VISUAL ETHNOLOGY IN CHINA

Visual Ethnology as a special branch of academic knowledge is now experiencing its initiation in China. However, using visual equipment to record and study the cultures of minority ethnic groups has already had a history of more than 30 years in this country.

The People's Republic of China (PRC) is a multi-ethnic nation including 55 other ethnic groups besides Han Chinese. These minorities make up 5.7% of the total population and occupy 60% of the total land area. Most of their homelands are in the remoter border areas. In the common cause of creating the cultural tradition of the Chinese Nation, each ethnic group has developed a colorful and special culture of its own.

Before the founding of the PRC, the socio-economic development of different ethnic groups were at different stages. This cultural backdrop blazing with colors reflects a vivid history of social development. After the founding of the new China, all the different ethnic groups attained political equality and achieved rapid progress in socio-economic development on the socialist road.

Inevitably, this drastic social change challenged the traditional cultures of all the ethnic groups and consequently, some ancient cultural phenomena began to change. The Chinese government believes that the culture of each ethnic group is an inseparable part of human culture and that it is the common heritage of all humanity. To preserve these cultures in their true reality and visual imagery, the government sponsored some ethnologists to make ethnographic film in cooperation with film workers as early as the late 1950's. By the early 1960's, these pioneers had made dozens of films such as "Yi People in Liangshan," "The Evenki on the Banks of Erghuna River," "The Serfdom System in Tibet," and "The Fishing-Hunting Life of Hezhe People," etc. These films presented lively portraits of more than ten ethnic groups, and focused on their social organisation, economic activities and folkways.

Nowadays, some of the cultural phenomena that were filmed have vanished from sight, and some have experienced remarkable change. Therefore, the films have become valuable data for the ethnologist, anthropologist, historian and folklorist in their research on the history of culture change in these ethnic groups. They have also proven to be incomparably superior to verbal description in instructing the young generations of each ethnic group about their own culture, providing visual imagery and concrete example.

In recent years, the production of TV and film has boomed in China, and its connection with teaching and researching is growing ever closer. Quite a few colleges, universities and research units have been equipped with video technology. On their own, some of them have mastered the technique necessary in the making of TV films. Colleges and research units in the minority areas have also started using video to record the socio-economic life of local people with striking success. Meanwhile, the Chinese Central Television Network (CCTV) staged a special program, "Ethnic Brothers," in 1981.

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tioned and will be sent to Tibet and Xinjiang to make films about Tibetan and Tajik peoples.

At present we are faced with the task of establishing China's visual ethnology. To fulfill this task and set higher priorities for the work of making ethnographic film, we are now drawing up a long-term plan for the development of our Center. We plan to organize a Visual Ethnology Association which will unite all the colleges, universities, and research units with the facilities for visual ethnological study and ethnographic filmmaking. We will try to record the social, economic, and cultural life of China's 55 ethnic groups in a comparatively comprehensive way so that gradually, relatively complete ethnographic film archives can be established. Through vigorous effort, we plan to develop a distinctly Chinese system of visual ethnological theory and method.

After extensive comparison and analysis of all the regional and ethnic cultures in China, we will select several typical communities or villages as our work stations. These will be the sites at which we will observe the influence of socioeconomic development on traditional culture and study cultural change in historical perspective. At this point, we will mobilize the ethnologists and film experts to carry out their research and documentation of cultural change. At an interval of every three or four years, we will write a monograph on each work station and will record changes in detail on videotape. We believe that after thirty or forty years, we will accumulate data from these work stations the value of which it would be difficult to exaggerate.

To accelerate the development of China's visual ethnology program, we will intensify our efforts to cooperate and communicate with our international visual anthropology colleagues. Last October, Prof. Asen Balikci of the International Union of Anthropological and Ethnological Sciences visited China. In June of this year, the Director of the Center for Visual Anthropology at the University of Southern California, Professor Timothy Asch, accompanied by Patsy Asch of the Department of Anthropology, Australian National University paid us a visit. They gave us a rather detailed introduction to the theory, method, and current situation of visual anthropology. Moreover, Prof. and Mrs. Asch accompanied our work team to Ningxia Hui Autonomous Region and conducted a practice session in videotaping. Their visits brought us into contact with the international visual anthropology community, broadened our outlook and created very favourable external conditions for the development of visual ethnology in our country.

We are willing and enthusiastic to establish more extensive relations with visual anthropologists in every country. To promote the flourishing of visual anthropology in the world as well as in China, we will go all out to contribute our share and to set up an eternal bridge of friendship based on video technology to establish cultural communications between all peoples of the world!

Li De-Jun is the Director of the Audio-Visual Center, Central Institute of Nationalities, Beijing, Peoples Republic of China.

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NOTES.

(1) According to China's current academic system, ethnology is nearly the same as anthropology. We use the term "visual ethnology" to maintain consistency with other research units in China, especially those on our campus.

(2) These early ethnographic films are mainly deposited in the Academy of Social Science of China.

Translated by Zhang Hai-yan, Central Institute of Nationalities, Beijing, China.

REPORT FROM BEIJING

In late October, 1985, Professor Asen Balikci of the Department of Anthropology at the University of Montreal, returned from China. He had been on a UNESCO sponsored mission for his newly established Commission on Visual Anthropology (within the IUAES). During his trip he visited the Central Institute of Nationalities.

The Institute is now headed by Ren Shi-qi, a Mongolian who is an Associate Professor of physics. It was founded in 1951 to train political, economic and administrative cadre and translators from among China's 55 recognized ethnic minorities. These minorities comprise over 67 million people, 6.7 percent of China's population. They inhabit 60 percent of the land. The remaining population are Han people. During the early years of the cultural revolution (1966-1971) The Institute was closed, as were all of China's institutes of higher learning. It re-opened in 1971 but until 1976 only the children of workers, peasants and soldiers were permitted to attend. After 1976 China returned to a system of competitive examinations to select students for tertiary educational institutions. The Institute now includes both teaching and research units in the areas of Economics, Minority Languages, Literature, Fine Arts and Ethnology.

There are only two Anthropology Departments in China, one at Zhongshan University in Canton, headed by Professor Liang Zhao-tao, the other at Xiamen University, in Fujian, headed by Professor Chen Guo-qiang. The Central Institute of Nationalities has the only Ethnology Department. This department is headed by Professor Wang Fu-ren. There are 10 professors, 21 associate professors, 15 lecturers, plus three librarians and five administrators. By September they will have 100 undergraduates, 54 graduate students in a three-year master's degree program and 21 more who will be trained as college teachers. Numerous graduate students from other institutions come to the institute each year to get special training. Under the direction of Professor Lin Yuao-hua, a Harvard graduate, two

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Ph.D candidates are working on the history of Chinese ethnology.

The Department of Ethnology has been singled out for special development because of the importance of the Government places on thorough documentation of minority cultures before they undergo the rapid changes of modernization that are taking place all over China. The Institute has also established an Audio-Visual Center, headed by Li De-jun, an enthusiastic, decisive and energetic man. Although the Audio-Visual Center services the whole Institute, many of the scholars and administrators at the institute favor collaboration between the Center and the Department of Ethnology in order to videotape China’s ethnic minorities and to create a national archive of video tapes, films and written documentation on minority groups.

The Audio-Visual Center has purchased 3/4” BVU, PAL video equipment. They have two portable broadcast-quality rigs, each with a Hitachi SK91 three-tube camera and a Sony 110 BVU recorder. They also have excellent on and off-line Sony editing equipment, including a computerized character generator that permits the user to translate romanized syllables into 80,000 different Chinese characters. Their choice of video, instead of film, was based primarily on cost but it is also a wise choice for a new center because current trends indicate that high resolution video screens will soon be the best way to show audio-visual programs in the classroom.

The Chinese are making tremendous efforts to modernize quickly. Simultaneously, they are trying to develop many other fields: education, science, industry and the arts. Monetary resources are stretched to the limit but people in high positions realize the value of ethnographic filming and are supporting the work as best they can.

When Asen Balikci was in Beijing, he visited the Institute and showed several of his Netsilik films - Fishing at the Stone Weir and The Netsilik Eskimos: Yesterday and Today. Because these films had no English dialogue, Balikci would narrate (through a translator) as the films were projected. The Chinese audience was able to follow the events depicted and were excited by Balikci’s enthusiasm and knowledge. They loved him! He and his films from the silent north were a hard act to follow.

When Balikci left Beijing he suggested that Patsy and I come in the summer and give a workshop. Professor Chen Young-ling (of the Department of Ethnology) wrote and invited us. We arrived on a very hot day in early June and were presented with an active schedule. We were asked to give six three-and-a-half-hour lectures and critique some of the Center’s video tapes during the first week; travel a third of the way across China by train to supervise ethnographic video recording in a Moslem village of Hui people (near the Yellow River in Ningxia Province) the second and third week; and then returned to Beijing to lecture and help edit the video tape the final week. It was an intense workshop in which we worked with some of the nicest people that we have ever met. From the very beginning we insisted that emphasis be placed on “process” and the mutual exchange of ideas, rather than on creating a finished tape.

In our lectures we stressed the importance of using video tape in ways that are different from still photographs. Photographs are excellent for recording material culture, technology and even certain aspects of ritual, but film and videotape allow one to record social interaction and to try to reveal the relationships between people. The concerns and interests of those filmed and the meanings they assign to their actions are as important, we feel, as the visible aspects of their culture.

We embedded our ideas in a brief history of ethnographic film in the west. We tried to show as many different kinds of ethnographic film as possible but our major difficulty was translation. The films that we found the most powerful depended to a large extent on a subtle understanding of the dialogue. Toward the end we showed each film to our interpreter, an anthropologist named Zhang Hai-yong, and then showed it to the audience on video tape so that Mr. Zhang could stop or even rewind the tape if he got behind in the translation or if we wanted to comment.

In our final lecture I talked about the value of a research archive of uncult film that is accompanied by thorough, written documentation.

Fieldwork in Ningxia turned out to be a delicate balancing act. There were ten of us, two anthropologists—one a Hui who had specialized in Chinese Moslem history and social organization, the other a specialist in economic anthropology—Director Li, a cameraman, a technician, two assistants, a still photographer, and the two of us. Our role became primarily that of critics. We listened to their decisions about what to film and then challenged them to defend these decisions and to film in such a way that they maximized the value of the footage. We tried to stress that technique had to relate to purpose. Each night we all critiqued the recording carried out during the day. For a 16mm filmmaker this was an amazing experience: the broadcast quality original video tape was brilliant and the results were immediate. Occasionally villagers joined us and their responses were rewarding.

What the Chinese got out of our visit was a strong sense of support from the outside world. We think that the work that they are doing is valuable. Our lectures and our participation in their fieldwork and then in editing, at the very least, fostered an exchange of ideas within the institute and encouraged both the anthropologists and the filmmakers to define what it is they want to do and then to consider how best to achieve their goals. It is important that they simultaneously establish a research archive so the recording techniques they developed are suitable for their research goals.

We hope to bring one or two of their students to our Masters Degree Program in Ethnographic Film at the University of Southern California and to send one or two of our students to the institute to study and to do ethnographic field research. We would also like to foster the exchange of faculty. We will support their efforts to hold an International Ethnographic Film Conference as soon as their new Audio-Visual Center is completed and hope to see such a conference take place within the next few years. We also want to support Professor Asen Balikci’s efforts to set up Ethnographic Film Training Centers in China as well as in other countries.

Timothy Asch is the Director of the Center For Visual Anthropology at the University of Southern California.
VISUAL ANTHROPOLOGY IN THE PERUVIAN ANDES:
The Recuperation of Traditional Agricultural Technology.

The campesinos of the community of Huancho in Puno Province, Peru had just finished viewing a video presentation about ancient techniques for the re-construction of the stone walls of a pre-Inca type of agricultural terrace. They began a discussion with the instructor/filmmaker, and then moved to a selected area and started the rejuvenation of their terraces, abandoned for some 200 years. That evening they watched another program depicting a ritual and celebration in the neighbouring community of Juriruni. The film showed their neighbors making offerings to Pachamama (Mother Earth,) and to the spirits of their ancestors in order to ensure protection during the course of their terrace rejuvenation, and prosperity in future harvests. Having seen the video, the Huanchinos said that only after they performed their own ritual could they continue the rebuilding process with confidence.

These events of November 1985 were reactions to an audiovisual training program for the recuperation of traditional technology in Peru. Several institutions (both public and private) had become aware of the necessity to return to largely forgotten ancient technical knowledge as the best solution to some of the problems of Peruvian rural development. Three main factors informed this intention. First, the difficulty of adapting specific and expensive modern technologies to the variable Andean environment, and the reluctance of the campesinos to adopt them. Second, the existence of large areas of traditional agricultural infrastructure abandoned since the rupture caused by Spanish domination. (There are nearly one million hectares of abandoned terraces in Peru, as well as hundreds of thousands of hectares employing other traditional methods of farming.) Third, the influence of the accumulated mass of research data gathered by anthropologists over the last 30 years. As a result, there are now a great number of recuperative and development programs that incorporate a variety of approaches and methodologies. The peasants of Huancho are but one small section of a very large number of campesinos affected by this current policy.

Although there are a few anthropologists involved in this historic challenge, the Huancho experience is still outside of the mainstream anthropological enterprise. Most anthropologists are devoted to the production of ethnographic texts and theories whose analysis and interpretation of exotic cultures have precious little practical applicability beyond the classroom.

Ethnographic filmmakers have collected a massive amount of material from remote parts of the world, providing us with valuable data to analyze, as well as excellent teaching tools. Furthermore, these films have the potential value of reaching a large urban audience through television.

However, as it currently stands, the production and use of ethnographic visual material is largely restricted to the relatively small number of anthropologists and students acting as exclusive translators of a huge number of diverse cultures. Unlike the written ethnography, which is both more specialized and individually produced; the use of visual media involves not only a more collective approach to the collection of data and its transformation into product, but appeals to a much larger audience. It also has much more power to evoke the “reality” captured in the field. As the natives say, the camera takes part of the soul. Yet in this case, these forceful images remain in their captors hands without ever reaching their actual owners-the natives themselves. Ethnographic film does not fulfill the important feedback role that, for example, modern communication plays within modern societies.

The old contention that anthropology is but the handmaiden of colonialism is visually made manifest through ethnographic film which unwittingly reinforces the contemplative attitude of the observer who passively watches a disaster unfold, or that of the consumer who who shoots thousands of feet of film for his particular intellectual nourishment. This attitude currently prevails amongst anthropologists and other social scientists, but this was not always the case; a much different battlecry was being sounded during the 1960’s when “doing something for the people” was not so passe and implicitly condemned.

On the other hand, many local projects are being conducted throughout the Third World, dedicated to the development of pauperized native populations. These projects have the advantage of being closely and permanently linked to the needs and desires of these people. However, most of them end up serving the ends of the local interests of the colonial power centers by trying to modernize the peasants or natives through the imposition of western ideology-(their claims as a progressive movement not withstanding.)

When I was producing the video course on the rejuvenation of the terraces mentioned above, I was permanently constrained by my superiors to present only the strictly technical aspects of the process. This meant avoiding the presentation of “cultural” factors, be they religious, ceremonial or organizational. All these were viewed as irrelevancies or worse. They were literally considered “noise”, disrupting the pedagogical enterprise.

Nevertheless, I included these “cultural” aspects in my presentation. This simple step opened up the channels of communication with the campesinos, which proved absolutely vital to the successful outcome of the training process. It is a commonplace to anthropologists that for traditional societies, technological responses to the environment represent

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Visual Anthropology at the 85th Annual Meeting

All information was correct at time of going to press, please check your program.

Tuesday Morning, December 2

9:00-5:30 Society for Visual Anthropology Conference on Visual Research

Everyone interested in visual research is invited, whether or not they are a member of the SVA. In order to facilitate thoughtful discussion, we encourage participants to take part in the full conference.


Wednesday Morning, December 3

9:00-3:00 Society for Visual Anthropology Conference on Visual Research. (Day 2)


Wednesday Evening, December 3

6:00-7:30 Society for Visual Anthropology Film Festival Awards and Film/Video Preview. Organizer: Joan Williams Chairs: Emilie de Brigard, Thomas D. Blakely

Awards will be made and preview segments shown of the films and videos selected for commendation in the first American Anthropological Association/Society for Visual Anthropology Film Festival.

Thursday Morning, December 4

10:00-5:00 Special Screening of Videos Selected by the Society for Visual Anthropology for Commendation. Organizer: Joan Williams Chairs: Nancy Schmidt, Emilie de Brigard

10:00 The Women's Olamal: The Organization of a Masai Fertility Ceremony. Director/Anthropologist Melissa Llewellyn-Davies/BBC Bristol Anthro. Unit. 110 min. (SVA Film Festival Award Winner).

Follows the events that lead up to a controversial ceremony in Lolita, Kenya. The government women to increase their ability to have children. The events are seen through the eyes of four women and depicts some of the tensions between men and women in Masai society. Explanations and insights are in the form of interviews with the women. Lolita is a Maasai district which is now divided along the international border between Kenya and Tanzania. This political partition complicates the women's aspirations for a ceremony.

Distributor: Judith Nierenberg. Documentary Educational Resources. 5 Bridge St. Watertown, MA

12:15 Reliving the Past: Alonso Pond and the 1839 Logan African Expedition. Producer/Director: Michael Tarabulski. 57 min. (SVA Film Festival Award Winner).

This is the story of archaeologist Alonso W. Pond and his work for the Logan Museum of Anthropology (Beloit College) in the 1830s. His ambitious program of excavation in northeastern Nigeria culminated in 1930 with a 21-member expedition, mostly undergraduate and graduate students from Beloit and other midwestern schools. Combines interviews and comments with Alonso Pond, students, and various archaeologists concerning Pond's work.

Distributor: Michael Tarabulski, 214 West Gilman, #3 Madison, WI 53703

1:30 Evil Wind, Evil Air. Director/Anthropologist: Lauris McKee, 25 min. (SVA Film Festival Award Winner).

Ethnomedical treatment of a childhood illness-syndrome as explained by mothers of small children. This documentary on folk medicine in the Erudanadores Andes interviews women in their homes in highland villages and in the fields as they work. They tell of the supernatural origins of the illness, and are, that comes on the wind or in the night air and describe the symptomatology, prevention and cure of its nonfatal form. Diagnostic techniques are discussed, revealing the presence of a folk taxonomy. Curing rituals and magical "cleaning" are shown.

Distributor: Lauris McKee, Dept. of Anthropology, Franklin and Marshall College, Lancaster, PA 17604-3003

2:15 Women Anthropologists in the Southwest: Reflections and Reminiscences. Anthropologists: Jennifer Fox, Barbara Babcock, Nancy Fareno. 51 minutes. (SVA Film Festival Award Winner).

The stories of eight anthropologists who made substantial contributions and who were pioneers in their field.

Distributor: Duda Productions, 914 Baca St. Suite A Santa Fe, NM

3:30 Batafisci Conversations Concerning Women. Director: Renée Romanon, Anthropologist: Elliot Leib. 58 min. (SVA Film Festival Award Winner).

Uses interviews with Batafisci women, including reggae artist Judy Mowatt, to examine the situation of black women in Jamaica, the places of women within the Batafisci Movement, and the Batafisci woman's self-image. By focusing on the topic of gender relations, the viewer has an opportunity to consider the patriarchal bias of Batafisci religion from a variety of emic viewpoints. Without the mediation of a narrative anthropological commentary, the various opinions of the conversants, male and female, Batafisci and non-Batafisci, are juxtaposed in order to demonstrate the range of attitudes surrounding various themes.

Distributor: Eye in F Filmsworks. 1919 Perr Street San Diego, CA 92105

Thursday Afternoon, December 4

12:00-1:30 Society for Visual Anthropology Informal Discussion: Video Production for Use in Your Own Classroom. Chair: Jack R. Rollwagen

12:00-6:00 Film Screenings (6mm) Organizer: Peter S. Allen

12:00 India Cabaret. Mira Nair

Explores the stereotypes of the "respectable" and "polluted" woman in Indian society today. The main characters do not conform to the prototype of the chaste, submissive, self-sacrificing figure of the Indian wife and mother; they are cabaret dancers, whose marginal existence in Indian society becomes a vehicle for the film's examination of Indian values and some of its inherent contradictions. Adopting an unsentimental and questioning approach, the film explores some of the tensions and hopes of individuals whose lives fall outside the boundaries of acceptability established by a society's stringent moral codes.

1:00 Addressless. Directors: Laura Scheerer, Andy Millest. 22 min.

An urban ethnographic film about living in vehicles in a public parking lot in Venice, California. Marty is the articulate spokesman for vehicle dwelling while Jon and his physically disabled wife Valerie illustrate van living as an adaptation based on creativity and maintained with love. Van living, for Jon and Valerie, is an alternative to institutionalization and homelessness. Challenging established notions of 'community' and 'home', it shows how a public space can be privatized as a living space and how a home is not a house or an address, but a place where one feels secure and loved.

Distributor: Center for Visual Anthropology, University of Southern California, Los Angeles, CA 90089-0661

1:35 American Rebel. Will Roberts. 93 min.

In the Soviet Union he was a superstar hounded by autograph seekers and recognized virtually everywhere he went. There they knew him as "the most famous American," but singer Dean Reed, who grew up in Denver, was a virtual unknown in the United States. The film traces Reed's diverse and unique journey from his days in Hollywood to his roles in Italian westerns to his move to East Germany. It depicts a fascinating picture of a man whose quarrels with American ideals - although not dissimilar to much of his generation's sentiment in the 1960s - led him on a distinctly different path.

2:15 Dance Like A River: Odadala Drumming and Dancing in the U.S. Directors/Producers: Barry Dornfeld, Tom Rankin. 46 min.

A documentary portrait of Odadala, a traditional drumming and dancing group from Ghana, West Africa, in residence in the U.S. under the direction of master drummer Yacub Addy. Through scenes of the group in rehearsal and performance, scenes of their adaptation to everyday life in the U.S., and interviews with group members, the film depicts the aesthetic form and complicated cultural context surrounding the performance of traditional Ghanaian drum and dance to an American audience. Mr. Addy, the group's leader, is extremely reflective and articulate about cultural conservation and the pressures of westernization on traditional culture.

Distributor: Barry Dornfeld, 294 Huron Ave. Cambridge, MA 02138

4:15 Metropolitan Avenue. Christine Noschese. 60 min.

The film portrays a multi-ethnic neighborhood in Brooklyn and the women who are striving to keep it
alive. Like many other urban neighborhoods in this country, this community has been faced with problems such as insensitive urban policies, highway expansion and cutbacks in municipal and social services. We experience the women's strength, intelligence and humor as we learn about their gradual evolution from 'traditional' homemakers to community leaders.

5:30 El-Sebou': Birth Ritual in Egypt. Fadwa El Guindi. 27 min.

"El Sebou" is an intimate portrayal of an Egyptian ceremony celebrating the rise-de-passage of two newborn babies. This occasion celebrates the babies transition out of gender and status neutrality. The relational structure is uncovered during the course of the film.

2:00-5:00 Images of the City: Slide Ethnographies by Urban Anthropologists (Society for Visual Anthropology) Organizer/Chair: Irwin Press.
The session provides a selection of guided, visual (slide) tours through the cities of Buffalo, Merida (Yucatan), Oaxaca, Tokyo and Seville. Each presentation is informed by an anthropological perspective. Theoretical, historical, social organizational, and other aspects of each city are demonstrated via visual imagination as well as narrative. The goals of the session are twofold: to provide a unique medium for demonstrating the author's special orientation to a city, and to test a potential pedagogical tool for urban anthropologists.


2:00-5:30 Invited Session Ethnographic Photographs: Current Research and Uses (Society for Visual Anthropology) Organizers/Chairs: Joanna Cohan Scherer and Donna A. Longo.
Photographs are useful, important tools in ethnological research. Anthropologists often relegate their own still images or historical images to the status of supplementary material. However, there are serious scholars using photographs as primary data to unravel meaning in culture. Photographs are used in both fieldwork and documentary research. The session will give graphic representation to various uses of still photographs in research and stimulate scholars to view visuals as serious primary data and to implement them in their work.


5:30-7:00 Anthropological Film Research Institute Business Meeting; Chair: Emilie de Brigard.

5:30-7:00 The Annenberg/CPB Project: The Africans- Innovative Video Course Materials for Use Chair: Christopher Davis-Reberts.

Friday Morning, December 5

8:00-11:30 Invited Session The Ethnography of Communication: Current Trends and Prospects (AAA Program Committee) Organizer: Thomas D. Blakely. Chair: John J. Gumperz.

Twenty years after the pathbreaking 1964 American Anthropologist Special Issue edited by Gumperz and Hymes, the first monograph length case studies in the ethnography of communication have begun to appear, and over 200 articles and books are in print. This session will address current and newly emergent issues in work related to the ethnography of communication, aspects of this paradigm that are undergoing refinement and modification, areas where cross-cultural comparisons can now be made, and new lines of research that are being explored.


8:00-11:30 Invited Session Contemporary Humanistic Anthropology: Part I (Society for Visual Anthropology) Organizer/Chair: Gilbert Kushner.
The purpose of this symposia is to inventory and assess a representative number of issues in contemporary humanistic anthropology, reflexivity, philosophical foundations, ethics and accountability, narrative ethnography and the existential, level of dialogues in fieldwork and analysis, visualizing experience, emotion, affective expression and experience, aesthetic anthropology, folklore, music and dance. Boas as a humanistic anthropologist, ethnography as a moral genre, life stories, and interpretive anthropology.


9:00-11:30 Getting Informants Involved: Using Audiovisuals as Evocative Stimuli in Ethnographic Interviewing (Council on Anthropology and Education) Organizer/Chair: Mariko Fujita.
To examine the role of culture underlying education, this symposium brings together papers that employ audiovisuals as evocative stimuli in ethnographic interviewing. By showing recordings of informants behaviours and interactions and sometimes also recordings of comparable educational settings from another culture, this procedure encourages greater involvement of informants in making cultural comparisons. The use of audiovisuals greatly facilitates informants to make explicit statements that are culturally meaningful. Videotapes used as evocative stimuli for each paper will also be presented.


10:00-6:00 Film Screenings (16 mm) Organizer: Peter S. Allen

10:00 Cape Verde: Songs of the Radius. Gei Zantinger. 35 min.

Documents the status of three genres of African-European derived music in post-colonial Cape Verde: Pambana, Panana, and Batuka. This music was strongly discouraged by the Portuguese colonials, especially during the struggle for independence in the early 1970s. Reflecting the policies of A. Cabral, the late revolutionary hero, the government now encourages performances of traditional folk culture. This film examines several traditional musical styles through textual translations and interviews of prominent performers.


Shot in Peshawar, Pakistan, this film shows us facets of the life of Amir, an Afghan refugee musician living in Peshawar. We learn of the difficulties of his life and in particular of the recent death of his infant daughter. There are several scenes during which he plays with a touring group of other Afghan refugee musicians. The film manages to be at once colorful and entertaining, ethnographically and musically instructive, and emotionally expressive.

1:00 About the Jews of Yemen: A Vanishing Culture. Producer/Anthropologist: Johanna Spector. 78 min.

An overview of the community of Jews in Yemen, this film starts with the ancient past as revealed in legends, archaeology, and manuscripts. It records the specialized architecture of the Sana'a Ogetto and explores the Jewish tradition of craftsmanship -silversmiths, minters, weavers and the like. It is a bit of salvage ethnography with a heavy dose of Jewish life in Yemen today along with a look at Yemenite Jews who have settled in Israel and the changes they have experienced there.

Distributor: Johanna Spector, 400 West 119, New York, NY 10027

2:30 Native Sons: Palestinians in Exile. Tom Hayes. 58 min.

Presents intimate documentary portraits of three Palestinian families who were displaced to Lebanon in 1948 and have lived as refugees ever since. The film examines their current situation, recent history, and hopes for the future. The significance of Native Sons is that it applies the standards of ethnographic filmmaking to an ethnic group usually portrayed as simply a political problem. Oral history, foodways, television habits and individual values are the foci of the presentation.


An examination of the traditional craft of split ash basketmaking as a means of economic and cultural survival for Aroostook Micmac Indians of northern Maine. As an ethnodocumentary of rural off-reservation native artisans, the film aims at breaking down stereotypical images of American Indians and portrays a contemporary tribal community in the borderlands the way they are, the way they see themselves, the way they like to be seen, while telling about their lives in their own words. It shows Micmac division of labor between men, women and children and illustrates how the rural Indian community occupies a marginal niche in the modern capitalist economy.


This film removes many of the stereotypes and much of the sensationalism surrounding Voodoo. It interweaves Voodoo ceremonies, information, music and images of ritual objects to show the beauty behind what has been the world's most misunderstood religion. The film traces the religion from Africa to Haiti to New York City, explaining the mythology of the religion, the meaning of the rituals, the pantheon of spirits, possession, the sacred drawings, Catholic influence, the history of persecution and more. Participants speak of what the religion means to them and their families, how the spirits have helped them, and why they continue to practice these ancient traditions in New York.

Friday Afternoon, December 5

12:30-2:00 Society for Visual Anthropology Board of Directors Meeting.

12:00-6:00 Video Screenings Organizer: Peter S. Allen.

12:00 Another Wind is Moving. Producer/Anthropologist: Donald D. Stultz, Jerry A. Shultz. Director/Anthropologist: David M. Kondall. 59 min.

Originally designed to assimilate Indian children into the mainstream of American society, Indian boarding schools have sought, in recent times, not to destroy but to foster in students a strong sense of their Indian identity and heritage. Threatened with
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closure, only a handful of these schools remain today. This video examines the history of Indian boarding schools, their impact on Indian peoples and cultures, and the role of these schools in Indian education in the past and present.

Director: Donald D. Stull, Institute of Public Policy and Business Research, 607 Blake Hall, Univ. Of Kansas, Lawrence, KS 66045


In the 1950s the U.S. Government's solution for the termination of the American Indian reservation system was the rural-to-urban relocation program. Those Indian relocatees are now approaching retirement and over 50 per cent of interviewed elderly Indians in Los Angeles have returned to their reservations. This video chronicles the process by which an Oglala Sioux grandmother re-entered her ancestral community after 20 years in Los Angeles. Adoption, cultural continuity and creative role management in old age are the conceptual foot of this illustrated life story.

Director: Joan Weibel-Orlando, Center for Visual Anthropology, USC, Los Angeles, CA 90089-0661


During World War II, the Japanese had great success in breaking Allied military codes. In response, Navajo Indians were recruited and trained to develop a code in their own language. To the Japanese, their messages seemed like an unstructured series of gutteral words and grunts. Their code reflected the unique Indian mentality and world view where man is but part of the natural world. Planes took the names of the bird that was most appropriate. "The Code Talkers" return home brought mixed fortunes. Navajo Code Talkers is their war story.

Distribution: One West Media, 535 Cordova Rd. Suite 410, Santa Fe, NM 87505

2:45 Maya in Exile: Ixiptanant, USA. Allan Burns, Alan Saperstein.

A view of a K'iche community in exile, political refugees from Guatemala, who now live in a migrant town in South Africa. Men, women and children who have made their way to Florida discuss the brutal reality of the civil war in Guatemala from which they fled. This recent past is balanced by the continuity of survival through marimba concerts, soccer matches, and recounting traditional narratives. The adaptive nature of the U.S. K'iche community is stressed, giving focus to their fears and hopes for the future.


The major issues raised in this film are (1) cultural "fit" is not necessary for cultural therapy based on magic and supernaturalism, and (2) healers do not need to possess a profound, deep, or even coherent system of therapy to be effective.

4:10 Of Two Minds. Ina Jane Wundram, Bill Travis.

This video was made to educate the lay public and introductory level students about the evolution of cerebral lateralization from a developmental perspective. A human child aged 18 months is compared with infant apes the same age, showing the superior ability of human infants to use the hands together in an asymmetric fashion. The presentation correlates this ability with the evolution to tool-making language.

2:00-5:00 Topics in Visual Anthropology Chair: Thomas D. Blakely. Papers by: Allan Burns, Victor J. Caldera, Patricia J. Vondal, John Collier, Joyce D. Hammond, Susan Kent, Ellen Pader, Dona Schwartz, Anne C. Zeller

2:06 Anthropology and the Public: Communicating to a Wider Audience.

Promoting the broader understanding of anthropology remains unfinished business vital to the health of the discipline. Anthropologists from several subdisciplines share their experiences in television, radio, film, trade books, magazines, newspapers, museums, and schools. Participants will discuss their work as well as the training skills that strengthened their ability to effectively communicate anthropological ideas to a wider audience so that students and colleagues can better understand the potential contribution of anthropologists and the opportunities for anthropologists outside the academy.

Papers by: Helen Fisher, John E. Pfeiffer, Ira B. Abrams, Ruth O Selig, Mari Lyn C Salvador, Ralph J Bishop, William O. Beeman,
5:30-7:00 Society for Visual Anthropology Open Forum Members Meeting, followed by brief Business Meeting. Chair: Thomas D. Blakely. (Replaces the SVA Business Meeting previously scheduled for Thursday, 5:30)

Saturday, December 6

General Workshop

9:00am-1:00pm Workshop 6: The Translation of Culture: A Workshop Exploring the Relationship between Ethnographic Film and Text in Teaching Anthropology. (Society for Visual Anthropology) Leaders: Timothy Asch (Univ. Southern California) and Nancy Lukeshau (Univ. Southern California)

One of the most powerful ways to teach introductory anthropology is by using film that is closely integrated with written materials and lectures. The workshop will focus on several dimensions of the relationship between film and written materials. Primary among them will be how film can be used effectively to teach anthropology.

Producing ethnographic film in relation to how one writes ethnography and the constraints placed on making ethnographic film first as research texts before it is later converted to a form usable for teaching will be discussed.

The workshop will provide a forum for participants to exchange ideas and to raise questions about the use of film in teaching. Faculty who wish to make brief demonstrations of their own use of film in teaching anthropology are encouraged to do so. Those who wish to do so should consult with Timothy Asch prior to the meeting (213)675-1100.

Registration: $15 for workshop.

10:00-6:00 Video Screenings. Organizers: Peter S. Allen, 16:00 In the Footsteps of Taytacha. Peter Getzels, Harriet Gordon.

The film follows a group of Quechua-speaking musicians and dancers as they leave their remote Andean village and join thousands of other hajdighers on the annual religious pilgrimage to the sacred peaks of Quyllur Rit'i. Throughout the festival the villagers explain what the festival means to them personally and collectively, while the interaction between Catholic and indigenous symbols displays the context of the explanations. By combining interviews with myth and narration, the film introduces a general audience to an image of Andean highlanders, and how they position themselves in a predominantly Catholic world.

10:45 Three Recent Works. Director/Producer: Michael Naimark. 12 min.

This tape documents three recent art/research works investigating media as virtual realities. Its anthropological relevance is in its investigation of new media forms, and how culture-bound we are to the old ones.

Distribution: Michael Naimark, 216 Filbert, San Francisco, CA 94133.


This tape examines stone handling among macaque monkeys in Japan. It reveals new information about the use of stones by monkeys in the wild.

Distribution: Duane Quatt, Dept. of Anthropology, University of Colorado, Denver. 1100 1st St. Denver, CO 80202


Looks at a village of 4,000 people in Guangdong Province of the Peoples Republic of China. It examines the recent socio-economic changes of the post-Mao period through the daily lives of individuals of one family in Zengbu. Through watching the villagers at work (in the fields, at market in the new rural factories) and at play (weddings, community celebrations) and in interviews with family members, the film shows dramatic changes, but also remarkable cultural continuity.

Distribution: Thomas Luhrmann, Center for Visual Anthropology, University of Southern California, Los Angeles, CA 90009-0661

12:30 Swidden Agriculture Among the Lacandon Maya. Production: Dr. R. Jon McGee, Michael Kruse. 30 min.

Details the subsistence cycle of the Lacandon Indians who live in the rainforest of southern Chiapas, Mexico. Explores one family, as the film traces the swidden cycle through the stages of a growing season: (a) burning the milpa; (b) planting corn; (c) weeding corn and tobacco and harvesting manioc; (d) harvesting corn; and (e) grinding the corn into dough and cooking tortillas. All work is done by hand using axes, machetes and digging sticks. The film demonstrates the rhythm of work, the division of labor between men, women and children, and the diversity of products grown in a tropical rainforest field.

Distribution: Dr R Jon McGee, Dept. of Sociology/Anthropology, Southwest Texas State University, San Marcos, TX 78666

1:15 Beliefs and Reproductions (Embarazada, Paro y Puerpero.). Director/Anthropologist: Dr.Lauris McKee. Produced by National Archaeological Museum, Quito, Ecuador. 25 min.

Informants from Ecuador's highland region relate traditional beliefs and practices surrounding gestation, parturition and the post-partum period. Defective children and aborted pregnancies are attributed to supernatural imprecations or infringements of social rules and taboos. Sex differentials in fetal ontology are noted, as are beliefs about the dieta, the period of post-partum seclusion. Customs thought to promote maternal and infant health are discussed. Pre-Colombian art illustrating the antiquity of certain childbirth customs was loaned by the National Archaeological Museum of Ecuador.

Distribution: Lauris McKee, Dept. of Anthropology, Franklin and Marshall College. Lancaster, PA 17604-0003

2:00 A Changing Community in Costa Rica. Carole E Hill and Bill Travis. 30 min.

This video is an ethnographic presentation of a community on the Atlantic Coast of Costa Rica, depicting social and cultural changes occurring as a result of a shift in economic cases towards tourism. Particularly emphasized are peoples perceptions of changes, health problems, attitudes toward tourists, and ideas about future community development.

Contact: Prof. Ira Jane Wundram, Dept. of Anthropology, Georgia State University, University plaza, Atlanta, GA 30303

2:45 The Brooms of Banjel: Technology and Gender in African Ironworking. Candice Goucher, Eugenia Herbert, Carly Saltman, 30 min.

This film documents research carried out in Banjel, Togo on ironsmelting technology. It examines the rituals and sexual interdictions associated with...
Program

smelting which ceased in this area in the 1930's. Knowledge of the old practices is disappearing; the film asks whether descendants of the renowned ironworkers can still build a furnace and deliver a forgeable iron bloom. The relationship between smelting and technology in an African society is examined through a consideration of sex roles and restrictions observed during smelting.

Director: Carl Saltman. 62 Central St #3, Somerville, MA 02143

This film examines the tragedy of Apartheid through the emotional relationship between black household workers and white employers. This domestic situation is a microcosm of the racial issues that divide the country. More than one million black women live in domestic bondage, underpaid, working long hours and under draconian laws. Apartheid begins in the maid's bedroom, kitchen and nursery where the struggle for domination takes place. The film shows some white women who are trying to alleviate the situation, but find themselves caught in a dilemma.

Director: Filmmakers Library, 133 East 58th St. New York. NY 10022
4:30 Merchant of Art. Producer/Director: Susan Symoncys. 23 min.

The "merchant" of art is the name of an illiterate, Upper Egyptian oral epic poet, Awadallah Ab Al-jalil Al. The poet retells the history of the King of Egypt from Part 2 of Sirri Bani Hilla, an 11th century epic which is widely known and performed throughout the Arabic-speaking world. The filmmaker/narrator, folklorist, Susan Symoncys, investigates the interaction of the poet, audience and folklorist and reflexively considers issues in ethnographic filmmaking raised by her experience as an American female in the context of a rural, male cultural milieu.

Director: Susan Symoncys. 711 W. 111th Street, New York. NY 10023

Focuses on Vietnamese and Laotian refugees living in Hawaii. It chronicles their accounts of departure from Southeast Asia, life in refugee camps abroad and arrival and adjustment in Hawaii. These experiences reflect broader social issues. The issues are presented through the reactions and opinions of Hawaii's resident community, juxtaposed with scenes of the refugees' reality. For many refugees, this was their first opportunity to talk of their hopes and fears, and to have a voice. No Place Like Home is a journey from Southeast Asia to Hawaii that is moving, and the heart and spirit: incomplete, involuntary, and irreversible.

Director: Dr. Jo Schefer, for Human Services Television. PO Box 01215, Honolulu, Hawaii 96822
Saturday Afternoon, December 6
12:00-1:30 Anthropological Film Research Institute. Business Meeting. Chair: Emile de Brouquet
2:00-7:15 Special Screening of Films Selected by the Society for Visual Anthropology for Communication Organizers: Joan Williams. Chairs: Fatty Asch, Elliott Lieb.
2:00 Pearl Fisher, Director: Dillon Bustin Ethnographer; Jens Lund. 23 min.

This film documents Barneeta Bass as he fishes for fresh-water mollusks in the White River in southern Indiana. He seeks gtm-quality pearls and the mother-of-pearl lining of the shells. The film also details the work of the local jewelers, a pearl dealer, and a shell exporter. The Pearl Fisher explores issues of traditional innovation, international trade, and resulting stresses on the environment. On a deeper level it suggests the traditional symbolic meanings of pearls; immortality, purity, virtue and trust, as well as the role of romanticism in everyday life. These themes are enhanced by the use of incidental music from George Bizet's 1863 opera Les Pecheurs de Perles.

Director: Judith Nieberg, Documentary Educational Resources. 5 Bridge St. Watertown, MA 02172

This film, a part of The Long Bow Trilogy, is a unique record of rural life. Shantung, China. Carma Hinton is an American born and raised in China; her father William Hinton first studied Long Bow village in 1947 and has continued to have a relationship with it. The filming was done over a period of several years without any government supervision; the crew consisted of Carma, co-director, cinematographer Richard Gordon and a local villager trained by Richard to take sound. It documents daily life and a significant moment in political life when the central government disbanded collective farms and instituted a family contract system.

Director: New Directions. Karol Media, 22 Riverview Drive. Wayne, NJ 07470
4:00 Everyday Choices: Alcohol and an Alaska Town. Producer/ Director: Sarah Eldor, Executive Producers: Sarah Elder, Leonard Kamering, Alaska Native Heritage Film Project. 90 min.

"Every Day Choices" deals with the problems of alcohol abuse in a small Yupik Eskimo village in southeast Alaska, part of the National Film Board of Canada's "Small Towns" series. The Yupik Eskimos are a predominantly Athabaskan people who speak a language of the Athabaskan family. In recent years, the community has experienced a dramatic increase in alcoholism. The film explores the complex issues of alcoholism and its impact on the community.

Director: Sarah Eldor, Northern Heritage Films. Box 82007, Fairbanks, Alaska 99708
6:00 Romeria: Day of the Virgin. Direction/ Production/ Anthropologist: Jerome R Mintz. 57 min.

Set in Spain, the centerpiece of the film is a religious pilgrimage to a local shrine to the Virgin. The ambiguities of the townpeople's religious beliefs and affiliations are examined. Organizers, worshippers and other participants in the celebration are interviewed. The film conveys the rituals as well as the pious aspects of the festival.

Director: Jerome R Mintz, Department of Anthropology, Indiana University, Bloomington, IN 47405
Sunday Morning, December 7
10:00-12:30 Text into Film: Oral Poetry and Visual Anthropology Organizer/Chair: David Coplan.

African oral poetry presents special problems for ethnographic filmmakers in the visual representation of the relationships between environment, experience, performance, composition, performance and text. The filmmaker and the anthropology of Adventure Songs, a film on oral poetry and labor migrancy in Lesotho, will present and discuss their work in relation to current developments in visual anthropology.

Adventurers Songs filmmaker: Gei Zanzinger, Anthropologist: David B Coplan. 58 mins.

This film focuses on the social experience of Basotho migrant laborers and their women, through the vehicle of the "adapted" Basotho epic song. The films explores oral poetic performance in the context of the physical and social environment of Lesotho, and Basotho participation as workers in the economic policy of southern Africa. Theoretical and methodological issues are raised concerning the visual representation and interpretation of oral texts and performances in ethnographic perspective.

10:00-3:00 Film Screenings (16mm) Organizer: Peter S Allen.
10:00 Cyclus Producer/Anthropologist: Robert Ascher, 58 min.

This is an animated film based on a non-sacred myth of the Wulamba of northeastern Australia. The sound track is in Wulamba. The narrator assumes familiarly with the myth of his people and does not tell a myth; rather, he indirectly recalls central figures in Wulamba mythology by utilizing poetic devices, particularly the repetition of key words: incon, evening star, moon and the sky, used to depict the past and future events are played out in the present. The images complement but do not illustrate the narration.

Director: Austral Visual Resource Center. 8 Research Park, Ithaca, NY 14845

Focusing on one of the earliest school desegregation cases in United States history, using dramatizations, archival footage and the recollection of witnesses, this film examines the response of the Mexican-American community in Lemon Grove, California to a 1950 school board attempt to create a segregated school for the Mexican-American children of the district. Preproduction involved extensive oral histories collected by a team of anthropologists.

Director: Paul Espinosa, KFBS-TV, San Diego State University, San Diego, CA 92182
11:10 Kaddu Beykat (Lettre Paysanne). Sofi Fay. 95 min.

A docu-drama focusing on the effects of peasant monoculture on life in a Senegalese village, it provides an overview of everyday life in one village including information on agriculture, family structure, domestic life, children's games, social gatherings, the impact of migration of young people, and comparisons between the abundance of the past and scarcity of the present. A love story is introduced to organize the information about economic life. The film presents problems of both the village and individuals through the words and actions of the villagers.


This film takes us to two small Buddhist monasteries in the Mount Everest region of Nepal, where Sherpas and Tibetans preserve a unique way of life and vision of the world. It focuses on the yearly Mani Rimdu festival at the Tengboche Monastery and on Trushig Rinpoche, the Tibetan Lama who directs its performance. In the secret rituals of Mani Rimdu, monks become gods and battle the malevolent supernatural forces of the universe. Filmed in a remote region of Nepal near the Tibetan border, this film gives the world its first - and perhaps its last look at the secret world of Tibetan Tantric ritual in its natural setting - the harsh and beautiful environment of the high Himalayas.

Director: Richard Kohn, A Skywalker Production. 919 Taylor St., Albany, CA 94706
Sunday Afternoon, December 7
1:30-5:00 Invited Session Theory and Method in the Anthropological Study of Dance (Society for Visual Anthropology) Organizer/Chair: Diane C. Freedman

The study of dance as a form of communication raises questions about dance meaning and its interpretation. Papers in this session address these questions by focusing on both the kinesthetic text of dance movement and the cultural context of dance events. Methods such as researchers participation in the dance are used. The use of graphic techniques to study dance on film combine with more traditional ethnographic analysis to reveal connections between dance and other cultural systems.

Visual Anthropology in the Andes: continued from page 4

The material way in which culture is reproduced. It follows that symbolic systems only make sense as integrating mechanisms for a complex structure where religion, social organization, technology, art and ideology combine to reproduce society as a whole.

What the campesinos in Huancho recognized by means of the video presentation, was a reflection of their own culture. Those "other" campesinos who were reconstructing their terraces, performing a ritual, and celebrating a feast in fact shared with them a common heritage shaped by common necessities. This crucial act of communicational feedback allowed them to re-evaluate not only their technology, but their own culture as a totality. For the technocrats, I was still merely "making noise".

This experience affirms the necessity of integrating research work with that of development programs. Why is this a basic matter not occurring now? I would suggest that it is because both technocrats and anthropologists share a common ideology based on the false dichotomy between the constraints of traditional societies practical necessities and the abstract scholastic study of culture. For the former, their strategy centers around technical development conceived as a rational process of training and organizing the peasants for the work at hand. For the latter, the alternative is the academic study of cultures, in their eyes the only approach that could ever yield truly "objective" findings.

It is clear that the unmasking of this fictitious gap will lead to a closer interaction between both parties. Furthermore, this integration will contribute not only to the realization of their particular goals, but also to the ultimate resolution of the critical problem plaguing the people in question.

Visual anthropology has a decisive role to play in this process, due to its tremendous communicative power as well as its scientific knowledge of traditional cultures. Among the natives or peasants, where no media has yet taken hold, the introduction of the electronic mirror may prove to be the first step towards their economic self-regulation and cultural autonomy. These types of presentations are pitted against the increasingly dominating forces of broadcast networks, the most modern and effective method of ensuring acculturation and the hegemony of the dominant culture. They represent genuine and alternative methods by which anthropology might counteract these trends, and are options which we must try.

VIDEO NETWORKS IN THE BRAZILIAN JUNGLE.

Under the roof of leaves, groups of Indians gather around a 3/4 U-matic video player and a bright video monitor to watch themselves on TV. These are Indians of the Caiapo nation who live in the Amazonian rainforest of South Para, Brazil. The Caiapos have started to operate a video system that allows them to record and playback storytelling and events. The November 6th issue of Veja magazine (Brazil) carries a two page story on the Caiapos and their TV communication system.

There are no institutions behind the project and the idea was born 10 years ago when Chief Cacique Paikan watched TV for the first time. His idea came to fruition after the Caiapos began to receive income from the exploitation of a gold mine found in their territory. They bought the equipment and are now operating it. For $2,000 they purchased an imported Panasonic video system (model 8500) complete with camera, recorder/player and monitor. They also bought a truck and a small airplane which allows them to fly the tapes from one Caiapo village to another. The distribution network covers 11 villages and reaches 3,000 Indians. Cacique Paikan is in charge of the project.

Before this our traditions were passed on by word of mouth. They were easily lost. From now on we are going to record every important event and festivity in our villages. This way one village can record its own ceremonies and we will exchange tapes so that everyone can see it. We cannot write but we can understand everything that we see on that screen. After all, this is the language we all speak.

Cacique Paikan has yet bigger plans for video systems. The exchange of tapes is just the model for a planned network of closed circuit TV which will link all 11 villages where the Caiapo live. They are still saving the money, but have already ordered more than $2,000 worth of equipment. They are now waiting only for the approval of the Brazilian equivalent to the FCC (which regulates broadcasting in the country) and for the delivery of the equipment. (Veja, 6 Nov. 1985.)

Translated by Antonio A. Silva.

FESTIVALS AND CONFERENCE NEWS

FESTIVAL DEI POPOLI

The 27th Festival Dei Popoli will be held in Florence, Italy Nov. 28-Dec. 6 1986. The festival will deal with sociological, political, economic, anthropological, folkloristic, and ethnographic themes. The festival will include both competitive and informative sections. For further information contact: Festival Dei Popoli, Via Fiume 14, 50123 FI, Italy. (CVA NEWS).

ANNUAL SEMINAR OF THE NORDIC ANTHROPOLOGICA FILM ASSOCIATION

The theme of the fourth Annual Seminar of the Nordic Anthropologica Film Association will be "The Fourth World Through Film." It will be held on June 15 — June 21 1987. For further information contact: Oysten Steinlien, University of Tromso, Institute of Social Science, Breisika, P.O. Box 1040, N-9001 Tromso, Norway.

FESTIVAL PANAFRICAIN DU CINEMA

The tenth annual Festival Panafrican Du Cinema (FESPACO) will be held Feb. 21-28, 1987 in Ouagadougou. The central theme of this year's festival is cinema and cultural identity. A symposium on oral traditions and the new media will take place during the festival. For further information contact: FESPACO, B.P. 2505, Ouagadougou, Burkina Faso. (CVA NEWS).
Festivals and Conference News
continued from page 9

RETROSPECTIVE ON ETHNOGRAPHIC FILM OF THE ALPINE REGION

The Retrospective on Ethnographic Film of the Alpine Region will be held in February 1987 in Bozen, Italy in the castle of Maretsch. About forty old and new ethnographic films will be shown. In addition a "Conference on the Ethnographic Film: its Culture, History and Didactic Importance will be convened. For further information contact: Dr. Franz J. Haller, Meiders, 186, A-6142, Austria. (CVA NEWS).

FIRST INTERNATIONAL CONFERENCE ON THE CIRCUMPOLAR DOCUMENTARY

The Taqramiut Nipingat Inc. and the Commission on Visual Anthropology are planning the First International Conference on the Circumpolar Documentary to be held in Montreal in August 1987. Documentary film and video productions about the various native peoples inhabiting the circumpolar area including Greenland, Northern Canada, Alaska, Northern Europe and Siberia will be shown. For further information contact: Asen Balikci, Commission On Visual Anthropology, Dept. of Anthropology, University of Montreal, C.P. 6128, Succursale A, Montreal, Canada. H3C 3J7. (CVA NEWS).

ANTHROPOS ’87.

Anthropos ’87 will be the first annual Barbara Myerhoff Film Festival. It is sponsored by the Center for Visual Anthropology at the University of Southern California, and is dedicated to the memory of the late Barbara Myerhoff, formerly Professor of Anthropology at the University. The themes of Anthropos 87 reflect Meyerhoff’s range of interests.

The festival organizers are calling for entries in the following categories: Documentary-Ethnographic Subjects, Women’s Subjects, Jewish Subjects, Social Issues, “The Native Eye” (films made by people traditionally the subjects of anthropological research,) and Non-Documentary (short films of any non-documentary genre, including drama, comedy, music animation, advertising and experimental). Five $1,000 prizes will be awarded. These will be in the categories of best Ethnographic, Women, Jewish and Student documentaries and for best non-documentary short. Award decisions will be made by an international jury of anthropologists and filmmakers.

The Festival will open with a premiere screening of a major new feature film. Retrospectives of filmmakers from all genres whose work can be seen and discussed from an anthropological perspective are also planned.

For further information contact Maggie Mills, Anthropos ’87 Office, Center for Visual Anthropology, University of Southern California, Los Angeles CA 90089-0661. (213) 743-5241.

VISUAL ANTHROPOLOGY CONFERENCE IN JAPAN.

“Ethnographic Film: Cinematic Theory and New Dimensions” was the title of an international ethnographic film conference held at the National Museum of Ethnology in Osaka, Japan, October 19th to 26th 1986. The conference was sponsored by the Taniguchi foundation and organized by Yasuhiro Omori, and Associate Professor at the Museum. He was assisted in this task by Paul Hockings (U. of Illinois at Chicago.) They are now editing a book from the papers that were given during the conference.

RESULTS OF THE SECOND INTERNATIONAL ARCTIC FILM FESTIVAL

The Second International Arctic Film Festival was held in Rovaniemi, Finland September 5-7, 1986. Of the 41 films entered in seven categories, ten were chosen for prizes (listed below.) The third festival will be held in June 1988, the location has not yet been decided.

PRIZE WINNERS


For further information contact: Sylvia Devers, Centre National De La Recherche Scientifique, Centre d’Etudes Arctiques, 19 Rue Ameile, 75007 Paris, France.

UCLA FILM AND FOLKLORE FESTIVAL

The UCLA Film and Folklore Festival took place on April 12-13, 1986. Sixteen films were screened and five prizes were awarded. The 1987 Festival will take place around the same time next year.

PRIZE WINNERS


For further information contact: Arthur Gribben, Festival Director, Film and Folklore Assc. Folklore and Mythology Center, U.C.L.A. Los Angeles, CA 90024 (213) 825-4242.
NEWS

RESPECT FOR LIFE

Dr. Judith Schmidt, a freelance visual ethno-botanist, has produced a four-projector slide presentation which explores the Woodland Indians’ many uses of wild plants for food, technology and ceremony. The “Woodland area of this study extends from the Great Lakes to the Atlantic Coast, and from the Great Smoky Mountains northwards into southeastern Canada. An exhibit of Indian artifacts accompanies the presentation.

For further information contact: Judith Schmidt, Oak Castle Farm, 151 Old Church Rd, Greenwich, CT 06830 (203) 869-2852

PHOTOGRAPHS SOUGHT

“Anthropology Newsletter,” (the American Anthropological Association’s publication) is looking for black and white glossy photographs of anthropological interest. Those interested in having their photographs considered for publication (pro bono) should address their communications to the Visual Anthropology Unit News Editor, 1703 New Hampshire Ave. N.W., Washington, DC 20009 (202) 232-8800

FACETS VIDEO

Facets Video is a unusual and extensive film-on-video collection available for rental by mail. There are almost 2000 titles which “span the range of film history, languages, styles, and cultures.” For further information contact: Facets, 1517 West Fullerton Ave., Chicago, IL 60614. A $20 membership is available which includes all catalogs issued and also “Premiere Video”, a monthly video program guide which provides an addendum of the many tapes which are added to the library each month. Videotapes are in VHS format.

TRAVELLING VISUAL ANTHROPOLOGY PHOTOGRAPHIC EXHIBIT

“Symbolic Heat” Gender, Health, and Worship among the Tamils of South India and Sri Lanka, is an exhibit based on the photographs and field research of Denis McGilvray, Professor of Anthropology at the University of Colorado, Boulder.

“Symbolic Heat” refers to the interconnected cultural assumptions in Hindu Tamil society concerning male/female cosmological polarity, the balance of bodily humors in Ayurvedic medicine, “heating and cooling foods and substances, ethnophysiological transformations of the body through the life cycle, and transactions between human and gods.

These themes are approached visually from the standpoint of everyday Tamil life. The exhibit consists of 71 framed color photographs accompanied by explanatory panels of text which provide information about the cultural beliefs and assumptions that are associated with the image. In addition, there is a ten-minute narrated video cassette program detailing a local village goddess festival in the Tamil region of eastern Sri Lanka. The festival culminates with a possession trance, blood sacrifice and firewalking. The exhibit communicates the ways in which an interconnected set of religious and medical beliefs influence the lives of ordinary people in Sri Lanka and India. This travelling exhibit is available from the University of Colorado Museum. For further information contact: Janet Garber Taffet, University of Colorado Museum, Boulder, CO 80309-0218, (303) 492-6481 or (303) 492-6165.

EDUCATIONAL OPPORTUNITIES IN VISUAL ANTHROPOLOGY

We are at present compiling a comprehensive list of educational opportunities available in the field of visual anthropology. We intend to publish this information in the February 1987 edition of the Newsletter. Any information about courses, workshops, or degree programs with a visual anthropology component (plus a short descriptive statement) will be gratefully received by the News Editor.

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SVA Membership Form

Name ____________________________

Address __________________________

Affiliation __________________________

Telephone __________________________ (Home) __________________________

Interests/Specialization __________________________

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Enclose $20.00 if you wish to be a member of the SVA and receive the SVA Newsletter. (You must be a member of the AAA. The additional $5.00 funds film screenings at the annual conference.)

Enclose $15.00 if you wish only to receive the SVA Newsletter.

Please send completed form and check to:

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American Anthropological Association
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The SVA Newsletter is a publication of the Society for Visual Anthropology, and is published three times per year.

The SVA Newsletter is expanding its coverage of events, reviews and information. We welcome any contributions of this kind. Please contact us if you wish to review books or films for the Newsletter.

FORTHCOMING EDITION

The next edition of SVA News will be published in February 1987 and will be a special edition titled "Ethnographic Film and Television". It will contain articles by television producers, academics and filmmakers.

CORRECTION

In the last edition of the SVA Newsletter (Vol. 1 No.4), Jason Williams incorrectly attributed Chris Curling's film on the South-East Nuba to Melissa Llewellyn-Davies. We apologise to Chris Curling and Melissa Llewellyn-Davies for our mistake.

Submit all material to:

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Center for Visual Anthropology
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