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TEACHING AFRICAN DEVELOPMENT WITH FILM

by Norman N. Miller

January 1971

The mushrooming importance of the film media in education needs little documentation; today the average high school graduate has seen 500 feature-length films and been exposed to 15,000 hours of television. By comparison, he has had only about 12,000 hours of live instruction. The facts are sobering if for no other reason than that film is commandeering the minds of students and displacing face-to-face teaching. However, the amount of quality film material that analyzes foreign areas, particularly Africa, is shockingly small. Many of the films ordinarily shown are patronizing and badly distorted, often illustrating the film-maker's lack of substantive knowledge, and in fact contributing more to misunderstanding than to enlightenment.

The enormous potential of film in teaching and research about Africa has yet to be exploited. In one sense film offers the individual a very personal and direct way to discover, to explore, and to reveal for himself. It teaches one, as Robert Flaherty has said, "to see more in order to become more . . . to lengthen the inner landscape." Film *can* bring together a set of new facts, new ideas, and new visuals that are artistically interesting and substantively accurate. This is particularly true for depicting ideas and actions that are strikingly different, such as foreign areas for Western students. The need for educational film is further emphasized if we agree that the nineteenth-century trend in education—the teacher, the book, the student—is outmoded. As sheer numbers of students crowd existing institutions, the teacher as the traditional font of information is numerically impractical and often factually inadequate. The teacher as a partial instructor, synthesist, and guide to learning is far more meaningful. Moreover, if the trend is to make learning more the responsibility of the student, then there must be more effective technical ways to allow this private process to occur.

In terms of usage by social scientists, some disciplines lend themselves conceptually to film more than others. Anthropology, agricultural economics, and geography are the most "visual." Economics, political science, and sociology are considerably less so. One suspects that the traditional research concerns dictate much of the disciplines' film awareness. For example, the political science concerns with such abstractions as legitimacy, power, democracy, and representation are far less filmic than, say, the anthropological concerns with material culture, ritual, and ceremonies, or the recording of "vanishing cultures." A key question seems to be whether or not academic practitioners can relate their major concepts to visual interpretation. The arguments for more effective use of educational films, however, are the same across the social sciences: (1) as an important substitute for experience that students cannot readily have; (2) as a comparison between cultures and between specific items within cultures; and (3) as a method of combating functional illiteracy and the aversion to print, increasingly commonplace in student populations (for example, by mixing film with printed material on the same topic).

Distinctions in film may be helpful (Figure 1). The major dichotomy is between fiction, or feature

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Executive Director

About the writer:

NORMAN N. MILLER has been concerned with East Africa's anthropology and politics for more than a decade. In 1959-60 he travelled extensively in East and Central Africa and subsequently, with research support from the Ford Foundation and the Carnegie Corporation, lived in Tanzania or Kenya on four separate occasions. Dr. Miller has also done research under grants from Michigan State University and has taught at the University of East Africa in Dar es Salaam. Receiving the M.A. and Ph.D. degrees from Indiana University, in 1966 he joined the faculty of Michigan State where he is the editor of *Rural Africana*, a research bulletin in the social sciences. On leave from Michigan State, Dr. Miller is Faculty Associate of the American Universities Field Staff and resides in Kenya. The author of numerous articles and chapters on local politics in Africa, his interests include documentary film-making, and he has recently completed a 16mm. instructional film entitled *East Africa: Myth and Drum*.

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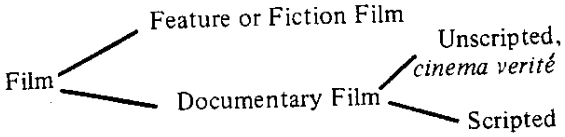
film, and documentary film. Documentary is the general "educational" approach and may be further divided into unscripted *cinema verité* productions, and scripted productions which often use actors, sets, and so forth. The debate is endless as to what these categories entail and if they are indeed accurate for the changing film world.

Figure 1



Another basic difference is between projected film such as 8mm, 16mm, and 35mm, and electronically-produced film such as TV or videotape.

Development Films

Further distinctions may be made in terms of subject matter. One arbitrary grouping is the development film, a broad category of films that touch on modernization and change in African states and elsewhere. The grouping includes films concerned with economic transformation, agricultural and ecological change, rural development, political modernization, and particularly cultural change. Films in these areas cut across the traditional academic disciplines of anthropology, geography, agricultural economics, and to some degree sociology, politics, and history.[1]

Development films may be further characterized as those which focus on the processes whereby people's lives are improved. How this improvement comes—via better health, education, food, learning or other changes—is a dramatic process that lends itself to film. The media cannot, of course, address the magnitude and complexity of the process, but it can provide a visual beginning and a great deal of basic understanding.

The abstractions of several social science disciplines are intermixed in most development films. One film may present conditions and conclusions that are simultaneously social, political, and economic. The advantage is that cross-discipline insights and ideas can be obtained. The disadvantages, from a more purist viewpoint, are that the loftier insights of one discipline may be lost in the common visual stew.

The problem with films about development in Africa and elsewhere is they tend to highlight final accomplishment such as a village project, hospital, or dam, and to overlook the difficulties of the achievement. As Ackerman has noted about the lack of government support for films:

> The reasons for "caution" are known: economic development is a delicate, diplomatic art, from its premise of need to its introduction of change: face-saving is valued; evaluation is risky as well as rewarding, even in industrialized nations who urge it. All films can leave indelible impressions on both friendly and unfriendly eyes. Further, a film which shows weaknesses as well as strength can be a special threat to viewers as well as to those filmed. Indeed, since such films must be made with such sensitivity to personal and national prides, and since they are so vulnerable to criticism, they are in part poor mirrors for reporting on development.[2]

Film Use: Research and Field Work

Film that is unedited and accompanied by notes on where, when, how, and of what the footage was taken provides a base for further research and analysis. Comparative phenomena, such as cross-cultural analysis of behavioral patterns or visual evidence of other specific problems, can be pursued. This is the study of sequences themselves, which often necessitates coding, indexing, and a recall system to specific sequences or frames. Other research approaches may include content analysis of propaganda footage, historic events, or individual biographies. If a large amount of footage is available, questions of camera-bias can be posed; for example, in what ways would a white American cameraman respond differently from a black cameraman to African footage? Does a Nigerian film-maker capture the rhythms and pace of his culture any differently from a non-Nigerian?

Some of the most important avenues in this form of analysis deal with the differences between

the film-maker's culture and the culture of his subjects. How the subjects organize their own visual patterns is of special interest. Particularly if they see events, life-rhythms, and sequences quite differently from the film-maker, these may well be filmed with major distortions.

Important research is also possible on finished or edited film. This falls generally into two categories. First, research on the film itself in terms of structure, content, form, aim, and intended message. Alternate editing possibilities, the "cultural loading" of the film, and the biases the film-maker brings to the film are important. Second, analysis of audience reaction to a specific film is important in terms of impact, reaction, retention of key sequences, and general "learning." Such evaluation would usually include further analysis on the basis of audience age, education, economic status, occupation, and so on. Other research uses of film outside the social science context would include industrial and engineering analysis with film, medical and health applications, and film used by police and other agencies for investigation, identification, and evidence collection.

The major use of film in field work is as an extension of the usual data-gathering techniques. Film or videotape recorders can provide such things as (a) a record of specific events; (b) records of technique and practices; (c) visual biographies of key individuals; (d) records of sociometric interactions; and (e) a method of validating or interpreting an event by asking detailed questions of participants as they watch a replay. Records of specific activities such as building techniques, political events, or farm practices, if coordinated with similar research film create a comparable data bank representing several cultures, regions, ecological zones, and types of practices. In broader terms a film record in the field simply provides data on a culture in its own right. It is a tool to recall information, occasions, moods, and feelings.

The objectivity of film is a part of the standard debate on its merits as a field technique. Defenders argue that the visual images offer more objective "truth" and more reliability than does a written or audio record. This would hold, relatively, for uncut, unedited, single-sequence footage. Nevertheless, several problems exist. The structure of visual events differs from different-camera angles. What is occurring behind the camera *may* be more important in the structure of events than what is being filmed. Or what is left out, what is edited out, what occurs just off the frame of the picture may severely limit the objectivity of the event. It can also be argued that the more specific and narrow the focus on a given event, i.e., more objective in an immediate sense, the more the event is unrepresentative of the culture as a whole.

Film Uses in Teaching

The standard educational use of film, that of class exposure to a long documentary, with introduction by instructor and "What did you see?" questions afterwards, is often an abject failure. Students are usually unchallenged, and relax into a kind of hypnotic trance, allowing the film to wash over them like a warm bath. The information sought by the instructor often constitutes a small portion of the footage, but quick access to the desired scenes has been difficult technically. Fortunately film technology is becoming less expensive, less complicated, and less frightening to academics. Innovations that make the teaching possibilities more flexible include video tape, Electronic Video Recording, 8mm cassettes, and more portable cutting-splicing techniques. Some possibilities include:

(1) *Video-tape seminars.* Much as a football coach plays back a game, an instructor can unobtrusively film an academic seminar, then play back portions quickly to point out strengths or weaknesses in the debate.

(2) *Video-tape in simulation.* Visual events that aid construction of simulation and game theory studies are possible.

(3) *Electronic Video Recording (EVR)* permits a program to be stopped at any point for detailed examination of a frame or sequences. It makes the instructor the master of the program, not a distant broadcaster or projectionist. Instructional material can be viewed and repeated in part as often as necessary. The motion-picture scene can be frozen and studied, and so can a mathematical equation, a surgical diagnosis, or a political meeting. The advent of EVR allows educational programs to be at the immediate command of the instructor.

(4) *Multiple Sound Track.* Techniques for teaching now make it possible to use a film (a) without sound, allowing the visuals only to carry the message, and thereby be more applicable to many age groups; (b) with a sound track carrying single annotations of the visuals; (c) with a narration track; (d) with natural or "wild" sounds; and (e) with music or a regular combined sound track. The instructor can control the sound tracks, turning them up or down as desired.

(5) *Compilation film.* By use of existing footage, instructional films can be made to meet a specific course or instructional need. This entails re-editing footage and producing sound tracks to narrate the footage (example: a geographer or political scientist creating from portions of existing films a film illustrating major themes of a course).

(6) *Student Involvement.* Films made cheaply by students from old newsreel footage, slides, stills, and other material can be used in a variety of social science seminars. One technique involves comparing what the student thought he was communicating on the subject, and the interpretation of other seminar members. Another invokes the entire seminar's involvement in creating an educational film by dividing the research, writing, and scripting between seminar members.

A problem related to teaching is the lack of evaluation standards for films that are available. Some methods have been devised to evaluate footage for specific audiences (i.e., ethnographic researchers, general college, primary school, etc.) but more specific evaluation is needed for films that generally treat development problems. Such a scheme might include:[3]

1. Content description
2. Development themes
3. Key incidents
4. Stated purposes
5. Attained purposes
6. Strength of film: clarity
7. Strength of film: relevance
8. Weaknesses
9. Educational impact
10. Range of uses

African Film: Problems and Prospects

The main reason educational films on Africa have not been widely used is that good footage is rare. Most films are shockingly inaccurate, poorly researched, and often condescending to Africans. Unless an instructor wishes to point out offensive or colonial attitudes, the choice of existing subject matter is limited. A second problem is that a substantial portion of African films deals with ethnography, tribal life, and the standard images of traditional Africa; most footage ignores such factors as urban development or the rapidly changing rural scene. Increasingly, questions are also being raised concerning films made by Europeans or Americans of African subjects. The choice of subject matter, the rhythm, style, and language of the film are legitimately questioned by thoughtful Africans. The cultural bias of the film-maker, in essence, is under question.

As educational film possibilities grow, so too do the attending ethical problems. Rights of privacy versus "need to film" is one of the basic conflicts, particularly when the film calls for unscripted, live, *cinema verité* techniques. The camera can easily be viewed as, and become, a hostile intruder. The closer the camera gets to sensitive material, which is more revealing and rewarding to the film-maker, the more disturbing the process can become to the subject. Similarly, there is often an inclination for a film-maker to ask the subjects to do something they would not ordinarily do. The "smear fat on their bodies" approach is still too common in educational filming, particularly in the less developed areas of Africa.[4]

For African film-makers, the crisis of identity between African traditional ways and Western ways may be far less dramatic than Westerners suggest. The real problems lie in more mundane sectors of finance, equipment, official censorship, and government intrusion. Censorship and other controls are imposed largely for political stability and from the government's healthy respect for the impact "revolutionary" films can have. Because government film units are usually the major, and often the only, production units in the country, control of locally made footage is very effective. The dreary government information film is the usual product. Nevertheless, the few independent African film-makers offer the best hope for future films that are both interpretative and educational.

Government inclinations to support films are often lacking. Film-making is expensive, and while certain techniques can reduce costs, the priorities for development films are low. The politicians who set budgets usually see film as an adjunct to the government information source. The enormous development potential is not forseen because film-makers are usually dealing with persons whose film experience is largely confined to Hollywood or newsreel productions. The fact that film can help to educate and to reach more backward areas is usually overlooked. Specific development films that have targets as agricultural innovations or reversing the rural exodus and helping rural development are rarely made.[5]

In sum, given the need for good educational film, what then are the reasons for their absence? Several factors may be noted.

–African sensitivities have been offended in the past by films that inaccurately portray or unintentionally reveal unfavorable material, causing censorship and restrictions on further productions.

–lack of depth film studies. Most development films show visible, facile achievements, and omit the problems.

–lack of time perspective. Static set-shots of one period distort subject matter.

–lack of range, in that films often fail to show impact of development on those most directly concerned, as the farmer, village leader, agent of change, bureaucrat, engineer, aid official, etc.

–expatriate film-makers predominate, with the best film-makers of the nation or the region rarely invited to make films.

–finances, time, and travel to make development films prohibit local, independent film-makers' involvement.

–government censorship, red tape, sanctions or veiled threats about "revolutionary" or "immoral" films discourage local film-makers who have depth knowledge of subject matter.

–poor research and poor preproduction knowledge of the subject matter lead foreign film-makers into visual cliches without insight, form, or uniqueness.

Literature on African Films

The following bibliography of literature concerning African film is divided into three sections: articles and reviews that deal with developmental aspects of African film, a listing of catalogues and guides that give a broad range of African films, and a selection of other miscellaneous publications that occasionally carry film articles on Africa.[6]

Articles and Reviews

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Catalogues and Guides to African Films

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Hall, Temple University, Philadelphia, Pennsylvania 19122. 1968. 79 pp.

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Films on Overseas Aid and the Developing Countries. Overseas Institute of Canada, 90 Sparks Street, Ottawa, Ontario. (two brochures).

A List of Films on Africa. Compiled by Claudia W. Moyne. African Studies Center, Boston University, 10 Lennox Street, Brookline, Massachusetts, 02146. 1966. $1.25. Good summaries and evaluations of 266 films.

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Afrique Nouvelle (Dakar)
American Anthropologists
Atlas
Business Screen
Cahiers du Cinéma
Current Anthropology
Educational Screen and Audio-Visual Guide
Film Quarterly
Jeune Afrique
Journal of Modern African Studies
Présence Africaine
Problemes of Africains
Sight Lines

Selected Films on African Development[7]

This guide lists more than 90 films on general themes surrounding African development. Most films were made after 1950 although a few earlier films are included because of their excellence. All the films are relevant to current studies of Africa and include a range from broad geographic studies of regions to more intimate studies of families and tribal groups.

The over-all arrangement of the list is a simple one: first the films are listed alphabetically, with brief annotations and abbreviated notes on length, color, rental costs if available, and a key to the list of distributors appearing at the end of this section. A cross-index by subject and country is then provided. For a fuller list of films see catalogues and guides on African films listed in the bibliography above.

Africa Astir. 24 min. (color) $7.65. Gorham.

Studies some of the little-known peoples of western Africa, emphasizing the effects of European influence on fast-disappearing cultures. Contrasts the cultures of the peoples in terms of religion, trade, clothing style, housing, superstition, and education. Includes considerable history of the area and shows parts of the cities of Dakar, Mopti, Bandiagara, Djiune, Timbuctoo, Gao, and Fianga.

Africa in Change: East Africa (Kenya, Tanganyika, Uganda) 21 min. (color) $7.65 EBF

Pictures East Africa as a region of diversity both in physical geography and people. Contrasts ancient tribal life with busy metropolitan activities. Relates the activities of minority groups as the Indians, Arabs, and Europeans. Shows important agricultural crops. Emphasizes importance of education in the unification of the people of East Africa.

Africa in Change: West Africa (Nigeria) 23 min. $7.65 (color) $4.65 (b and w) EBF

Points out the three geographically and culturally different regions of Nigeria. Pictures the cultural, religious, and economic differences of these regions. Emphasizes the role of education in uniting the varied peoples of this progressive African country.

Africa Is My Home 22 min. (color) $6.65 Atlantis

Presents the life story of Malobi, a young Nigerian woman, as it is interwoven with the progress of her people towards independence. Discusses the periods of conflict and

indecision that young Nigerians experienced in breaking away from the traditional ethnic ways of living to accept the ideas presented by the Christian missionaries. Outlines the problems of educating the Nigerians to look towards the future.

Africa: The Hidden Frontier 59 min. (b and w) $8.15 NET, IU

Documents Kenya's attempts to unify its numerous ethnic groups and its Europeans and Asians into a coherent nation. Explores the contrasting ways of life of several dominant tribes, the influence of European and Asian settlers, and the social progress made. Contrasts rural life with a visit to the melting pot of Nairobi and shows Kenyatta speaking to a tribal gathering.

African Heritage 25 min. (color) free Sterling

Kenya tribal life including construction of tools, weapons, and more historic aspects of ceremonies and lore. (1956)

African Tribes (Congo and Kenya) 10 min. $7.00 UCFMC

African Village 17 min. (color) $5.75 PSU; $7.00 FSU; $10.00 Contemporary.

Describes a village of the Kisii people in Guinea. Depicts the customs and various tasks of the villagers. A Holcomb Production (1960).

Amenu's Child 35 min. (color) $7.50 Contemporary

Using the traditional idiom of African folktales, this film shows how a Gold Coast tribe turns from medicine men to a local clinic. Award-winner at 1950 Venice Film Festival.

Bakuba 19 min. $4.15 IU; $4.25 PSU

Describes the customs of the Bakuba people of the Congo. A Brandon Production (1957).

Bamiri Village 11 min. (color) $2.50 CFI

Story of how a village in Asanti Province builds a community hall, day nursery, and water-supply system.

Benin Kingship Rituals 48 min. (color) $134.40 (purchase only) Ibadan

An excellent film on interesting ancient rituals, filmed by Francis Speed; consultant, R.E. Bradbury.

Boom Town, West Africa 26 min. (b and w) $6.40 BBC-TV

Depicts the life of the Kamara family of Sierra Leone and shows how their life has been affected by industrialization. Indicates the growth of the village in which they live and the cultural changes through which the people are passing. Discusses the dissolution of tribal customs and formation of young people's organizations which tend to replace tribal organization.

Botswana 18 min. (color) Free RST

A cultural and economic picture prepared in tribute to Botswana's independence, September 30, 1966.

Building a House 6 min. (color) $3.00 IFF

Bozo people who live along the Niger River in Mali seen building a house of grasses and sticks. Natural sound effects and music with no narration. Designed to permit students to discover meanings and raise questions for further study.

Berber Country 16 min. $4.15 IU; $4.25 SU

A documentary account of a group of Berbers living in Algeria. The film shows something of the history and geography of the region, but primarily is concerned with the culture.

Bushmen of the Kalahari 12 min. (color) write for McGraw-Hill

Film originally part of ABC four-hour Documentary on Africa (1967). Well done.

Central Africa 20 min. (color) write for McGraw-Hill

Originally part of ABC four-hour Documentary on Africa (1967). Well done.

Congo: The Way Ahead 28 min. $7.50 Contemporary

Through the eyes of a fifteen year old schoolboy, the film reveals the circumstances that since 1960 have led to a decline in the standard of living of the Congo people. A UN film (1963).

The Continent of Africa 15 min. (color, b and w) $6.10 FSU

Covers the four major regions of Africa—the dry north, forest of the west, the industrial south, and the highlands of the east. Emphasis on the many contrasts in Africa. McGraw-Hill (1965).

The Continent of Africa (Lands Below the Sahara) 22 min. (b and w) $5.20 BU; (color) $10.00 BU; (color) $7.65 IU

Paul Bohannan collaborated on this film. A good introductory film. Good topographical description. Made in 1962.

Cotton Growing and Spinning 7 min. (color) $3.00 IFF

How the Dogons of Mali grow cotton in small fields protected from grazing animals by fences made from thorny shrubs. The cotton balls are gathered into a goatskin bag and dried on the roof of a house. Removing the seeds; making yarn on a wooden spindle. Natural sounds and music but no narration. Designed to permit students to discover meaning and raise questions for further study.

The Cows of Dolo Ken Paye 32 min. (color, b and w comb.) write for HRW

The wounding of a marauding cow by a Kpelle farmer starts a dispute that is followed to its conclusion in a hot-knife trial by ordeal. Photographed as it actually happened in Fokwell, Liberia. James L. Gibbs, Jr. and Marvin Silverman (1968).

Daybreak in Udi 45 min. $6.15 IU; $8.70 PSU

Community development among the Ibo in Nigeria. An Academy Award film in 1949, and still interesting despite its age.

Desert Nomads (French Morocco) 21 min. $4.25 MUS

Life of nomad peoples in the hot, dry Sahara desert. Five families in camp near a waterhole, living in tents, grazing their animals. Visit to an oasis on way to market to trade camels for food and wood.

East Africa (Kenya, Tanganyika, Uganda) 21 min. (color) $7.00 UM

East Africa's physical geography; coastal area, mountains, arid plains, fertile grasslands, and scenic lake regions; culture patterns of herdsmen, fishermen, farmers, and city dwellers of many races; their problems in a period of transition.

East Africa: Tropical Highlands 15 min. (color, b and w) $6.10 FSU

Physical features and social differences of the area which encompasses Rwanda, Burundi, Kenya, Uganda, and Tanzania. Emphasis on the need for education. McGraw-Hill (1965).

East African Aristocrats: Masai 29 min. (color) $2.60 WSU

The country, housing, dress, etc., of the Masai are shown. Indicates problems of introducing changes into an African culture.

The Economy of Africa 13 min. (color, b and w) $6.10 FSU

Traces the expanding African economy from its status in colonial days through its development in the newly independent countries. McGraw-Hill (1965).

An Egyptian Village (Gueziret Eldahab) 19 min. (color) $6.65 FAC

Pictures the daily activities of the people living in a small village near Cairo; describes the way of the life of the fellah, or farmer, in Egypt. Shows the methods of cultivating and irrigating fields; the education now available to the fellah's children; and stresses the tradition-centered life of the fellah. Follows the wedding arrangements for the fellah's daughter.

Family of Ghana 30 min. (b and w) $5.40 McGraw-Hill

Experiences of a family in Ghana illustrate the culture of that country. Suggests striving for new ideas and methods in this developing nation by the younger people, while the older ones cling to tradition. Dramatizes this contest within a Ghanaian family when the son wishes to acquire a motorized boat for ocean fishing. His father, however, fears departing from the "old ways." Includes sequences of Accra and of native music and dancing.

Father and Son (African Village) 14 min. $6.00 NYU

Fincho 75 min. $35.00 AFC

Deals with the problems of industrialization and modernization. Produced entirely on location with a nonprofessional Nigerian cast. Locale is a small village undergoing changes brought about daily by coming of lumber industry.

Fishing on the Niger River 18 min. (color) write for IFF

Fish is the traditional staple food of the Bozo people of Mali. This film studies each of the Bozos' ingenious methods of catching fish--some requiring the finesse and

skill of a single person; some requiring the combined efforts of small groups; and others, the unity and cooperation of the entire village community working a variety of nets. The fish are smoked for preservation and taken down river to market at Mopti in Mali.

Generation of Hope 24 min. CBC

Views and activities of Africans in their 20s. Part of *The New African* series produced by CBC with UNESCO (1967).

Gentle Winds of Change 33 min. (color) $11.00 PSU; $12.50 NYU; $8.25 SU

Life among the Banyankole of Uganda. Produced by Marshall Segall as part of a study of the individual differences in the Westernization process (1961).

Ghana 14 min. (color) write for McGraw-Hill

Most up-to-date film available on Ghana. Originally part of the ABC four-hour Documentary on Africa (1967). Very well done.

Giant in the Sun 20 min. $7.50 Contemporary; free, Embassy of Nigeria

Account of life in northern Nigeria. Heritage and traditions as well as progress in the political, industrial, and educational spheres are shown (1959).

Giant People: The Watusi of Africa 11 min. (b and w) $2.15 EBF

Reveals the activities, customs, and traditions of the Watusi, an African people characterized by their advanced native culture. Shows the ruling prince and royal family and activities in the royal household, including weaving, decorating, cooking, and churning. Portrays the prince as he inspects his cattle and leads a hunt, and depicts his young son presiding over a ceremonial dance.

Gift of Knowledge 19 min. (color) free RST

On the Kafue floodplain in the dry season, the Ila people must have their cattle across the river to the northern pasture lands. The story of a nine-year agricultural program to help these people is told.

Hausa Village 22 min. (b and w) $3.15 IU; $5.00 Contemporary; free, Embassy of Nigeria

Shows in detail the life of the Mohammedan people of a Hausa village in northern Nigeria. Includes everyday customs, farming and fishing, preparations for a wedding, and the building of a house for the bridal couple.

The Hidden Crisis 28 min. $7.50 Contemporary

The drama of hunger, health, and economic survival in the Congo. Depicts the work of the United Nations (1961).

The Hunters 73 min. $13.25 PSU; (b and w) $25.00 Contemporary; (color) $40.00 Contemporary; (color) $25.15 IU; (color) $22.00 NYU; (color) $16.50 SU

Drama of survival among the bushmen of the Kalahari Desert. An excellent film. Produced by the Peabody Museum (1958).

Identity 27 min. write for CBC

Prominent Africans, e.g., Chinua Achebe of Nigeria and Bernard Fonlon of Cameroon, discuss the African dilemmas and attitudes. Produced by Leo Rampen.

Ivory Coast—Economic and Social Development free Ivory Coast Embassy

Kenya: The Multiracial Experiment 19 min. (color) write for McGraw-Hill

Part of the ABC four-hour Documentary on Africa (1967). Well done.

Land of Four Rivers 33 min. (color) free Embassy of Zambia

A journalist returns home to Zambia and travels throughout the country to see whether its natural and industrial resources are being used to meet the challenges facing it as a newly independent country.

Land of the Swazis 18 min. $97.50 (purchase only) Fleetwood

Shows changes in traditional life brought about by technological change.

Life in an Oasis 11 min. (color) $2.90 IU; (color) $5.00 BU

The relationship of an oasis environment to daily life. The film contrasts natural oases with man-made oases where modern technology is used to locate water, drill wells, and prepare the earth for planting. A Coronet film.

Life in Hot, Wet Lands (The Congo Basin) 11 min. (color) $3.40; (b and w) $2.15

Pictures a jungle boy and his family in the Congo basin to show how the climate influences the lives of the people in hot, wet lands. Stresses how people adapt their clothing, shelter, social activities, and food-gathering to their geographic region.

Life in the Nile Valley 11 min. (color) $3.40 Coronet; (b and w) $2.15 Coronet

Glimpses of life along the Nile River. Describes the influence of the geography of the region upon the environment of an average farm family. Hassan is shown cultivating the field with his sons, while his wife and daughters work in the house. Pictures the youngest son attending school and returning home to help his brother.

Life in the Sahara 15 min. (color) $7.50 BU; $5.00 SU; $4.50 U Minn

Reviews important aspects of the life, habits, and customs of people living in the Sahara Desert region.

Life of a Nomad People (Desert Dwellers) 11 min. (color) IU; (b and w) IU; (b and w) EFC; (b and w) SU; (b and w) SU

Shows life on the edge of the Sahara Desert. A Coronet film.

A Little Step is a Big Leap 24 min. CBC

Analysis of change in West Africa, CBC series on *The New Africans.* This film quotes Senghor, and concerns village women attending a government training program, and the problems of women who bring to such training the cynicism of villagers long exploited by officialdom. (1967)

Lobola 26 min. $5.40 IU; $10.00 Contemporary

Illustrates some of the social problems confronting millions of South Africans. A boy from a village goes to Johannesburg to work in order to raise a dowry. Contrasts life in the village with life in the cities.

Man in Ethiopia 60 min. (color) Citron

Well reviewed study of seasons, land, religion and politics in Ethiopia, excellent for historic introduction to changes in that nation. (1967)

Medicine Men of Africa, Part I 30 min. (b and w) $5.40 IU, NET

Investigates the effectiveness of the African medicine man through interviews with Nigerian medicine men, their patients, and physicians. Shows the methods used by the medicine men for diagnosis and treatment while several ex-patients describe their cures. States that the medicine man's prescriptions are occasionally efficacious, but often harmful.

The New Africa: Peoples and Leaders 15 min. (color) write for McGraw-Hill

Film originally made for ABC four-hour Documentary on Africa (1967). Well done.

New Day in Africa 22 min. $5.00 CFC

View of the new Africa growing into independent nations. The film moves rapidly from area to area and shows both the poverty and grandeur of a continent in ferment. Filmed by World Horizon Films.

Northern Africa: Water and Man 16 min. (color, b and w) $6.10 FSU

Study of the water problem of North Africa. Shows the prospects of the area as symbolized by irrigation projects, hydroelectric power, and the drilling for oil. A McGraw-Hill film (1965).

The Old Africa and the New: Ethiopia and Botswana 17 min. (color) write for McGraw-Hill

Film originally part of ABC (1967) four-hour Documentary on Africa. Well done.

People of the Chad 13 min. (b and w) $1.90 IU

Narrated by Langston Hughes. Tribal life in former French Equatorial Africa as seen by government-sponsored explorers. Old (1945) but interesting.

People of the Congo: The Mangbetu 10 min. (b and w) $2.15 EBF

Shows the environment, activities, and customs of the Mangbetu people in the Congo region; the sources and nature of their food and its preparation; their primitive household equipment and their division of labor; head binding, facial treatments, and styles of hairdress; the

bartering of services; ivory carving, the preparation of paint, designing, and painting; the construction of a stringed musical instrument and the demonstration of a native dance.

Peoples of Africa 16 min. (color, b and w) $6.10 FSU

Survey of the different peoples of Africa. A McGraw-Hill film (1965).

Permanent Way free Sterling

A California-Texas Oil Company film about the building of a railroad in East Africa.

The Problem of Nigerian Unity 19 min. (color) $8.15 McGraw-Hill

Depicts the problems of unity in the tribes of Nigeria. Shows the conflicts between Moslem and Christian influences. Reveals the role of the Moslem Amir in the conflicts.

Pygmies of Africa 20 min. (b and w) $4.15 UCEMC

Emphasizes the dominance of food-gathering activities. Shelter construction, bow-and-arrow making, techniques of hunting, food preparation, eating habits, honey harvesting, ivory collecting, bartering, witch doctoring, praying, and sacrificial offerings also portrayed.

Question in Togoland 20 min. (color) $10.00 Contemporary

Plebiscite and integration with Ghana. Gives a close view of life in this region. A U.N. film (1956).

Railroad Project free Embassy of Cameroon

Report from Africa 18 min. $3.40 IU

Deals primarily with life and political and social problems in Algeria.

Republic of Chad 20 min. (b and w) $4.65 IU

Presents the way of life of the peoples in Chad. Shows the people working to develop their resources and their productivity. Indicates that the best resources in Chad are the intelligence and ingenuity of its people. Peoples of Africa Series.

Republic of Niger 20 min. (b and w) $4.65 IU

Introduces the way of life of the Nomad, which is governed by the climate. Illustrates the method of survival as it revolves about the search for and the use of water. Shows the efforts being made to modernize and industrialize their land. Peoples of Africa Series.

River Nile 29 min. (color) $11.15 McGraw-Hill

Traces the Nile River from its source through the various changes in regional patterns of life and scenery in central Africa until it reaches Egypt and empties into the Mediterranean. Contrasts the rain forests, mountains, and lakes of central Africa with the deserts and ancient monuments of Egypt.

Rose et Landry 28 min. NFBC

Discussions by young Africans of changes and development after returning from schooling in France. (1963)

Rwanda et Burundi 50 min. OECD

Problems of rapid development in the former Trusteeship territories of Central Africa. (1962)

Senegal 20 min. (b and w) $4.15 IU

Contrasts the political independence and the economic dependence of Senegal. Illustrates how deep-seated tradition has retarded the development of a new economy. Reveals difference between city and rural life in Senegal. Peoples of Africa Series.

Southern Rhodesia: Climate and Cultivation 14 min. $4.15 IU; $5.50 SU

Shows various types of farming and principal crops; depicts the effects of climate and altitude on agriculture.

The Swamp Dwellers 55 min. (b and w) $30 Image

Young Nigerian returns to his village from the city, and the resulting conflicts. Screenplay by Wole Soyinka includes intense comparisons between generations. Film has been well reviewed.

Tanzania: The Quiet Revolution 60 min. (b and w) $9.15 IU, NET

Portrays the geography and people of Tanzania and depicts their struggle with the problems of extreme poverty, illiteracy, and racism. Interviews President Nyerere who explains his policy of nonalignment and acceptance of

help from both Communist and non-Communist countries. Points out the frailty of the bond between the states of Tanzania and Zanzibar.

This Is Tanganyika 14 min. (b and w) $3.90 Contemporary

Pictures life in Tanzania from cattle herding by the Masai to the mining of diamonds. Shows modern housing, hospitals, and various industries. Reviews the transfer of political power from Germany and Britain to an elected leader. Stresses the order and cordiality of the change from colonial status to that of self-governing nation.

The Touareg 15 min. $6.00 NYU

Describes the life and customs of the Touareg in North Africa. A Film Images production.

Tropical Africa 29 min. (color) $12.00 NYU; $10.20 PSU; $9.00 SU; $8.65 IU; $10.00 IFF

General introduction to Africa. Begins with an animated sequence highlighting the history of the continent. Attempts to show the new Africa; the movement to the cities, the struggle for self government, the effort to establish schools and hospitals. A Julien Bryan film for the International Film Foundation (1961).

Tropical Forest Village (Congo Basin) 10 min. $2.25 MSU

Jungle life in the hot, wet Congo Basin. Inhabitants who live almost entirely out-of-doors; men hunting large game; women and children gathering plants, catching small animals.

Twilight Forest 27 min. (color) $7.15 IU; $7.50 Contemporary

Depicts the conception and carrying out of a scheme to locate, cut, and transport hardwood trees of the African rain forest. A British Information Services production.

UDC: Symbol of Success 25 min. (color) Uganda

Portrays Uganda's Development Corporation in its development of consumer products and details progress toward industrialization. (1968).

The Umbrella Man 28 min. (b and w) $8.00 Contemporary

An industry is built, using handicapped workers. Narrative entertaining and informative, but success is stressed and difficulties minimized. Ethiopia.

Unseen Harvest 14 min. $2.50 CFI

Account of the activities of the Salamawe training school for the blind, showing the methods used to help blind farmers become independent.

Usutu 34 min. (color) OECD

Films reforestation of 40-mile area in Swaziland, building of pulp mill and the local reactions thereto. (1962).

The Village Council 11 min. (b and w) $2.15 IU

Pictures the efforts of the villages of the Sudan to adjust to their rapidly changing culture. The village has elected a council to help solve problems of a domestic nature or involving land tenure. The work of the committees organized by the council are explained in connection with their methods of improving agriculture and education. The communal organization of the village, where work is done cooperatively except for individual tasks which are assigned according to ability, is depicted.

A Village Is Waiting 29 min. (color) free Unitarian

Community development in Awo Omamma, eastern Nigeria.

The Volunteers 55 min. (b and w) $8.90 NET, IU

Reviews work of young British volunteers (Volunteers for Services Overseas) in Malawi. Shows them at work in the villages. Presents their reasons for coming to Malawi, their frustrations and successes, and evaluates their work.

West Africa: Tropical Lowlands 15 min. (color, b and w) $6.10 FSU

Reveals West Africa as a region of new nations with many problems and provides an understanding of the changes that are sweeping the area. A McGraw-Hill film (1965).

The Wind of Change 29 min. (color) free Sterling

A panoramic view of West Africa's scenery, customs, and wild-animal preserves against the backdrop of the winds of social, industrial, and economic change. Made by Douglas Aircraft Company.

Women up in Arms 28 min. $7.50 Contemporary

Three generations of Tunisian women react to change. Excellent.

Yangambi Center of Scientific Research 20 min. free
Embassy of Congo

Shows research work in agriculture to improve food production, etc.

FILMS LISTED BY SUBJECT

Agriculture

Cotton Growing and Spinning
Fishing on the Niger River
Gift of Knowledge
A Little Step is a Big Leap
Northern Africa: Water and Man
Southern Rhodesia: Climate and Cultivation
Twilight Forest
Unseen Harvest
Usutu
The Village Council
The Volunteers
Yangambi Center of Scientific Research

Anthropology

Africa Astir
Africa in Change: East Africa
Africa in Change: West Africa
Africa Is My Home
African Heritage
African Tribes
African Village
Amenu's Child
Bakuba
Bamiri Village
Benin Kinship Rituals
Boom Town, West Africa
Building a House
Berber Country
Bushmen of the Kalahari
Central Africa
The Cows of Dolo Ken Paye
Daybreak in Udi
Desert Nomads
East Africa
East African Aristocrats: Masai
An Egyptian Village
Family of Ghana
Father and Son
Fincho
Gentle Winds of Change
Giant in the Sun
Giant People
Hausa Village
The Hunters
Kenya: The Multiracial Experiment
Land of the Swazis
Life in an Oasis
Life in Hot, Wet Lands
Life in the Nile Valley
Life in the Sahara
Life of a Nomad People
Man in Ethiopia
Medicine Men of Africa
Old Africa and New: Ethiopia and Botswana
People of the Chad
People of the Congo
Peoples of Africa
The Problem of Nigerian Unity
Pygmies of Africa
Question in Togoland
Report from Africa
Republic of Chad
Republic of Niger
Rwanda et Burundi
Senegal
Tanzania: The Quiet Revolution
This is Tanganyika
Tropical Forest Village
The Touareg
The Village Council
Village Is Waiting
The Volunteers
Women up in Arms

Economy, Industry

African Heritage
Botswana
The Economy of Africa
Fincho
The Hidden Crisis
Ivory Coast: Economic and Social Development
Land of Four Rivers
Northern Africa: Water and Man
Permanent Way
Railroad Project
Republic of Niger
Rwanda et Burundi
Senegal
This Is Tanganyika
Twilight Forest
The Umbrella Man
UDC
Usutu

Geography

Africa Astir
East Africa
East Africa: Tropical Highlands
Life in an Oasis
Life in Hot, Wet Lands
Life in the Nile Valley
River Nile
The Wind of Change

Politics

Africa: The Hidden Frontiers
Generation of Hope
Giant in the Sun
Kenya: The Multiracial Experiment
Lobola
New Day in Africa
The Problem of Nigerian Unity
Question in Togoland
Report from Africa
Rose et Landry
Senegal
Tanzania: The Quiet Revolution
This Is Tanganyika
Tropical Africa
The Village Council
The Wind of Change

Sociology

tswana

Africa in Change: East Africa
Africa in Change: West Africa
Africa Is My Home
Africa: The Hidden Frontier
Amenu's Child
Bamiri Village
Boom Town, West Africa
Botswana
Central Africa
Congo: The Way Ahead
Daybreak in Udi
East Africa: Tropical Highlands
Fincho
Generation of Hope
Gentle Winds of Change
Giant in the Sun
Giant in the Sun Land of the Swazis
A Little Step is a Big Leap
Lobola
New Day in Africa
Old Africa and New: Ethiopia and Botswana
Republic of Niger
Rose et Landry
Swamp Dwellers
Tanzania: The Quiet Revolution
Tropical Africa
A Village Is Waiting
The Wind of Change
Women up in Arms

[redacted]

FILMS LISTED BY LOCALE

Africa, general

The Continent of Africa
The Economy of Africa
Identity
New Africa: Peoples and Leaders
New Day in Africa
Peoples of Africa
River Nile
Tropical Africa

Africa, East

Africa in Change
Land of the Swazis
East Africa: Tropical Highlands
Permanent Way

Africa, Central

Central Africa

Africa, Northern

Berber Country
Life in the Sahara
Life of a Nomad People
Northern Africa: Water and Man
The Touareg

Africa, Southern

Continent of Africa
Lobola

Africa, West

Africa Astir
Generation of Hope
A Little Step is a Big Leap
Rose et Landry
West Africa: Tropical Lowlands
The Wind of Change

Algeria

Report from Africa

Botswana

Botswana
Bushmen of the Kalahari
The Hunters
Old Africa and New: Ethiopia and Botswana

Burundi

Giant People: The Watusi
Rwanda et Burundi

Cameroon

Railroad Project

Chad

People of the Chad
Republic of Chad

Congo

African Tribes
Bakuba
Congo: The Way Ahead
The Hidden Crisis
Life in Hot, Wet Lands
People of the Congo: The Mangbetu
Tropical Forest Village
Yangambi Center of Scientific Research

Egypt

An Egyptian Village
Life in the Nile Valley

Ethiopia

Man in Ethiopia
Old Africa and New: Ethiopia and Botswana
The Umbrella Man

Ghana

Amenu's Child
Bamiri Village
Family of Ghana
Ghana
Question in Togoland

Guinea
African Village

Ivory Coast

Ivory Coast: Economic and Social Development

Kenya

Africa: The Hidden Frontiers
African Heritage
East Africa
East African Aristocrats: Masai
Kenya: The Multiracial Experiment

Liberia

The Cows of Dolo Ken Paye

Libya
Life in an Oasis

Mali

Building a House
Cotton Growing and Spinning
Fishing on the Niger

Malawi

The Volunteers

Morocco

Desert Nomads

Niger

Republic of Niger

Nigeria

Africa in Change
Africa Is My Home
Benin Kingship Rituals
Daybreak in Udi
Fincho
Giant in the Sun
Hausa Village
Medicine Men of Africa
Problem of Nigerian Unity
Twilight Forest
A Village Is Waiting

Rhodesia

Southern Rhodesia: Climate and Cultivation

Rwanda

Giant People: The Watusi

Senegal

Senegal

Sierra Leone

Boom Town, West Africa

Sudan

The Village Council

Swaziland

Land of the Swazis

Tanzania

Tanzania: The Quiet Revolution
This Is Tanganyika

Tunisia

Women up in Arms

Uganda

Gentle Winds of Change
Unseen Harvest

Zambia

Gift of Knowledge

Land of Four Rivers

FILM DISTRIBUTORS

Atlantis Productions, Inc. (Atlantis)
894 Sheffield Place
Thousand Oaks,
California 91360

BBC-TV Films (BBC-TV Scotland)
Edinburgh. Scotland

Boston University (BU)
School of Education
Abraham Krasker Memorial Film Library
765 Commonwealth Avenue
Boston, Massachusetts 02215

Canadian Broadcasting Corporation (CBC)
Director of Films, Mr. Don Lytle
1500 Bronson Avenue
Ottawa, Ontario, Canada

Canadian Film Institute (CFI)
1762 Carling Avenue
Ottawa, Ontario, Canada

Catholic Film Center (CFC)
29 Salem Way
Yonkers, New York 10710

Center for Mass Communication (CMC)
Columbia University Press
1123 Amsterdam Avenue
New York, New York 10025

Mr. Robert Citron (Citron)
60 Garden Street
Cambridge, Massachusetts 02138

Contemporary Films, Inc. (Contemporary)
267 West 25th Street
New York, New York 10001

Coronet Films (Coronet)
Coronet Building
Chicago, Illinois 60601

Embassy of the Republic of the Congo
4800 Sixteenth Street NW
Washington, D.C. 20011

Embassy of the Federal Republic of Cameroun
5420 Colorado Avenue NW
Washington, D.C. 20011

Embassy of Nigeria
1333 Sixteenth Street NW
Washington, D.C. 20007

Embassy of the Republic of Zambia
1875 Connecticut Avenue NW
Washington, D.C. 20009

Encyclopedia Britannica Films (EBF)
1150 Wilmette Avenue
Wilmette, Illinois 60091

Film Associates of California (FAC)
11559 Santa Monica Boulevard
Los Angeles, California 90025

Fleetwood Films (Fleetwood)
10 Fiske Place
Mount Vernon, New York 10550

Florida State University (FSU)
Audio-Visual Center
Tallahassee, Florida 32302

Gorham, Gertrude Purple (Gorham)
291 South La Cienega Boulevard
Suite 202
Beverly Hills, California 90211

Holt, Rinehart, and Winston, Inc. (HRW)
383 Madison Avenue
New York, New York 10017

Image Resources (Image)
267 West 25th Street
New York, New York 10001

Indiana University (IU)
Division of University Extension
Audio-Visual Center
Bloomington, Indiana 47401

International Film Foundation (IFF)
475 Fifth Avenue
New York, New York 10017

Embassy of the Ivory Coast
2424 Massachusetts Avenue NW
Washington, D.C. 20008

McGraw-Hill Contemporary Rental Library:
Eastern Office--
330 West 42nd Street
New York, New York 10036
Midwest Office--
828 Custer Street
Evanston, Illinois 60202
Western Office--
1211 Polk Street
San Francisco
California 94109

Michigan State University (MSU)
East Lansing
Michigan 48823

National Film Board of Canada (NFBC)
Box 6100
Montreal 3, Quebec
Canada

NET Program Service (NET)
Audio-Visual Center
Indiana University
Bloomington
Indiana 47401

New York University (NYU)
Film Library
26 Washington Place
New York, New York 10003

OECD Film Service (OECD)
2 Rue Andre-Pascal
Paris XVIe France

Pennsylvania State University (PSU)
Audio-Visual Aids Library
University Park
Pennsylvania 16802

RST Film Library (RST)
c/o American Metal Climax, Inc.
1270 Avenue of the Americas
New York, New York 10020

Smithsonian Museum Service (SMS)
900 Jefferson Drive
Washington, D.C. 20560

Sterling Educational Films (SEF)
241 East 34th Street
New York, New York 10016

Sterling Movies U.S.A.,Inc. (Sterling)
43 West 61st Street
New York, New York 10023

Syracuse University (SU)
Educational Film Library
Collendale Campus D-7
Syracuse, New York 13210

University of Minnesota (U Minn)
Minneapolis
Minnesota 55455

Unitarian-Universalist Service Committee, Inc. (Unitarian)
78 Beacon Street
Boston
Massachusetts 02108

Wayne State University (WSU)
Detroit
Michigan 48202

University of California Extension Media Center (UCEMC)
2223 Fulton Street
Berkeley, California 94720

University of Ibadan (Ibadan)
Medical Illustration Unit
Ibadan, Nigeria

University of Michigan (UM)
Ann Arbor
Michigan 48104

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NOTES

1. Interest in development films has been stimulated by UNESCO film activities. A film review column on development films has also been written by Jean Marie Ackermann in the *International Development Review.*

2. "Films on African Development: a critical Commentary," *Rural Africana*, No. 12, Fall, 1970, p. 42.

3. For further discussion see Patrick O'Meara, "An Evaluation Scheme for African Educational Films," *Rural Africana*, No. 12, Fall 1970, pp. 52-55.

4. Editing distortion is a further problem. If the film-maker permits footage to be edited by someone who has not been on location, invariably the "science" that may be in the footage suffers for the "art" put in by the editor. The practice is still commonplace, in spite of several classic failures due directly to editing. Many of the problems are avoidable, particularly if they are anticipated in the preproduction, planning stage. For our purposes, the basic question seems to be getting the film-makers' talents and the educators' knowledge together in a workable combination. In the past the film-maker has usually dominated the entire production process, relying on the educator as an occasional consultant. The results have often been artistically pleasing, filmically good, and educationally unimpressive.

5. A further problem is distribution. Major barriers exist that keep independent film-makers from screening their work. Non-national ownership of theaters, the fiction film, the distribution circuits, and established companies reflect a firm urban commercial bias. Profit motives predominate for most theaters, and mobile vans that carry films to the rural areas are relatively rare. A major breakthrough would necessitate bypassing the expensive urban theaters with mobile cinema, battery-operated projectors for schools, and the establishment of village theaters. New national circuits for films that have rural potential could bypass urban distributors.

6. Literature cited here is taken from a longer bibliography prepared by Alfred E. Wilson, Department of Communications, Michigan State University.

7. Nancy Donovan, Stanford University Press, compiled the original list upon which this selection is based.