



REPORT

A New Website for the Society for Visual Anthropology: <http://societyforvisualanthropology.org/>

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ABSTRACT In 2008, the Society for Visual Anthropology reconceived and redesigned its website to create a communications infrastructure that is sustainable, flexible, aesthetically engaging, and responsive to the needs of diverse users. The site utilizes blogging and social-media principles to more efficiently distribute information and to promote and archive the activities of the society's annual Film, Video, and Interactive Media Festival and Visual Research Conference. [Keywords: social media, Society for Visual Anthropology, information architecture, web design]

In November of 2008, after a year of investigation, planning, and consultation, the Society for Visual Anthropology's (SVA) web committee launched a new home for the SVA on the Internet. The site was redesigned, reconceived, and reconstructed from the ground up with a simple goal of making an accessible, attractive, resilient, and easily updated information hub for visual anthropologists. We recognize that the site is a critical tool for communicating with our membership and interested others. Furthermore, for the foreseeable future, the website will continue to be the society's central means of communication. The website is also an important archive that establishes a new baseline for institutional memory and disciplinary history. Built on an open-source platform called WordPress, we expect the role of the website to increase in significance with the addition of new functionality enabled through state-of-the-art applications and design.

The primary goal for the redesign was to facilitate increased communication between SVA members and to better convey information to the public and potential members about the SVA's core activities. This includes the quar-

terly publication of the journal *Visual Anthropology Review* as well as the production of two key SVA events held in conjunction with the Annual Meetings of the American Anthropological Association: the Film, Video, and Interactive Media Festival and the Visual Research Conference (see Figures 1 and 2).

To highlight visual elements, we have designed a site with clean navigation and a simple background to prominently feature still and moving images, interactive media, and textual content. Beyond the design and information architecture, our intention in redesigning the website should be understood as a larger approach to creating the infrastructure for a new communications paradigm that is sustainable, flexible, and responsive to the needs of users who are increasingly coming to expect greater functionality. The platform for the website is extensible; it anticipates new directions and it is built in a way that the content can be relatively easily migrated and shared in new media environments. Although we have embraced some freely available technologies (such as WordPress and the image-viewing application LightBox) to make this transition to greater



FIGURE 1. Annual Visual Research Conference.



FIGURE 2. Annual Film, Video and Interactive Media Festival (with links to program previews).

The screenshot shows a web page with the following elements:

- Article Title:** New Masters Program in Visual Anthropology at USC
- Tags:** Masters Program in Visual Anthropology, USC
- Text:** The Center for Visual Anthropology at the University of Southern California, Los Angeles is happy to announce a new one-year MA in Visual Anthropology. Continuing the tradition of ethnographic documentary production that the Center has had for 25 years (with over 60 documentaries produced by students, and over 20 by faculty), this new program updates its format by moving into the digital age.
- Text:** The new Masters Program is open to USC undergraduates majoring in Visual Anthropology and to students coming from any other institution who have a background in Visual Anthropology, ethnographic documentary production or cross-cultural visual studies. [Read more >](#)
- ShareThis Widget:** A floating window titled 'Import Contacts' is open, showing sharing options for Email, AIM, Text, Facebook, MySpace, Digg, Reddit, Live, Twitter, G Bookmarks, Delicious, Stumbleupon, Y! Bookmarks, and LinkedIn. It also includes a 'Save' option to ShareBox.
- Announcements:** A list of categories and counts: AAA Meetings (6), All Announcements (40), Call for Submissions (13), Conferences and Workshops (11), Hiring Announcements (7), International Festivals (16), Scholarships and Fellowships (1), SVA News (9), Uncategorized (1).
- Image:** A photograph of a building entrance.
- Text Size Control:** A dropdown menu set to '11 px'.
- Search:** A search bar with a 'Search' button.
- Meta:** Links for Log in, Entries RSS, Comments RSS, and WordPress.org.

FIGURE 3. Announcements with social-networking functionality.

interactivity, we continue to explore ways of balancing publicity and communication with questions of copyright and remix potential that are raised by new media practices.

NEW FEATURES

In the past, communicating information to our membership required sending an e-mail to the mailing-list manager, who then approved the post and mailed it to the membership. An e-mail also had to be sent to the webmaster, who would post the announcement to the site using HTML authoring software. These announcements were difficult to archive and could not be easily searched for on the website. The new SVA website now enables one person to post an announcement to the homepage and simultaneously distribute it to all subscribers, using an RSS feed that can be received with most Internet-enabled devices (such as computers, mobile phone, and other peripherals). These posts are archived on the website and can be searched for by category (e.g., Festivals, Conferences, or AAA Meetings) or by “tags” assigned to each post that more specifically reference the content of the announcement. Further, the application “Share This,” a button at the end of each post, allows users to instantly e-mail, link to, or post the announcement to their Facebook, MySpace, Technorati, and a host of other social-networking applications that spread the news and promote the SVA more widely (see Figure 3).

We have introduced other new features aimed at networking members and featuring the products of their work in visual anthropology. A Calendar of Events, powered by Google, is embedded in the site and can be easily updated by approved SVA members. Further, responding to the need to promote visual media in the website, we have implemented a photo gallery. We are currently exploring solutions to better serve video and interactive media as well. These galleries are meant to promote the work of members and to provide a forum for discussing and commenting on these works.

The SVA Film, Video, and Interactive Media Festival’s presence on the website is enlivened with an interactive program featuring preview video clips of festival selections. These clips currently exist on static pages within our website. It is our intention to integrate these clips into a searchable online database of SVA Festival selection previews that are tagged, searchable, and could be seamlessly embedded into the SVA website. Although we could use YouTube for this purpose, we are still investigating archiving options that better meet the society’s particular needs and goals for online availability of festival previews.

PARTICIPATION

The web committee has launched a website that will allow the SVA to grow through the development of new and

relevant systems for collaboration, networking, dissemination of ideas and information, and for greater participation and exchange among members and interested public. With adequate attention and planning, this society's website will also help to mediate and maintain the community of visual anthropologists that is generated through face-to-face contact in the annual meetings of the American Anthropological Association. Like our collaborations off-line, which are only productive through mutual interaction and

sustained contribution, the new SVA website will most productively amplify its value with content generated through participation of both members and nonmembers. Design and information architecture aside, it is the generation of current information about related events, research, and networking opportunities, along with growing contributions of media-producing anthropologists and dissemination of activities of the SVA, that will truly be indicators of the new website's success.

FILM REVIEWS

The Business of Being Born. Abby Epstein, dir. 87 min. New York: Red Envelope Entertainment, 2008.

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In the documentary *The Business of Being Born*, executive producer Ricki Lake and director Abby Epstein take the viewer through a holistic journey of the commoditization of birth in the United States. This film explores the history, politics, economic implications, and sociocultural shifts that have taken maternity care out of the hands of women and placed it firmly within the realm of biomedicine.

Some anthropologists may feel that this documentary should not be considered ethnography because of its setting (Manhattan and its surrounding boroughs) or its large budget; however, the filmmakers turn their lens on themselves and their culture to create an eye-opening glimpse into the system of maternity care that many of those living in the United States take for granted. Women around the world have traditionally relied on midwives to help them through the birth process, but in the early 20th century, doctors in the United States began to vilify midwives as ignorant and dirty to shift birth from home to hospital.

The Business of Being Born focuses on how maternity care has become a business in which birth has become dehumanized, mothers are objectified, and babies are viewed as products. Clips of popular television series are shown depicting birth as a time of crisis: the focus of the medical staff is on technology, rather than women, to deliver the perfect product. The film also shows an alternative to the biomedical birth framework by interweaving scenes of hospital care with midwifery care in birth centers and homes.

Epstein interviews key informants such as mothers, doctors, midwives, pregnant women, childbirth activists, and others involved in international and U.S. birth research. Anthropologist Robbie Davis-Floyd discusses smear campaigns against midwives, the socialization and training of doctors, hospital procedures and interventions that are routine yet unnecessary, and the lobbying power of the American Medical Association, and how these things have led to a shifting framework of what is and is not accept-

able maternity care. The United States spends more on maternity care than other Westernized nations, yet women and infants in this country suffer from poorer birth outcomes. Midwifery care costs about a third of biomedical maternity care, yet women and practitioners struggle with getting coverage from insurance companies for this type of care. Anthropologists have been comparing models of maternity care and birthing traditions since the 1970s, noting that the United States is lagging behind other nations in the quality of maternity care given (Jordan 1993). As one of the doctors in the film notes, cheaper maternity care may in fact be better.

The interviews with the midwives and their clients show a different side of birth in the United States that few women choose to access. These births are in stark contrast to the earlier harried clips of hospital delivery. The focus is on the laboring woman and her experience as well as the health status of the neonate. The film nicely contrasts several experts' interviews: some doctors refer to studies that have shown that home birth is a safe method of delivery for low-risk women, while others were horrified by the thought of allowing a woman to give birth outside of the hospital. One doctor, however, admitted to not knowing what preparation was involved in a home birth. Several of the experts in the film advocate for a maternity system similar to many European systems that rely on midwives for the majority of care, allowing emergencies and high-risk cases to be handled by the obstetric surgeons.

The most powerful scenes are at the end of the film, when Epstein, who is pregnant during filming, becomes a participant rather than just an observer. Epstein goes into labor five weeks earlier than expected at home with her midwife in attendance. The fetus is a breech, and Epstein is taken to the hospital to undergo an emergency cesarean section. Her midwife and doctor work together to provide maternity care. All of the other home births in the film showcased women assisted by midwives who successfully delivered healthy babies, but when intervention became necessary in Epstein's case, the doctor and medical technology were available.

Through interviews with many people in the birthing community and the filmmakers themselves, this documentary provides a different perspective of maternity care

experienced by U.S. women and their families. This film is especially useful in medical anthropology classes to show the mainstream culture of birth in the United States as well as alternative forms of maternity care and birth experiences that are available.

First Australians. Rachel Perkins and Beck Cole, dirs. 382 mins. Sydney: Blackfella Films/First Nation Films Pty Ltd., Special Broadcasting Service Corporation, Screen Australia, New South Wales Film and Television Office; Adelaide: South Australian Film Corporation; and Perth: ScreenWest, 2008.

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First Australians is a seven-episode television series that premiered on the Australian network SBS in October 2008.¹ A compelling, character-driven retelling of Australian history from the perspective of the land's original peoples, the story begins with first contact in 1788 and ends in 1992 with the overturning of Australia's foundation in the legal doctrine of *terra nullius*.² Each episode is grounded in a particular region and era of Australian history, emphasizing the courage and creativity of extraordinary individuals Indigenous to the lands we now call New South Wales, Tasmania, Victoria, the Northern Territory, Western Australia, Queensland, and the Torres Strait Islands and respectfully conveying the complexity of their relationships with white Australians. The series produces a history of the Australian polity that is multivocal, within which the role of Indigenous peoples is ever available to renegotiation.

Episode 1, "They Have Come to Stay," is an account of Eora man Bennelong and the first governor of New South Wales, Arthur Phillip, and how each man strategically learned about the other to protect his own people. Episode 2, "Her Will to Survive," seeks to dismantle the myth that Indigenous Tasmanians were eradicated in the early-19th-century Black Wars by chronicling the steely resilience of Trugannini and the resourcefulness of Palawah women in the face of great disruption and violence to their lifestyles and land.³ In Episode 3, "Freedom for Our Lifetime," Wurundjeri leaders Simon Wonga and William Barak draw together many clans to resist increasing administration of Indigenous lives by Victorian government forces. In Episode 4, "No Other Law," we learn about the threat of pastoralists and missionaries to traditional ways of life in Central Australia and about how telegraph operator Frank Gillen and anthropologist Baldwin Spencer intervened to record and preserve Arrernte cosmology, ceremony, and sacred objects. Episode 5, "An Unhealthy Government Experiment," deploys the biographies of Bunuba warrior Jandamarra and Wadarni Kitja woman Gladys Gilligan in Western Australia to illuminate how the

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violence of police forces in protecting grazer interests and the paranoia of racial discourses, respectively, irrevocably damaged the cultural knowledge and kinship relations of generations of families. Episode 6, "A Fair Deal for a Black Race," tells the interconnected stories of Victorians William Cooper, Jack Patten, and Doug Nicholls and explains how their political mobilization for increased rights for Aboriginal people initiated an unprecedented shift in Australian thought. Finally, in Episode 7, "We Are No Longer Shadows," Torres Strait Islander Eddie Koiki Mabo dares to assert that the arrival of British settlers did not (nor could not) displace eternal processes of land inheritance and ownership on Mer (Murray Island); the success of his case in the High Court of Australia set new precedents in land rights and in the struggle of two vastly different social systems to coexist.

The narratives of the seven documentaries are based on the work of historians featured in the series, and each episode was created under the guidance of Professors Marcia Langton and Gordon Briscoe (senior series consultants) in collaboration with Indigenous people local to the area. Filmmakers Rachel Perkins and Beck Cole rely on numerous cinematic techniques to tell their stories, including the following: archival film footage, photographs, drawings, paintings, newspaper clippings, and maps; interviews with scholars, family members, and descendants relevant to each story; and a single narrator to advance the plot. In addition to these conventional strategies, actors—carefully selected for their sex, age, and specific accent—are heard in voiceover, reading from memoirs, journals, and other primary sources to subtly convey the background and emotions of significant historical figures. Contemporary footage—artfully shot and purposefully deployed—of local scenery, buildings, and weather patterns evokes a sense of place integral to each story. A multilayered soundtrack—gunshots firing, horses thundering by—indicates how the events of the past infuse contemporary understandings of a site.

The series is refreshingly reflexive in its use of archival materials, noting in narration when a character disappears from the written record (Episode 1) or if an important historical figure was never photographed (Episode 5), simultaneously calling attention to itself as a history text and alluding to the limitations of the archive. It also respectfully notes local differences in the protocols of managing cultural heritage materials—such as acknowledging with an intertitle in Episode 4 that the photographs to appear in the program have been approved by senior Arrernte men for viewing by women and children. The episodes draw from an impressive array of media and are exceptionally well researched; in this context, I would have appreciated greater

transparency regarding the early Indigenous characters' accounts. Did Trugannini keep a journal in English (Episode 2)? Did Doug Nicholls write a memoir (Episode 6)? These questions are left unanswered both within the film and the credits and, as such, do a disservice to future researchers interested in examining primary sources. I also found myself wondering about the narrator: Who is she, and why was an omniscient voice chosen as the best motif to unify the episodes and advance their respective stories? It is a device that seems incongruous with the care taken to respect the multiperspectival character of knowledge about colliding paradigms.

Yet these are small criticisms of a project I consider to be remarkable in both its breadth and depth. I first watched *First Australians* while conducting my dissertation fieldwork at the Koorie Heritage Trust, an Aboriginal organization in Melbourne, Australia. The broadcast was a springboard from which Koorie folks took pride in their exceptional ancestors and in their own contemporary roles in telling Australian histories; it was also an opportunity for non-Indigenous viewers to gain a more nuanced understanding of the histories of the people on whose lands they have built their lives.⁴ The multiplatform nature of the project—the series premiered on television simultaneously with the launch of an interactive website (see *First Australians* n.d.), a beautifully illustrated book (Perkins and Langton 2008), and episode-based study guides (see *Metro Magazine* n.d.)—ensures ongoing and diverse access to these stories. There is much material available for use in undergraduate- or graduate-level courses in Indigenous media or the anthropology or history of Australia as well as in specific classes interrogating race and racial discourses or examining political activism that centers on minority recognition and rights.

COMBINED REVIEWS

Fish Is Our Life. Peregrine Beckman, dir. Color. 28 min. Watertown, MA: Documentary Educational Resources, 2007[1994].

Tsukiji: The Fish Market at the Center of the World. Theodore C. Bestor. Berkeley: University of California Press, 2004.

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Tsukiji, which is located along the waterfront in downtown Tokyo, is one of the largest and most famous commodity marketplaces in the world. The subtitle of Ted Bestor's book says it all: "The Fish Market at the Center of the World." Both this volume and his earlier writings have already made Tsukiji as well-known to anthropologists as the Suq bazaar of Sefrou in Morocco, so memorably rendered by Clifford Geertz. The co-occurrence of his exhaustive and absorbing ethnography with the reissue in digital format of a 1994

I found the episodes to be increasingly rich as the series progressed—perhaps because there are more surviving historical materials from which to draw; perhaps because it was easier to obtain cultural clearance to use materials from the more recent past—but my ultimate conclusion is that *First Australians* is an extraordinary contribution to an increasingly diverse media landscape charged with reimagining the role of Indigenous peoples in Australian history and contemporary social life.

NOTES

1. VSBS (short for Special Broadcasting Service) is Australia's "multicultural" public broadcaster, a free-to-air alternative to the mainstream ABC (Australian Broadcasting Corporation).
2. *Terra nullius* is a Latin expression deriving from Roman law. Meaning "land belonging to no one" or "empty land," it is a principle that was deployed by early settlers as a strategy of establishing British sovereignty over the antipodean landmass now known as Australia without having to negotiate a treaty or wage a war with the land's Indigenous peoples.
3. *Palawah* is a word used to describe Aboriginal peoples whose family groups originate in Tasmania.
4. *Koorie* is a word used to describe Aboriginal peoples whose family groups originate in southeastern Australia, in both Victoria and New South Wales.

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documentary film about the market by Peregrine Beckman offers a wonderful resource for researchers and teachers and an opportunity to reflect on the relative contributions of textual and audiovisual media.

Beckman, who has since gone on to a career as an editor and producer of U.S. television shows, originally filmed at Tsukiji in 1993, whereas Bestor's fieldwork stretched, off and on, from 1989 through 2003, so in fact it is the same marketplace that the filmmaker and the ethnographer capture. They are effectively, if unintentionally, complementary in two senses.

More obviously, Bestor's book is valuable context for the film, and Beckman's film vividly fleshes out the prose portrait of the market and its people (as well as its fish). This is not an uncommon relationship of documentary film and ethnographic book, although in this case representing Tsukiji is no mean feat. Tsukiji is not an electronic market of invisible hands and virtual products. It is a vast marketplace with a tightly packed but highly ordered physical

layout and an extensive institutional network of actors vertically and horizontally linked to insure the rapid and continuous flow of a valuable and perishable commodity: seafood. Fishing firms and cooperatives from single boats to corporate fleets supply Tsukiji every day from around the world, and their deliveries are channeled through seven auction houses that run raucous simultaneous early morning auctions in the landing areas. The fish are bought in lots by the 1,100 licensed wholesale dealers, family specialty firms who run small stalls in the cavernous building. The dealers quickly process and prepare their purchases for the many more thousands of retail customers, from sushi chefs to supermarket chain agents, who descend on the stalls all morning and move their purchases in waiting trucks and vans to kitchens, stores, and restaurants around Japan.

The sights and sounds of the colorful products, people, and economic activities are compelling but also fast paced and seemingly chaotic. Making ethnographic and cinematographic sense of this din is challenging. Bestor's framework analyzes the world of Tsukiji as a recursive conditioning of economic imperatives, social roles and relationships, and cultural patterns of language, conduct, and cuisine. People are present, but patterns predominate in the book. Beckman profiles the Tsukiji market through two of its main components, the auctioneers and the stall wholesalers, and the film weaves scenes of their activities with snippets of interviews with a dozen or so of these individuals in a fairly conventional show-and-tell combination. Armed with Bestor's analysis, the viewer can

readily connect these engaging people to the underlying patterns.

In a more profound way, the book and film are complementary because the film's foregrounding of the people reinforces one of the key arguments of Bestor's analysis. What distinguishes Tsukiji from Geertz's Sefrou Suq is the formal institutionalization of organizations and procedures that aim to standardize, regularize, and impersonalize the marketplace transactions. Yet Bestor demonstrates insightfully how "the operation of the institutions themselves depends on the informal social ties that institutions themselves are often intended to supplant, and those same ties themselves become the mechanism to avoid or evade the potentially negative effects of institutionalized leveling mechanisms. The contradiction remains at the heart of the social structure of the market" (p. 290), and *Fish Is Our Life* amply dramatizes it.

And yet the possessive pronoun of the title turns out to be ambiguous: Whose lives center on fish? The world of Tsukiji is deeply gendered, even androcentric, and the daily rhythms (rising at 2:00 or 3:00 a.m. and working until early afternoon) separate the men from their families. The film shows that the Tsukiji auctioneers and stall owners are deeply pessimistic about the future. The long, odd hours, the smells and strains of the physical labor, changing diets and lessening consumer knowledge of fish, endangered sources, and the government's determination to move the market all hang heavy over the heads of the men who work at Tsukiji, there at the center of an ever-shrinking world.

Woven Stories: Andean Textiles and Rituals. Andrea M. Heckman. Albuquerque: University of New Mexico Press, 2003. 199 pp.

Ausangate. Andrea Heckman and Tad Fetig, dirs. 61 min. Color. DVD only. Watertown, MA: Documentary Educational Resources, 2007.

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WOVEN STORIES

Woven Stories is an unusual hybrid: a large-format, glossy-paper, combined photo essay, memoir, and ethnography, with a dollop of poetry. The photos definitely take precedence. Andrea Heckman's geographical focus is the region around Apu (lord) Ausangate, a sacred mountain 20,940 feet in elevation located approximately 85 miles southeast of Cusco, Perú, where the author conducted research for her Ph.D. in Latin American Studies. Heckman states that, "Photography as an art form and research tool has allowed me to capture not only festival images but also simultaneously the specific use of a particular textile that might have

gone unnoticed, making it an invaluable research tool" (p. 2). In other words, her photographs intentionally operate on a macro and micro level, illustrating small but important details within a larger framework.

We are all familiar with standard ethnographies illustrated by two dozen hopelessly muddy black-and-white photographs that make it impossible to see what a author intends, with a caption mentioning important distinctions among several people when all that is visible are three oblong black blobs. We are also familiar with the financial limitations of university presses that doom us to such photo reproduction. Heckman has solved both problems. She is an excellent photographer who has an obvious rapport with the Quechua-speaking indigenous inhabitants of the high Andes around Ausangate. Her book contains approximately 130 beautiful color photos, several of them spread over two pages, and she lists 42 contributors who helped subsidize the outstanding color reproduction. The designer Minya Yamashita also deserves mention for a stunning layout with ample white space that sets off the photos, color map, and black-and-white drawings. The textiles in the subtitle are primarily garments that Quechua-speakers weave on backstrap or ground-stake looms from handspun

wool, camelid hair, or respun synthetic yarns. These textiles are part of a 4,000-year-old Peruvian tradition that remains vibrant. Photos range from shots of scenery, llama pack trains, farming scenes, and high-altitude villages to people in traditional dress, markets, spinning, weaving, and individual textiles. In terms of rituals, the main emphasis is on Qoyllur Rit'i, an annual pilgrimage to the glaciers of Ausangate that attracts thousands of devotees from southern Perú and northern Bolivia, including hundreds of music and dance groups. Originally a pre-Hispanic festival, the pilgrimage now ostensibly honors a figure of Christ on the cross. Heckman's photos convey a sense of the size, beauty, and importance of this event.

Heckman took the photos over 23 years prior to publication, but unfortunately they are not individually dated. Still, there is so little visual documentation of the people of this region, especially in color, that this volume will have increasing value for its record of Ausangate Quechua life-ways during this time.

Woven Stories will probably not find extensive use as an individually assigned classroom text, if for no other reason than the cost (\$45), but it is a good reference for courses on material culture, textiles, ritual, and native peoples of the Andes or Perú. Some institutions now own document cameras, which project onto a large screen magazine pages, textiles, photos, text, and so forth. The book could be used with a document camera to illustrate how traditional dress in the Andes indicates ethnicity and community residence, the syncretism involved in many Andean rituals, and the incorporation of modern elements in traditional cloth. The volume is also useful for museums, because many contemporary Peruvian textiles are acquired in Cuzco, Puno, or Lima and have no local provenience. Heckman's photo captions, which provide provenience and give the meaning of the motifs on traditional textiles, are valuable in this regard. The book justifiably won the John Collier Jr. Visual Anthropology Award.

AUSANGATE

Filmed in 2006, the core of the film is the importance of the mountain in the lives of those who live on its slopes. The DVD covers the same topics as Heckman's book, plus a first-hair-cutting ritual, the inhabitants' decisions to stay in their magnificent but harsh environment or migrate to the city, and the effects of trekking and tourism on the culture. The filmmakers include interviews with local people (most in Quechua with English subtitles) and with Peruvian anthropologists and others (in Spanish with English subtitles). The cinematography and other production values are excellent.

The main advantage of film as opposed to still photography is that it captures motion and usually includes sound. It is therefore particularly suited to illustrating pro-

cess and movement. Many scenes linger in the mind, from llamas being herded up the mountain and Heckman's godson navigating the precipitous terrain on tiny aluminum crutches to pilgrims at Qoyllur Rit'i running down a mountain meadow at sunrise in interweaving lines, with Andean music in the background.

I showed *Ausangate* without an introduction to 24 students in my pop culture course. Because I was writing this review, I asked the students to comment on what they learned from the film. Students felt that *Ausangate* helped them understand spinning and weaving techniques, the importance of the camelid herds and textiles to the culture, and such rituals as coca-leaf offerings to the mountain. The narration explains the syncretism of pre-Hispanic and Catholic belief systems, including the association of the Virgin Mary with Pacha Mama (Earth Mother) and the importance of kin networks and reciprocity in herding and textile production. The footage of Qoyllur Rit'i, as mentioned above, especially the music and dance, is particularly effective. Students were also impressed that the filmmakers did not attempt to show the culture as isolated from the forces of globalization or suspended in time, noticing the digital watch worn by a man making a coca-leaf offering, plastic toys, and the use of manufactured industrial items in traditional dress. They uniformly appreciated the beauty of the film, but some felt that it was a little too long.

The students had too many questions to list here, many of which would have been answered by a teacher's introduction or as part of a course; this is not a criticism of the film. Their questions were a reminder of how much we who are familiar with a culture take for granted. Students were nearly unanimous in wanting a map of the region and a sense of the size of the territory the film encompassed.

Many university classes are 60 minutes or less. At 61 minutes, this otherwise excellent film might be problematic for classroom use, although it could be shown in two parts. Shots could have been tightened at the beginning, particularly those dwelling on the mountain, and the interviews shortened. Nonetheless, the DVD would be useful in introductory anthropology classes and those focused on Latin America, kinship, indigenous peoples, material culture, religion, or rituals. It also provides helpful background for Spanish classes. The film concludes with an epilogue that updates viewers on the lives of the film's participants, showing how some resolved the issue of staying in the countryside or migrating to Cusco.

The book and the DVD are not commensurate, in that the book is not meant to be a traditional ethnography while the DVD is a more traditional ethnographic film where the verbal (the narration, interviews, music) is as important as the visual. The two works could be used together, but each stands on its own and it is not necessary to pair them.