

MEMORY OF THE WORLD REGISTER

John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 (USA)

Ref N° 2008-08

PART A – ESSENTIAL INFORMATION

1 EXECUTIVE SUMMARY

“It is essential to know and understand the deeply spiritual special relationship between indigenous people and their land as basic to their existence as such and to all their beliefs, customs, traditions, and culture.” – UNESCO

The John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000, held at the Smithsonian Institution's Human Studies Film Archives, is one of the seminal visual anthropology projects of the twentieth century. It is unique in the world for the scope of its sustained audiovisual documentation of one cultural group, the *Ju/'hoansi*, of the Kalahari Desert, in northeastern Republic of Namibia. The film, video, and audio that was created over a span of 50 years by John Marshall is an unparalleled historical record not only of an indigenous people's traditional lifeways and ties to the land but of the transformation of these lifeways in the rapidly changing political and economic landscape that developed in concert with the struggle for Namibian independence.

The Ju/'hoansi of the 1950s were one of the last surviving groups following traditional hunter-gather subsistence practices. They inhabited an area of the Kalahari known as Nyae Nyae, where life was sustained by access to ancestral waterholes. This audio-visual record documents the final years of Ju/'hoansi's hunting and gathering life as well as the reality of modernity in their lives during the following decades. One can witness their decline into impoverished conditions of malnutrition, alcoholism and domestic violence; their struggles for self-determination, cultural identity, and rights to traditional land and waters; their attempts to create a mixed economy with subsistence farming; and their grassroots political organizing and entry into the modern global community. This rapid and extreme change plays out against a backdrop of conflicting needs and interests of neighboring ethnic groups, donors to international aid programs, wildlife conservationists, and the administration of Namibia's newly-formed democracy.

This often tragic story of loss and rapid change is ongoing not only in the lives of the Ju/'hoansi but of indigenous groups globally. This visual documentary record is not a static gift to the world but it is one that can continually be reinterpreted and used to inform a necessary ongoing dialogue concerning indigenous rights and representation and indigenous media.

The story of John Marshall is unique in the annals of ethnographic and documentary filmmaking. He first accompanied his parents on the co-sponsored Smithsonian and Harvard Peabody Museum expeditions to the Kalahari Desert in southern Africa, 1950-1958. These early expeditions began a life long relationship between John Marshall and the Ju/'hoansi. Marshall is acknowledged as one of the foremost anthropological filmmakers of the twentieth century. His work among the Ju/'hoansi culminated in 332 hours of film, 433 hours of video, 309 hours of audio, and supplementary paper documentation as well as 23 edited films and a five part video series, *A Kalahari Family* (2002). The latter details the Ju/'hoansi's story over time, Marshall's own evolving and innovative filmmaking style, and reveals his personal commitment to the Ju/'hoansi and their struggles. It is of note that Marshall created a foundation to aid their development and dedicated most of his adult life to advocacy on their behalf. Marshall's edited films are among the most widely-used in teaching

anthropology globally and his vast influence in the field is reflected in a large amount of anthropological and ethnographic filmmaking literature.

The collection reflects the evolution of anthropological research from the study of cultural isolates – with little or no contact with the outside world – to cultures undergoing transformation due to local and global economic and political pressures; it follows the evolution of film and video technology and its impact on visually capturing a culture. These moving images are a supreme example of film's socio-cultural influence not only in perpetuating Western stereotypes of an indigenous people but also energizing advocacy on behalf of the same group.

Additionally, the associated audio tapes are an exceptionally valuable collection for the study of an endangered language of limited geographic distribution. Visuals and audio together provide valuable linguistic opportunities for studying language in relation to social context and with its associated gestural and performative components. Ju/'hoansi are the speakers of the Ju/'hoan language. Various cultural descriptors used over the years include !Kung which is a language group containing three dialect groups, one of which is the Ju/'hoansi; San, which is now regarded by the Ju/'hoansi to have negative connotations; and Bushman, which ironically (given the derogatory history of this term) is now preferred by the Ju/'hoansi as a term of dignity. (Orthography information provided by Dr. Polly Wiessner, University of Utah anthropologist and long-time field worker among and researcher of the Ju/'hoansi.) With the notebooks, lexicons, and photographs in the Bleek Collection at the University of Cape Town (selected for the UNESCO Memory of the World Register 2005-2006), these two archival holdings represent an astonishing record of Bushman intangible heritage that spans from the mid 19th century to the end of the 20th century.

2 *DETAILS OF THE NOMINATOR*

2.1 Name (person or organisation)

Human Studies Film Archives (HSFA), Smithsonian Institution (SI)
Collections and Archives Program
Department of Anthropology
National Museum of Natural History

2.2 Relationship to the documentary heritage nominated

The HSFA, SI, is the archival repository for the John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000

2.3 Contact person (s)

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3 ***IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE***

3.1 Name and identification details of the items being nominated

The HSFA is nominating the John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 for inclusion on UNESCO's Memory of the World Register. The collection consists of archival original film, video, and audio tapes; original or master film and video for the edited and "semi" edited films; film and video reference copies; paper records; photographs; and maps.

- 714,405 feet (332 hours) of original film outtakes (film footage not used in the edited films) or "uncut film" from 1950-1990
- 391 hours of original video on various formats from 1981-2000
- 21 published films (A&B rolls, picture and sound elements, and other production film and sound materials) made from the 1951-1978 projects including, but not limited to, the following.
 - [*Bitter Melons*](#) (1971)
 - [*The Hunters*](#) (1957)
 - [*Joking Relationship*](#) (1962)
 - N!ai, Story of a !Kung Woman* (1980)
 - [*N/um Tchai: The Ceremonial Dance Of The !Kung Bushmen*](#) (1969)
- 3 published videos, made from the 1950-2000 projects.
 - Pull Ourselves Up or Die Out* (1985)
 - To Hold Our Ground* (1990)
 - A Kalahari Family* (2002)
- 18 unpublished films and related film elements made from the 1951-1990 projects, including early and alternate versions of published titles and workprint and video edits for potential publication.
- 309 hours of audiotapes (synchronous and non-synchronous sound recordings)
- Photographs: original negatives, slides, and prints, 1954-2003
 - 27 rolls color 35mm negatives
 - 309 color 35mm slides
 - 165 B&W and color printsReference photographic prints and slides (copies of the Marshall family photographs at the Harvard Peabody Museum and photographs taken by third parties and given to Marshall)
 - 654 duplicate color 35mm slides (reference only)
 - 430 B&W and color prints (reference only)
- 14.5 linear feet of documentation includes: writings by John Marshall, published research and reviews by others, study guides for edited films, field journals and logs, genealogical studies, Nyae Nyae Development Foundation and Advocacy Files, photographs, maps of southern Africa, and production files that include letters, shot logs, translations, transcriptions, editing logs, treatments, and proposals.
- Film and video copies for reference use.

3.2 Description

Collection Control

The John Marshall Ju/'hoan Bushmen Film and Video Collection, 1950-2000 is a very large and complex collection of audiovisual material (film, video and audio) and supplementary records (paper records, photographs, and maps). The collection is controlled in the following manner:

Film: Initial inventory*

	Technical records for each roll film Original shot logs Finding Aid Collection level MARC cataloging record
Edited films:	Initial inventory* Technical records for elements Finding Aid Collection level MARC cataloging record
Video	Initial inventory* Technical records for each video cassette Original shot logs Finding Aid Collection level MARC cataloging record
Audio	Initial inventory* Finding Aid
Paper records	Initial inventory Finding Aid
Photographs	Initial inventory* Finding Aid
Maps	Initial inventory Finding Aid

For all collections there are accession files that contain the agreement and any other document that relates to the rights in the accessioned collection. There is also a correspondence file for each collection.

*When the HSFA film, video, and audio collections are prepared for moving into the new environmentally controlled storage, they will be barcoded for an automated inventory system which will be tied into the Smithsonian Institution Research Information System (SIRIS) cataloging database for SI archives and libraries. This is a first step for creating an electronic collections management system.

Attached are examples of record keeping for [Marshall !Kung Expedition IV, 1955], roll 1; [Marshall !Kung Film Project, 1983], roll 3; [Marshall !Kung Video Project, 2000], cassette 6; and *Baobab Play*. The examples include the initial inventory, technical records, pertinent section of the original shot log, and the collection level MARC cataloging record. (Appendix B)

Due to the constraints of the Smithsonian Institution Research Information System (SIRIS) MARC cataloging system, HSFA catalogs multi-roll (or video cassette) titles/series as individual 'collections.' Eventually, scanned copies of the original project shot logs will be attached to these collection level records to help researchers target specific film rolls or video cassettes.

The finding aid will be available on the HSFA website (www.nmnh.si.edu/naa).

Accessioning details

HSFA Accession 1983-011
 Film and sound from 1950-1976

HSFA Accession 2005-011

Film, video, and sound from 1981-2000
Video copies of original film and sound and video from 1950-2000

HSFA Accession 2008-008
Paper records that support the 1950-2000 film and video projects

HSFA Accession 2008-009
Master video of *A Kalahari Family*

HSFA Accession 2008-010
Maps of the Kalahari Desert and other southern Africa areas

The accession number forms the base of HSFA's film and video numbering system which is unique for each "title" and film roll or video cassette. As an example, the first roll of camera original film in the collection would be 83.11.1 – 1 OF.

83.11 is the accession number (leading zero not included)
.1 indicates that this is the first "title or series" in accession 83-011
- 1 indicates first roll of film in the title or series
OF indicates "original film"

Provenance

In 1983 John Marshall deposited the film and audio created from 1950-1976. Prior to that time, the materials were held in various locales in the Boston, Massachusetts area where Marshall lived and worked. From 1983-1997, the film materials were reconstructed (See appendix C for further information on the handling and reconstruction of these film projects) at DER, Boston and sent to the film preservation laboratory (Cinema Arts) or to HSFA. By 1998, all original film and sound materials were integrated into the HSFA collections.

In 2005 and 2008, Cynthia Close, executive director of DER, deposited the audiovisual materials, paper records and photographs created from 1981-2000. (John Marshall died in April 2005.) These materials were held in DER's offices and an air conditioned warehouse outside Boston. The materials were shipped in batches from 2005-2008. The processing is close to completion and the materials nearly all integrated into the HSFA collections. A master video copy of *A Kalahari Family* was deposited by DER in 2008.

The maps were received in late 2007 and will be the last of the John Marshall collection materials to be integrated into the HSFA collections. The maps were discovered in Alexandra Marshall's (Marshall's widow) attic of their house in Boston.

Assessment of Physical Condition

The 1950-1958 film was used for production of numerous films and although the color was (and is) still excellent, the film exhibited wear and shrinkage. There were also substantial "outtakes" and "trims" (film footage removed from the original camera rolls for making preprint elements). In agreement with DER, between 1984 and 1986 the HSFA contracted John Bishop to archivally organize and reconstruct the camera rolls at DER. The reconstructed camera original was sent to the film laboratory, Cinema Arts, Angel Falls, Pennsylvania, USA, for film preservation. In 1997, the film preservation initiative for the 1978 film footage was reconsidered in light of the U.S. Library of Congress' 1994 "Redefining Film Preservation: A National Plan" which promotes climate controlled storage as a cornerstone of film preservation policy. Since the 1976 film was in good condition, the remaining original film at Cinema Arts was sent to the HSFA and placed in cold storage. (See Appendix C for more information.)

The film and video from 1981-2000 is still in excellent condition. HSFA engaged a contract archivist, Karma Foley, who worked with John Marshall on making *A Kalahari Family* to organize and identify the film and video. The original film and original video is now in HSFA's climate controlled storage. (See appendix D)

The ¼" audio tapes are in good condition and are organized in chronological sound roll order within the associated project. The audio tapes are stored in high quality museum cabinets in stable storage (70°F and 45±8%RH).

The paper records are identified and ordered into archival series. They are all in reasonably good condition and will be housed in archival folders and boxes and placed in stable storage in museum cabinets. The maps are in fair condition and we will seek advice from a Smithsonian paper conservator for the best way to proceed in caring for them. Environmental storage conditions for the paper records and maps are 70°F and 45±8%RH

HSFA has climate controlled film storage (38°F and 35%RH) and video storage (55°F and 40%RH). New state of the art climate controlled storage for film and magnetic media is planned for 2010. The moving image and still film will be stored in -4°F with passive humidity control (for more information on this Smithsonian sponsored research see http://www.wilhelm-research.com/ist/WIR_ISTpaper_2004_04_MMG_%20preview.html) and magnetic media and still photographic prints will stored in 55°F and 35%RH. (According to Image Permanence Institute's Preservation Calculator, the current original and preservation film storage environment provides stablization for more than 500 years and the planned sub- zero environment is projected to delay the onset of deterioration for more than 5,000 years.)

Bibliography

No one has published on the entire collection because it has never been available until now. However, there are numerous published sources describing various aspects and significance of the edited films. Three recommendations are:

Ruby, Jay (Ed.)

The Cinema of John Marshall. Philadelphia: Harwood Academic Publishers, 1993.

Gordon, Robert (Ed.)

Essays on A Kalahari Family. Visual Anthropology Review, 19(1,2), 2003.

Bishop, John

Life by Myth: The Development of Ethnographic Filming in the World of John Marshall. In Beate Engelbrecht (Ed.), *Memories of the Origins of Ethnographic Film*, pp. 87-94. Frankfurt: Peter Lang, 2007.

Referees

We would recommend the following three referees:

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Dr. Gordon is an anthropologist with an interest in visual anthropology who teaches at the University of Vermont, USA. He was born and raised in South West Africa and attended the Afrikaans-language University of Stellenbosch. He has worked among the Bushmen with particular focus on the role of mass media's influence on how the world perceives indigenous peoples. He has also studied legal systems, human rights, violence, and genocide in third world nations and served as a consultant to a variety of non-governmental organizations ranging from United Nations Development Programs to village level "grassroots" associations in Africa. He wrote the book, *The Bushman Myth, Picturing Bushmen*, and was editor of a series of essays on *A Kalahari Family* for "Visual Anthropology Review" (see above bibliography).

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Jay Ruby, recently retired professor of Anthropology from Temple University, Philadelphia, Pennsylvania, is an important and well-known international figure in visual anthropology (film, still pictures, and television). He has written extensively on visual anthropology and edited the book, *The Cinema of John Marshall* (see above bibliography). He is a founding member and past president of the Society for the Anthropology of Visual Communication, American Anthropological Association. He co-organized the innovative and influential 1970s Conferences on Visual Anthropology which showcased Marshall's innovative sequence films.

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Dr. Tomaselli is Chair of the Programme in Culture, Communication and Media Studies (CCMS), University of Natal, Durban. He has authored numerous books and articles on South African media, semiotics and African cinema and has viewed virtually all of the John Marshall film from 1950-1958. His viewing culminated in several articles on John Marshall and the Ju/'hoansi. He is also editor-in-chief of 'Critical Arts: A Journal of South-North Cultural and Media Studies' and is series editor of "Critical studies in African Media and Culture".

4 JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

4.1 Is authenticity established?

The provenance for this collection is incontrovertible. The 1950-1978 footage was received directly from Documentary Educational Resources and John Marshall who was both the filmmaker and co-founder of DER. The 1986-2000 film and video was received directly from Documentary Educational Resources and Cynthia Close, the current executive director, shortly after Marshall's death in 2005. The 50-year span of film footage and video was used to make the five-part, six-hour, series, *A Kalahari Family*. The associate producer, Karma Foley, is the Human Studies Film Archives' processing archivist. There is no one who presently has a more detailed and thorough working relationship with this body of materials or who knows this film and video better than Ms. Foley. She can verify that the HSFA holds the camera original. The audio and supplementary materials are also original which can be verified through paperwork and Ms. Foley's knowledge of the collection.

Technical examination has shown and will prove that what HSFA has designated as the archival original materials are indeed the camera original or, in the case of the edited films, the original preprint materials (A&B rolls, internegatives, optical track negatives). The original video bears original labeling, many with hand written notes in identifiable handwriting.

As a practical matter, it should be noted that the cost of duplicating such a collection is prohibitive with little apparent value for anyone to do so for the purposes of monetary gain or falsifying a documentary record.

The only changes that might threaten the integrity of the video originals would be the possibility that they will deteriorate at some point beyond playability. In standard archival practices, these materials are monitored and the original video would be preserved by migration to a new format. Reference video copies may also deteriorate or be replaced by copies that are superior and easier to access. Once the film is stored in the HSFA's sub-zero storage facility, which will be completed in 2010, it will last over 5,000 years (calculated by using the Image Permanence Institute's online preservation calculator for measuring archival longevity in different environmental conditions, www.imagepermanenceinstitute.org).

4.2 Is world significance, uniqueness and irreplaceability established?

The John Marshall Ju/'hoan Film and Video collection exists only in the Human Studies Film Archives, Smithsonian Institution. Non-archival electronic copies exist of the edited films at Documentary Educational Resources for distribution but the original pre-print materials are housed at the HSFA. As this collection exists nowhere else, deterioration, loss, disappearance would be permanent and irreplaceable (except for the electronic copies held at DER).

This collection visually documents 50 years of Ju/'hoansi, an indigenous people living in the Kalahari Desert of southern Africa, from the time when they still maintained traditional lifeways to a time when their very existence was endangered by encroaching modernity. The earlier documentation which recorded indigenous way of life and the later footage which showed political organization and farming efforts were instrumental in the Ju/'hoan political struggle to hold onto a portion of their traditional lands. Hence, this documentary heritage had—and will continue to have – a tremendous impact on the current and future prospects of the Ju/'hoansi and their self-determination. But the collection is equally important for its record of the foreign aid and non-governmental organizations that flooded into the newly-independent Republic of Namibia. Their altruistic visions, influence in local matters, challenges, and problems – often seemingly insurmountable – are issues shared with other global efforts to protect indigenous populations.

All documentary and ethnographic film is unique in that it records people and events at specific times and places. By extension, a longitudinal record of related people and events such as the Marshall collection is similarly unique, but more broadly so. The Ju/'hoansi documentary heritage is of critical importance to any discussion about the course of anthropology and, in particular, the evolution of ethnographic and documentary filmmaking. Marshall's documentation of the Ju/'hoansi is addressed in almost every piece of literature concerning ethnographic film and his edited films continue to be shown around the world in classrooms and festivals. Although his impact on the development of ethnographic and documentary filmmaking is well documented in literature, this record provides a unique opportunity to further explore, critique, and learn from such an influential filmmaker. Marshall as filmmaker and advocate serves as an historical precedent for any representational media enterprise conducted among indigenous groups world-wide. The footage certainly will be essential for future use for the Ju/'hoansi in developing their own indigenous media and, hence controlling their self-representation.

Also, given the scope of this collection, it is a valuable resource for studying health, medicine, genetics, political science, geography, environmental change, music, and social political and film history.

4.3 Is one *or more* of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style satisfied?

(a) Time

As noted above, all documentary or ethnographic film is unique in that it records people and events at specific times and places. John Marshall's Ju/hoan Bushmen Film and Video Collection, 1950-2000 documents a time of crisis in the lives of an indigenous people who must make the transition from their traditional ways of life to a contemporary economy in order to survive. The enormity and complexity of this cultural change and the disastrous effects on their social fabric in the latter half of the 20th century mirrors dislocations and social and political changes that were taking place across southern Africa. The scope of these changes, and their grounding in a broader political economy of state systems, reflects the types of impacts affecting indigenous peoples elsewhere.

John Marshall is the only ethnographic filmmaker who fulfilled what was once considered a goal for visual anthropology: a singular and long-term filmic record of a group of indigenous people confronting cultural change. In doing so, he has influenced not only the history of ethnographic and documentary filmmaking but the history of the Ju/'hoansi in their struggles for survival.

(b) Place

Geography is both captured in place and in politics. Marshall's documentation begins at Gautcha waterhole in Nyae Nyae (also known as Bushmanland), a small desert pan situated in the interior of the Kalahari Desert of southern Africa. As the visual documentation progresses through time, so does the geographical coverage which moves outward to encompass the surrounding world. This includes adjacent areas of the Kalahari influenced by the encroachment of other African peoples, incursions by the South African state, impacts of labor recruitment and 'black-birding', and related conditions of modernity that impact that previously isolated desert land and its indigenous people.

The story that unfolds in this fifty years of documentary recording traces the division of Nyae Nyae by the South African colonial administration in Southwest Africa into three sections: the southern part to the Herero for their cattle, the northern part as a game reserve and a small, and most arid, middle section to the Bushman. After World War II, this area of southern Africa became the League of Nations Mandated Territory of South-West Africa under South African rule. With the demise of the League of Nations, and the establishment of the United Nations, and South Africa's refusal to acknowledge the United Nations, in 1966 SWAPO (South-west Africa People's Organization) began a military campaign to free South West Africa from South African colonial rule. South African Defense Force, or SADF, fought back; both recruited Bushmen. In 1989 under U.N. election watch, a democratic election was held and independence from South Africa was won. With independence and a newly elected government in place, international monetary aid flowed into Namibia and down to what was once an isolated waterhole at Gautcha. Failures of various organizations to support the farming efforts of the Ju/'hoansi and empty promises of town living caused the Ju/'hoansi to once again abandon their ancestral lands for the Nyae Nyae administrative town of Tsumkwe. By 2000, as in 1978, the Ju/'hoansi were trapped in a cycle of welfare-dependency, drinking, fighting, disease, and dying.

As yet unexplored, there is much potential in this collection to study man's interaction with an inhospitable environment for survival, changes in land use as encouraged by man, and the impact of global warming.

(c) People

As is noted in various UNESCO documents, there are people whose intangible living heritage and collective memories do not exist in any documentary form or medium. This is precisely why the Marshall collection is both unique and important as a "world memory" treasure. In the case of the Ju/'hoansi, John Marshall has memorialized in image and sound a way of life that is now forever gone.

Such film records (upon which the HSFA is based to a large extent), are part of a world heritage that needs to be “re-membered”, i.e., as in making whole. The collection also poignantly—and painfully--captures a lived perspective and experience of real people with whom we can identify and connect.

The empathetic depth of this documentary heritage has the potential to move us beyond mythic projection and the perceptions which most outsiders have about Ju/'hoansi or 'Bushmen' and portray the very real survival struggles which people face as external forces impinge upon their aspirations for an independent future. “To paraphrase Jawaharlal Nehru, the Marshall record enables the soul of a people, long suppressed, to find utterance.” (From email exchange between Adrian Strong and Karma Foley.)

Again, we emphasize that there is no other visual record of the Ju/'hoansi or any other indigenous group that has been created continuously over a 50 year span of time. There is no other record which so thoroughly and eloquently documents the struggle for survival and retention of cultural heritage. This collection represents not a snap shot in time but a history that has been visually recorded over 50 years—the last half of the twentieth century.

(d) Subject and Theme

The John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 is peerless as an ethnographic documentary record; it is the most comprehensive visual picture of any single group of people, covering all facets of their life, and it is unique in the annals of anthropology and visual history because of the filmmaker's long-term relationship to the people he filmed. All the film and video was filmed by or under the direction of John Marshall.

A study of this extensive record also reveals a half century of changing focus of anthropological research, which valued the study of cultural isolates—with minimal contact with the outside world—to cultures undergoing transformation due to economic and political pressures. As a kind of “cultural isolate” in the 1950s, the Bushmen engendered excitement in the anthropological world because they were perceived as “pristine”—a window on the Pleistocene era, when man survived by hunting and gathering. By the early 1970s their life had undergone such dramatic change that they were at risk of dying out due to the effects of oppression and assimilation, as were many other of the world's indigenous peoples.

(e) form and style

The John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000, provides a unique opportunity for study of the rapid development in techniques and changing ethical standards of documentary filmmaking, particularly ethnographic filmmaking in the latter half of the twentieth century. The footage reveals a changing focus in documenting “processes” and events to the challenges of documenting human dynamics and self reflection on the moral bond between filmmaker and subject. All the visuals are supported by production records which provide important contextual technical information for the study of this collection.

John Marshall is acknowledged as a pioneer in the field of anthropological filmmaking. Marshall took his first film with a Kodak wind-up camera guided only by a Kodak instruction booklet. Over the next 50 years he employed the latest advancements in film stock and, later, videotape, and equipment, including the crucial development of synchronous sound, to create a collection of hundreds of hours about the same people in the same place. Often he pioneered alterations to existing equipment or “work-arounds” to technical limitations to achieve his goals. His work influenced and was influenced in return by practioners of cinema vérité, direct cinema and observational cinema—all forms of documentary film styles that were made possible by these very technological advances. In time he developed a more participatory approach to filming which focused on presenting the subjects' point of view, a concern of the larger argument of indigenous media and self-representation.

John Marshall's edited films are among the most widely-used in the teaching of anthropology. Many students and professionals claim that Marshal's films have had a considerable influence on their

perception of indigenous people in general and ‘Bushmen’ in particular (from anthropologist Robert J. Gordon’s “Introduction : A Kalahari Family,” *Visual Anthropology Review*, vol 19, Numbers 1 & 2, Spring-Summer 2003). In addition, there is virtually no ethnographic film literature which does not address Marshall and his films. In 2003, John Marshall’s first film, *The Hunters*, was selected for the Library of Congress’ National Film Registry as a film having significant cultural, historical and aesthetic value. Beginning in 1966, Marshall’s first series of edited films, referred to as sequence films, experimented with a non-didactic method of presenting other cultures. His later edited films, *Nai, the Story of a Kung Woman* and the five-part series, *A Kalahari Family*, have evolved his sequence concept and confronted debates on the role of the filmmaker through reflexivity and indigenous representation in films by third parties. This final series is partly autobiographical and highly self-reflexive; it is both a historical documentary work and an advocacy tool. The evolution of all these edited films are documented both in the visual and paper records. The edited films are distributed by Documentary Educational Resources and are distributed throughout the world.

The audio recordings in the John Marshall Ju/’hoan Bushman Film and Video Collection, 1950-2000 also document some of the most engaging and beautiful oral literature and song from southern Africa. The Ju/’hoan language is classified as an endangered language in UNESCO’s Red Book of Endangered Languages with only 22,000 speakers in an area crossing the boundaries of Namibia, Angola and Botswana. Ju/’hoan, a member of the Khoisan language family of southern Africa is also of interest to linguists because it has the largest numbers of consonants and phonetic categories involving clicks.

Finally, the carrier, film and various video formats, are recorded on both a disappearing carrier and, in the case of video, formats. With 16mm documentary filmmakers quick to embrace the ease and less expensive video formats, fewer are now working in film. Although film, it is widely believed, may no longer be used in “filming” projects, film will continue to be manufactured for mainly preservation purposes. But the crystal ball is cloudy as to how long film will survive in this rapidly changing media landscape. The various video formats, so rapidly are the formats changing, that John Marshall used are already obsolete (with the exception of miniDV video, for now).

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination?

Rarity

We have already indicated that there are no comparable documentary film and/or video projects that intersect with the intangible cultural heritage or collective memories of a people as does this collection. (Other purposeful documentary film projects that approach the John Marshall Ju/’hoan Bushmen Film and Video Collection, 1950-2000 include *Toward Baruya Manhood* and *Baruya Muka* created by Ian Dunlap for Film Australia and Colin Turnbull and Joseph Towles Mbuti film project, however, both of these involve filming at one time and returning many years later to film again.)

The Bushmen are perhaps one of the most visually documented of the world’s indigenous groups but no other visual documentary record, alone or together, approach the encyclopedic quality of Marshall’s record of Ju/’hoansi life with regard to scope, depth, time span, focus on transition related to broader political and economic factors.

Integrity

It is remarkable, given the chaotic nature of film/video production, how much of this extraordinary documentary record has survived during 53 years of producing films from this collection. The collection is nearly 100% intact. However, some shots/sequences of the 1950-1976 film record have been lost and a few audio tapes from this time period are also lost. Film footage was removed from the original camera rolls for making pre-print elements (A and B rolls) for the edited films. Footage that was removed but not incorporated into the pre-print elements are called “outtakes” and trims.” All these outtakes and trims were identified and reinserted appropriately into the camera rolls. These reconstructed camera rolls were then preserved (film-to-film copying). (For more information see

appendix C.) The film, video and audio from 1981-2000 is complete. It can only be assumed that over time some of the paper records may have been lost but there is no way to determine how much that might be. What we can determine to be missing is documented in the Finding Aid which is attached.

Other than recreating the 1950-1976 camera rolls and organizing them into chronological order, no other changes or alterations have been made to the received collection. HSFA strives to respect the original order of filming and video recording and to respect the intent of the documentary filmmaker.

Threat

The film is secured in HSFA's cold storage film vault. The current vault is currently in a Smithsonian leased facility 45 minutes from Washington, D.C. The vault is maintained in an area with security and temperature and humidity alarms. The Smithsonian is currently constructing a new state-of-the-art cold storage for the HSFA that will be housed within its Museum Support Center in Suitland, Maryland, where the HSFA currently operates.

Our environmentally controlled vault for video storage is maintained in the National Museum of Natural History in Washington, D.C. on the National Mall. There are multiple levels of security including a lock on the vault, employee key card access to staff areas, guards at all entrances and throughout the building, security measures for visitors, and security perimeters around the outside of the building. In order to bring all of HSFA's collections together for efficient handling and care, a magnetic media vault will also be constructed contiguous to the film cold storage at our Museum Support Center in Suitland.

The Museum Support Center (MSC) which is in a Washington, D.C. suburb is also heavily secured. Security includes a guard at the gate to this Smithsonian compound surrounded by a chain link fence, a guard at each MSC entrance, staff issued key cards encrypted so as to only allow access to designated areas, key card access to the storage areas (called pods), locks on the individual cabinets in the pods with keys issued to only the responsible parties, and security measures for visitors and researchers.

The new cold storage film and video vaults, to be completed in 2010, will be located in the Smithsonian Institution Museum Support Center where HSFA's office is located. The facility, which is 20 minutes from Washington, D.C., is in a highly secured area which includes a perimeter fence, guards at all entrances to the Smithsonian complex in Suitland, Maryland, guards at the entrances to the buildings, employee badges with key card access codes, security system for recording and admitting visitors to the area, locked storage areas that can only be accessed with key cards encrypted with the correct code, and, finally, additional locked access to HSFA's cold storage units. Since the Smithsonian Institution is part of the United States government, security checks are made for all employees and long-term visitors/users.

The weather in this part of the country is relatively temperate. Earthquakes and tornadoes rarely occur. In addition, the United States government, has made strides in protecting the United States, and in particular metropolitan Washington, D.C. from terrorist and other attacks. However, of course, one cannot predict the future and what nature or man may inflict nor fully anticipate all contingencies, thus the Smithsonian Institution practices vigilance as part of its key strategies to safeguard the irreplaceable heritage—patrimony-- of the United States and the world.

Management

The total management plan for the John Marshall Ju/'hoan Bushman film and Video Collection, 1950-2000 consists of multiple documents as described below. Most of these directives and policies are being updated per Smithsonian periodic revision schedule. The new versions will include language concerning electronic records and digital media.

- **Smithsonian Directive 600, Collection Management Policy, and Implementation Plan – (SD 600)**
SD 600 is the Smithsonian Institution’s collections management umbrella document to which the succeeding policies and directives adhere. The Directive includes:
Accounting for Collections
Acquisition and Accessioning
Deaccessioning and Disposal, Preservation
Collections Information
Inventory, Risk Management and Security
Access, Loans, Intellectual Property Rights
Specific Legal and Ethical Issues
- **Smithsonian National Museum of Natural History Collections Management Policy**
- **Smithsonian Directive 503, Management of Archives and Document Collections – (SD 503)**
- **National Museum of Natural History Department of Anthropology Collections Management Policy**
- **Human Studies Film Archives Operational Policy**
The HSFA Operational Policy will be rewritten when the above in process documents are completed. The current policy is attached (Appendix X).

HSFA prepares a Processing Plan Proposal for specific collections to be processed. This plan outlines basic preservation strategies, planned access, and budget (see 6.1 for summary of Processing Plan and Appendix D for the entire plan). When the processing project is completed a Final Report is prepared including a summary of the conservation and recommendations for the future. Outtake collections are particularly complex and invariably present organizational and preservation challenges that are outside the scope of archiving edited films. The Marshall collection final report will be written when the project has been completed in the next three months.

In addition to the above documents there are separate directives and policies for disaster management (SD 114), and pest control (Smithsonian Museum Support Center collections storage policy).

5 **LEGAL INFORMATION**

5.1. Owner of the documentary heritage (name and contact details)

Smithsonian Institution
Human Studies Film Archives
Pamela Wintle
Senior Film Archivist
Smithsonian Institution
Museum Support Center, MRC 534
4210 Silver Hill Road
Suitland, Maryland 20746
USA
Phone: (301) 238-1324
Fax: (301) 238-2883
Email: wintlep@si.edu

Documentary Educational Resources
Cynthia Close

Executive Director
101 Morse Street
Watertown, Massachusetts 02172
USA
Phone: (617) 926-0491
Fax: (617) 926-9519
Email: cclose@der.org

5.2 Custodian of the documentary heritage (name and contact details, if different to owner)

Smithsonian Institution, Human Studies Film Archives

5.3 Legal status:

(a) Category of ownership

The Smithsonian Institution is a nonprofit trust instrumentality and has been designated as a 501(c)3 by the U.S. Internal Revenue Service.

Documentary Educational Resources is a 501(c)3 non-profit organization founded in 1968 and incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use.

(b) Accessibility

There are no restrictions placed on this material that would prevent public access to the reference copies for research. Commercial and nonprofit television use of the collection materials is controlled by Documentary Educational Resources for the foreseeable future (see 5.3 for further information).

(c) Copyright status

According to U.S. copyright law, the “unpublished” film and video projects where the author (creator) is known are protected during the life of the author plus 70 years. Those “published” films made before 1963 are under copyright protection for 95 years from the date of publication. Those published films made between 1964 and 1977 are protected 95 years from the publication date. *N!ai, Story of a !Kung Woman* is protected for 70 years after the death of the author. *Pull Ourselves Up or Die Out*, *To Hold Our Ground* and *A Kalahari Family* are protected for 70 years after the death of the author (until 2075).

The original photographs taken from 1954-2003 have similar copyright protection depending on when they were created. The HSFA will have no copyright interests in the copy prints and slides of original material held at the Harvard Peabody Museum, or in the photographs taken by third parties and given to Marshall.

HSFA now owns any copyright interests in the 1950-1976 outtake film projects but is contractually bound not to make the film available for commercial or non-profit television use without written permission from DER until 2053 with a possible extension of 10 years.

Documentary Educational Resources owns copyright interests for the 1981-2000 film and video projects, edited and semi edited films and associated audio, photographic and paper materials including study guides. Copyright interests can be transferred to the Smithsonian in 2075 with the possibility of a 10 year renewal upon request by DER. However, certain of the paper records may have other copyright complexities but as the HSFA treats such records as supplementary research records for the audio-visual materials, copyright will only be fully determined on an as needed basis.

In 2008, Lexie Marshall, John Marshall's wife, donated the maps which were used for the 1950s expeditions to the HSFA. We have not yet determined the copyright status of the maps which were produced mostly by the U.S. military and by governments or official representative of governments in southern Africa although some were created by the Marshall family. The dates range from ca. 1940-1965.

(d) Responsible administration

The Human Studies film Archives, Smithsonian Institution, is the primary responsible party for the physical care and access to the John Marshall Ju/'hoan Bushman Film and Video collection, 1950-2000. Documentary Educational Resources holds secondary responsibility as both former owner of the physical materials and copyright for the 1950-1976 outtake film materials and current owner of the physical materials and copyright in the 1981-2000 film and video projects, edited and semi edited films and associated materials. DER continues to be the distributor of the edited films and videos. The agreements between HSFA and DER give HSFA the responsibility for physically caring for the collection according to the HSFA Operational Policies (Appendix L) and Smithsonian collection management directives. Processing of the entire collection is nearly completed; the film, video, audio, photographs and paper records have been placed (or are being placed) into appropriate environmental storage. Most of the archival original film from 1950-1978 has been preserved by making film-to-film color negatives and film reference copies that are available for study on the premises. To date, the HSFA has spent over \$250,000 from grants and federal funds to care for this collection. (Costs primarily include HSFA staff and contract archivists' salaries, film-to-film preservation, reference film prints and synchronous sound, archival film cans and document boxes, film leader, miscellaneous archival supplies, energy costs for the environmentally controlled storage, and shipping.) As funds allow, the HSFA will continue to produce additional reference copies and preserve the edited films, video, and audio as the physical condition warrants.

The HSFA is responsible for the maps of the Kalahari Desert and southern Africa that were gifted to HSFA by Lexie Marshall, John Marshall's wife.

HSFA and DER have been, and will continue to be, collaborators not only in the care of John Marshall's irreplaceable media archives but in archiving other ethnographic film and video projects as well.

(e) Other factors

HSFA recognizes that there are concerns related to the protection of cultural heritage and rights over intangible cultural property. The Smithsonian in general is sensitive to these concerns and articulates policy in the Smithsonian Directive 600 (Specific Legal and Ethical Issues, Cultural Property). The HSFA and the Department of Anthropology, however, are especially attuned to maintaining an open dialogue with a broad range of indigenous communities on matters concerning archival and/or artifact holdings that may represent indigenous communities or in which they have an interest as culture-bearers.

There are no releases signed by the people filmed. Because the Ju/'hoansi were illiterate for most of the fifty years of filming, John Marshall followed a procedure of verbally informing the subjects of his filming intent. Marshall believed it more important to respect a subject's request to not be filmed, which was practiced. By interviewees agreeing to being interviewed, it was believed to be implicitly understood that the interviews could be used. As a practical matter, no one has ever protested their image being used in any of Marshall's films.

6.1 Is there a management plan in existence for this documentary heritage? YES

As stated in 4.4, the HSFA's management plan for the John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 is governed by multiple hierarchical documents. HSFA's Processing Plan is the document which directly deals with the preservation of a collection.

7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional *Memory of the World* committee

We have discussed this nomination within the Smithsonian's National Museum of Natural History, the administrative museum for the HSFA. The HSFA is the directly responsible custodian unit.

Permission to proceed with the nomination was received from the director of the Archives Program, Dr. Robert Leopold ; director of Collections and Archives Program, Dr. John P. Homiak ; Chair of the Department of Anthropology, Dr. Daniel Rogers ; and Acting director for the Museum, Dr. Paul Risser. Permission to submit the nomination to UNESCO was then received from the Smithsonian's leadership : Acting Secretary of the Smithsonian Institution, Dr. Cristián Samper and the Under Secretary for Science, Dr. Ira Rubinoff. Attached are letters of support (Appendix M) from Dr. Cristián Samper and Dr. Ira Rubinoff.

We have also discussed this nomination with the copyright holder for much of the collection, Cynthia Close, Documentary Educational Resources, who is enthusiastic about this nomination. A letter of support from Ms. Close is attached (Appendix M). As donor of the maps with a personal commitment to this collection, we have also discussed nominating this collection with Alexandra Marshall, John Marshall's widow, who is also enthusiastic and provided a letter of support (Appendix M).

To our knowledge there is no United States national *Memory of the World* committee nor a regional one.

PART B – SUBSIDIARY INFORMATION

8 ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

Political

The United States is politically stable although the Washington, D.C. area is vulnerable to terrorist attacks. However, the Museum Support Center is located in a removed suburban area away from the City's center and the more at-risk targets.

External Environmental Conditions

No adverse conditions that we are aware of.

Physical Condition of Collections

The original film and video collections are housed on open racks in climate controlled storage. The film is leadered, on cores and in archival polypropylene film cans. (The HSFA inherited a "film rack" storage system using 35mm cans to hold two 16mm film rolls of 1,000 feet or less separated by an acid free board. With the new cold storage set for 2010, all 16mm film in 35mm cans will be placed in individual 16mm cans. However, the older reference film materials will continue to be housed as two rolls of 16mm film in one 35mm can for the foreseeable future.)

9 ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage (see 3.3)

Current Physical State

The condition of the materials ranges from excellent to fair. The maps, which are in fair condition, are the most vulnerable part of the collection. They have been stored in rolls and should stay rolled until such time as we are able to have the maps assessed by a Smithsonian paper conservator for storage and copying.

PART C - LODGEMENT

This nomination is lodged by:

(Please print name) Pamela Wintle.....

(Signature)..... (Date) March 18, 2008