmed some twenty
hours of Eskimo education.

A New Research Dimension—Film Flow

Moving from the still camera to the movie camera was an
extreme challenge. Traditionally, still photographers continue
to use the motion picture camera like a still camera. My
guiding insight was that psychological significance was in film
flow, not in frame-for-frame inventory. The qualifications of
well-being that I was seeking in Eskimo classrooms were going
to be seen in the nuances of personalities in motion, in this
case White teachers and Brown Eskimo students.

Paul Byers’ research stimulated me to look for programs
laid down by classroom proxemics and the communication
style of teachers. I was aware that it would be in kinesics,

body signaling and body recognition, that I would be able to
scale the styles and well-being of learning circumstances. This
influenced how I cut in the camera and how I tracked the
behavior of classrooms.

The NIZO camera that I was using had a built-in time lapse
mechanism that allowed approximately two frames per second
exposure. One roll on every class was a time lapse recording.
This was a methodological gamble, and in the field it offered
me most pragmatically fifteen unbroken minutes of film
flow. The Ektomatic projector we planned to use for film
analysis was also able to screen the flow of the time lapse
exposures. Later in analysis this time material had other unique
contributions.

The Challenge of Reading and Computing Film Flow

I returned from Alaska with twenty hours of classroom
records that spanned the learning experiences of Eskimo
children. As stated, my sample started in an isolated one room
Eskimo school, taught by Eskimo girls operating a Head Start
program under OEO, and ended in the urban school system of
the city of Anchorage. The sample ran from pre-kindergarten
to tenth grade and included 81A schools, mission schools, state
schools, and municipal public schools.

How was a visual anthropological team to research and
evaluate twenty hours of film in six months of analysis? By
the end of the eighth month I had to turn in a report to the
U.S. Office of Education.

We had a double challenge: to learn to work with film flow,
and to process a mass of film data. Hall had illustrated
suggestively that film flow could be read scientifically. Half-
way through our analysis Lomax demonstrated one coding
process that allowed his team to analyze masses of footage.
This did have great relevance to what we were seeking, but
time pressure had already flung us halfway through our film
analysis by our own system.

Developing a Methodology

The first step was to organize a research team. Four
students of visual anthropology were chosen, two of whom
had actual teaching experience.

Creatively, I wanted a methodology to emerge from the
film data and then be formalized by the team’s combined
perception. Hence the second step was a team screening of
Eskimo footage. The first understanding sought was, what
outstanding imagery could all the team see? This was essential
so that each researcher’s findings would correlate with the
group. A methodology had to be based on this collaborative
view.
All agreed that the most significant visual elements in the films were signals of communication. We then discussed what was most important in education. We decided that communication was likely the most important opportunity in a functioning classroom. Hence we moved forward into methodology this concept:

**Assumption:** Education is a communication process—from teacher to student, from student to teacher, between students, and between the student and himself.

**Corollary:** From viewing film, we cannot tell whether education is taking place, but we might be able to tell whether education could take place, and be reasonably sure of the circumstances in which education is not taking place.

The team agreed that a variety of signals and visual clues make it possible to rate classrooms in terms of educational communication and learning. Film flow supported these observations.

1. Spatially we could agree on how a teacher controlled the class. On film we could chart his movements, advancing toward and retreating from the students. We could observe students trying to close the space chasm that often lay between them and the teacher in order to improve two-way reception. We could watch teachers retreat from these overtures and sometimes push students back into the spatial relationship they considered proper.

2. In kinesics and proxemics we could observe how Eskimo children seek body-touching relationships in order to signal agreements and peaks of mutual understanding. We observed that the minimally-trained Eskimo girls who taught Head Start working in a touch circle, and that here responsibility was unusually high. We observed what happened in other classrooms where these clusters were replaced with isolated straight lines, and students became distracted, disorganized, and unresponsive. Eye focus, body posture, kinesics, formed commonly recognized cues to boredom, giving up, and dropping out.

Researchers worked alone, each viewing all the footage and listening to the tapes that were recorded in each class. Film was looked at without stopping, stopped, run slow motion, and clicked through frame-for-frame for spot analysis of refinement of behavior. The team agreed upon a schedule of observation and evaluation that was filled in for each class. Further, each member wrote his own general evaluation, class for class. In the final writing, all this material was carefully compared. The consensus was fairly even, and where there were discrepancies, these classes were restudied. In search of suggestive statistical profiles, characteristics of all of the classrooms were punched on key-sort cards, further substantiating the final view.

As author of the report, I studied all the team’s observations, listened to the tapes, and rescreened every film. I would move from projector to typewriter, and montage the joint observations on all classrooms. The final writing was this combined statement, followed by conclusions and recommendations.

Throughout the research I leaned confidently on the most rewarding character of photographic data, the analyst’s opportunity to go back again and again to the undisturbed raw data. Despite intrusions of subjectivity that invade even the technology of photography, I believe the photographic record remains the most undistorted evidence we have of human behavior. In effect, four trained visualists with backgrounds in education spent eight months going back again and again to all the Eskimo classrooms. It is my confidence that this thorough view gave the final report an authenticity that may be rare in the voluminous surveys made of education.

After the analysis was complete and written up, I submitted my report to my colleagues who had surveyed through many of the same Eskimo classrooms. Our judgments correlated closely with the data gathered by conventional educational testing, but our report supplied psychological realities that the conventional surveying was unable to recover.

The report, amplified and given perspective with ethnographic and historical material, has now become a book to be published in the Spindler series, *Case Studies in Anthropology and Education*.

**Film Research of Self-Determined Navajo School**

Three years later, after the Eskimo MS had been turned over to the publishers, I began a second venture in education film research. With a grant from the Spencer Foundation and leave from San Francisco State College, I undertook a one semester film study of cross-cultural education in the Southwest, the central subject of which I expected to be the Rough Rock School.

For six years I had been in contact with the Rough Rock Demonstration School, where a Navajo community literally directs an elementary school for its own children. The school was launched with the mixed blessings of the Bureau of Indian Affairs, which offered the community a brand new six million dollar boarding school to model what they really wanted in education.

This gesture may have been in response to bitter criticism of the BIA reservation boarding schools by the Navajo Tribe and critics at large who would like to remove Indian education from the BIA. Possibly the BIA saw this as an opportunity to demonstrate the incompetence of Indians to run their own schools and to vindicate the near-century-old educational efforts of the BIA to civilize the American Indian.

Rough Rock Demonstration School is a daring effort of self-determined Indian education that has drawn admirers and critics from all levels of education. TV shows have introduced this effort to the nation. Evaluators have published voluminous reports. As many as eight hundred visitors a year have been observing this demonstration of native-administered schooling. Despite this illumination, what really has been happening has remained vague and highly contradictory.

Could a film study present the literal accomplishments of Rough Rock education? The future of the school was of great importance to the Navajo people and of deep concern to all protagonists of Indian education.

Now, nothing happens at Rough Rock without the understanding and approval of its seven-man all Navajo School Board. The board is besieged by multitudes of volunteers who wish to work for Rough Rock and become enriched through sharing in its unique development—and also by filmmakers who wish to record this school. So it was with unreasoning difficulty that I gained approval to carry out this experimental film research.

Nowhere could a filmmaker find a more typically frustrating anthropological film circumstance. The very research
design had to undergo drastic revisions to meet both approval and needs of this community school. True to my scientific discipline, my film plan had been designed around the comparability that is considered so essential for sound recognition. This required that I also film two other nearby schools to give definition and measure. But Rough Rock had already been disastrously evaluated by being compared—compared to BIA schools, to schools in Chicago, to schools anywhere that would give evaluators the confidence to evaluate an educational process that their backgrounds and educational goals simply did not comprehend. Again and again Rough Rock has been evaluated for what it is not trying to do, and rarely has it been evaluated for what it really is accomplishing.

The School Board wanted me to study Rough Rock alone. "We don’t care about those other schools and other Indians. We are only interested in Rough Rock and our own children!" So I changed my design and agreed to spend my funds and film on Rough Rock.

Further, the Rough Rock school had concrete film needs that had nothing directly to do with research. Rough Rock is involved with an intense teacher training program and faced with demanding problems of orientation for new teachers and hosts of specialists who come there, involved in one way or another in Rough Rock’s survival. Each fiscal year there is a real survival crisis, brought about at least in part by gross misunderstandings of Rough Rock’s development. Film could play an important role in bridging these misunderstandings.

These field circumstances will increase the challenge of research through the Rough Rock films. Ahead lies no controlled laboratory analysis that will in itself fulfill my anthropological responsibility. For my real commitments to the School Board and to the dedicated teachers on its staff, both Anglo and Navajo, go much further than my commitments to the U.S. Office of Education reporting on the welfare of Eskimo students.

The school needs clarification of its own methods and a handbook of educational ways and means to use in its own programs of teacher training. I am committed to making this manual a reality. I have the data out of which such a manual could be written, for I have in my twelve hours of film the essence of Rough Rock education.

Rough Rock literally owns this research. It owns all rights to the film and will get a release print on all the footage. As one sage School Board member stated, through translation from Navajo, “We will keep the data, and you take away the wisdom.”

Researching the Rough Rock Footage

Clearly my project has two distinct functions: (1) solving practical educational problems of the Rough Rock enterprise, and (2) fulfilling my responsibilities to research. Indeed, I cannot fulfill even my practical commitments to the school without sound research analysis, and beyond teacher training materials I am committed to giving Rough Rock the most detailed and authentic report possible on its educational development.

Starting this fall I must organize a new team, collectively review the film, and design a fresh approach to film flow analysis that will creatively fit the content of the film coverage. Of course there will be developments forward from the Eskimo material, but the Rough Rock film is barely comparable to the Eskimo data. In Alaska we were comparing and evaluating general programs of education, and classrooms were filmed for this level of analysis.

I had to revise my filming technique to record Rough Rock classrooms. Rough Rock is an extremely individualized school with consistently open classrooms where students learn at their own pace. I had to triple the amount of film coverage and record not only the classrooms as a shared program but also the attitude and well-being of individual students within this program. This realism will immensely increase both the challenge and the breadth of our final analysis.

John Collier, Jr.
Taos, New Mexico

NOTICES

Film Screenings at the
1973 American Anthropological Association Meeting

The 1973 AAA Annual Meeting will be held in New Orleans on November 28-December 2. Persons wishing to have a film (16mm or Super 8mm) or half-inch VTR should submit the following information to the film program chairpeople, Edward and Bambi Schieffelin, Department of Anthropology, Fordham University, Bronx, New York 10458 (212/933-2233, ext. 487 or 212/280-4552): Title, credits, distributor, running time, film gauge, 250 word abstract, name, address, and phone number of person submitting film.

Independent Filmmakers Grants

The American Film Institute is awarding $200,000 in grants to independent filmmakers in 1972-73. Half of the fund went out in October and the remainder in March. Individual grants are a maximum of $10,000 and are open to any U.S. citizen or permanent resident. Proposals for any 16mm or 35mm project will be considered. Inquiries should be addressed to: The American Film Institute, 501 Doheny Road, Beverly Hills, California 90210.

Fifteenth Annual American Film Festival, 1973
Sponsored by the Educational Film Library Association
Information on Entering Films

EFLA is pleased to invite you to enter your 1972 16mm productions in the 1973 American Film Festival, the most comprehensive and finest nontheatrical festival in the United States. Film Categories include Art and Culture Education and Information (encompassing Anthropology and Ethnography) Economy and Society, and Health and Medicine.

Awards will include Blue and Red Ribbons and the Emily, awarded to the film with the highest numerical rating in the Festival. New this year will be the John Grierson Award. This prize of $500 dollars cash will be awarded annually to that filmmaker who in the opinion of the Festival committee best
shows outstanding talent in the area of documentary film. The prize will be awarded to the filmmaker or director only, not to either the producer or distributor. To be eligible any film must be at most the third production of the filmmaker.

The Festival will be held Tuesday, May 22, through Saturday, May 26, at the New York Hilton Hotel. Awards will be presented at the Gala Banquet, Friday, May 25. On May 26th all of the winning films will be re-screened before they are sent out across the country on the Blue Ribbon Circuit. DEADLINE FOR ENTRIES is January 15, 1973. PRE-SCREENING BY SELECTED JURIES BEGINS FEBRUARY 14, 1973. For further information contact the Educational Film Library Association, 17 West 60th Street, New York, New York 10023.

Conference on Visual Anthropology Cancelled

The directors of the Conference on Visual Anthropology have resigned and withdrawn their support from the conference. The chairman of the Anthropology department at Temple University has, therefore, cancelled the conference.


Center for Southern Folklore

Realizing the need to document the important lifestyles, crafts, religious traditions, and music that are rapidly becoming extinct in the southern United States, William R. Ferris and Judy Peiser have established the Center for Southern Folklore.

The Center will produce films, records, photographs, and monographs for use by educators, folklorists, anthropologists, ethnomusicologists, and all others interested in the documentation and research of those traditions and lifestyles threatened by the advent of a modern industrialized society.

William Ferris, of Vicksburg, Mississippi, teaches in the American Studies and Afro-American Studies programs at Yale University. He has published two books: Blues from the Delta and Mississippi Black Folklore, and has produced several short Super 8 films on Mississippi folklore and a 16 mm film: Delta Blues Singer (James “Sonny Ford” Thomas, 45 min., B/W).

Judy Peiser, of Memphis, Tennessee, has a MA degree in Broadcasting and Film. As a documentary filmmaker, she has produced several documentaries and shorts on Memphis and the Mid-South area.

Together with David Evans, Ferris and Peiser produced their first film, Gravel Springs Fife and Drum (12 min., 16mm, Color, Sound), which was released in November, 1971. It focuses on Othar Turner, a farmer-musician who is the leader in the Gravel Springs Community in northern Mississippi. The unusual fife and drum music played in the film closely resembles traditional West African music.

The Center is currently producing a series of folklore films. Shot during 1972, they will be released as a series in 1973. The first film in the series, a study of an 82-year-old mule trader from Vicksburg, Mississippi, will be released in December, 1972. The second film describes a backwoods basketmaker from Sharon, Mississippi. The third film is a portrait of Mrs. Fannie Mae Chapman, community leader of the Sanctified Church in Centreville, Mississippi.

Photographs, recordings, and monographs will accompany each film produced by the Center.

The Center welcomes all questions and comments about its projects. The address is Center for Southern Folklore, 3756 Mimosa Avenue, Memphis, Tennessee 38111 (901/323-0127).

The Society for the Anthropology of Visual Communication is Formed

The meeting organized to form a new society was held during the American Anthropological Association Annual Meeting in Toronto immediately following PIF’s business meeting. A name, statement of purposes, and a constitution were proposed and agreed upon in principle.

The purposes of the Society are: to bring together and support researchers and scholars who are studying human behavior in context through visual means and who are interested in:

a. the study, use and production of anthropological films and photography for research and teaching.

b. the analysis of visual symbolic forms from a cultural-historical framework.

c. theories, technologies and methodologies for recording and analysing behavior and the relationships among the different modes of communication.

d. the analysis of the structuring of reality as evidenced by visual productions and artifacts.

e. the cross-cultural study of art and artifacts from a social, cultural, historical, and aesthetic point of view.

f. the relationship of culture and visual perception.

g. the study of forms of social organization surrounding the planning, production and use of visual symbolic forms.

h. the support of urgent ethnographic filming.

i. the use of the media in cultural feedback.

Two officers were elected for a one year period—Jay Ruby, President; Richard Chalfen, Secretary-Treasurer/President-elect. In addition, it was decided that the Society should have an eight member Board of Directors, a nine member Advisory Committee, and an eight member nominating Committee (consisting of two members each from the Board of Directors, and Advisory Committee, and four members from the general membership). Nominations for the Board of Directors, Advisory Committee, and Nominating Committee were taken from the floor. A ballot for these offices will be mailed to the membership in January.

It was decided that all current members of PIF will automatically become members of the Society unless they send a written request to cancel their membership. The Society’s dues will remain the same as PIF’s dues ($3.00 per year).

The Society undertook to continue all of PIF’s activities including the publication of the Newsletter and Films for Anthropological Teaching, and the organizing of film sessions at the AAA meetings. In addition, the Society will organize a series of symposia on visual communication for next year’s AAA meeting.

Finally, the officers were instructed to revise the constitution and submit it for approval to the membership prior to the Society’s next annual meeting which will be held during the 1973 AAA meeting in New Orleans.

Jay Ruby, Richard Chalfen
PIEF Annual Meeting

The following resolution was passed at the annual meeting of PIEF on November 29 in Toronto:

"In full acknowledgement of the activities and contributions PIEF has made to the study and use of anthropological film over the past years and in consideration of the suggestions of the Board of the American Anthropological Association, Be it resolved, That Program In Ethnographic Film be dissolved, and that all of its assets and facilities be turned over to the Society for the Anthropology of Visual Communication, provided that the Society agrees to continue as part of its activities all of the services and functions currently being assumed by PIEF."

Submitted by Jay Ruby, Executive Secretary, PIEF

Film Guide


The Guide is a collection of commentaries (1963-1971) from the International Development Review, of which Miss Ackermann is Media Editor. The commentaries cover over two hundred documentary and feature films from many countries, and report on trends in media and development.

The Guide is indexed by title, subject, and geographic area, together with a set of appendices on selected catalogs, periodicals, film lists, and readings.

The Guide is $4.00 ($3.50 for five or more copies) prepaid from the Society for International Development, 1346 Connecticut Ave., N.W., Washington, D.C. 20036.

APB-TV

A new nationwide campus outlet for film and video products is now available to all independent producers. The American Program Bureau Television Network in Boston is seeking film or videotape productions of any length that will appeal to the tastes of the sophisticated and selective college audience.

Now ending its first year of operation, APB-TV has placed half-inch videotape units in more than 150 college unions across the country—in effect creating the nation’s largest chain of video theaters. The network is currently providing these schools with weekly programs from the company’s own production arm.

In the fall, APB-TV expects to expand to well over 200 schools, and producers Robert Manosky and Michael Keady say they intend to encourage outside production people to distribute via APB-TV’s coast-to-coast distribution network. All video players and monitors at the 150 schools are owned by APB-TV, and the company operates its own replication facility for duplicating the half-inch videotape programs.

For the independent producer, APB-TV represents instant access to over a million college students. Many of the colleges are located in the non-urban areas of the country that are the hardest to reach. Moreover, because this videotape distribution system escapes FCC regulation, the network is able to show programs that broadcast TV cannot touch.

APB-TV is looking for two varieties of outside productions. First, the network will distribute complete programs as part of its supplementary catalogue. “We want programs on any conceivable subject, in any style, that will excite our campus viewers,” says Mr. Manosky. “Next year we will be offering a basic core package of twelve programs called ‘Viddy Girty.’ Because of the acceptance of video our network has established in the past year, we expect that most schools will buy many supplementary shows in order to program more than twelve weeks.”

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Films Available from EMC

Twenty 16mm ethnographic documentary films on the Australian Aborigine are available in the United States for rental, purchase and preview-before-purchase from the University of California Extension Media Center.

The films are in three groups: the Australian Institute of Aboriginal Studies Series, comprising eight films; three films produced by the Australian Museum; and the nine-part People of the Australian Western Desert Series. They are available individually as well as in series.

Aboriginal culture is rapidly vanishing. Many full-blooded Aborigines still hold to their traditional beliefs and social organization, and they still practice some old religious rituals; but their traditional nomadic or seminomadic life, with its accompanying technology, has almost become a thing of the past. The 20 films were made in the hope of preserving our knowledge of this culture.

The Australian Institute of Aboriginal Studies Series is the result of a concerted effort to film surviving ceremonies. Aborigines were transported to ceremonial sites and were asked to use traditional dress and materials; beyond this, no attempt was made to control the action. Among the aspects of Aboriginal culture recorded were a fertility cult ritual; an initiation ritual; ceremonies of emu and python clans; and the way of life that arose when nomadic central Australian Aborigines acquired camels.

Roger Sandall was the producer, director, and cameraman for the series; field liaison and anthropological research were by Nicolas Peterson, assisted by Jeremy Long and T. D. Campbell.

The three Australian Museum films concentrate on Aboriginal wall paintings, rock carvings and campsites, showing some of the archaeological techniques used to record and interpret the artifacts. The director, photographer and writer was Howard Hughes; F. D. McCarthy and David Moore were the anthropologists.

The People of the Australian Western Desert Series is the product of a 1965 expedition into a cultural-linguistic region that is one of the last areas inhabited by nomadic Aborigines. It documents the daily life and technology of a few small family groups, including general camp activity, making seed-cake, flaking stone, making spears and spear-throwers, making fire, spinning hair-string and cooking kangaroo. The series was produced by the Australian Commonwealth Film Unit for the Institute of Aboriginal Studies. Ian Dunlop was the director, writer, editor and commentator, Richard Tucker the photographer and Robert Tonkinson the anthropologist.
The films, listed with sale and rental prices, are as follows:

**Australian Institute of Aboriginal Studies Series** (all films in color)
- CAMELS AND THE PITJANTJARA, 57 min., $550, R$31
- CAMELS AND THE PITJANTJARA (short version), 27 min., $300, R$19
- GUNABIBI—AN ABORIGINAL FERTILITY CULT, 30 min., $360, R$22
- PINTUBI REVISIT YUMARI, 32 min., $385, R$23
- EMU RITUAL AT RUGURI, 33 min., $430, R$25
- MULGA SEED CEREMONY, 25 min., $325, R$20
- WALBIRI RITUAL AT GUNADJARI, 28 min., $365, R$23
- WALBIRI RITUAL AT NGAMA, 23 min., $330, R$19

**Australian Museum Films** (all in color)
- CARNARVON, 8 min., $95, R$9
- ROCK ENGRAVINGS, 7 min., $85, R$8
- WHITE CLAY AND OCHRE, 15 min., $180, R$13

**People of the Australian Western Desert Series** (all films in black and white)
- SEED CAKE MAKING AND GENERAL CAMP ACTIVITY, 21 min., $125, R$10
- GUM PREPARATION, STONE FLAKING; DJAGAMARA LEAVES BADJAR, 19 min., $115, R$10
- SACRED BOARDS AND AN ANCESTRAL SITE, 8 min., $50, R$7
- OLD CAMP SITES AT TIKA TIKA, 12 min., $70, R$7
- SPEAR MAKING; BOYS; SPEAR FIGHT, 10 min., $50, R$7
- SPEAR-THROWER MAKING, INCLUDING STONE FLAKING AND GUM PREPARATION, 34 min., $200, R$14
- FIRE MAKING, 7 min., $40, R$7
- SPINNING HAIR STRING; GETTING WATER FROM WELL; BINDING GIRL'S HAIR, 13 min., $80, R$8
- COOKING KANGAROO, 17 min., $100, R$9

None of these films, as obtainable from EMC, may be shown in Australia. For detailed descriptions write to University of California Extension Media Center, 2223 Fulton St., Berkeley, California 94720.

**Sky Chief**

_Sky Chief_, a 16mm film showing the cultural and economic conflict and the ecological disruption that follow the advance of an international oil consortium into the Amazon Basin, is available for purchase, rental or preview-before-purchase from the University of California Extension Media Center, Berkeley, California 94720.

The 26 minute color film presents the views of several parties: a man of the Cofan, the indigenous Indian tribe; a mestizo woman who trades with the Cofan; settlers forced out of the Ecuadorian highlands by drought and the domination of large estates; Ecuador's minister of defense; and a U.S. employee of the consortium.

Their comments are allowed to tell the story—the Cofans' fear of and fascination with the newcomers; the settlers' hardships and their disillusionment with the treatment they have received from officials who urged them to open up the nation's "inner frontier"; the government's anxiety about incidents that might jeopardize the exploitation of the oil field; and the North American contention that the oil operation is an economic, not political, question.

There is no narration, and comments in Spanish and Indian are subtitled. The probable long-range social and ecological effects of drastic change are implied but not stated.

_Sky Chief_ should be particularly useful in college-level courses on contemporary Latin America, anthropology, political science, and Third World studies. The purchase price of the film is $310; rental is $19. A Spanish-language version in black and white may be purchased for $150. Further details are available from EMC.

**The Path**

A 34 minute, color, optical sound, 16mm film. Sale price: $345.00; Rental price: $35.00.

_If one wishes to enter the way of tea, He must be his own teacher. It is only by careful observation That one learns."

—the Tea Master

Rikyu

The tea ceremony is a traditional art form of Japan. Through centuries of development and refinement, the preparation and service of tea have become known as a microcosm of Japanese traditional culture. _The Path_ is more than a record of the chronology of events of an usucha (thin tea) service. Like the ceremony itself, the film reflects the deeper meanings of the Japanese art forms. It is through the practice of these forms that one learns the culture's unique tradition of spiritual development as well as practical etiquette.

The arts in Japan teach through a process of strict adherence to a form. In keeping with this, the structure of _The Path_ requires the viewer to surrender his ethnocentric habits of perception, order and time and to confront the perceptual framework of Japanese aesthetics in practice. This confrontation is not resolved by narration. Instead, a questionning experience is fostered. It is this questioning experience which encourages the viewer to seek for himself an understanding of the aims and purposes of the arts in Japan.

Please address inquiries to Donald Rundstrom, 2367 Hidalgo Ave., Los Angeles, California 90039, or to Clinton Bergum, 578% Arkansas St., San Francisco, California 94107.

**New Informal Newsletter**

Mary Ritchie Key, Program in Linguistics, University of California, Irvine, California 92664, has started an informal newsletter entitled "New Items Concerning Total Communication, Especially Paralanguage, Kinesics, Proxemics."

We have excerpted the following from her first two issues:

*What shall we call it? In a new field one of the problems to struggle with is terminology, even the designation of the discipline! What label will cover: posture, facial expression, other body movement, intonation, paralanguage, proxemics, tactile, as well as language, and interactional events. Adam Kendon, Project on Human Communication, Bronx State Hospital, Bronx, New York, suggests "coenesis/coeretics," a term introduced by Roger Westcott (Anthropology), Drew University, Madison, New Jersey. What are your suggestions? RSVP

...*

Professor Fred C. C. Peng, Tulane University until August, then: Department of Linguistics, I.C.U. 10-2, 3 Chomme, Osawa, Mitaka, Tokyo 181, Japan, is working in Visual Anthropology. He is developing a system of notation called IKA (International Kinesic Alphabet) which is comparable to the IPA (International Phonetic Alphabet). Professor Peng would like to be in touch with others interested in notation systems as he develops his system.

...*

Film Library: Allen A. Funt and Candid Camera, Inc. have deposited their collection in the Cornell Candid Camera Collection. These films have been found useful for illustrating facets of human behavior and are available for educational purposes. A description of
the nature of the collection is in: Maas and Toivanen, "Candid Camera and the Behavioral Sciences," Audio-Visual Communication Review, 17.3 (Fall 1969). Catalog available from Dr. James B. Maas, Director of Cornell Candid Camera Collection, Department of Psychology, Cornell University, Ithaca, New York 14850.

Professor Kenneth Johnson, University of California, Berkeley, a linguist who has done contrastive studies of Black English and mainstream English, has published, "Black kinesics: some nonverbal communication patterns in the Black culture," The Florida Foreign Language Reporter (Spring-Fall 1971). Professor Thomas Kochman, University of Illinois at Chicago Circle, has also studied Black movement in language. He read, "The kinetic element in Black idiom," at the AAA, Seattle, 1968.

J. M. Dabba, Georgia State University, Atlanta, received $29,373 to study "Physical distance and social interaction."

The 23rd Annual Georgetown Round Table was held March, 1972. Hugh Mehan, University of Pennsylvania, was chairman of a session, "Sociolinguistics, Paralinguistics and Kinesics."

Research Service, Behavior Today, Del Mar, California, 92014 has a computer retrieval service. Among their topics is: "Non-verbal communication, body-language and gestures (42 projects.)."

If you are teaching and/or doing research in this field Professor Key would welcome hearing from you.

Native Americans: Two Films Available

Indians and Chiefs and The Way of Our Fathers, two 16mm films about efforts of Native Americans to maintain their cultural identity, are available for rental, purchase, and preview before purchase from the University of California Extension Media Center, Berkeley, California 94720.

Indians and Chiefs, 40 minutes, black and white, shows Indians in an urban environment learning to master the techniques of the dominant white culture in order to aid their own institutions. It focuses on an Indian Fair held to raise funds for the Los Angeles Indian Center, an Indian-run meeting place that provides help for thousands of Indians emigrating from rural reservations.

For the commercially inexperienced Indians the job of planning, organizing, publicizing, and presenting the fair is seen to be a significant learning process, both for its lessons in managing such a large event and for its insights into the stresses that are introduced into the traditionally egalitarian structure of Indian society by the need to grant greater than usual authority to leaders who must make rapid decisions.

The Way of Our Fathers, 33 minutes, color, examines the growing movement to preserve and teach native languages and customs and to reaffirm the Indian value system. Members of several northern California tribes depict and discuss unique elements of their traditional way of life.

Although they do not advocate a complete return to the past, they hold that certain cultural elements—such as Indian languages, a knowledge of Indian history and a closeness to nature—are essential to the preservation of the Native American’s values and sense of identity. Conventional white-oriented educational programs are contrasted with the Native American emphasis on personalized education; and changing trends in Indian education—as well as ways they might be incorporated into the mainstream of American education—are discussed.

Indians and Chiefs may be purchased for $240 or rented for $16; the purchase price of The Way of Our Fathers is $395 and the rental fee is $23.

Detailed descriptions of both films, with order and preview request forms, may be obtained by writing to EMC.

Bob Newton 11/9/72
University Extension
University of California, Berkeley
2223 Fulton Street
Berkeley, California 94720
(415) 642-3112

African Filmography

Filmography of the African Humanities by Steven Feld, a catalog of 225 commercially available films dealing wholly or in part with African music, dance, drama, folklore and literature is available free from the African Studies Program, 223 Woodburn Hall, Indiana University, Bloomington, Indiana 47401.