LONG BOW
THE MOVIE


Doing serious field research in rural China is not easy. Since the Communist victory in 1949 only a few foreign academics have been allowed to conduct systematic research in the countryside. Although the party and state now openly acknowledge that after nearly forty years of socialist transformation, much of the rural sector is still poor and backward, the authorities prefer that such conditions not be observed in depth by outsiders who will publish their findings abroad.

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Those few who gain access to village China confront many obstacles to learning. The villages selected for foreign scholars are usually prosperous and pursuing programs that are consistent with current state policies toward agriculture. In fact, many of the villages studied by foreigners are models of one sort or another and are often located in close proximity to significant commercial centers and modern systems of transportation. Interviews are normally monitored, if not dominated, by local powerholders and tend, naturally, to reflect favorably on the current work of the state. Written records and statistics exist, but the authorities often fail to provide meaningful access.

I do not mean to suggest that it is pointless to do research in the Chinese countryside. A patient observer can learn a great deal, especially when the researcher returns time and again to the same site over a ten to fifteen year period. Political lines shift. Today’s models are tomorrow’s foot druggers. Local leaders come and go. New sources of information surface when it is time to repudiate an old policy or sing the praises of a new one.

Doing solid documentary film work in rural China is even more difficult than doing ordinary field research. The Chinese authorities understand that documentary films reach many more people abroad than the technical writings of scholars. Consequently, in addition to dealing with the problems encountered by all field researchers, filmmakers are often forced into cumbersome and bureaucratic relationships with their Chinese counterparts. The final film product often has an artificial look and seems badly out of date by the time it is released.

The Long Bow Trilogy must be regarded as a solid achievement especially when the problems mentioned above are taken into account. The films focus on Zhangahuang village, better known as Long Bow, a North China community of 2,000 households nine miles north of Changzhi, the largest city in southern Shanxi province. The relative success of the filmmakers is due, in large part, to the unusually good relationship between Carma Hinton, one of the directors, and the village authorities. Hinton was born in China and speaks Chinese like a native. Her father, William Hinton, first traveled to Longbow in 1948 as an observer attached to a Communist Party land reform work team. He has written two books about the village. Carma Hinton has been visiting Long Bow and establishing her own intimate contacts for over fifteen years.

These films are fascinating precisely because rural China is presently in the throes of a major transition. The filmmakers entered Long Bow at a time when the post-Mao regime was moving aggressively to scrap most of the collective farms that had dominated peasant life from 1956 to 1978. The films say very little about how ordinary peasants look upon those in the party, government and the police who monopolize local power, but interesting questions are raised about a variety of social, economic and cultural issues. Have rural women been liberated by the revolution? Do rural people support decollectivization? To what extent have traditional values withered away in the countryside?

Most viewers will want to know whether Long Bow is a representative village. Are the conclusions reached by
the filmmakers valid for rural China or North China as a whole? Unfortunately, the films are ambiguous on this crucial point. In the first film the narrator wisely states that "no one village can represent all China." But in the third film she says that Long Bow is "not much different from thousands of other villages in China." In the second and most controversial film nothing is said to clarify the matter.

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The first of the three films Small Happiness, is, by far, the best of the trilogy. It focuses on a single theme, the status of women in rural China, and concludes that even though some important improvements have been made in their lives (feet are no longer bound and primary education is widely available), rural women are still second-class citizens in rural China in the 1980s.

Genuine freedom of marriage does not exist. There are taboos against an unmarried woman meeting in private with a man. Almost all marriages are arranged by parents. Married women live with their husband's family and are supervised by their mothers-in-law. Engagements cannot readily be broken. Divorces are extremely difficult to get. Women are poorly educated. Under the collective there was a rigid sexual division of labor and women were paid less than men. Women's income is turned over to parents or in-laws. Birth control is entirely the responsibility of the women (after two children most women are sterilized because men refuse vasectomies.) Housework and child rearing is done by women, including those who work outside the house. Wife beating goes unpunished. The birth of a son is called a "big happiness," while the birth of a daughter is regarded as a "small happiness."

Of course, the status of rural women is low throughout Asia. The Chinese case deserves special attention, however, because it the socialist government has been proclaiming loudly and publicly for the past forty years that achieving gender equality is a high priority and that great strides have been made in raising the status of women. In recent years scholars like Judith Stacey and Kay Ann Johnson have expressed serious doubts about such claims. (2) The directors of Small Happiness have clearly been influenced by the concerns of American feminism.

The testimonies given by residents of Long Bow show that women were abused and treated like property before 1949, were exploited by men during the collective era, and continue to be victimized by men since decollectivization. For example, the resurgence of the family economy in recent years has resulted in the unceremonious dumping of virtually all farm work on family women, while the men run around trying to make money in small business ventures. The men of Long Bow are portrayed, perhaps unintentionally, as crude bullies in their relations with women. One man laughs that it was always easy to win an argument with his wife. All he had to do was stomp on her bound feet.

Small Happiness tries (perhaps too hard) to show that cracks in the patriarchal structure of rural China have appeared. Women can no longer be married off in their teens as they were in traditional times. Neither can they be bought and sold legally (reports of illegal dealings persist.) And, by law, men are only allowed one wife. But there is no reason to believe that these changes could have occurred only under socialist political auspices. Some developments (such as the elimination of footbinding) were well under way before the Communist victory in 1949. Other humane trends noted in the film have also occurred in places like Taiwan and Hong Kong that are outside the socialist orbit. Indeed, some scholars would argue that the status of rural women is higher in rural Taiwan than it is on the mainland.

Curiously, Small Happiness ends by asserting that changes in women's status "over the past thirty years have been among the most dramatic in the world." But the evidence presented in the film leaves a very different impression. The main point made by the women themselves seems to be that despite decades of official rhetoric, the male dominated state and party have done very little to challenge the structure of male dominance. The film makes a major contribution by permitting rural women to speak in ways that are largely inconsistent with the tone of the usual propaganda that is intended for foreign eyes.

As documentary art, however, Small Happiness, like the other two films in the trilogy, leaves something to be desired. It is better than anything else on rural China that has been produced in recent years, but it still relies much too heavily on filmed interviews. The scenes of daily life that appear, such as a traditional wedding feast and shot of field work, however accurately they reflect facets of village life, feel staged. Those who want to see lots of interaction among local people or candid photography of subjects who seem oblivious to the camera will be disappointed. Such work is still almost impossible to do in China. The authorities with whom the filmmakers must work distrust spontaneity.

A brilliant exception to the artistic flatness of Small Happiness is the final four or five minute sequence. Throughout the film a sixty year old woman appears as an important source of information about the cruel treatment of women in the "old society" before 1949. Suddenly one morning she tells the film crew that she cannot speak on camera any more. The night before, her husband and son accused her of disgracing the family name by revealing that she had been bought by her husband's family for 200 silver dollars. Then suddenly she explodes and decides to talk to the filmmakers despite the objections of the men (who are nowhere in sight. The camera is running. Something genuinely electric and unexpected is about to happen. She screams that she hates her husband's family, charging that her husband has never "treated me like a human being." "It kills me to wait on him," she blurs out. Bullied all her life by her cruel husband, now she is bullied by her son.

Then, in perhaps the most stunning moment of documentary filming done in China in recent memory, she confesses to a murder. Shortly after she was sold to her hus-
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the hardships endured by women in the "old society." Although the filmmakers never make the point, this unfortunate woman was only 24 when the Communist Party came to power in Long Bow in 1946. When she says that her husband has "never" treated her like a human being, she is, of course, referring not only to the relatively short period of time they were married before 1946, but also to the nearly four decades of marriage that followed the revolution.

The second film All Under Heaven, appeared in late 1985, even though the filming appears to have been done in late 1982 and early 1983. This episode is certain to become the most controversial of all three. In my view it was the weakest. All Under Heaven explores economic and political questions related to the monumental process of decollectivization that began unfolding in the late 1970’s. In doing so it oversimplifies many important and exceedingly complex issues. It is in this film that the editorial presence of Carma Hinton’s father, William Hinton, an outspoken critic of decollectivization, is most pronounced. Indeed, this is the only one of the three films that identifies William Hinton as one of the interviewers.

In All Under Heaven the viewer is told that beginning in the early 1970’s (during the cultural revolution) Long Bow was a place in which the collective worked. The people prospered under (and presumably liked) the collective economy and, thus, showed little interest in the rural economic reforms instituted bit by bit after 1978. But, finally, in late 1982 the state forced the commune to disband. In effect, Long Bow had decollectivization rammed down its throat. Some old women (the same ones interviewed in the first film) say, “a lot of people are complaining” and “let’s not divide up the land. A middle aged man predicts disaster: “When times get difficult, they (the people) will think of Chairman Mao and the collective.”

In a couple of places All Under Heaven presents the views of people who prefer the decollectivized economy, but, it seems fair to say, the emphasis is placed on the new social and economic problems created by decollectivisation. The person who is the most enthusiastic about the economic reforms is an older man who runs a lucrative five-acre vegetable farm. Most viewers will be forced to conclude that he is an exploiter. Not only does he hire labor, he hires child labor. Furthermore, neither he nor they seem to know how much they are being paid! The message is clear: the reforms will lead to the oppression of the poor.

The problem is not that the characterization of Long Bow in late 1982 and early 1983 is incorrect (although one strongly suspects that now, five years later, the vast majority of villagers in Long Bow and throughout rural China enjoy incomes that are significantly higher than anything the collective ever delivered and would oppose a return to the collective.) The difficulty is that the film leaves the unfortunate impression that Long Bow is a fairly typical Chinese village. Much more should be done to explain that Long Bow is, in fact, a very special place that shares little in common with ordinary villages. Without this basic information, the viewer is very likely to conclude that forced abandonment of the collective was widespread in China.

In 1978 Long Bow was among a majority of Chinese villages (the figure of 30% is used by some, but he actual number, especially in poor North China is probably much lower) that was prospering under the collective. But why was Long Bow flourishing while most North China villages remained poverty stricken? First, and most important, it benefited tremendously from its location in the suburbs of an important city. For example, Long Bow is serviced by a modern hard-surface road (in 1983 on-third of China’s villages had no roads at all, hard or dirt surface) and, most astonishingly, a railway line (train whistles can be heard in the background of all three films.) Second, Long Bow has for some time been plugged into a busy commercial network. This means that Long Bow’s prosperity was not based on agricultural output alone. Not only was Long Bow the site for a traditional periodic market (that features a huge livestock fair during the eighth lunar month), it operated highly profitable collective industrial enterprises that required state inputs, nearby markets and modern transportation. Furthermore, state run factories located on the outskirts of Long Bow provided highly prized industrial employment for Long Bow peasants.

In sharp contrast to the more typical poverty stricken villages that dot the North China countryside, villages that are poorly situated and must rely on agriculture, the Long Bow collective prospered because it had access to scarce resources and opportunities unavailable to others. Long Bow is special.

It is hardly surprising, therefore, that privileged Long Bow cling to the collective as long as possible. Neither is it surprising that most poorer villages bolted from the stagnant and exploitative collective the first chance they had. All Under Heaven makes the valid point that the Chinese state is in the habit of imposing new state policies in a uniform way across the land. What is left unsaid, however, is that the imposition of the collective in 1956 and the commune in 1958 proved to be unpopular amongst most ordinary peasants, while the imposition of de-collectivisation policies was extraordinarily popular among a large majority.
It was the poor and disadvantaged villages that lead the stampede from the collective. By 1983, when Long Bow leaders were forced to make the change, standards of living and incomes in many of the formerly destitute villages had passed the levels achieved in “prosperous” Long Bow under the collective. And this take off in productivity occurred without any significant state inputs. All Under Heaven is a valuable film, not because it illustrates that most Chinese peasants were skeptical about decollectivisation (they were not), but because it shows that the leaders of privileged and prosperous collective units felt threatened.

It would be wrong to suggest that decollectivization has not created new problems in the countryside or that it is the final solution to China’s economic woes. The elderly and those households short of labor are disadvantaged. Children are being pulled out of school to work in the fields. Some families that sent their strong sons into the army before the collective was dissolved regret their decision now that strapping young men can make lots of money in the private transport industry. But it would be just as wrong to concluded that the existence of these problems proves that the state imposed collective way is better.

Some of the problems mentioned in All Under Heaven could be solved rather easily. For example, one villager complains that three different grain crops (wheat, millet and corn) must be cultivated on each of the tiny plots that have been contracted out to individuals. I agree that this practice does not make any sense. But the viewer is never told that decollectivization declares that the expensive agricultural machines owned by the collective are now useless and rusting away because the land has been divided up into small strips formed by family units. Once again, the complaint makes no sense. If the contracts required a single crop to be grown in a significant number of adjoining strips, the tractors and harvesters could be used just as they were in the collective era. In villages I have studied, all crop land is plowed at the same time and bills are sent to the individual cultivators.

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The third film, To Taste a Thousand Herbs, released in 1986, seems, at first, to be a bit disjointed. One moment it speaks of medical care, then suddenly it treats the beliefs of Roman Catholics who comprise 20% of Long Bow’s population. Despite the unevenness and the feeling that whatever was left over after the cutting of the first two film was thrown into the third, To Taste a Thousand Herbs makes a valiant effort to shed light on village cultural life, a subject about which China scholars know embarrassingly little. In fact, To Taste a Thousand Herbs provides far more fresh information than one can find in the first two films.

It is a pity that the filmmakers never say so, but To Taste a Thousand Herbs is really about the sensational post-Mao revival of traditional rural culture. Among other things, we witness ancestor worship, hear local people talk about the functions of the God of Heaven and Earth, the Kitchen God, the Horse King God and the God of the Gateway, and learn about the tensions that divide the Catholic and non-Catholic communities (Catholics only marry Catholics). We observe that illness is not only treated by respected traditional Chinese medical practitioners who use acupuncture and herb medicines, but also by medieval exorcists and spirit mediums. Traditional opera is the main attraction in the colorful market place, old-style weddings and funerals are presided over by priests and geomancers, fortune tellers go from door to door, and traditional festivals, such as the lunar new year, are celebrated in time honored ways.

To Taste a Thousand Herbs is thoroughly enjoyable and packed with interesting details about popular cultural life, but I fear that many non-specialist viewers will have difficulty appreciating the significance of this film because almost nothing has been done to locate the phenomenal revival of traditional rural culture in a meaningful historical context. This is a major failing. The details of traditional cultural practices are presented in captivating ways, but the viewer is not told that virtually all the same religious practices captured on film had been suppressed in the 1950’s and virtually banned in the 1960’s and 1970’s. Many of the people we see in the film would have been victimized during the collective era by public security and military operatives for expressing the views recorded in this documentary.

The viewer has no way of knowing that in Maoist times young people were told that traditional medical practitioners who engaged in private practice in the “old society” were ruthless exploiters of the poor. In this film Dr. Shen Fa-sheng is simply presented as a selfless and highly respected figure. His “faith”, he proclaims, does not allow him to make lots of money treating patients. His selfless faith is Catholicism, not Marxism.

One of the most remarkable things about this film is that it provides eloquent, albeit implicit, testimony about the failure of the Maoist cultural experiment. For ten years between 1966 and 1976 the Chinese people were bombarded even more systematically and intensively than the German people during the Nazi era by a single cultural and political message. In China the Party had declared war against traditional popular culture. What is truly amazing about the Chinese case is not the extraordinary episode of Maoist ideological saturation itself, but how little effect it had on the people in the long run. Just as peasants leap at the chance to restore important features to the family economy, so too did they jump (even in pre-collective Long Bow) at the opportunity to revive time honored traditional practices that were branded in the Mao era as “feudal” and “reactionary” by the self-styled revolution-ary vanguard.

In its present form To Taste a Thousand Herbs will strike most viewers as a fascinating account of exotic Chinese traditions. The film would have been far more interesting analytically and more relevant to present-day debates on China if it pointed out
that much of what is captured on screen is still bitterly opposed by higher level party leaders who consider all religious and ritual activity (including the celebration of traditional style weddings, funerals and lunar holidays) to be wasteful superstitions that undermine production. This is why many of the most vociferous opponents of decollectivization are also hostile to the revival of traditional culture. They like the collective because it facilitates social and economic control by the state. Members of a collective cannot “waste” earnings on private ceremonies because money that could be spent on such activities never gets put into their hands in the first place.

To Taste a Thousand Herbs puts to rest the notion that traditional rural culture had, somehow, in the heyday of Maoism, been voluntarily rejected by the common people. The Chinese peasants who appear in this film are not the cardboard revolutionaries that were featured so prominently in cultural revolution propaganda. The ordinary people of Long Bow are profoundly conservative.

The Long Bow trilogy ought to be viewed and debated in the classroom. It was filmed at precisely the moment of greatest excitement and confusion in the first phase of decollectivization. Although it does not say much about Chinese villages in general, it tells us a great deal about the concerns of leaders and ordinary people in prosperous, suburban villages that have direct links to modern commercial and industrial networks. It tells us that privileged places such as Long Bow clung to the collective not out of any zealous ideological commitment to the fundamentals of communism, but because they were scared. They were afraid that their special access to scarce resources, such as gasoline, would be jeopardized in the new configuration.

No effort is made in these films to contrast the situation in Long Bow to conditions in the dusty backwaters of North China, but viewers should be encouraged to use their imagination. For instance, some view-

ers might be shocked at the plight of women in Long Bow. But reality in poorer areas of the countryside is even more shocking. The status of women is even lower and the conservatism of women themselves is even more pronounced in the vast peripheral areas that lie beyond the suburbs. Some viewers might regret that the good people of Long Bow were forced to abandon the collective. They should try to understand that the collective was an oppressive and miserable failure and that most people in the forgotten hinterlands leaped at the chance to decollectivize. Finally, some viewers might be struck by the importance of traditional culture in a place like Long Bow that did so well under the collective. They should consider the strong likelihood that the influence of traditional systems of belief are much stronger outside the suburbs.

I hope the Long Bow film group continues to make films. I would not be a bit surprised if the anti-reform skepticism captured in All Under Heaven has long since eroded in Long Bow. The leaders of Long Bow have undoubtedly learned what others who headed model collective units have discovered: the contacts and patronage that were so cruel to success in the collective era can be used to great advantage in the post-collective era, especially in places like Long Bow that have special access to modern transportation and commercial networks. The great irony, of course is that places like Long Bow that resisted decollectivization during its first phase, are actually better positioned in this second phase of decollectivization, thanks to their strategic location and network of contacts, to take advantage of reform measures (especially in the fields of light industry, household sidelines and commerce) than the poor, remote villages that embraced decollectivization first. New studies of Long Bow are likely to find it emerging as a small and fairly well industrialized town with a high standard of living, a modern Yamaha and blue jean culture, and new opportunities for women.

Conversely, the rate of growth of standards of living in the backwaters may slow down (grain production has stagnated since 1985,) industry may not be able to develop without capital and a modern transportation infrastructure, and cultural modes may remain traditional and conservative. In a word, the places that were forgotten and peripheral in the collective era, after an explosive take off in average incomes in the 1979–85 period, may be left behind once again by privileged communities like Long Bow that resisted decollectivization.

Notes


For further information about the films reviewed by Paul Pickowicz, Small Happiness, To Taste a Hundred Herbs or All Under Heaven, please contact the Long Bow Group Inc. at 617 West End Avenue, New York, NY 10024. Tel. (212) 724-9302.

SVA Newsletter (December 1986) contains two articles about the present state of visual anthropology in China. “Visual Ethnology in China”, by Li-De Jun, Director of the Audio–Visual Center, Central Institute of Nationalities, Beijing, Peoples Republic of China, outlines the Audio–Visual Center’s hopes of establishing more extensive relations with visual anthropology centers and visual anthropologists worldwide. “Report from Beijing” by Timothy Asch, Director of the Center for Visual Anthropology, University of Southern California is an account of the state of visual anthropology in China as he saw it during a month-long visit.
A CONTRIBUTION TO
VISUAL ANTHROPOLOGY IN ITALY:
FESTIVAL DEI POPOLI

The first edition of Festival dei Popoli took place in Florence from 14 to 20 December 1959: the event had been organized by a small group of cinephiles and scholars of the human sciences, among whom were the anthropologists Paolo Graziosi, Tullio Seppilli, Tullio Tentori and Romano Calisi. The choice of Florence as the city in which to hold the new film festival was not made by chance. In 1956, within the sphere of the “Centro Etнологico Italiano”, an Italian section of the “Comité International du Film Ethnographique” (CIFE) had been set up in the City. CIFE had been created in Vienna on the occasion of the 4th International Congress of ethnological and anthropological sciences in 1952. Despite the opposition of the scientific world, which considered the cinema as a purely artistic and aesthetic matter that could in no way be used as an instrument of scientific research and documentation, T. Seppilli and R. Calisi organized a first congress on ethnographic film. It was during this congress that the “Centro Italiano per il Film Etnografico e Sociologico” was created, significantly broadening the area of interest to include also filmic documentation of complex societies. From then on, interest in ethnographic film continued to increase, primarily thanks to the activity of the Institute of Anthropology and Ethnology of the University of Perugia, until it was proposed to organize a yearly festival presenting the most interesting films of the international production. This idea was greeted with enthusiasm by the city of Florence, whose Mayor, Giorgio La Pira, was particularly interested in all problems concerning developing nations and in the promotion of closer contact between the peoples of the world. It was therefore natural that he saw this film review, which in its very name (Festival dei Popoli) was a reflection of his own “anthropological” interests and in a sense showed a similar political idea of relationships between peoples, as a useful means through which to promote knowledge of “different” people and stimulate a criticism of ethnocentric ideologies.

This fortunate combination-- on the one hand, the political and social ideas of the Florentine local government, and on the other the belief on the part of a group of anthropologists in the scientific usefulness of film documentation--explains the success of the promoters of Festival dei Popoli. A success, I might add, that from the very beginning was confirmed by the unexpectedly high number of spectators, consisting not only of specialists and scholars, but also of students and general public.

The Aims of Festival dei Popoli

In the 1959 presentation of the Festival it says among other things: “Today, the modern scientific conscience has for the most part overcome the forms of resistance and the prejudice which tended to relegated film outside scientific research and teaching practices. On the contrary, the autonomous development of scientific filmmaking since it has generated its own theories following original and different lines from general filmmaking theories, is today able to offer essential contributions to the analysis of the phenomenon of the cinema in all its aspects. The most important problem today (essential for the circulation of ideas) is to bring this very particular film production to the attention of filmmakers and social scientists of all countries, to broaden the exchange of experiences, to make known the positive results that have been reached” (FESTIVAL DEI POPOLI, 1959:3). In other words the promoters of the film review had no intention of limiting its function to that of a “showcase”, an occasion for a social gathering and for an exhibition considered an end in itself; on the contrary, the aims of this review were basically the following: 1) to promote a critical reflection on the theories and the methodologies of ethnographic and sociological film; 2) to create a place, an opportunity for meeting and comparing of experiences between specialists, enabling them to communicate and keep in contact. And in fact it is these two elements which radically distinguished Festival dei Popoli from all other film reviews, ever since its first edition, and which continue to distinguish it over the nearly thirty years of its existence, even though it has been through inevitable moments of crisis, moments when the “spectacular” elements nearly took over, to the detriment of the “scientific quality” of the films chosen (cf. Chiozza, 1984: 51–53).

The Problem of the “Denomination”

The original denomination of Festival dei Popoli, presented as an “international review of ethnographic and sociological film”, was the result of a compromise between the tendencies of the two groups of scholars that were among the original founders. On the one hand, there were those (such as P. Graziosi) who would have preferred to limit the sphere of the Festival to strictly “ethnographic” films—that is to films illustrating manner and customs of “primitive” populations still more or less untouched by the processes of acculturation deriving from contact with “evolved” societies. On the other hand, there were those who felt the need (expressed in particular by T. Seppilli) to broaden the sphere, including in the Festival’s field of interest all those documentaries which could in any way be considered to deal with themes of “social research”. Out of this compromise was born the “dualism” which, according to some, has constituted a sort of handicap for Festival dei Popoli, for it has never been possible to consider it a specifically “ethnographic” review.

It was only in 1968 that that ambiguity—actually, more an apparent ambiguity rather than a substantial one—was eliminated by changing the denomination to “international review
of social documentary film". This was not a purely formal reform; it was a very important and significant cultural decision, reached after lengthy discussions on the very nature of Festival dei Popoli and on the function of visual documentation in human and social sciences.

In fact, the new name not only eliminated the initial compromise: it explicitly got rid of that debatable dualism, created in academic circles, between "ethnology" and "sociology" and granted equal dignity to the study of the "primitives" and the "moderns". In other words, this laid down the principle that a filmic document, whether it can be formally classified as ethnographic or sociological, or even as political, is always evidence and illustration of a human condition of existence, and as such is compatible with a review dealing with the "visual study of people".

Cinema and Scientific Research

The declaration of intent contained in the Catalogue of the first edition of the Festival (1959), as I mentioned above, did not remain simply a statement of "good intentions". From the very beginning Festival dei Popoli organized study meetings alongside the film festival on specific problems connected with film (and television) documentation in socio-anthropological research (cf. Appendix), in particular, beginning in 1962, the series of "International Conferences on Ethnographic and Sociological Film" (thirteen conferences, from the 7th to the 19th, were held within the sphere of Festival dei Popoli, ending in 1981). As T. Sepelli has pointed out, if one wanted to describe the role of Festival dei Popoli in the development of a visual anthropology one would have to start by recognizing that "at the root of its success there lies above all a conscious and participant (and substantially never interrupted) attention to events and to the rise of new situations and problems, to the thematic and methodological developments of human sciences and to the technical development of the instruments of audio-visual recording" (Sepelli, 1982: VI). This ability to grasp change, and to succeed in presenting it on screen by singling out the most relevant and up-to-date documents, has always been a prerogative of Festival dei Popoli, frequently seen with suspicion for this very reason by the establishment.

As far as its commitment on the scientific level is concerned, though, one must admit that there has been an interruption, between 1973 and 1979. During that time, in fact, Festival dei Popoli was reduced to being solely a film festival, for it did not succeed in promoting any form of scientific debate. This was perhaps the consequence of the "disappearance" of the anthropologists, whose presence on the board of directors was practically non-existent to the extent that even the number of "ethnographic" films in the program was progressively reduced in favor of more specifically "political" documentaries. It would take too much space to analyze the reasons for this phenomenon here, for I would need to examine the political and cultural history of those years, in Italy and abroad, including events such as the Vietnam war. In any case, this gave rise to a period of crisis marked by a decline in the scientific activities. During those years Festival dei Popoli succeeded in organizing only one conference, which was extremely well received by the international scientific community, but which is a good expression of the "identity crisis" that the Festival was going through, in an attempt at re-defining its function. It was the "International Seminar of Economic Anthropology" (28-31 March 1974), which was held at a different period from the festival itself and was not accompanied by the projection of any films on the seminar's subject. At that time, anthropology was represented on the board of directors by Professor Carlo Tullio-Altan, who was less interested in the problems concerning visual documentation than he was with anthropological research and interpretation.

In the early 1980s, this period of growing pains, if we can call it that, was over and Festival dei Popoli seemed to find a new balance between its two "souls"---the scientific one and the more specifically cinematographic one. In the meantime the "ethno-anthropological section" had taken on its own independent appearance, with an organization that explicitly, as part of its program, proposed to combine film and theoretical research, thereby renewing the tradition of holding study meetings on visual anthropology, without however going against the ideas of Tullio-Altan, who had pointed out how visual anthropology cannot be considered an autonomous discipline. On the contrary, it must maintain close ties with its "mother-discipline" with the problems, even of theory, being debated by anthropologists. A careful observer, Jay Ruby, after having taken part in the 25th Festival dei Popoli in 1984, concluded, "It appears to me as if the Festival Committee plays a significant role in a number of activities of interest to anthropologists other than the Festival proper" (Ruby, 1985: 25-26).

In short, the "cultural program" that had inspired the founders of Festival dei Popoli, and which was re-affirmed in the 1980s, can be summarized as follows: "Even though it is the problems of visual documentation that are by definition the privileged sphere of interest of Festival dei Popoli, the Festival has a cultural tradition that goes well beyond the role of a "film festival", firstly because visual documentation has never been considered a phenomenon which is an end in itself, but rather as a particular moment, necessary but not sufficient, within an overall study of man and his conditions of existence. For this very reason Festival dei Popoli has constantly investigated the relationships (as they are and/or as they should be) between the different poles of the sciences of man: theoretical—epistemological research, empirical research, audio-visual documentation, the gathering of material evidence" (Chiozzi, 1982: 7).

Continued over.
The 27th Festival dei Popoli: 28 November – 6 December 1986

For several years now, the yearly edition of Festival dei Popoli has had a characteristic structure, made up of various elements. The focus of the event is naturally the Competition (which includes about 15 films chosen from among the production of the previous year) together with the Information Section which presents about 50 films chosen by the Selection Committee.

Since in 1986 when the European Community had nominated Florence “European Cultural Capital”, Festival dei Popoli decided to contribute to the celebrations with the promotion of a special event. In the days immediately before the Festival itself. A conference was held: the “International Conference of Urban Anthropology” (25–28 November) on the subject Città Nuova – Nuova Città. As well as including a film section of socio-anthropological documentaries made in urban contexts, the conference was organized around a series of topics relating to a European urban reality (the man–work relationship, transformations in the ethnic and social composition of urban populations, the planning of “new towns”), comparing the experiences of various European countries in an interdisciplinary perspective guaranteed by the participation not only of anthropologists and sociologists but also of demographers, town planners and historians. A very important factor was that the Conference was not an end in itself, but it was intended as the first step towards the promotion of a project of “visual research” on European urban reality, which is now being developed.

As far as the “ethno-anthropological section” of the Festival proper, it organized several events including:
- a retrospective of Finnish ethnographic cinema (1904–1983), organized by Heimo Lappalainen;
- a photographic exhibition on the Skolt Lapps, with photographs by the Finnish photographer Jorma Puranen;
- a photographic exhibition by Nico Ceccatelli on “Rural Settlements and Patrician Villas in an Urban Area” (survival of architectural forms in the Commune of Prato);
- 3rd Workshop of Visual Anthropology, on the subject “What Future for Ethnographic Film?”;

These workshops, which since 1984 have taken place every year during the Festival, are informal meetings which are also the periodical meetings of the board members of EAVSoM, in which we deal with subjects that are considered particularly important and relevant.

In addition, the festival promoted meetings of the Board of the Italian Society of Italian Visual Anthropology and of EAVSoM (European Association for the Visual Studies of Man).

Lastly, during the Festival a conference was held on the “Documentary in Italy”, during which some of the normative, financial and distribution aspects were discussed, and experts, critics and administrators attempted to single out what can or should be done to allow Italian documentary cinema to come out of the crisis that it has been going through for many years now.

The International Jury of the 27th Festival dei Popoli, composed of Carlo Lizzani (Italy), Edgar Morin (France), Jay Ruby (USA), Wolfram Schulte (West Germany) and Colin Young (U.K.), awarded the following prizes:
- Prize for the best documentary: Eau-Ganga, by Viswanadhan, India;
- Special Prize: Inughuit, by Staffan and Ylva Julen, Sweden;
- Prize for the best research: Routine Pleasures, by Jean Pierre Corin, U.S.A.;
- The “Giampaolo Paoli” Award for anthropological film: Ojcówizna, by Ireneusz Engler, Poland.

For the first time there was a jury composed of 15 secondary school students, who awarded a special prize to the film Inughuit.

6. The 28th Festival dei Popoli: 27 November – 5 December 1987

Alongside the Competition and Information Sections, the next edition of the Festival is organizing:

- Cinema and Rock: after the success of the Cinema and Jazz programs organized during the previous three editions of the Festival, this year attention will be focused on Rock and Roll.

The intention is to analyze through visual documents the most important moments of the Rock movement from the 1950s to the present. The program will include documentaries, television programs, filmed concerts, videos and fiction films.

Ethno-Anthropological Section

1. As part of the monographical retrospective, dedicated each year to the ethnographic cinema of a European country, there will be a selection of Dutch ethno-anthropological documentaries, organized by Henk Ketelaar (30 Nov.–1 Dec.).


4. Lastly, there will be a general meeting of all members of EAVSoM. International Seminar on “Cinema and History.” This is a new project that the Festival is organizing: it is to be the first of a series of seminars, annual retrospectives, programs in conjunction with schools and universities, and the production of montage films intended for television broadcasts, under the supervision and direction of an international scientific committee.

Appendix

List of conferences, seminars, meetings organized by Festival dei Popoli 1962: 15–16 January: 8th International Conference on Ethnographic and Sociological Film, “The problems of filmed documentation in psycho-cultural investigations within modern social contexts”.

Concluded on page 16
Visual Anthropology at the 86th Annual Meeting
Chicago, IL. November 18th-22nd 1987.

Thursday November 19th

1-032 10:00-12:00 Video Screenings
Organizer: Joan Williams.

10:00 Afghanistan: The Fight for a Way of Life. Steve Olsson and Scott Andrews.
This film portrays Afghan culture and daily life and the present physical destruction in today's rural Afghanistan forcing refugees into camps in Pakistan. The film illustrates a few important and visually exciting symbols of Afghan culture - the gun, Buzkashi, the carpet, the veiling of women - and shows how these have changed in Pakistan.

11:00 Zengbu After Mao. Thomas Luehersen.
Zengbu after Mao is a portrait of a rural village of 5,000 peasants in the People's Republic of China and the dramatic economic and social changes there in the post-Mao period. It shows villagers attempting to balance Maoist socialism and the new contact with the world economy with a dramatic return of traditional culture.

1-033 10:00-12:00 Minangkabau Egstacy. Organizer/Chair: Karl G Heider. Discussants: James L Peacock, Karl G Heider.

Sanctuary of the Earth Goddess
Katherine Frey.
This film shows an ecstatic mystical version of Minangkabau Islam. The Minangkabau of West Sumatra combine Islam, matriline, out-migration, and successful modernization. They are staid and conservative. But here on the southernmost periphery, is a surprisingly unstaid cult. In the hearthland, Bundo Kanduang is the matron of a key Minangkabau legend. In the south she becomes the Earth Goddess, represented by a young woman who is the focus of the cult. The film (and an accompanying book) raise interesting questions about Islamic variability, about syncretic cults, and about Indonesian religion in general.

1-072 2:00-5:15 Invited Session
Cinematic Anthropology: Filming the Anthropologist in the Field
(Society for Visual Anthropology)
Organizer/Chair: Peter S Allen.
Discussants: Emilie de Brigard, Peter S Allen, Napoleon Chagnon.
There now exist approximately a dozen films and videos documenting the work of anthropologists in the field. Some were shot by anthropologically sensitive filmmakers, others by professionals with little knowledge of anthropology and its objectives. This session will explore some of the issues raised by such films. Brief segments of selected productions will be screened and there will be commentary, both formal and informal, by filmmakers and subject anthropologists alike.

Reflections on Reflexive Anthropology - The Making of a TV Journal
Joel M Halpern (Massachusetts-Asheret)
In July 1986, Television Belgrade made a 46-minute documentary, "The Halperns in Orasac," focusing on our work in a rural Serbian village over a period of four decades. The program is part of a series produced by a Yugoslav video journalist which deals with human interest stories mainly in rural areas. This presentation analyzes the ways in which the program was constructed, and the inputs of the Halperns as American anthropologists and the Yugoslav director (Kamendo Katic) with his concerns for making a program attractive to the Yugoslav Television audience.

"Anthropology on Trial": Notes by a Defendant
John Barker (British Columbia)
While working on his first ethnographic project, the author became one of the focal subjects of a NOVA film examining the responses of Papua New Guineans to foreign anthropologists. Although "Anthropology on Trial" examines the ethics of fieldwork, the makers of the film were not themselves overly sensitive to ethical issues, as this paper reveals. From the perspective of a "defendant," the production of this film was ironic in another way: it put the anthropologist into the uncomfortable position of a "native" who provides researchers with abundant data for their project but has little control over how those data are used.

Early in his fieldwork Godelier devoted five weeks to collaboration with an anthropological film team. Together we designed a script and then Godelier carried on his activities so they could be filmed. Certain aspects of the relationship of film time to real time soon became apparent. Years later, working with informants on the film, new aspects of the time dimension emerged as they relate to learning and to the presentation of knowledge in filmic form.

Reflexive Uses of Film in Ethnographic Research
Timothy Asch (Southern California)
In ethnographic field studies where video or film are used there may also be an opportunity to photograph the particular biases and unique relationships that the anthropologist has to his/her work and to the people being studied, a swell as showing the subject's relationship to the anthropologist. The fact that the anthropologist can be as much an accumulating influence as church mission groups and local government presence, policy and programs is often overlooked. A visual record illustrating aspects of the relationship between
the anthropologist and the object of his/her study would be an important contribution to the corpus of field data for future scholars and students.

1-073 2:00-6:00 FILM SCREENINGS
Organizer: Joan Williams.

2:00 THE ENVIRONMENT AND ENGINEERS AT LAKE SONOMA Richard N Lerner.
This film describes the following programs: building and operating a fish hatchery for ocean-going trout and salmon; excavating 45 prehistoric and historic archaeological sites; protecting and increasing the number of wild peregrine falcons, an endangered species; and transplanting more than 50,000 plants used by Californian Indians for traditional crafts and ceremonies. Biologists, archaeologists, and Native Americans who developed and implemented these programs explain how their work is done. The film shows how the US Army Corps of Engineers meet environmental and historic preservation requirements while constructing a large dam and reservoir during the 1960's and 80's. The application of many subfields of anthropology is shown, including ethnography, prehistoric and historic archaeology, and ethnobotany.

2:40 THE LONGEST TRAIL Alan Lomax and Forrestine Paulay.
Shows the unifying patterns of movement style that link the dances of Native Americans from Alaska to Argentina into a highly unified creative tradition. In addition to introducing dances of some 50 American Indian cultures (as well as scenes of shamanism, drama, ritual, work and handicrafts) the film also recounts the story of one of the great human adventures: the settlement of the New World by peoples coming at first across the Bering Strait landbridge thousands of years ago.

3:40 EXILIO/EXILE Luis Perez Tolon.
EXILIO is an autobiographical documentary that explores various emotional and cultural conflicts manifested in the Cuban community in the United States today. It is a collage of testimonies and vignettes woven together with a personal narration documenting my visit to Cuba after years of exile. Exilio is a reflective comment on a unique personal experience and provides relevant documentation on a universal human condition: the journey in search of an identity. The film also gives a historical account of different epochs of Cuban migrations, from the independence struggle of the 1880s when the first exiles set up the tobacco industries in Key West and Tampa, to the waves of refugees after the revolution of 1959.

4:10 A LEGACY OF HEARTS AND HANDS Pat Ferrero.
Is a one-hour film on the social history of 19th-century women as seen through their quilts and quilting activity. The film will be organized through chronologically arranged portraits of women, selected as representing significant class, racial, regional, social and political categories. Material culture—textiles and other objects of daily life—women's own words drawn from their diaries, letters and autobiographies, documentary photographs, and 19th-century music will be used together with quilts to create the portraits.

5:15 WATER FROM ANOTHER TIME Richard Jane and Dillon Bustin.
The filmmakers visit three elderly residents of Orange County, Indiana, talk with them about the dignity and meaning of aging. Lotus Dickey, 70, a retired factory worker who raised eight children herself, sits under a catalpa tree by his parents' farmhouse, playing his violin and singing songs he wrote. Elmer Boyd, 80, a shy bachelor who was always considered odd and old-fashioned, shows an ingenious water carrying system he built for his aging parents in 1943 and shares with us his journal of daily entries, dating from January 1, 1923. Artist and poet Lois Doane, 87, shows her albums and sketchbook, reads some of her works, and tells of her family being some of the original Quakers in the area. It was from one of Lois Doane's poems that the title of the film was derived.

1-074 SOCIETY FOR VISUAL ANTHROPOLOGY AWARD-WINNING VIDEOS. Organizer: Joan Williams. Chairs: Nancy Schmidt and Joan Williams.

2:00 DIARY OF A MAASAI VILLAGE, PART 1. Melissa Llewellyn-Davies.
This series of five films by Melissa Llewellyn-Davies looks at daily life among the Maasai. The films are presented as a diary of a seven-week visit to a single village. The tapes can be used independently or together to give an in-depth sense of Maasai life. The senior man in the village is the most important Maasai prophet and magician, known as the Laibon. All the main characters in the film are somehow related to the Laibon. A common thread to the events of all five tapes is the ever-present anxiety about the state of the herds.

3:05 AYMARA LEADERSHIP Hubert L. Smith.
The film portrays incidents of village leadership and analyzes them for verbal and nonverbal elements of successful leadership performance. Special video effects are used to enhance viewer apprehension of events difficult to see by other means. A young leader who is part of a relatively recent power group (the Agricultural League) seems to have gained more power than is usual due to his ability to blend adherence to Aymara cultural norms with nonverbal performance, which reinforces same.

This video combines series of still photographs with narrated text to explore selected aspects of a locally developed agricultural industry in the swampland region of South Kalimantan, Indonesia. Ducks and duck eggs are the principal items of production, and the industry is characterized by a complex set of relationships amongst specialist duck farmers, hatchery operators,
fertile-egg producers, and egg traders. Through a detailed understanding of two family enterprises, the video examines the sociocultural, economic and ecological factors that together support the commercial success of this rural industry, while at each step revealing the process of ethnographic inquiry as a mode of analysis.

5:00 SOME BABIES DIE. Martyn Longdon Down.
Some Babies Die is a film you will never forget. This powerful and profoundly moving Australian documentary shows how a skilled counseling team—a pediatrician, nurse and psychologist—help grieving families cope with and overcome the depression and guilt that so often accompany stillbirth and neonatal death. A mother of three children, remains in the hospital following Cosmo’s tragic death. Under the guidance of the specialized and sensitive medical team, she and her family undergo a unique counseling process to help them resolve their grief more easily. They are encouraged to create memories of Cosmo by seeing and holding her and preparing her for burial.

FRIDAY NOVEMBER 20TH,
2-013 8:00-6:00. VIDEO SCREENINGS
Organizer: Joan Williams.

8:00 ETHNIC NOTIONS Marlon Riggs.
Ethnic Notions Presents more than 100 years of racial stereotyping in the US, from before the Civil War to the Civil Rights era of the sixties. It skillfully and engagingly incorporates fiction, folklore, theater, music, animation, newsreel and film clips (including portraits of stars such as Bert Williams and Paul Robeson) to illustrate its points. Scholars such as Barbara Christian and Lawrence Levine, collector Jan Paulkner, and filmmaker Carlton Moss are among those who discuss how stereotypical images have affected American society and Black people themselves. It is their commentary that frames these images and puts them in context. As such Ethnic Notions is perfect for classes in a variety of disciplines, including American History.

9:00 PULL OURSELVES UP OR DIE OUT
John Marshall and Clare Ritchie.
Pull Ourselves Up Or Die Out provides factual information on the situation in 1985 of the !Kung San people Tshum-Kwii in Namibia, where Nai, the Story of a !Kung Woman was filmed. The report includes footage shot at or near Tshum-Kwii between 1980 and 1984, and is an outgrowth of research conducted by John Marshall and Clare Ritchie. Highlighted in the taped report are problems that affect the !Kung during a shift in the economy from subsistence to cash-based development of cattle farming and husbandry by the !Kung, confrontations with South African officials over the installation of a water pump, and interviews relevant to the possible establishment of a game reserve.

9:30-1:30 DIARY OF A MAASAI VILLAGE, PART II, III, IV AND V. Melissa Llewelyn-Davies. (See abstract in session 1-074 for description.)

2:00 NATIONS WITHIN A NATION Donald Brown and Mark Ringwald.
Sovereignty has come to mean many things to Native American communities: the right to self-government, to generate income for tribal activities, to direct economic activity on tribal lands, and to maintain traditional activities. As Native American governments attempt to define the parameters of their authority, they have come into conflict with the non-Indian local, federal and state governments. This program examines the historical, legal and social backgrounds of this issue. Examples of tribal governments included are Taos Pueblo, the Mescalero Apache Tribe, the Muscogee (Creek) Nation, and the Sac and Fox Tribes.

3:10 GOING HOME, A GRANDMOTHER’S STORY Joan Weibel-Orlando.
In the 1950s a major movement of Native Americans off reservation lands and into urban industrial complexes was facilitated by the federally funded Indian Relocation Program. Indian relocatees who migrated to urban centers in the 1950s are nearing retirement age. Over half of the elderly Indians interviewed in previous Los Angeles studies have returned to their homeland reservations. This video chronicles the process by which an Oglala Sioux grandmother re-entered her ancestral community after 26 years in Los Angeles. Adaptation, cultural continuity, and creative role management in old age are conceptual foci of this illustrated life-history.

3:46 DESIGN IN INDIA Parthiv Shah.
Traditional design attitudes and functions in India are intrinsically part of life. Design was not taught traditionally as it is today: one learned from watching, listening and doing. Due to new communication technology many more influences are entering India today. There is a need for a new design approach. But in the process one cannot deny the traditional aspect. The traditions of rituals, customs and skills are still linked to each other, while life today has become more fragmented. There has to be a major change in the fabric of society and the manner in which people live. The time has come when today’s designer has to redefine his role in present society.

4:06 SILK SARONGS AND CITY STREETS.
Ann Ryneare.
Torn from the rich cultural traditions of their homeland, many refugee groups in America are very aware that they are only “a part of a part of a part.” This video explores the ways in which one group of Lowland Lao refugees in a Midwestern city are using music and dance to give new meaning to their identity as a group and to reaffirm links to their past life. By shifting between rehearsals, performances, interviews about the homeland, and scenes from the everyday lives of the performers, the video highlights the dimensions of culture shock in the refugee experience. This video offers anthropologists a rare chance to observe a new ethnic group as they begin the process of adaptation to American society.
4:36 CHANGING RHYTHMS: GITANOS TODAY. Luis Perez Tolon.

Changing Rhythms is a portrait of the Gypsy community of Granada, Spain as seen through the eyes of Loli Fernandez, a young Gypsy women and a schoolteacher. Through Loli, we get a glimpse of her extended family living in the urban center and the surrounding rural areas. It is an ethnographic study of Gypsy social and economic organization. The following themes are suitable for discussion and elaboration: kinship, women’s and men’s roles, traditional values, emerging values, artistic expression, new forms of adaptation, education, rural and urban economy and history.

5:00 INDIA: IMAGES, VILLAGES AND CITIES. Jerry B Bannister and Christina Carver Pratt.

This is a 57 minute video produced by the AVTV Services of West Connecticut State University. It explores contemporary India with its often startling contrasts and continuities between village and city; surveys religion, family, caste, status of women, poverty and social needs and appropriate level technology. Available on VHS and 3/4”.

2-026. 9:00-12.00. Invited Session THROUGH NAVAJO EYES: A COMMEMORATION OF THE 50TH ANNIVERSARY OF JOHN ADAIR’S WORK ON THE NAVAJO RESERVATION. (AAA Program Committee) Organizer/Chair: Susan Brown McCreney.

1987 marks the 50th year of Adair’s work among the Navajos. His research and publications on Navajo culture reflect several diverse aspects of 20th-century American anthropology. His pioneering work in visual anthropology has been seminal for the discipline and has provided an important document of Navajo life as well. He has also made notable contributions to medical and applied anthropology and to Native American art studies. The papers and films presented in this session will document the significance of Adair’s work to the anthropological community and to the Navajo people.

John Adair, Foundations and Life Scope. John Collier (San Francisco S.)

Tracing any human development reveals a trail of apparent destiny that defies all logic and causal circumstances. The significant development for Adair began when he was saturated with modern art at age 18. Study under Linton at Wisconsin led to work in the anthropology of art. He first went to the Navajo reservation in 1937 as a field assistant to Clyde Kluckhohn. Subsequent work among the Navajos included visual, medical and applied anthropological research and publications. This paper will outline salient details of Adair’s life and career.

John Adair as Visual Anthropologist. Richard M Challen (Temple.)

This paper examines how Adair used still and motion pictures with the Navajo, and how he integrated camera use, pictorial information, and cultural anthropology over the past 50 years. Examples include the documentation of Navajo silversmithing, weaving, the introduction of filmmaking technology to adult and teenage Navajos, and his recent production of A Weave of Time. Adair has worked as still photographer, motion picture cameraman, film consultant, instructor and producer. Specific attention will be given to Adair’s collaboration with Sol Worth in their 1966 “Navajo Film themselves” project.

Through Navajo Eyes Film Project. John Adair (San Francisco S.)

In 1966 John Adair collaborated with Sol Worth, film teacher and theoretist, in introducing silent, black and white film technology to six Navajos at Pine Springs, Arizona. Instruction was limited to the mechanics of operating the camera. The students developed their own ideas of what to film, and shot and edited their footage without imposition from the instructors. Navajo values and modes of cognition are revealed in this experiment in film communication. Clips will be shown from several of the eight films that were made. Followed by discussion.

The People’s Health. Adair and Medical Anthropology in a Navajo Community. Clifford R Barnett (Stanford)

John Adair played a key role in the development and implementation of the pioneering Navajo-Cornell health care and research program at many farms, Arizona. The program trained medical assistants drawn from the community and developed a health delivery system matched to the culture and social organization of the community. The role played by the anthropologist in this interdisciplinary and cross-cultural undertaking, and the substantive and theoretical findings emanating from the project all presaged some of the major issues in medical anthropology and social medicine.


Adair’s initial research among the Navajos focused on the history and technology of silversmithing. Data from his recent, as yet unpublished research provide an important contemporary perspective. Since the art of the Navajos is an inherent expression of internal values as well as a measure of adaptation to external influences, Adair’s notes, publications and photographs establish a unique diachronic record of continuity and change. This paper will discuss Adair’s work within the context of art and culture change among the Navajos during the last 50 years.

A Weave of Time: The Story of a Navajo Family. Susan Fanshel, John Adair (San Francisco S)

This one-hour documentary film depicts the changing culture of the Navajos as experienced by five generations of the Burnside family, famous for its silversmiths and weavers. Adair’s black and white, silent footage of 1936 is intercut with color sound film directed by Susan Fanshel in 1984-86. As members of the family recall the past, Adair’s footage reveals the way of life before the Navajos became reliant on a wage-work
Economy. Current problems encountered between English-speaking family members and older Navajos become evident. The importance of the traditional Blessingway ceremony as a bridge between generations emerges. Discussion by Adair will follow the film.

2-036. 10:00-12:00 Film Screenings. Society for Visual Anthropology Award Winning Films. Chair: Emilie de Brigard. Organizer: Joan Williams.

EL SEBOU: EGYPTIAN BIRTH RITUAL. Fadwa el Guindi. This film is about the birth ritual in Egypt called “el-sebou” which occurs on the seventh day following the birth of the child. The ceremony is presented as a key rite-de-passage with its three universal phases of transition (speration-liminality-incorporation). The film fills a gap, as there is little ethnographic documentation on initiation in the pre-puberty phase of birth. The editing techniques combine the analytic approach and the emic approach, thus allowing native participants to speak for themselves without losing the anthropological analytic perspective.

VOYAGE FROM ANTIQUITY. Jack W Kelley. The film examines underwater archaeology. An ancient shipwreck dating from the time of King Tut 33 centuries ago, is discovered by divers from the Institute of Nautical Archaeology, College Station, Texas. The wreck, situated a few hundred feet off the coast of southern Turkey, contained a cargo of raw materials, copper, and the oldest tin and glass ingots ever discovered, plus the artifacts of a period cargo ship. The film shows how archaeology is done underwater, then follows Dr George Bass of Texas A&M as he examines the evidence that the ship is Canaanite.


This session uses historical photographs as primary documents in an investigation of the cultures of Northwest Coast Indians of Oregon, Washington and British Columbia. The rich traditions of the Northwest Coast Native Americans have been recorded in thousands of historical visuals which are only now being systematically being studied. The picture material, both artists’ original works and photographs, will look at the “authenticity” of certain contemporary art forms and the Indians’ attitudes towards cultural change and continuity. The photographs will also be analyzed as artifacts in their own right.

LOOKING AT WOLVES: VISUAL IMAGES AND THE NATIVE ARTIST. Margaret B Blackman (SUNY-Brockport.) Historical archival photographs from the Northwest Coast are an important resource for the analysis of Northwest Coast art and material culture. Together with other available visual materials (published historical and contemporary photographs, research slides of museum collection pieces, books on Northwest Coast art with illustrated pieces), these images are an equally important resource for the contemporary Native artist in the creation of works of art for both sale and ceremonial use. Focusing on a collection of contemporary Wolf society (Lokwana) paraphernalia made by West Coast artist Arthur Thompson (1986-87), this paper investigates the role of such visual images in the creation and understanding of these Wolf society pieces.

AUTHENTICITY AND THE MUNGO MARTIN HOUSE, VICTORIA B.C.: VISUAL AND VERBAL SOURCES. Ira Jacknis (Brooklyn Museum)

The house built by the Kwakiutl artist Mungo Martin in 1953 on the grounds of the provincial museum, Victoria BC, was said to have been modeled after a house in Fort Rupert owned by an ancestor of Martin. Research reveals that the Martin house combines elements of houses in three different villages. This essay explores the constitution and identity of Kwakiutl objects, and evaluates the differences among a variety of visual and verbal sources.

INTERPRETING ATTITUDES TOWARDS ART: HISTORICAL PHOTOGRAPHS OF ALASKAN INDIAN MATERIAL CULTURE. Victoria Wyatt (Washington)

This paper examines the value of ethnohistorical photographs as evidence reflecting native attitudes toward change and continuity. It focuses on historical photographs of Alaskan Indians that document changes in appearance of material culture, Native attitudes toward art and its ceremonial context during a time of rapid change, and a Caucasian interest in Native cultural expression. It comments on the benefits and potential problems involved in using historical photographs.

FORGOTTEN IMAGES, FORGOTTEN PEOPLE: THE INDIANS OF WESTERN OREGON. Stephen Dow Beckham (Lewis and Clark)

Elusive and overlooked, visual materials confirm and hold the potential to expand the ethnographic understanding of the cultures of western Oregon Indians. Commencing with sketches and watercolors in the 1840s and with photographs in 1858, the forgotten images of housing, clothing and subsistence activities, and villages, when coupled with manuscript and published accounts, contribute to new assessments of Indian lifeways.

TAKEN PICTURES: PHOTOGRAPHS AS ARTIFACTS OF THE COAST SALISH AND MAKAH. Carolyn J Marr (Museum of History and Industry, Seattle.)

Photographers and the technology of photography entered the experience of the Northwest Coast people in the latter half of the 19th century. The portrait, both individual and family, became an artifact with multiple layers of meaning that has implications for current uses of photography. Written sources and fieldwork will be used to document how photographs have been used and regarded by the...
native groups.

2-072  2:00-6:00  FILM SCREENINGS

2:00. SONGS OF THE BADIUS Gei Zantzinger. The kriol people descend from the Portuguese, who began to settle in the Cape Verde Islands early in the 16th century, and from West Africans brought there as slaves. On Santiago Island, runaway slaves called Badius were able to defend their freedom in the rugged interior. Any king of African-derived cultural material was discouraged by the representatives of the Portuguese authority, especially during the struggle for independance. Since independance was achieved in 1975, the government has encouraged performances of traditional arts. This film discusses three genres of music, Tabanka, Funana and Batuku, associated with Badius life.

3:00 ZIVELI: MEDICINE FOR THE HEART. Andrei Shimic and Les Blank. Most documentaries that examine ethnic cultures are, by nature, dull. Les Blank's brand-new film about Serbs in America is fun. Much of the credit goes to the Serbians themselves who, unlike most American ethnic groups, have not only maintained their cultural identity, but have strengthened it here. Blank capitalizes on the sensuous elements of the culture—the music, the dance, the food, the parties—and makes the necessary historical background relevant and interesting.

4:15. MANDOLIN KING. John Dickinson. Cruz Quinhal, the “mandolin king,” lives in Cumana, Venezuela, in a mountain valley surrounded by sugar cane fields. Perpetuating 16th century Spanish traditions of suitar-making, Cruz fashions such musical instruments as cuartros, marimba, escarpandolas, and his own creation, a mandolin with two fret-boards. he is an accomplished musician a well. In this moving portrait, Cruz compares himself to a decaying colonial church across the street: revered yet neglected, the village alter stands, paint peeling, under the sky.

4:15 GANG COPS Thomas B Fleming, Daniel Marks. Gang Cops explores the work of the special Gang Detail of the Los Angeles County Sheriff's Dept. The film shows the gang cops at work on the streets and details their attempts to intervene in the wars between rival factions of black gangs that are taking place in South-Central Los Angeles. These activities take place in the context of a deadly cat-and-mouse world that the cops and kids share. The film explores the nature of the game that the two groups play with one another.


SATURDAY 21ST NOVEMBER

9:00-12:00 Society for Visual Anthropology Workshop: Making Cultures “Real” — A Workshop Exploring the Use of Ethnographic Film and Text in Teaching Anthropology. Leaders: Timothy Asch and Nancy Rutkehaus.

3-033 10:00-12:00 FILM SCREENINGS Organizer: Joan Williams.

10:00 CARNAVAL DE PUEBLO (TOWN CARNIVAL) Jerome Mintz. The film concerns the social and cultural dimensions of the festival. Carnival is followed throughout the week. Major attention is given to the songs composed, which range from accounts of local affairs to opinions of national events. The composers are introduced and provide examples of their social criticism. The film concludes with a series of interviews taken six months later. In the aftermath of the celebration a fine was levied against a composer whose verses included the name of a principal in the birth of an illegitimate child. Townspeople discuss the right to privacy and the freedom required for carnival.

12:00-1:30 OBTAINING FUNDING FOR ANTHROPOLOGICAL FILM AND VIDEO PRODUCTION: ISSUES, PROBLEMS, AND SOLUTIONS (Society for Visual Anthropology) Panel discussion. Chair: Joan Williams. Panelists: Sabine Joan Williams.

1:00-3:00 NEW DIRECTIONS, NEW PEOPLE. Franklin Southworth (Pennsylvania.) This videotape is designed for use in introductory anthropology courses. This video tape is designed for use in introductory anthropology courses and courses on South Asia. It is based on an ongoing story (featuring a brother and sister of Indian origin returning to India as young adults for a visit), developed by the author for teaching Hindi-Urdu, filmed and produced in India in 1985-86. The scenes, with commentary in English, depict culturally significant interactions both domestic and public in authentic situations and locales, and illustrate politeness and status behavior and nonverbal signs, in both urban and rural contexts.

3-077  2:00-6:00 FILM SCREENINGS Organizer: Joan Williams.

2:00 HANDPLAY John Bishop. This film documents a mini-tradition of hand theatrics created by an eight-year-old boy which diffused through his school, was a popular playground pastime for two years, and has since vanished. A phenomenological film for general audiences.

2:10 ADDRESSLESS Laura L Scheerer, Andrew Millstein. This is a 20 minute documentary film about a community of people who live in vehicles in a parking lot in Venice, California. The film focuses on Jon and his physically disabled wife Valerie who inhabit a small step-van. Challenging accepted notions of “home” and “Freedom,” Addressless looks at vehicle dwelling as a viable survival strategy in today's urban environment and shows how Jon and Valerie's home on wheels provides freedom from the structures of society and its institu-
2:30 CELEBRATION DEL MATRIMONIO
Margaret Hixon.
This sensitive portrait of a traditional Hispanic wedding ceremony in northern New Mexico illuminates the rich heritage of Hispanic culture in the Southwest and illustrates the continuing importance of traditional customs and values in contemporary American life. The film begins with an historical overview of Hispanic marriage customs, noting how they mirror customs in Spain, Mexico and North Africa that were brought to the Southwest by the region’s first colonists in 1598. Then, in the village of El Rito, the film follows the entire nuptial sequence—from betrothal through the grand celebration—and shows how it incorporates forms of cultural, artistic, and religious expression to unique to the region.

3:00 WEAVERS OF TIME
Susan Fanshel, John Adair.
In 1938 John Adair shot black and white footage of Navajos at Pine Springs, Arizona, while studying silversmithing with Tom Burnside. That footage and color sound film shot of the Burnside family in 1983–86 is uncult in the larger culture change that has affected the Navajo tribe as experienced by five generations of this family. Changes in religion, language, education, economy, and family life, as well as the arts of weaving and silversmithing, are dramatically documented. John Burnside, a medicine man, is shown as he teaches the Blessingway ceremony to Daniel Deschlinney, a lawyer and husband of Elizabeth Burnside.

4:15 TO TASTE A THOUSAND HERBS
Carma Hinton.
For a full review of this, and the other films in the Long Bow series, please see Pages 1–5 in this edition of SVA Newsletter.

SUNDAY NOVEMBER 21ST

10:00 DISTANT VIDEO-TELEPHONE CONFERENCES OF EARLY ADULT CHILDREN AND ELDERLY PARENTS
Jacob Climo.
Civilization is increasingly characterized by prolonged separations of family members. Today more than 20 million elderly parents and adult children live more than 150 miles from each other. For them, maintaining familial bonds becomes increasingly stressful and complicated especially as parents’ health begins to decline. This experimental film presents a content analysis of unheared conversations between distant living adult children in Lansing, Michigan, and their independent living and relatively healthy parents in Chicago, Illinois. The discussion proposes and predicts that as telecommunications technology improves it can be made available at reasonable costs to many distant living families but particularly to those in nursing homes and hospitals.

4-049 1:30-3:45 ETHNOGRAPHIC FIELD METHODOLOGY
Chair: Carole Hill.
Papers include:
THE ETHNOGRAPHIC USE OF STILL PHOTOGRAPHS: VISUAL COMMUNICATION AND THE PROFESSIONAL ANTHROPOLOGIST
Victor J. Calderola (Pennsylvania.)
Applying a communications paradigm to the study of ethnographic photography permits an examination of this activity as a set of practices broadly representative of the scientific subculture of professional anthropologists. Though widely accepted as an element of ethnographic fieldwork, photography for anthropological purposes has generally eluded empirical analysis. In this study, some 4757 photographs made by Frank Czancin in Chiapas, Mexico, from 1961 to 1971, are treated as a case history and analyzed with regard to the processes of producing the photographs in the field and their use as illustrations in many of the books and papers of Harvard Chiapa project members.

vikings.

SUNDAY NOVEMBER 21ST

4:036 10:00-11:00. VIDEO SCREENING
Organizer: Joan Williams.

SUNDAY NOVEMBER 21ST

10:00. (V) Afghanistan: The Fight for a Way of Life.
11:00. (V) Zengbu after Mao.
2:00. (V) Masai Diary Pt. 1.
2:00. (P) The Environment and the Engineers at Lake Sonoma.
2:40. (P) Longest Trail: An Exploration of the American Indian Dance Tradition.
3:05. (V) Aymara Leadership.
3:40. (P) Exilio/Exile.
3:45. (V) Working for Profit.
5:00. (V) Some Babies Die.
5:15. (P) Water From Another Time.

FRIDAY NOVEMBER 19TH

8:00. (V) Ethnic Notions.
9:00. (V) Pull Ourselves up or Die Out.
9:30-1:30. (V) Masai Diary Pts. 2, 3, 4, 5.
10:00. (P) El Sebou
10:45. (P) Voyage From Antiquity.
2:00. (V) Nations Within a Nation.
2:00. (P) Songs of Theobadius.
3:00. (V) Ziveli: Medicine for the Heart.
3:45. (V) Design in India.
4:05. (V) Silt Sarongs/ City Streets.
4:15. (P) Mandolin King.
4:35. (V) Gitano Today.
5:00. (P) Gang Cops.

SUNDAY NOVEMBER 21ST

10:00. (F) Carnaval de Pueblo (Town Carnival).
1:00. (V) New Directions, New People.
2:00. (P) Handplay.
2:10. (F) Addressless.
2:30. (F) Celebracion del Matrimonio.
3:00. (F) Weave of Time.
FESTIVAL DEI POPOLI—
PAOLO CHIOZZI.
(Continued from page 6)

12–15 December: 9th International Conference on Ethnographic and Sociological Film, “Films of Social Research”.


1965: 3–6 February: 11th International Conference on Ethnographic and Sociological Film, “The interview in the cinema, television and radio”.

1966: 10–12 February: 12th International Conference on Ethnographic and Sociological Film, “Recent experiences and tendencies in the sociological documentary”.


1968: 7–9 March: 14th International Conference on Ethnographic and Sociological Film, “The documentary in the field of psychopathology and psychiatric care”.


1971: 16–18 December: 16th International Conference on Ethnographic and Sociological Film, “Relationship between the subjects of social documentaries and the socio-cultural and political issues of the past twenty years”.

Seminar of Economic Anthropology.


5 December: “Homage to Marcel Mauss”.

6–8 December: 18th International Conference, “The depiction of deviance in mass communications (television, film and photography)”.

8–10 December: Seminar on the ethnographic film “The Navajo Indians”.

10 December: Seminar on the Italian documentary.


6–7 December: 19th International Conference, “The depiction of terrorism in television programs”.

9 December: Seminar on the subject “Origins, historical development and present situation of demo–ethno–anthropological studies in Italy”.

5–13 December: Historical–didactic exhibition on psychiatry, “Folly of reason”.


8 December: Seminar of political anthropology, “Political modernization in developing countries”.


3 December: “The depiction of organized crime in television news programs”.

4–6 December: “Malinowski 1864–1984: Tribute to a Master on the Centenary of his Birth” (with the projection of films on the Trobriand Islands).

7 December: 1st Workshop of Visual Anthropology, “The problem of reconstruction in visual anthropology”.

1985: 4 December: Forum on “Television Journalism”.

5 December: International Seminar, “Research project on visual anthropology”.

6 December: 2nd Workshop of Visual Anthropology, “The didactics of visual anthropology”.


4 December: Seminar on “The Documentary in Italy: Proposals for the Future”.

References


FESTIVAL DEI POPOLI, 1959: Catalogo della _Rassegna Internazionale del film etnografico e sociologico_, Firenze, Festival dei Popoli.


For further information about the Festival Dei Popoli, contact:

Professor Paolo Chiozzi,
Festival Dei Popoli,
Via Rume 14
Firenze,
Italia.
Myth Race and Power


Subtitled: South Africans imaged on Film and TV, this is the first volume in the Critical Studies in African Anthropology series which aims to promote critical analysis of the South African “scene” and bring a “committed,” “concerned” approach to the analysis of its concerns. The authors, who are specialists in media and journalism, feel that scientific and academic endeavours have been separated from reality and that the discipline of ethnographic film must take ideology into account. This volume is a summary of an analysis of some 90 films made during a Human Sciences Research Council project conducted in late 1983 and early 1984. The 1985 report was rejected by the South African government because it made it appear that Afrikaaners and the National Party are the cause of racial hatred, when apartheid as a “word” existed before the Afrikaans language (105).

The films analyzed in the study are ethnographic in the broad sense of the term as being about people. A few of them were made by anthropologists including John Marshall, Andrew Tracey and Timothy Asch, or were made with anthropological intentions before visual anthropology became a discipline, such as the Denver African Expedition (1912). However most of the films were made by South African government agencies or for South African or British television. A filmography of the films analyzed in the project is included (116-121).

Two of the five chapters are devoted to a review of recent theory on ethnographic film and its applicability to a critical analysis of film in South Africa. This review is necessary for a South African Audience because of the neglect of ethnographic films in South Africa and because research and teaching about ethnographic film began in South Africa only in the 1970’s. Keyan Tomaselli, the senior author and an experienced documentary filmmaker, is a pioneer in this area. The views expressed in this study were developed in his dissertation, “Ideology and Cultural Production in South African Cinema” (University of Witwatersrand, 1983), and are echoed in his other written work, most of which has been published in media journals or in South Africa.

In developing a framework for analysis of ethnographic films, the ideas of anthropologists including Karl Heider, Sol Worth, Jay Ruby, David MacDougall and John Adair are used as are ideas of well-known documentary filmmakers including John Grierson and Paul Rotha, and both on semiotics, especially Roland Barthes. The authors conclude that films can be understood only through their styles and that anthropology needs to be reoriented to “enable it to accommodate a subject-oriented worldview encoded on film” (17). The latter is necessary because to date most ethnographic films have been “about” culture rather than “of” culture (15). In South Africa no ethnographic films have been made entirely by subordinate groups or classes.

The authors base their approach to analyzing films on ethnographic production principles of holism, the ethnographic presence and the ethnographic present (26-30). They define films to include the following symbiotic relationships:

(INTENTION)-Anthropologist-Producer-Process-Subjects-Audience-

(PURPOSE). The semiotics of ethnographic film, then, is the method by means of which we can study and account for signs, codes and rules of inference that filmmakers employ when making films/videos about peoples and cultures using a reflexive methodology and extracoding activity which produces metasemiotic statements in terms of an overtly stated anthropological/social science intention and purpose (37).

Three chapters are devoted to an analysis of the anthropological usefulness of selected films and videos based on these criteria. The films analyzed include They Came from the East, a South African television series in Indian South Africans; the White Tribe of Africa, a BBC Television series on Afrikaners; To Act a Lie, a South African Government film that critiques liberal films on South Africa and several films of the “Bushmen” made from 1912 to the 1980’s. Interviews with some of the filmmakers are used along with internal analysis in critiquing the films as if they were ethnographic films made with anthropological intent. Narrative, music and visual images are analyzed. In some examples audience responses are also mentioned. The analysis shows how films can be co-opted by political forces for purposes other that the filmmaker intended.

The analysis discusses strengths and weaknesses of the films from an anthropological perspective. Films made by visual anthropologists are found to have weaknesses, as do films made by others. For example, John Marshall’s The Hunters and Nai are found to have narration influenced by Marshall’s “blatant emotional attachment” to the Kung (96). Although some misrepresentations result from this emotional attachment, Marshall’s films are found to have value in “measured interpretative techniques” and careful editing to pose questions for viewers (98).

Myth Race and Power is a form of applied visual anthropology. It suggests techniques of analysis based on theories of ethnographic filmmaking that can be applied to the analysis of films not only in South Africa, but in other countries as well. Visual anthropologists have not given extensive attention to the mass media, but Myth, Race and Power and Roy Duarte de Carvalho’s O Camarido e a Camera (discussed in the summer 1987 SVA Newsletter) On the role of anthropology in the development of a national film industry in Angola, make it clear that some African filmmakers find anthropology rele-
want for developing and understanding filmmaking in their countries.

Nancy J Schmidt.
Indiana University, Bloomington.

Ziveli:
Medicine for the Heart.

1987. Project director and Ethnography by Andrei Simic. Produced by Andrei Simic and Vikram Jayanti (University of Southern California) and Edward Levine (Loyola University of Chicago). Directed and filmed by Les Blank. Distributed by Flower Films—10341 San Pablo Avenue, El Cerrito, CA 94530. 51 minutes, color. Purchase $900, rental $100.

Ziveli: Medicine for the Heart, is a film about Serbian adaptation, acculturation, and maintenance of ethnic identity in the United States. Although the Serbs number no more than half a million in the United States, it is fair to say that they are, in a broader sense, representative of perhaps fifty million Americans of Southern and Eastern European descent. In a larger context the Serbs are not unlike the other so-called hyphenated Americans such as the Italian-Americans, Polish-Americans, and so on.

Serbian ethnicity is expressed through ethnoreligious participation, language, expressive culture, and the kinship solidarity that is so representative of South Slav culture. In the United States, as in Yugoslavia, the Eastern Orthodox faith continues to act as the single most important Serbian ethnic marker, distinguishing the Serbs from Catholic Croats and South Slav Moslem speakers of Serbo-Croatian. The film explicitly shows that Serbian religious practice and experience are closely connected with family and kinship. For example, the slava, a ritual celebrating the patron saint of each Serbian family is observed annually. Furthermore, in the white snow-covered graves of Chicago deceased Serbians are remembered by family members who leave offerings of food and drink on The Days of the Dead.

Serbian expressive culture is the primary focus of the film. In fact, it is music that is the cement of Serbian ethnic identity in the United States. This is reflected in the title which portrays music as a remedy for the broken heart resulting from the emigration experience. We see, for example, three musical traditions: the tamburica, the accordion, and the gusle.

The lamburica, a string instrument similar to the mandolin or balalaika is favored by the "old immigrants" who settled in the United States at the turn of the century. The music of the tamburica is a symbolic expression of ethnic identity as noted by the fact that American-born Serbs frequently sing the Serbo-Croatian lyrics without understanding their meaning. The contrast between the traditional culture of the past and the American urban scene is cleverly captured in a poignant flashback of a still photograph taken in Yugoslavia with a young shepherd playing a flute and tending his flock, while a tamburica singer in Chicago, who has never seen a flock, sings lyrics about green pastures and lost sheep. To the viewer this brings to mind the symbolic significance of a lost culture as well as a romantic view of the past. In contrast to the tamburica, accordion music is representative of the new post-World War II immigration. In this genre we see a closer melodic affiliation with the popular music of the times, but often with traditional Serbian lyrics such as "Come on Jano, come on sweetheart, let's sell the horse so we can dance..."

Finally, the gusle, an ancient one-stringed musical instrument similar to the violin, provides a background for the chanting of epic poetry recounting the heroic ancestral past.

In these three musical traditions the machismo of the Mediterranean culture is also made evident. For example, tamburica, accordion, and gusle players are generally male as are the dominant themes of many of the songs, such as "Ameriko, puna si dolara, napravila si od mene becara" ("America, you are full of dollars, you made a carouser out of me").

In addition to music performed by such groups as the Popovich Brothers and the Kapug brothers, the senses of the viewers are stimulated by mouth-watering scenes of lambs and pigs roasting on the spit, the vibrant colors of ethnic embroidery, the fancy footwork of kolo dancing, and the portrayals of resplendent religious rituals.

One of the major strengths of this film is the collaboration between Serbian-American anthropologist, Andrei Simic, and veteran filmmaker Les Blank. Many of the nuances of Serbian expressive culture as ethnic markers would have been lost with only an ethnic perspective. As much as this is a positive feature, it is also a negative one. Because of the rich mosaic of ideas in the film, specific themes need to be teased out if one is unfamiliar with Serbian culture. For example, two of the most original scenes concern Serbian beliefs and practices related to health and the telling of fortunes, yet they stand alone in regards to the dominant theme of the film. The first, as recounted to Simic by an informant, is to ensure good health by drinking a glass of water in which a sugar cube has been dissolved, the belief being that the bacteria in the body will be drawn to the sweetness of the sugar. Then, Serbian coffee laced with a shot of slivovica (plum brandy) is drunk so that the alcohol will kill the accumulated bacteria. The second practice involves the reading of fortunes from the sediment left in cups of Turkish coffee.

A young woman demonstrates the technique and recounts how she was taught by older Serbian women to interpret the patterns. Though these two scenes clearly present aspects of Serbian expressive culture and ethnic continuity, their significance as unique cultural practices needs to be integrated in respect to how they serve in defining ethnicity.

Technically, Ziveli: Medicine for the Heart, is a well-made film as are other films directed by Les Blank. However, in this particular case, the sound is uneven. The background at times drowns out the dialogue. The use of two
different locations, Chicago and California, shows different Serbian ethnic enclaves, and these are demarcated by subscriptions. However, these geographical transitions can be lost if the viewer does not pay close attention. Throughout the film, subtitles render precise translations of the Serbo-Croatian dialogue and lyrics, the latter often quite difficult to translate.

This film would be particularly useful in anthropology courses on ethnicity or in introductory anthropology courses to demonstrate the pluralistic nature of American culture, or to highlight the meaning and function of expressive culture. In addition, Ziveli: Medicine for the Heart, would be appropriate for more specialized courses in such areas as ethnomusicology, folklore, and European ethnography.

Marie Boutte and Maria Oluvic
University of California, Berkeley

SUMMER SCHOOL IN ETHNOGRAPHIC FILM AT OXFORD.

The Director of the Oxford Summer School is Dr. Andre Singer, formerly series producer for Granada Television's "Disappearing World" documentaries. The New York University program in ethnographic film directed by Faye Ginsberg is exploring a link with the summer school.

The cost of the program is:
Eight units of graduate tuition at USC, $3088; Room and board at Queen's college for 6 weeks, $2520. Total, $5608.

For more information, contact: Professor Steve Lansing, Chairman, Dept. of Anthropology, University of Southern California, Los Angeles CA 90089-0661.

CALL FOR PAPERS.

Papers are now being solicited for the 11th World Congress in Visual Sociology to be held at the University of Bologna, Italy June 26th-30th 1987. Papers are particularly welcome in the area of the use of still photography in field investigations, especially in the area of rural sociology.

Address papers, or for further information, contact Dr. John Rieger, University of Louisville, Louisville Kentucky 40292.

IVSA CONFERENCE

The International Visual Sociology Association Conference will be held in Rochester NY June 1988. It will take place at the Visual Studies Workshop in Rochester.

For further information, contact: Steven Gold, Department of Sociology, Whittier College, Whittier, CA 90608. (213) 693-0771.

THE 12TH INTERNATIONAL CONGRESS OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES.

The 12th Conference of the International Congress in Anthropological and Ethnological Sciences will be held July 24-31 1988 in Zagreb, Yugoslavia. The general theme is visual research strategies - visual anthropology in the 1980s. The Congress will include six symposia on the following topics: Visual anthropology and education; visual anthropology and the public; visual anthropology and cultural preservation and revitalization; visual research results; visual anthropology and development studies; and visual research strategies.

For further information contact: Nasko Kriznar, Audio-visualni Laboratorij ZRC SAZU, Wolfova 8, 6100 Ljubljana, Yugoslavia.

The 28th Festival dei Popoli: 27 November – 5 December 1987

Alongside the Competition and Information Sections, this year’s festival will have a component organized around the theme of:

- Cinema and Rock: after the success of the Cinema and Jazz programs organized during the previous three editions of the Festival, this year attention will be focused on Rock and Roll.

The intention is to analyze through visual documents the most important moments of the Rock movement from the 1950s to the present. The program will include documentaries, television programs, filmed concerts, videos and fiction films.

-Ethno-Anthropological Section:
1. As part of the monographical retrospectives, dedicated each year to the ethnographic cinema of a European country, there will be a selection of Dutch ethno-anthropological documentaries, organized by Henk Ketelaar (30 Nov.-1 Dec.).

2. International Seminar on the Teaching of Visual Anthropology (in collaboration with the Department of Anthropology and Ethnology of the University of Florence), 3-4 December.


4. Lastly, there will be a general
meeting of all members of EAVS
International Seminar on "Cinema and History." This is a new project that the Festival is organizing: it is to be the first of a series of seminars, annual retrospectives, programs in conjunction with schools and universities, and the production of montage films intended for television broadcasts, under the super-vision and direction of an international scientific committee.

NEW YORK UNIVERSITY.

New York University's Departments of Anthropology and Cinema Studies announce a new graduate program in ethnographic film. The curriculum provides a directed, interdisciplinary course of study for M.A. and Ph.D. students that encompasses theoretical and methodological concerns of cross-cultural representation and communication, exploring the past, present and future of ethnographic film.

The program includes: Production training in film and video with NYU's Cinema Studies Program. Internships at museums in the New York area, giving students experience in research with and interpretation of ethnographic film archives, as well as programming of ethnographic film festivals. Placements include the American Museum of Natural History, The Museum of the American Indian, The YIVO Institute for Jewish Research. Training in the development of creative uses of new media technology so that the concerns of local and non-Western communities are taken into account.

For further information, contact: Paye Ginsburg, Director; Program in Ethnographic Film; Department of Anthropology; 25 Waverly Place; New York University; New York, NY 10003. (212) 998-8550.

EUROPEAN ASSOCIATION FOR THE VISUAL STUDIES OF MAN. (EAVSOM.)

Between 1984 and 1985 a small group of European anthropologists and other social scientists decided to organize a network of scientific exchanges: the aim was to give the opportunity, to all those interested, to know what is going on in Europe in the field of the "Visual Studies of Man".

Now the EAVSOM is very active, and is publishing a newsletter twice a year that is distributed to more than 200 members (both individuals and institutions), mainly in the Western European countries (but also in some Eastern European countries).

The Newsletter contains information about research, ethnographic film festivals, books and articles, films etc. in Europe, and includes announcements of the main non-European events. Non-European scholars can subscribe. The annual membership fee is $10 for individuals and $20 for institutions. Please send fees plus name, address and affiliation to: Barbara Luem, Postfach 3522, CH 4002, Basel, Switzerland. All contributions and information for the newsletter should be sent directly to: Paolo Chiozzi, c/o Festival dei Popoli, Via Fiume, 14, I 50123 Firenze, Italy.

"VISUAL ANTHROPOLOGY", A NEW JOURNAL.

"Visual Anthropology" is a new quarterly journal for those interested in the visual and pictorial aspects of anthropology. The goal of the journal is to provide a forum for the world community of visual anthropologists. Each issue will contain articles, ethnographic photo essays, research reports, film, book and exhibition reviews, discussion, and statements about work in progress. On occasion, Visual Anthropology will devote the entire essay contents of an issue to a single topic. Some of the areas "Visual Anthropology" will cover are: the study, use and production of anthropological and ethnographic films and photographs; the analysis of visual symbolic forms from a cultural-historic framework; the study of human behavior through visual means; the relationship of cultural and visual perception.

Calls for Papers. The editors invite you to contribute to "Visual Anthropology". All manuscripts will be critiqued by several experts in the field without the name of the author being revealed. Further queries about contributions should be sent to: Jay Ruby, Editor, Visual Anthropology, P.O.Box 4996, Philadelphia PA 19119.

THE GRANADA CENTER FOR VISUAL ANTHROPOLOGY, MANCHESTER UNIVERSITY.

The GCVA came into existence on July 1st 1987 when Dr. Paul Henley took up his post as the first Director. (See SVA Newsletter, Summer 1987.)

The Centre came about because of the fortunate conjunction of three interested parties based at Manchester:

At the University, the Department of Social Anthropology under the direction of Professor Marilyn Strathern is one of the largest in Britain offering a specialist undergraduate degree in social anthropology, as well as postgraduate training at Diploma, M.A. and Ph.D. level. Several members of the Department have collaborated with professional documentary productions, and Professor Strathern is keen that the Department should establish a reputation for both teaching and research in this field.

The second interested party was Granada Television whose headquarters are in Manchester. In the specific field of anthropological documentary it has an unrivalled reputation for its Disappearing World series. (See SVA Newsletter, Spring 1987.) Granada have undertaken to make an annual donation of L10.00 over three years in support of the Centre.

The third party interested in the establishment of the GCVA was the University's audio-visual technical staff. Manchester University Television (MUTV) and the Audio-Visual Technical Services Unit (AVTSU) have most of the hardware and technical expertise needed to support a "hands on" program of anthropological film and video instruction.

The immediate and primary activity of the GCVA will be the teaching of a one-year M.A. in Visual Anthropology. The course will be very intensive lasting 12 months from September to September. The tuition fees
for citizens of non–EEC countries will be in the region of $5,500. EEC and British students will pay roughly half that sum. The University recommends that graduate students ensure that they have a living allowance of at least another $5,500 to cover subsistence needs over the course of the twelve months. Applicants will be expected to have an undergraduate training in anthropology or the equivalent qualification. This pre–requisite work may be made up by enrolling in a one–year conversion course leading to a Diploma.

Four courses will be taught along the following lines: Anthropology and Visual Aesthetics. The exploration of anthropological theories in relation to visual aesthetics. Anthropology and Documentary Film. Based on the regular viewing of films organized historically, by filmmaker (corpus of work), and regionally. Visual Anthropology and Cross–cultural Education. An exploration of the role of visual media in communicating an understanding of other cultures. Practical Methods. The core of this course will be an intensive two to three week period during which the staff of MUTV and AVTSU will give practical instruction in video–film production. There will be a series of 16mm film workshops conducted by professional crews from Granada Television.

In addition to the teaching of the MA in Visual Anthropology, the GCVA hopes that it will become the focus for a much wider range of activities. It is hoped that the Centre will become a forum where anthropologists and filmmakers can meet, exchange ideas, present works–in–progress, engage in research, develop collaborative projects and, depending on technical considerations, carry out post–production work. The Centre aims to promote a closer working relationship between visual and mainstream analytical anthropology.

The Centre also plans to develop plans for a number of other projects in addition to the teaching of the M.A. These include an Anthropological Film Research Centre, capability for video and film production, the distribution of video–text packages and occasional publications in collaboration with Manchester University Press. The Centre is also attempting to raise money to support some system of Visiting Fellowships to encourage anthropological filmmakers to come to Manchester as filmmakers–in–residence.

For further information about any aspect of the Centre’s work and plans, contact:
Dr Paul Henley, Director, The Granada Centre for Visual Anthropology, Manchester University, Roscoe Building, Brunswick St, Manchester M13 9LP, England. (061) 273–7121, ext. 5173.

OXFORD UNIVERSITY

In October the Pitt Rivers Museum/Department of Ethnology and Prehistory, University of Oxford launched a new M.Phil course which includes a visual anthropology component.

The M.Phil in Ethnology and Museum Ethnography offers students a basic grounding in cultural anthropology and material culture. Optional subjects include ethnographic film. The M.Phil is a two–year course with an opportunity to carry out some research. The course will be geared more to the theoretical than the practical aspects of ethnographic film.

The Department has technical staff, projection and other facilities for teaching visual anthropology. It also has the largest anthropology library in Oxford as well as photographic archives.

For further information contact:
The Admissions Secretary, (Ethnology), Department of Ethnology and Prehistory, South Parks Road, Oxford, OX1 3PP, England. Tel. (0865) 270927. General information may be obtained from the Graduate Admissions Office, University Offices, Wellington Square, Oxford, OX1 2JD, England.

FILM FESTIVALS

SAN ANTONIO CINEFEST

1987 is the twelfth year of the San Antonio CineFestival, the oldest and largest international Latino film and video exhibition. Cinefestival continues to provide a forum for viewing a representative sample of works produced by and about the Latino experience in this country and abroad, and for discussing relevant topics affecting the media.

For further information contact: San Antonio CineFest, 1300 Guadalupe Street, San Antonio, TX 78297. (512) 271–9070

DANCE ON CAMERA

The Dance on Camera Film Festival will take place December 12–15 at Donnell Library Center in New York City.
For further information, contact: Dance Films Association Inc., Room301, 241 East 34th Street, New

1988 ASIAN AMERICAN INTERNATIONAL VIDEO FESTIVAL

Entries are now being accepted for the 1988 Asian American International Video Festival (AVF 88) to be held in February.

The Festival, sponsored by Asian CineVision (ACV), a New York–based Asian American media arts center, is an annual video showcase showing a diverse range of aesthetic, political and personal categories of Asian and Asian American video artists. Categories include documentary.

The 1987 festival, held last January included 6 documentaries. ACV seeks to discover new Asian and Asian American artists in the video field. First–time videomakers are therefore encouraged to submit their works. Distributors, festival organizers, universities and other media organizations are also welcome to make recommendations or submit entries.

For more information, contact, The Exhibition Director, Asian CineVision, 32 E. Broadway, Fourth Floor. New York NY 10002. (212) 925–8685.
JOHN GRIERSON PRIZE

The prestigious John Grierson Award is given by the British Film Institute in recognition of the outstanding documentary film of the year. This year, the award was received by the Black Audio Film collective for their film Handsworth Songs. This film deals with the West Indian experience in a hostile and racist Britain and explores the reasons for the riots in Handsworth, a Black area of Birmingham, England in 1981. For a fuller review of Handsworth Songs, see SVA NEWSLETTER Summer 1987 edition.

NISSAN/FOCUS AWARDS

The Nissan/Focus awards for student films were presented at the Hollywood Roosevelt Hotel during a five-day extended ceremony in September 1987. The prize for best documentary film was awarded to David Hartwell, director of Wise Guys. Wise Guys is a wry behind-the-scenes look at the game show “Jeopardy.” It is an assured and sophisticated film directed with a sure and mature touch. While it is extremely funny, it is also a sometimes very moving portrait of this American phenomenon.

Addressless by Laura Scheerer and Andrew Millstein and made at the University of Southern California’s Center for Visual Anthropology placed third in the documentary category. Milstein also received the award for best documentary photography.

SOCIETY FOR VISUAL ANTHROPOLOGY NEWSLETTER

The Society for Visual Anthropology Newsletter is published at the University of Southern California’s Center for Visual Anthropology.

The Newsletter publishes short articles, news of festivals, and conferences, reviews of books and films as well as announcements and news of interest to our readers. We invite any interested readers to contribute any of the above items.

In future, the Newsletter will be published twice a year. Each of the two editions will be larger than they are at present.

The next edition of the Newsletter will be published early in 1988. It will contain articles about the Brazilian Cinema, opportunities for anthropological research using Home videos and a TV documentary filmmaker’s view of the discipline. As usual, we will carry book and film reviews and news.

We hope that the Newsletter might help to keep the far-flung practitioners of visual anthropology in touch with one another’s work and ideas. We offer space in the publication to individuals or organizations to publicize their activities, plans or ideas.

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