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ARMED SERVICES PROGRAM  
Bateson References

OFF

MILITARY GOVERNMENT DIV.

*Bateson*

Division Memorandum  
Training Circular No. 4

April 30, 1943

SUBJECT: Training Programs Preparing for Service in Occupied Territory

1. The Provost Marshal General has established certain training programs for officers of the Army of the United States and participates in training programs for enlisted men and non-commissioned officers, each of which is designed to prepare military personnel for service in occupied territory. They are:

- a. The School of Military Government at Charlottesville, Virginia.  
(for officers only)

The major portion of the personnel trained in this program is assigned to the School from different branches of the Army. Officers interested in the training should apply through military channels. Only officers in grades of captain to colonel are admitted to the School. In addition to officers assigned to the School from branches of the Army, a limited number of civilians commissioned in the Specialists Reserve Section, Officers Reserve Corps, described below, will be accepted for training in the School.

The course of training is for sixteen weeks.

- b. The Civil Affairs Specialists Training Program (for officers only)

The Provost Marshal General is creating a pool of highly skilled men who will be commissioned in the Specialists Reserve Section, Officers Reserve Corps, Army of the United States. These officers will be carried in an inactive status without pay (permitting the continuance of civilian activities) until called to active duty.

To be eligible for a commission, the applicant must have had a good basic education and broad executive and administrative experience in government with a city, state, county, or federal department or as experts in finance, education, public welfare, public works and utilities, communications, public health, public relations, public safety, or economics. Importance is attached to demonstrated executive and administrative ability, and to a knowledge of foreign countries and foreign languages. Applicants must be over 35 and under 55 years of age and must not be in Selective Service Classes I or II.

Applications for commissions should be addressed to the Officer Procurement Service, Munitions Building, Washington, D. C., or to the nearest District Office of that Service.

Civil Affairs Specialists will be called to active duty for sixteen weeks of training. Four weeks of this training will be at the Provost Marshal General's Training Center (Fort Custer, Michigan) where instruction in theory and practice of military government and

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WAR DEPARTMENT  
ARMY SERVICE FORCES  
OFFICE OF THE PROVOST MARSHAL GENERAL  
MILITARY GOVERNMENT DIVISION

*Return to  
A. Bateman*

Division Memorandum  
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basic military instruction will be provided; twelve weeks will be at an educational institution where emphasis will be placed on language study and study of characteristics and conditions of areas which may ultimately be subject to military government.

- c. School for Occupational Police (Officers)  
School for Occupational Police (Enlisted men)

These schools are maintained at the Provost Marshal General's Training Center and run for four weeks and eight weeks respectively. Admission to these schools is available only to men in the service who are on military police duty. Application for transfer to military police duty and for study at these schools should be made through military channels. At the time of induction, enlisted men have an opportunity to indicate to the classification officer the branch of service to which they prefer to be assigned, and to give evidence of their special fitness for that branch of the service. (The opportunity of faculty men and other college and university advisors to influence the assignment of men to particular branches of the service is limited to what they may do to help the inducted man make up his mind and to present to the classification officer a convincing case for a particular choice.)

Enlisted men of both private and non-commissioned officer grade are admitted to the school for enlisted men; it is expected that all who successfully complete the course will be earmarked for duty in occupied territory in a non-commissioned officer grade. Some may, of course subsequently have an opportunity to attend the Officer Candidate School.

Enlisted men who wish to secure a commission and to serve in occupied territory should seek admission to the Provost Marshal General's Officer Candidate School. If successful in securing a commission, application should be made for admission to the School for Occupational Police (Officers). Application for admission to the Officer Candidate School can be made only by enlisted men in the service, who must apply through military channels. (The former possibility of entering the service as a volunteer officer candidate is now terminated, at least temporarily.)

Requirements and procedures for admission to Officer Candidate Schools are found in Army Regulations (AR 625-5).

- d. The Foreign Area and Language Study Curriculum of the Army Specialized Training Program (for enlisted men only, including non-commissioned officers).

Under the Army Specialized Training Program (ASTP) enlisted men are sent to educational institutions for study in particular curricula designed to supply Army training needs. The Foreign Area and Language Study Curriculum (FA&LSC) was established for the Provost Marshal General, to prepare men for service in occupied territory. It is expected that men who do highly satisfactory work in this curriculum will enter the Provost Marshal General's Officer Candidate School, and, if successful in securing a commission, study in the School for

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Occupational Police (Officers) described above.

The FA&LSC is available only to enlisted men who have completed their basic training. Non-commissioned officers are eligible for training and if assigned for training will retain their present grades. Officers are not eligible for this training.

The process for assignment to the curriculum is as follows: Enlisted men having a rating of 115 on the Army General Classification Test will be examined by an Officer Board in the Replacement Center as to desirability of assignment for training under the Army Specialized Training Program. For newly inducted men, this examination will take place shortly before or immediately after completion of basic training. If it is found to be in the best interest of the Army that he be assigned for such training, the enlisted man will be sent to a STAR unit (13 of these in the United States). There the enlisted man will be further examined to determine whether he should be trained in the Army Specialized Training Program, and if so, in which curriculum. There he may indicate his preference for a particular curriculum, and offer evidence of his special fitness for a particular curriculum.

The qualifications for admission to the FA&LSC, for the present, are: (1) ready speaking knowledge of one modern language; (2) physical standards required for full service (but the special height requirements for the Provost Marshal General's Officer Candidate School (PMG OCS) are waived); (3) no age limit, but persons under 30 are preferred; (4) at least two years of college education, with preference for major in social sciences. (Persons with college degree are eligible, but it must be shown, of course, that it is in the best interest of the Army to give this special training.)

At a later date provision may be made for admitting to the FA&LSC persons who do not meet all of the foregoing requirements.

Since it is expected that men who do highly satisfactory work in the FA&LSC will be admitted to the PMG OCS, only those men will be admitted to the curriculum who are judged to be satisfactory officer material.

2. Faculty members and officers of educational institutions who wish to call attention to certain persons as prospects for commissions as Civil Affairs Specialists, or who wish to facilitate the admission of particular individuals to training in any of the above described programs, are encouraged to do any of the following:

- a. Disclose to such persons any of the information included in this circular.
- b. Refer to the District Office of the Officer Procurement Service any persons believed to possess the requirements for a commission as civil affairs specialist, and to be especially desirable for service in occupied territory.

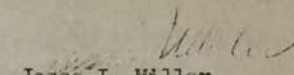
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3. Please do not suggest that anyone write to this office for advice or assistance on this subject. This office does not have staff sufficient to permit replies to such inquiries. It will not be possible to circumvent the prescribed procedures for admission to these training courses.

4. Additional copies of this circular will be supplied on request.

For the Provost Marshal General:

  
Jesse I. Miller  
Colonel, CMP,  
Director,  
Military Government Division.

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Suggested Materials for Training of Regional  
Specialists Army Program

Prepared in collaboration with the  
Council on Intercultural Relations

ON SUPPLEMENTING THE REGIONAL TRAINING CURRICULUM BY THE  
USE OF MATERIAL ON THE CONTEMPORARY PEOPLES, THEIR CULTURE  
AND CHARACTER

This memorandum was prepared by a committee of the  
collaborators of the Council on Intercultural Rela-  
tions:

Gregory Bateson  
Ruth Benedict  
Lyman Bryson  
Lawrence K. Frank  
Margaret Mead  
Philip E. Mosely  
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## BIOGRAPHICAL DATA

GREGORY BATESON, anthropologist, is the author of NAVEN: A Survey of the Problems Suggested by a Composite Picture of the Culture of a New Guinea Tribe, Drawn from Three Points of View, and co-author (with Margaret Mead) of BALINESE CHARACTER: A Photographic Analysis. As Anthony Wilkins Fellow (1926-28), Fellow of St. John's College (1931-37), and William Wyse Scholar, Trinity College (1938-39), Cambridge University, he has made four expeditions to the South Seas and has studied four primitive peoples. He has specialized in the use of moving pictures and still photographs in the description and analysis of culture and personality. He is now engaged in the anthropological analysis of propaganda films at the Museum of Modern Art Film Library and is preparing a special edition of the German propaganda film: "Hitlerjunge Quex."

RUTH BENEDICT, Ph.D., Associate Professor of Anthropology, Graduate Faculty of Philosophy, Columbia University, has been the leader of several graduate student field trips to American Indian Tribes: the Apache (1929) under the auspices of the Laboratory of Anthropology, Santa Fe, New Mexico, and the Blackfoot (1939) under the auspices of Columbia University. In 1941 she held the Anna Howard Shaw Lecturship at Bryn Mawr College. She is the author of: PATTERNS OF CULTURE; ZUNI MYTHOLOGY; and RACE: SCIENCE AND POLITICS.

LYMAN BRYSON, A.B., M.A. is Director of Education and Director of the Post-war Planning Division of the Columbia Broadcasting System, and Professor of Education at Teachers College, Columbia University. He has lectured on anthropology at Teachers College, San Diego (California) State College, and the School of American Research. From 1928 to 1930 he was Director of the San Diego Museum of Archaeology and Anthropology. He is Vice-Chairman of the Association of Negro Folk Education, Secretary of the Conference on Science, Philosophy, and Religion, and a Fellow of the American Association for the Advancement of Science.

LAWRENCE K. FRANK was with the New York Telephone Company 1913-20; the War Industry Board, 1918-19; the New School for Social Research, 1920-22; the Laura Spelman Rockefeller Memorial 1923-30; the President's Committee on Recent Social Trends, 1930-31. He was Associate Director of Education of the General Education Board from 1931 to 1936, and Vice-President of the Josiah Macy, Jr. Foundation from 1936 to 1942.

Margaret Mead, anthropologist, is the author of COMING OF AGE IN SAMOA, GROWING UP IN NEW GUINEA, SEX AND TEMPERAMENT IN THREE PRIMITIVE SOCIETIES, THE CHANGING CULTURE OF AN INDIAN TRIBE; editor of COOPERATION AND COMPETITION IN PRIMITIVE SOCIETIES, and co-author (with Gregory Bateson) of BALINESE CHARACTER: A Photographic

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## Biographical Data

Analysis. As National Research Fellow, Social Science Research Council Fellow, National Research Council Fellow, and under the Voss Fund of the American Museum of Natural History, she has made four expeditions to the South Seas, where she has studied six primitive peoples. In a recent book: *AND KEEP YOUR POWDER DRY*, she has applied the anthropological approach to Americans in the war. Associate Curator of Anthropology at the American Museum of Natural History, she is on a wartime leave of absence to serve as Executive Secretary of the Committee on Food Habits of the National Research Council.

PHILIP E. MOSELY has worked on historical and social problems of Russia and the Balkans and has experimented with applying the field-study approach to the analysis of problems of social history in these areas. He is a Professor of History at Hunter College, on leave for wartime work in Washington, and has served on the faculties of Cornell, Princeton, and Union.

LOUISE M. ROSENBLATT is the author of *L'IDEE DE L'ART POUR L'ART* and *LITERATURE AS EXPLORATION*. As holder of a Franco-American Exchange Fellowship and of Barnard College graduate fellowships for foreign study, she spent more than four years in Europe (1925-31), principally in France and England, specializing in the field of comparative literature and receiving her doctorate from the University of Paris in 1931. In 1932-34, she attended courses in the Graduate Department of Anthropology at Columbia University. In 1935-36 she took a leave of absence from Barnard College, where she was a member of the Department of English (1926-1938) to become a member of the Commission on Human Relations responsible for planning the use of literary and anthropological materials. Her book, *LITERATURE AS EXPLORATION*, is concerned with the communication of understanding about culture and personality through literature, in relation to the usual aims of the teaching of literature. Now Assistant Professor of English at Brooklyn College, she is on leave of absence to write a book, under a grant from the John Simon Guggenheim Memorial Foundation.

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ON SUPPLEMENTING THE REGIONAL TRAINING CURRICULUM BY THE USE OF MATERIAL ON THE CONTEMPORARY PEOPLES, THEIR CULTURE AND CHARACTER

The suggestions here put forward as to materials and types of instruction which could profitably be included in the training of men for work in various regions after the war are to be regarded as supplementary to training in Economics, History, Languages, Political Science, Sociology, Demography, Regional and International Law, etc. It is suggested that contributions from these various separate disciplines can be made more vivid and concrete, and especially that the student will get a more unified impression of the region to which he is going, if he is made to see how the economics, geography, history, etc. are expressed in the actual character and behavior of the living people.

Historians have long recognized that differences in quality and content of, e.g. "Nationalism" and "Democracy" in different cultures, are of prime importance; that, for example, democracy in Bulgaria, where only about 2 per cent of the population belong to what we should call the "middle class," is necessarily very different from democracy in a country with a large class of this kind. Similarly, we have to recognize important differences in the stage of evolution of such concepts as "Nationalism," which may be said to pass through a pre-conscious phase before becoming clearly defined (e.g. among the Poles in Upper Silesia).

The problem which Regional Training must face is that of making the student aware of the very significant differences which occur between one community and another. The men, when they come to their training, will have had virtually no experience with regions other than their own. Even if they have been abroad, they have probably not been awakened to the profound and systematic differences in character and conduct existing between one people and another - differences which arise out of the unique historical, economic, cultural, etc. background of each people, but which are expressed today in their everyday behavior.

For men who lack the awareness of these fundamental differences, it is likely that the necessary training in economics, geography, history, etc. will lack that special concrete "experience" quality which is essential if the men are to act appropriately and with confidence in their various regions. The men, when they go to their regions, will inevitably be, in large measure, "green troops," in the sense that they will have had theoretical training but will lack a practical sense of what that training was about. They will lack the ability to apply that training in practical, everyday contact with the people of the region. They will not know what the history and economics mean in terms of everyday inter-personal behavior, nor will they know how the people regard the various problems which arise out of their historical and economic background.

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Linguistically, the students may be able to translate a "Times" editorial into the language of the region, but they will not know whether the arguments used in the editorial, the types of appeal, the similes, the jokes, etc. are actually appropriate to that region. They will not know what it is like to talk and deal with the people of the region.

This lack of insight may well become a source of danger. Every error which we make in the first few weeks of our contact with a foreign people is doubly serious, because it is precisely in these first few weeks that the later tone of our attitude towards them and their attitude towards us is set - and once set, such tones and attitudes can only be shifted with great difficulty. It is not enough, therefore, to hope that the students, on arriving in their regions, will be able to pick up cues for their own behavior from the people of the region. In parts of Southeastern Europe, for example, the visitor will observe that the men tend to ignore their women folk, and the visiting foreigner will naturally (if he is observant) try to do likewise. He will thereby give bitter offense to the men, who expect that he, as a foreigner and visitor, will treat their women with ceremonious respect.

Ideally, the student, when he arrives in his region, should have a sense of recognition. He should spontaneously say to himself, "Yes, these really are the people about whom I learned in the classroom," and such a sense of recognition would enormously increase his skill and confidence. Such skill and confidence is not always acquired even by long experience in a foreign region; it is, however, possible to give to students a real sense of the people of the region by teaching them how to study selected types of material and human individuals derived from that region.

In two of the social sciences, namely history and anthropology, there has developed a technique of approach which goes beyond the various restricted disciplines to handle cultures as **wholes**. Social historians have been working for over a generation on the assumption that social history means the entire culture of a people and have discarded the earlier view of cultural history as the history of the cultural achievements of an elite. In anthropology, similarly, the study of exceedingly diverse cultures has forced the anthropologists to recognize the fundamental unity of each separate culture. They have come to see that the various elements (religion, economic life, education, art, language, etc.) which we, with our occidental approach, would try to study in separate compartments, are really very closely interrelated.

The moment we shift our attention from generalizations or statistical data about one or other of these elements to looking at actual behavior or at the concrete products of human imagination, we find at once that the interrelationship between these elements, e.g. between art and economics, or between language and family organization, begins to throw light on what sort of people they are who live within a given culture. It is suggested, therefore, that in place of the old illustrative use of cultural material, where the student was asked to contemplate

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photographs of architecture or costume, the Regional Training would do well to substitute a disciplined and systematic approach to various types of cultural material from the regions concerned.

Such material should include interviews with living persons from the region, fictional films, literary materials, observation of organized groups, social case work materials, popular and advertising art, jokes, games, public speeches, and recorded radio materials, photographs, museum materials, newspapers, manifestos, etc. The students should be shown how this material is related to the character, values, aspirations, and conduct of the people.

The old illustrative use of such material was already valuable, but for purposes of the Regional Training program it is not sufficient. The student must not merely build up knowledge of his region, he must acquire a capacity to act in that region. He should therefore be made to undertake positive tasks in the handling of such material and the material should be presented in such a way that the insights which it provides would be translated in the classroom into practical experience.

Such teaching would involve the use of methods in the classroom which have only become available in the last ten or fifteen years, and which are only now beginning to receive academic recognition. The methods depend upon advances in our knowledge of the relationships between different sorts of human behavior and cultural material. It is now possible, for example, to show that the behavior of a living subject in an interview contains a vast number of elements (ways of thought, misinterpretations of the interviewer's behavior, sensitivities, assumptions about human life, etc.) which can be referred to the culture of the subject. Similarly, we might take a fictional film made in e.g. Germany, and demonstrate with it a great many specifically German themes which are implicit in the plot. Or it would be possible to show to the students the first half of the film and then to ask them to complete the plot. They could then be shown the remainder of the film and it could be demonstrated to them how they, with their American background, had overlooked characteristically German features in the beginning of the film, and how these features were later developed by the German film makers.

Similarly, it would be possible to take the games of a region, to teach the students not merely the rules, but the sort of excitement and the sort of side remarks that occur during the game. The mere knowledge of the games is likely to be exceedingly valuable to the student in improving his relations with the people of the region, but more than this, a knowledge of the games can be made to give the student a greater understanding of the people in many other aspects of their life. If all those who are now concerned with Anglo-American relations on both sides of the Atlantic had a good knowledge of both cricket and baseball, and of how these games express the special character of English and American culture, their efforts to promote understanding between the nations would be more effective.

Mastery of a game, as it is played in another culture, should provide valuable clues to the regularities in the character of the people.

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What is the etiquette about, to protect players from accusations of cheating, to prevent cheating, to make cheating possible, to define the situation and so supercede class, age, or sex etiquette? What is the standard of fair play? How is the winner supposed to behave? Should a winner allow a loser revenge? How do the kibitzers behave? Does the watching group identify with the winner or the loser or try to preserve a balance, rooting now for one side, now for the other? Are there penalties for winning too consistently? What are the attitudes towards skill and luck? Is gambling behavior associated with drunkenness, disappointment in love, success, the harvest, boredom? Useful exercises would be to have students, after being given a description of a foreign game, write out how they would expect it to be played in terms of proscribed etiquette, and then compare their estimates with the reality and discuss the differences. In all cases, the game should be played with natives of the country, who should be asked to insist, in the appropriate manner - either stiff or jocular - on the correct procedure. Insights developed in the course of learning table games could be expanded by data on the standard rules about fighting, - what is regarded as hitting below the belt, when is any method of fighting justified, what is "no holds barred," etc. Then comparisons between methods of playing games which Americans play also, e.g. German football could be introduced to drive these points home.

With the type of approach which is here advocated, it is even possible to show to the students what sorts of conflict and mutual resentment are likely to occur between individuals of different regions. It is possible to define systematically the "arrogance" of the British and the "boasting" of the American by relating these traits to the rest of their respective cultures, especially to the differences in the family setting on the two sides of the Atlantic. Further, it is possible to show how it is that "arrogance" is disallowed in America, while "boasting" is disallowed in England, so that either side is likely to be offended when encountering the peculiarities of the other.

Such insights lead on naturally to the practical questions of how certain sorts of mutual distrust and resentment can be avoided. If the student has opportunity to see living subjects from the region which he is studying in the classroom, or if he can see immigrants from those regions either in their homes or in their restaurants, he can be given opportunity to work out the styles of behavior which are appropriate in that region and he can be taught to understand these styles.

Essentially, such teaching depends upon being able to draw comparisons between what the people of the region do and say in one setting and what they do and say in another. Such comparisons are of various sorts, but two sorts are so common that they may be mentioned here in order to illustrate the method. Sometimes we are concerned with parallelisms. For example, we find that the Brahmin, in his religious performances, works out the same themes that were established in relation to the parents in the typical Hindoo family. More often, we are concerned with various sorts of systematic contrasts, e.g. between the rigid over-conformity characteristic of Japanese intra-group life and the extreme violence of their extra-group relations; or the excessive neatness of Japanese life in Japanese-

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style buildings and the corresponding dirtiness and untidiness in public buildings of a European type (railway stations, etc.).

Such comparisons between cultural behavior on one field of a culture and in another are easiest and most profitable for those cultures where studies of the family setting have already been completed. It is then possible to refer the people's outside behavior (political, economic, artistic, religious, inter-personal, etc.) back to the themes of family life. And we can readily go on from this point to compare one culture with another by comparing the family system in the two places. Indeed, this emphasis on the family background is chiefly essential when we want to make comparisons between one culture and another. To compare Hinduism with American Methodism would be difficult; but to compare the Brahmin family with the American family is easy, since the same elements occur in both, but arranged in different patterns.

With this type of approach, wherever we have adequate material for making the family life vivid, - if, for example, we can convey to the student (e.g. by interviews with living persons, films, caricatures, jokes on family life, etc.) what sort of authority the father has in the usual family of that region, - then it is possible to go on from this to a vivid sense of the tone and implications of political authority in that same community. If we know how assertiveness, self-sufficiency, boasting, etc. are encouraged or suppressed in the child, then we can convey to the student with appropriate examples what sort of value the adult people of the region place on ambition, discipline, achievement, and so forth. The special type of mockery that is inflicted on the Japanese child and the types of incident which call forth this mockery give us a way of telling the student exactly what the Japanese mean by "face" and "shame."

Essentially, the method consists in study of actual inter-personal behavior, patterns of command, initiative, reward, affection, etc. and in seeing the less clearly inter-personal behaviors, e.g. the creation of works of art, the achievement of tasks, the selection of goals, etc., as patterned according to the local style of inter-personal relationships. Such an insight into the conduct of a people of an area will enable the student to see the various details of that behavior, not as separate arbitrary rules, but rather as part of an organized system, so that each detail appears to be "natural," since it arises out of the system as a whole. The student will be able to see that the special type of backing which those people expect to accompany authority (wealth, inherited status, sex, seniority, or achievement) follows naturally from other features of the culture. The student will even be able to see that his own position as a foreigner, and the attitudes which the people direct towards him, are also "natural," in the sense of being coherent with the rest of the culture.

In acquiring this approach to the differences between the people of one region and those of another, the first step is the most difficult. The student has got to become aware of the fundamental nature of these differences, and he has got to find out how such differences may be handled and described. Once this is accomplished, he can go on rather easily to look at raw material (living subjects, films, stories, etc.) from other

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regions from the same point of view. The great difficulty is the initial one of giving the student this point of view. It seems extraordinarily difficult to open people's eyes to the very profound differences which exist between people of one region and those of another. We naturally tend to believe that other peoples are either just like ourselves or that they are "odd" and inferior. Natural laziness is opposed to the effort needed to reshape our own way of thinking and conduct to fit the cultural expressions and values of another sort of people. The beginning student will always, if he can, try to see every incident derived from a foreign culture either as "merely human," or as incomprehensible. When we present him with a short story, he will either divide it up until he can point to each bit of behavior and say, "But this is human, - I might do this," or he will dismiss the whole matter as unworthy of serious consideration. Thus he will manage to avoid realizing that the narrative as a whole is distinctively and coherently Japanese or French.

The most effective method of getting the student past this initial difficulty is the use of contrasting raw material from several cultures. Even in anthropological research, the worker doing intensive field work on a primitive culture utterly different from his own, does not as a rule become aware of the fundamental and systematic differences between cultures until he begins to work on his second primitive tribe. Only then does he get a sudden realization of what sort of differences exist between cultures. After his first tribe, he says, "All primitive people are like this," but when he begins to work on his second, he discovers that "the differences between cultures are like this."

Within the time allotted to Regional Training, it will not be possible to give a very wide range of material from numerous different cultures, and it therefore becomes essential to compensate for this by a maximum use of American material. If the student can be made to see that the ways and institutions in which he was brought up are just as exactly fitted to the special cultural scene of America as the ways of the Japanese are fitted to the Japanese scene, then he will be a long way towards understanding any foreign culture. It is therefore recommended that, for every type of material used, analogous American material should be provided. The student should not only see a native of the region which he is studying in an interview setting, but he himself should be interviewed in the same way and made to answer about his own culture the questions which he and his class have to ask the foreigner. If the students are shown films from the region which they are studying and made to analyze them for cultural points, they should also be given assignments which would make them look at one or two current American films from the same point of view. It may even be possible to make use of all sorts of current blunders which occur in the standard American notions about some particular region. For example, it would be possible to take American stories or films about that region and to show the students how, in those stories, the regional scene had been distorted to fit with the cultural background of the writers.

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The above suggestions apply, with slight modifications, to all regions of the world. Some changes will, of course, have to be introduced, according to the limitations of material and the availability of living individuals from given regions. As a method, however, the suggestions are universally applicable, provided that the necessary teaching personnel can be obtained. It is true that, for many regions of the world, the cultural background has not yet been systematically investigated, and for these regions it will not be possible to refer the themes of native behavior back to the family setting. This procedure, however, is not essential for the purposes of Regional Training and a great deal can be done without access to the family patterns. Instead of referring the themes of conduct back to the family, they can be cross-compared from one context to another. It can be shown, for example, that the same themes (e.g. certain attitudes towards success) occur both as political motivations and as background assumptions in art and literature.

For certain regions of the world, not only good cultural material but also good theoretical analyses are already available, notably for America, Germany, Japan, and some of the islands of the Pacific and Indian Oceans. For France, China, and Hungary, a beginning has been made; but we have as yet virtually no knowledge of the relations between character and culture in Italy, the Balkans, the Near East, North Africa, and Siam. In studying cultural material and living subject from these last-named regions, the teacher and the students would be embarking on a common exploration of unknown ground. This fact should be used positively as an incentive or stimulus - even at the risk of straining the teacher's ingenuity and imagination.

Special attention should be given to the connecting links between the study of the living people and their products, as here outlined, and the study of the various more developed academic subjects. In the case of linguistics, the connections are obvious. The study of a language goes naturally hand in hand with an increasing awareness of how that particular language is handled. A knowledge of what sort of things are characteristically said in that language, what sort of manners are appropriate in native conversation, what sorts of emphasis are considered rude - every piece of insight or information of this kind will make the student more truly proficient in the use of the language. As soon as students begin to be able to converse, they should be given oral and even semi-theatrical assignments; they should be told that they will be expected, at the next session of the class, to act out brief dialogues between people of defined social status in the region; such dialogues being an ideal indication of whether the students are grasping the native concepts of respect, authority, etc.

History, similarly, is very closely related to the question of what sort of people the inhabitants now are. While it tells the students how the people of the region became what they are, it also tells them, very realistically, what sort of system has been achieved. The facts which the historian organizes are also facts known to the contemporary people, who may be said still to be reacting to their distant past. They may exaggerate and distort it, but still the accurate description of that past, properly taught, should be an ideal introduction to a complete understanding of what the people now are.

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Similarly, a study of living individuals, films, works of art, etc., as they are today, can be made to reflect on the material taught by the historians, so that the historical material may become nowly meaningful. It is possible to take a contemporary story or the sentiments of a living informant and to show that these are an expression of the historic past. The students could be shown, for example, that the basic theme of a recent German film ("Ohm Kreuger") is "through victory to defeat," and they should be made to realize that this is a contemporary expression of attitudes developed out of a tragic past. The day dream that finds expression on the screen is the day dream of a people to whom this past is real - people who bring to their own interpretation of their own past some of the same attitudes which they express in the making of the contemporary film.

The study of economics, geography, political science, law, etc. can likewise be made vivid and meaningful by insisting that these are all indirect, but very important methods of describing the people themselves. The development of various types of economic groupings (guilds, trusts, unions, consumer groups, etc.) can be shown to conform to the basic character of the people. It is no historic accident that the labor movement has taken one form in one country and another in another. Such social developments necessarily take forms which are congenial to the particular people among whom they develop. Representational government, similarly, has taken different forms in different countries, and in attempting to introduce an institution of this kind into a country where it is lacking, the student must learn that certainly no simple copy of an institution which was evolved in another region is likely to be successful. The institution which we introduce must be fitted to particular cultural scene.

Geography is also, in part, a means of describing the living people, and in addition to learning the realities of geographic location the student should become aware that these realities have also shaped the character of the people. The geographic position of a nation surrounded by neighbors in a world without international organization and control gives to the people a real basis for certain sorts of suspicion. The people can point to maps to justify a myth of encirclement. But the habit of harboring suspicion of this kind goes further, and we find, for example, the same habit expressed in German fictional films, where the chase theme, so popular with American film makers, is replaced by nightmare sequences in which the hero is subtly surrounded by enemies.

Utilizing the approaches of history, geography, economics, combined with the study of the people themselves, the student can finally be made aware that an area of freedom still remains within which social change can be guided by planned procedures. Every change for which the administrator strives must fit with the character of the people and their economic and geographical circumstances. But this does not mean that we can do nothing to alter social events. Nazism and Bushido, since they occurred, must undoubtedly have fitted with the settings in which they developed, but this does not mean that either of these political cults was inevitable, in the sense that it could not have been forestalled by people on the spot who understood that cultural setting.

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The character of a people and the circumstances of their life may limit what can be done, but much can be done within these limitations, provided they are properly understood. Silk purses cannot be made out of cows' ears, nor vice versa, but a great variety of other things can be made out of either of these materials, and the student must be made able to see both the limitations and the possibilities of whatever situation he may meet with in his region.

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ON THE TYPES OF CONTACTS

Materials Required

In order to carry out the suggestions contained in the foregoing memorandum, the institution specializing in a given region would need to build up:

1. Organized contacts with the members of that nationality group in some adjacent community, so that the cooperation of individual members, access to group occasions, and specimens of group behavior would be available.
2. Films made by the people of the area, especially one or more good films involving inter-personal relationships as well as films showing the appearance of the country, etc.
3. Collections of photographs showing different types of customary behavior and also further illustrating the setting, houses, roads, farms, etc.
4. A Museum ~~of~~ collection of typical objects illustrating the chief economic processes (which are different from our own), the scale of life, principal products, weapons, tools, and the visible signs and tokens of inter-relationships - currency, time tables, commercial catalogues of gift objects, household objects, ornaments, etc.
5. Collections of literary materials, plays, short stories, excerpts from novels, in the language and in translation, organized and annotated for use in teaching the behavior of the people.
6. Collections of newspapers, cartoons, advertisements, posters, etc.
7. Game kits with the games of the area and careful instructions on the etiquette of playing them and on how this etiquette is maintained (if by jocular reproaches, snubs, penalties, etc.)
8. Records giving at least this minimum: the national anthem or anthems; songs with special factional significance, such as party, class, or regional songs; a sample of religious music and, if possible, a prayer; and samples of public speeches. A fertile source of such materials would be foreign language radio stations.

In addition, a great deal of information about the people of a region may be included in a program of recreation which will also provide the necessary relaxation. The common room where the students gather should be filled with materials, specimens in cases, photograph records, books bearing on the region. A newspaper in the foreign language being studied

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should lie on the table. Schedules of foreign language broadcast hours and stations could be posted on the radio. Extra films on the area, those deserving of less intensive study, could be shown in recreation hours. Expeditions to foreign restaurants, foreign language movie houses, etc. can be arranged. The experience of leaders of international houses can be drawn upon in organizing programs involving members of the foreign groups being studied. Sets of the national games should be provided. All of these methods will step up the speed with which the language is used and assist in saturating the student with the culture of the region he is studying.

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Suggested Materials for Training of Regional Specialists

Army Program

Prepared in Collaboration with the  
Council on Intercultural Relations

ON THE USE OF LIVING SOURCES IN REGIONAL STUDIES

GENERAL CONSIDERATIONS

By

Margaret Mead

Margaret Mead, anthropologist, is the author of COMING OF AGE IN SAMOA, GROWING UP IN NEW GUINEA, SEX AND TEMPERAMENT IN THREE PRIMITIVE SOCIETIES, THE CHANGING CULTURE OF AN INDIAN TRIBE: editor of COOPERATION AND COMPETITION IN PRIMITIVE SOCIETIES, and co-author (with Gregory Bateson) of BALINESE CHARACTER: A Photographic Analysis. As National Research Council Fellow, Social Science Research Council Fellow, and under the Voss Fund of the American Museum of Natural History, she has made four expeditions to the South Seas, where she has studied six primitive peoples. In a recent book, AND KEEP YOUR POWDER DRY, she has applied the anthropological approach to Americans in the war. Associate Curator of Anthropology at the American Museum of Natural History, she is on a wartime leave of absence to serve as Executive Secretary of the Committee on Food Habits of the National Research Council.

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## ON THE USE OF LIVING SOURCES IN REGIONAL STUDIES

## General Considerations

In training students to become experts upon the people of a given region, two problems present themselves which can best be met by the use of living sources, members of foreign culture which is being studied.

(1) By contact, observation, interchange and controlled observation of individual members of the foreign culture, the students will learn to think in terms of the people of the country, not in terms of the country as an entity, -- of Bulgarians instead of Bulgaria, of Chinese instead of China. This is essential if they are to act efficiently inside a region, operating through contacts with the local population. (2) By observing the behavior of living members of the culture, all of the various aspects of that culture which have been analyzed out as the economic, political, social, etc. aspects, will again be seen as a whole, and the student can see at first hand that the way in which a people handle their finances, their habits of political factionalism, the type of discipline used in their army, and the type of guerilla warfare in which they engage are all systematically related to each other. The living informant whether he be a wine merchant, a colonial administrator, a newspaper man, a diplomat, an army officer, a labor leader, a priest, a refugee or a naturalized American citizen, and whether the students encounter him alone or among a group of his nationals, will provide a synthesis of all that the student learns in the more analytic courses dealing with the history of banking and taxation, the development of agriculture, or the growth of political parties within that country.

The student needs to know how to judge the people of the region to which he is going, how to tell whether a man is to be trusted, how to

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recognize whether his own people trust or distrust him. He must be able to spot a leader in the terms in which the foreign culture recognizes leadership, must be able to distinguish shillyshallying from courtesy, lying from etiquette, anger from drama, trust from mere submissiveness, responsibility from dominance. He needs to know the characteristic tones and gestures, manners and customs which distinguish members of different regions, the rural from the urban, the proletarian from the shopkeeper, the professional politician from the landed gentry, those with definite ideological positions from those who act in terms of their status, religious group, and occupation in their society. He needs to be able to tell whether a group of six people are working together or actually engaging in a quiet sort of mutual sabotage, whether there are factions and antagonisms within the group or not, whether raised voices mean interest or anger. He can not learn these things from books and lectures, or even from moving pictures, radio recordings of speeches, still pictures, although all of these will provide valuable supplementary materials. He must actually see and hear and when possible also participate in scenes in which living representative members of the region which he is studying are acting.

In the contacts with living sources, responsibility should be thrown upon the students to observe the contrasts in the behavior of the subjects, to analyze their own responses to the blank courtesy of an oriental or the volubility of some Southern European group. As different representatives of their region come before them, as army officers, colonial administrators, linguistic informants, banking experts, etc. the students should be required to look for the regularities in their behaviors, to see each one as both the representative of his special class and occupation, and as a representative of the total emphasis of the society. Thus they can be brought to see that there is a relationship between the point of view of

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a Netherlands or British administrator in a Malay country, and the behavior of the Malay; between the points emphasized by the army officer and by the professor in a country in which military and academic are felt as very contrasting careers, as compared with countries with a civilian army tradition. Throughout they will be looking for regularities, for internally consistent ways of handling human relationships, for attitudes towards authority which permeate all of life from the behavior of a street car conductor to the behavior of the highest state official, or attitudes towards individual freedom from interference which include the lack of todayism in the shopkeeper as well as the courtesy of the income tax collector. As representatives of government services talk to them about procedures and routines, they can learn whether red tape in that particular country is a device for catching the guilty, or for disciplining the innocent among the general public.

Although contact with individuals, who will lecture to the students, serve as informants in linguistic classes, submit to a direct interview and increase the students' understanding by interviewing them about America, are all important, it can not be too strongly emphasized that two further study situations are desirable: (1) contact with groups of people all of the same nationality, where the student can observe their behavior among themselves, and (2) participation in the group activities of the foreign nationality. Unless one has seen a large number of a foreign nationality group, one's judgment is distorted by the individualities of those whom one has seen; accidents of intelligence, personality type, even size and general appearance may give a completely false picture. This picture the student will then carry back into his reading of books on agricultural economics, so that for instance he may, in spite of himself, have an image of a dapper little man with a waxed mustache, wearing a morning coat

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and patiently driving an oxcart. A lecturer who is evasive in his answers, a linguistic informant who is defensive and assertive, may color all of the students' expectations of what the people among whom they are going to have to operate, will be like. To discount all such accidents of individuality, to teach the student how to judge individual differences, among Chinese, among Hindus, among Italians, among Malays, it is therefore necessary that he should see a good many of them, of different classes, occupations; ages, so that he will be able to separate out these individual versions from the regularities in the national behavior. After the students have had frequent opportunities for observation of groups, and after they have some mastery of the language, opportunities should be given to them to participate in various settings, recreational and formal, with members of the nationality which they are studying. In the region they will have to work with delegations of civilians, with military officials of different rank, with many kinds of groups whose cooperation is essential. They need to know how it feels to work on a committee with people who know nothing of majority rule, of "addressing the chair" or of "Roberts rules of order", or who regard any remark as only a mask for a quite different intention. They need to know how to counter the kind of organizational jujitsu in which an opponent appears to give in, only to come back much stronger after your own thunder is spent. They need to know when people are listening to them; what facial signs, what slight adjustments of the eyes mean attention, indifference or suspicion. Only by having to act, having to chair a meeting, lead a discussion, arrange a party, umpire a game, working directly with a group from their region, can they learn these things.

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## Suggested procedures:

1. Early in the course, before the language is mastered, students should be given opportunities to make observations in restaurants, at church, in markets, in courts, at organizational meetings, in parks, on the streets, in the foreign language moving picture house at a ration board in a foreign neighborhood, etc. of the behavior of the nationality group being studied. These observations should be written out and analyzed. (Because of the pressure of time, it is suggested that no class time be taken up at this stage with reports but that a library file be opened in which each student files his observations with some one designated student to read an entire set of observations and organize them for discussion. The points of agreement and disagreement in the observations could then be discussed in the group.) Students could be given a series of stimulus questions of this order: What do you notice in the posture and gesture which is different from an American? How would you be able to identify these people as members of their nationality - without relying on language? What behavior seems to indicate excitement, relaxation, attention, boredom? Do people draw closer together or move farther apart as tension rises? Is social distance expressed by an increase or a decrease in formality? How does a superior treat an inferior, a lay person treat the clergy, a member of the public, an official, a customer, a waiter, etc.? How would you be able to tell if you saw two members of this nationality, whether they were of the same or different social position?

It is very important that some of this observation precede the mastery of the language because afterwards the language will serve to supersede all other clues and the student may never learn to get the valuable clues given by gesture, facial expression and stance.

2. Members of the region should be introduced into the classroom, as linguistic informants, and as informants on different aspects of life in the region. If possible individuals of the same age as the students should be introduced very early, so that the maximum contrasts and similarities can be recognized. The students' quizzing the informant about what it is like to live in a totalitarian country, or in a country in the hands of bandits, or as part of a rajah's court, should be followed by a chance for the informant to ask the students to give an account of those aspects of American life which seem most interesting or incomprehensible to his nationality. As the students comment to themselves, "Well, he would give that answer. He's from Harvard!" or "Of course, that's what a southerner would say" or "That guy is a Democrat and he's just answering from the Democratic point of view", they will suddenly realize that the informant - the young Chinaman, or Algerian, or Malay, who has just answered their questions has also answered from a special point of view, and that they must see him for example not only as a Chinaman, but as one kind of Chinaman. At the same time they will realize that effective contact with the people of the region to which they are going to be sent will mean being able to discuss America in the terms which interest the foreign groups and which seem to make sense to them.

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3. Students may be sent out into the foreign communities in adjacent cities to do direct interviewing, first in English and later in the native language. This will give them contact in face to face situations, and also give them practice in starting a relationship, using the language without the support of classroom and instructor, and having to pick themselves out of whatever embarrassments and misunderstandings they get into through ignorance and clumsiness. The interviews could be on the same subject and it should be easy to establish rivalry within the class as to who was able to make the best contact and understand most of the answers given by the foreign respondents.
4. Actual participation in group activities, attending an outing of a national society, staying as a guest in the home of some foreign national - (many foreign groups could be found who would be glad to cooperate here) - working in some foreign background group such as a ration board, an air raid sector, etc., could well come at the very beginning, before the student has any of the language, and then again towards the end of his course. Nothing serves to solidify self-confidence and trust in one's knowledge of the language, like return to the same group in which one has been tongue-tied or dependent upon interpreters just a few weeks before.
5. All of these contacts with living persons should be systematically related, in student groups, or by faculty instruction, to the use of other materials, where the same type of observable phenomena can be examined over and over again, and where the whole group shares the same experience, as in a moving picture, a short story or a radio recording from a foreign language broadcast. Here the diversity of individual student reactions can be systematized and made available to the entire group.

This outline has dealt with the ideal situation in which there are available the following resources: a large community from the nationality being studied, containing people of different social classes, different occupations, the various religious groups and from different parts of the country and moreover a community that is willing to cooperate actively; individual linguistic and other informants who can be obtained for long classroom sessions; responsible government officials and military men who either represent the natives or the nationality responsible for administration in the regions studied who will come to lecture to the students and to answer their questions. Where all of these conditions do not exist, partial programs of the use of living sources will nevertheless be very valuable. It is better that students should meet one Malay than no Malays.

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Two members of one foreign culture, if seen together, and allowed to converse and inter-act in the presence of the students, are already much better than one. The fewer available living sources of any foreign region, the more necessary will it be to provide contacts with professional students of the cultures of those peoples, supplemented also by contact with Americans, of different occupations, who have lived successfully among them.

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~~Suggested Materials for Training of Regional Specialists~~

stet

Prepared in collaboration with the Council on Intercultural Relations

No. 9. THE USE OF FILM MATERIAL IN REGIONAL TRAINING

stet.

by Gregory Bateson

Gregory Bateson, Anthropologist, is the author of "HAVEN; A Survey of the Problems Suggested by a Composite Picture of the Culture of a New Guinea Tribe Drawn from Three Points of View; and co-author (with Margaret Mead) of "Balinese Character: A Photographic Analysis." As Anthony Wilkins Fellow (1926-28), Fellow of St. John's College (1931-37), and Williston Wyse Scholar of Trinity College, Cambridge University, He has made four expeditions to the South Seas and has studied five primitive peoples. He has specialized in the use of moving pictures and still photographs in the description and analysis of culture and personality. At present he is engaged in the anthropological analysis of propaganda films at the Museum of Modern Art Film Library, and is preparing a special edition of the German propaganda film: "Hitlerjunge Quex".

an analysis of a New Guinea ceremony

Cops.

front

Employed by Columbia University, School of International Administration

The parts marked with pencil deletions are to be included.

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THE USE OF FILM MATERIAL IN REGIONAL TRAINING

I. The Material and its uses.

The great suitability of film material for the teaching of what the people of a given region are like results from the fact that films are made by a cooperating team of workers for a popular audience. In making a film, the ingredients - the types of event and character shown - are seived through the many mentalities of the whole group of film makers, and it is thus virtually impossible for a film to deviate seriously from the cultural norms of the makers.

Certain precautions are necessary however in the selection of the films which are to be used, and it is very important that the teaching which accompanies the films shall induce the student to work with and think about this material constructively. Films, if they are carelessly selected are likely to be actually misleading, and they are likely to be useless if they are merely shown to the students without comment. The following memorandum concerns the criteria for selection of films and the teaching which should accompany them.

Criteria for selection. A. The films used should be products of the region which is being studied. They should have been planned, made and (above all) edited and directed by people of that region for audiences of that region. Within this criterion, films of all categories may be admitted - fictional and documentary and travel films and even animated cartoons - but the criterion should exclude: documentary films made by visiting film units native in other regions; propaganic films made by natives of the area specially for export to other regions; fictional films made by natives of other areas for the entertainment of their own population, etc.

This criterion is set up because, in general, the makers of a film impose their own regionally characteristic daydreams and aspirations upon the material. The plot and artistic form of any film is thus characteristic for the region of the makers instead of being native to the region about which the film is made. Such films, if

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used in Regional Training are likely to be peculiarly misleading, since fundamentally they say "these people may have minor differences in manners and customs, they may be picturesque and odd, but at heart they have the same motivations, the same values, that we (the makers) have".

The film, "Logong", for example, shows accurately many of the peculiarities of the Balinese, but puts them into a plot involving types of romantic love and emotional intensity which are entirely foreign to Bali. Similarly, the old D. W. Griffith film, "Isn't Life Wonderful," shot in Berlin in 1923 and attempting to convey the emotional setting of starvation, inflation, and despair, ends up by being a purely American success story. Even such great documentaries as "Man of Aran" suffer from the same weakness - the romantic handling of the sea and the waves is the film-maker's reaction to these phenomena, not that of the natives.

In the case of certain areas which have not yet developed their own companies of film makers, it may be necessary to fall back on documentary and travel films made by visiting people, but it should be understood - and the students should be made to understand - that this is unsatisfactory. It would be possible to increase the value of unreliable material of this sort by having present at the showing living persons from the regions, whose comment might correct the errors of the films.

B. The films used should, if possible, have been successful in their countries of origin. This insures that the themes in the film were actually appropriate to that cultural setting when the film was made. It is true that every film is, in large measure, a cooperative product and therefore is almost bound to the cultural norms of the makers - but popularity is a further guarantee of cultural correctness.

C. Within the category "successful films made by natives of natives for native audiences" almost any film can be made useful for regional training, since not only the details of behavior and the motivations but also the major plot emphasis are correct for the native setting (or deliberately and "natively" falsified to evoke laughter, humor, disapproval, etc.) However, even among these films all of which are potentially useful for this purpose, some are likely to be more rewarding than others:

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among the most rewarding we may note - films of adolescence, growing up, the family background, foreign analogues, of the 'Hardy Family', etc; conversion films (e. g., Sargeant York; ~~Johnnie~~; The Major and the Minor; <sup>UP</sup> propagandic films, in which the message itself, and still more the way in which it is put over and made acceptable throw light on <sup>natur</sup> American motivations, aspirations, etc; films dealing with exceedingly approved or disapproved characters, heroes and villains of history and myth, etc., which show the types of courage, cleverness, success, etc. which are approved or disapproved. st d

Teaching with Films. The student <sup>will</sup> ultimately as an official have to participate in and influence the native life in the regions about which he is learning, and so far as possible, he must not be allowed to lapse during his training into a purely spectator position. The life of the region must always be presented to him, not as a spectacle which he is asked merely to understand and appreciate but also as a running stream upon which he is to act. This point is especially important in lessons which are taught him by means of films - and these lessons are a very suitable context in which to teach him this sort of active role, because the teacher here more than anywhere else can be put on his mettle to prompt the student to an active role.

The showing of every film should be used as far as possible as an assignment upon which the student would be asked to work.

The first lesson which should be got over (without which all subsequent showings of movies are likely to be valueless) is how to see the native culture in the film, and here probably the sharpest teaching device would consist of use of a pair of films with one simple difference between them. Such pairs could be easily constructed and the suggested pairs <sup>in the second part of the memorandum</sup> ~~here~~ should be regarded only as examples of the sort of thing that is meant.

The mere passive enjoyment of the film as it unrolls on the screen can be corrected by various forms of interruption - either stopping the projection at various points and discussing with the students the plot as it has so far developed, or by inserting silent titles into the film calling attention to the significant points

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as they appear. Alternatively the film can be stopped at any point, and the students asked then to complete the story on paper. Their invented endings will inevitably transgress the cultural conventions of the region and will give the teacher numerous talking points with which he can point up the special slants and angles of the native scene. Alternatively the teacher can ask the students to make changes in the plot which would alter the final outcome in some given direction - "how would you change this plot so that it shall have a happy ending instead of a tragic" (an assignment which would compel the teacher and students to think constructively about e. g. the whole underlying "Destiny" idea so characteristic of Germany), or he can ask "if the heroine had had a brother, how would you expect him to behave in regard to the events depicted in the film?"

## II. The Use of German Films as An Example of Teaching the Culture of a Region.

The film makers of Germany experienced all the ups and downs through which the country passed since 1919, and as a result almost every film bears the imprint of these experiences. Consciously or unconsciously the fears, anxieties and ambitions - the day dreams and the nightmares - of a country at first torn and later united in an ambitious dream, have been expressed on the screen. This history has made the German films extraordinarily eloquent and also extraordinarily suitable for teaching purposes.

The lesson which we have to convey - whatever culture or region we are discussing - is the same. We have to let the student see that certain regularities run through the behavior of the people of any region, underlying their different reactions to the different impacts of historical circumstances. We have to let them see that the Germans of 1933 are in some sense the same people as the Germans of 1919, reacting it is true to very different circumstances, but still fundamentally German in their reactions, in spite of such changes as their experience has caused.

This continuity of the themes of the national culture through different circumstances is perhaps more vividly evident in the German films than in any type of material from any other region, and it is even possible that it might be worthwhile

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to present this material to all students regardless of the particular region in which they are specializing in order to convey to them this special notion of cultural regularity. After the war we may be faced with the very difficult problems of achieving fundamental changes in the underlying structures of some of these cultures and it will be important to build up teams of people who will be aware of the elusive flexibility and yet strength of such systems. The German films might convey this awareness.

The teaching program outlined below is especially oriented to this point, and the program is tentative in the sense that it could be increased or if necessary shortened according to limitations of budget, time, teaching staff, etc.

It is anticipated that a maximum understanding of the underlying themes of German culture will best be conveyed by using the films in pairs, and the program is therefore drawn up in such a way that in four of the sittings the students will see both a short and a feature length subject in each of which the same cultural theme is implicit.

In general, sessions should last from three to four hours so that there may be time for the full discussion of each pair of films, and it would be desirable to let the students see as many as possible of the films twice, once before discussion and once after. (The films "Hitler-junge Quax", "Fuhr Uns", and "Friesenot", being especially rich in cultural points, should certainly be seen twice.)

#### THE PROGRAM

It is here suggested that there should be six sessions with film, as follows:

#### 1 - The Cabinet of Dr. Caligari (1919)

This film is an unwitting statement in a fantastic form of the dilemmas which faced Germany in 1919. The only tolerable aspect of life which remained free from nightmare was the quiet privacy of personal conversation withdrawn from the outside world. But the film also shows us three nightmare alternatives for solving the problems of social order. First we see an organized world in which individual fantasies are worked out on a criminal scale and the potential dictator is put in a straitjacket;

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then we see the totally disorganized world in which every individual works out his own meaningless dream by himself; and finally we see the other possibility - the self put in a straitjacket, the dictator triumphant and possibly, but not certainly, benevolent.

The Street (1923) short

In this film the same theme is worked out in more realistic terms. We see a man attracted away from his wife and soup in the dull but safe domesticity of his home by the fantastic play of shadows of people passing in the street. He goes out and is almost caught in the degenerate swamp of bright lights, sexuality and murder. Finally he returns home exhausted and frightened and his wife puts the same soup on the table.

2. - Metropolis (1926)

"Metropolis" is another fantasy. Here the basic themes of the Christian epic are twisted and inverted in an H. G. Wellsian setting of the future. The millionaire lives in a sky scraper pent-house while below this level are the great machines and below this again in the bowels of the earth live the workers who are represented as heavy passive drudges. The plot deals with two alternative methods of keeping the workers in their passive frame of mind. One solution turns on love between the son of the millionaire and a woman, Maria (Siz) who is a religious leader of the workers. The other solution turns on the use of a mechanical robot which is a sexually alluring and evil duplicate of Maria. The film thus touches on three of the essential themes of German culture - the personified machine, the mechanized individual and the split between pure and impure love.

Berlin (1926-7) short.

"Berlin" is put in the same showing with "Metropolis" because it expresses in documentary terms these same themes, the sinister machines and the mechanization of people. It purports to be an objective description of the Berlin of that time, but in it we see the people passive, while gates and barriers open and close to control the people without visible human agency.

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5. - Hitler-Junge Quax (1933)

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"Hitler-Junge Quax" is a Nazi film which shows how the tensions of lower middle class family life were exploited in the building up of <sup>sanatrical</sup> fantastical Nazi emotion. It is probably the most informative film the Nazis have made about themselves and touches upon all the principle themes of pre-Nazi German culture including the "Sturm und Drang" of adolescence, the over-violent father, the drudge mother who owes allegiance to the father, the repudiation of impure sexuality, the acceptance of over-purified Kameradschaft, the Destiny idea, the love of death and the notion of multiple reincarnation in the Nazi party. It shows how several of these themes, potentially harmless in pre-Nazi German Culture have been rearranged to give the extremes of Nazism. The film brings out with special clearness the fact that Nazism is a double state of mind - a veneer of discipline covering an enormous potentiality for obscene degeneracy. This under-lying tendency is likely to become of great practical importance after the war, and it is at least probable that we shall then see a Germany plunging itself much lower than did the Germany of the 1930's.

Fuer Uns (1937) short

"Fuer Uns" is a very successful short subject of a Nazi ceremony held in memory of the sixteen martyrs of early Nazism (Herst-wessel, etc.). It shows how the love of death and the theme of reincarnation have been built into Nazism.

4. - Friesenot (1936)

This film is a Nazi story of an old Germany colony in Russia invaded by Bolsheviks. It touches the following themes - the conversion of the older generation to the Nazi viewpoint, the dangers of impure sexuality punished by immersion in a swamp, and attitudes towards extra-territorial Germans.

5. - Ohm Kreuger (1941)

This film should be paired with "Friesenot" in the teaching, though the two together are too long to be shown in the same session. "Ohm Kreuger" deals with the Beer War, treating the Beers almost as extra-territorial Germans. It shows Kreuger's son converted to the father's fighting patriotism (the inverse of the theme in "Friesenot")

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but still based on a presumed conflict of generations). "Ohm Kreuger" also shows how the German film makers unwittingly predict that great victories will lead in the end to defeat, and it shows how Nazi propaganda continually accuses its enemies (in this film the British) of Nazi vices.

6. - The Triumph of the Will (1934-5)

This is a long documentary film of the 1934 Party Day in Nuremberg. The whole spectacle was staged for the motion picture camera so that the film becomes important as a realistic presentation of a sham reality. The film also shows the Nazi exaggeration of a number of themes noted earlier - the mechanization of people, love of death and Nazi exhibitionism.

3. - Der Hauptman von Koenigsberg - (1931) (This is to be either an extra film of a substitute for one of the programs above.)

This film is interesting as being a German skit on German authoritarianism - especially on the exaggerated authority and prestige of the military uniform. It is probable that the film makers intended it to be an anti-authoritarian film but actually the film conforms to the cultural atmosphere in which it was made. There is no suggestion that anybody might behave in a non-authoritarian way, and the film shows us with positive appreciation how the same authoritarian characters behave in private life. The plot does indeed turn on a hoax which is played upon the authoritarians but all critical overtones are lost because the authoritarians themselves are shown as enjoying the joke. The film is thus in the end pro - rather than anti-authoritarian.

In using this material for teaching it is essential that the students be urged really to look at the films objectively as products of Germany and not to lapse into mere enjoyment of them. (Partly this is essential because a number of the films are very strong propagandic documents, so strong that they should never be shown to public audiences.)

Still more important, the students must learn from the films something of the various trends of German life. This learning should be organized and not merely impressionistic. It is therefore suggested that each film should be used as a base for

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assignments, and film material lends itself very readily to this. The following types of assignments are suggested:

(1) The showing of the film is stopped after the setting of the plot has been built up on the screen and the students are then asked to write out how they think the plot will develop. After this they should be shown the rest of the film and the instructor would tell them how in their written version they had failed to allow for the German origin of the film or they themselves might be asked to compare their own versions with the German version.

(2) Before the showing of the film the students are asked to watch the film for certain points e. g. before the showing of Hitler-Junge Goetz they would be asked to watch for all the points in the contrast between Nazism and Communism as they appear on the Nazi screen; and after the screening they would be shown how these points are systematically inter-related. In Der Mann im Eisen they would be asked to look for the details which (e. g.) show that the makers of this film accepted and enjoyed the authoritarian system. st

(3) The students might be asked to reconstruct the plot of a film to make it conform not to German but to American conventions. The Street, for example, if made in Hollywood, would have shown the hero as ultimately successful either as a performer among the bright lights of Broadway or at least successful in combining his love of the bright lights with his love for his wife.

(4) The students should be asked to look at some Hollywood films from the same point of view, especially some of those films which portray American family life. Students would be told to make a print of seeing one or two such films so that the instructor might be able in class to refer to these films for points of contrast and know that his class had seen them. st

In general the whole emphasis of the teaching should be such that the student acquires an organized picture of the region and the habit of looking understandingly at the behavior of the people of this region.

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### III. On the Availability of Film Material

Fictional films of the types required by the criteria set up in Part I of this memorandum are available for most of the countries in which Regional Training is interested. For the major countries, the collecting of this material will be comparatively easy. For example, of the films mentioned in Part II, all except the Hauptman von Kessenick are available in the collections of the Museum of Modern Art Film Library, which is peculiarly rich in German films.

Fictional films are, however, very much scattered and many of them are only in the hands of small commercial firms, many of them also changing hands rather rapidly. A very brief survey of some of the material in these sources shows that at least five films made by natives of the region could be found for the following countries: France, Germany, Holland, Sweden, Italy, China, England, Spain, Russia, Greece, Hungary, Czechoslovakia, Poland. One or two films are probably available for Portugal and Turkey. There are probably no available fictional films from: Norway, Denmark, Bulgaria, Roumania, Albania, Siam, Yugoslavia, and the North African countries.

In case of these last-named countries, for which native-made fictional films are not available, it <sup>would</sup> be necessary to use material prepared by film units from other nations. These films largely fall into the documentary and educational categories and may be obtained from a large number of educational and commercial sources, of which a good list is available in "Films for the Community in Wartime," by Mary Losey, published by the National Board of Review of Motion Pictures, December, 1942.

The costs of using film material depend very much upon whether the Regional Training rents films from the owners of prints, or buy the prints, or prepares its own prints from copies in the hands of commercial owners. If the film is rented, 35 mm. projection facilities and projectionists will be required, and the cost of transport will be increased. If, on the other hand, the films are printed for Regional Training, it will be possible to use 16 mm. prints, with corresponding saving in transport, and cost of projection. The preparation of 16 mm. prints involves

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the making of a 35 mm. negative from the original 35 mm. print, and the preparation of such a negative costs between \$80 and \$100 per reel. The making of the 16 mm. print from this negative costs about \$20 a reel.

Educational and documentary films are, in general, available in 16 mm. sizes, but this is usually not true of fictional films. In a few cases, it may be possible to find negative 35 mm. copies of fictional films, so that the expense of preparing such a negative can sometimes be avoided.

It is not possible to obtain information about Japanese film material. There is, however, said to be a large quantity of this material in the hands of the Alien Property Custodian.

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A PROPOSED WARTIME REGIONAL MATERIALS UNIT TO BE SET UP IN

(a) THE MUSEUM OF MODERN ART

I. The Need

This project is put forward in response to a very evident need. It is becoming increasingly evident that in the organization and orchestration of the post-war world many different types of technical insight will be required - political, geographic, economic and cultural. It is not too much to say that the Treaty of Versailles failed because the treaty makers themselves used only political insights and made little or no allowance for economic, geographic and cultural factors, while most of the rank and file concerned with occupation, reconstruction and welfare work approached their task without even political insight into the various regions. The coming post-war epoch is likely to be an improvement over the former one in that geographical, economic and linguistic training and insight will certainly be used. There is very great danger, however, that the cultural aspects of the various regions may be either ignored or imperfectly understood.

If this occurs, it will not be due to any oversight committed by the various agencies now concerned with planning and training personnel for the post-war epoch. The Army Regional Training Program, the Naval program, Office of Foreign Relief and Rehabilitation Operations, the Friends Service organizations and other agencies concerned in this work are amply aware of the importance of any method which can be used to convey to their trainees a systematic sense of what the living people of the various regions are like. The failure will come rather from three types of unpreparedness:

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(a) While we have rather good systematic statements of personality, motivation, aspiration and cultural themes for a few primitive communities we almost completely lack these insights for any of the more highly organized oriental and occidental regions. The analyses of these higher cultures are only now beginning to be attempted.

(b) Even with the type of insight required, we shall need in order to teach this material a supply of personnel trained in cultural analysis. There are at present a very few such people, most of them fully occupied in their present crucial jobs.

(c) The teachers will require collections of vivid cultural material (films, literary materials, records of observed behavior, reproductions of popular art, etc.) in order to make these insights vivid and meaningful to the student.

The present project is intended to act in a service capacity to the various wartime regional training projects, providing them with the necessary insights, personnel and illustrative materials. It is proposed that the unit would (a) analyse the basic themes characteristic of the various regions concerned; (b) that participation in this analysis would form a training ground for teaching personnel and (c) the analysis itself would necessarily be collecting appropriate illustrative materials.

## II. The Scope of the Project

The number of cultures to be analysed, the degree of detail with which each culture will be treated will depend in some measure upon the financial backing of the project. As at present envisaged, the unit would aim to handle from ten to twenty-five cultural regions and would be in existence for at least a year. Owing to the difficulty of securing the services of experienced analysts it will probably not be possible to

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set up the unit for less than a year or for less than eight cultures.

### III. Material on Each Culture

The unit would produce on each culture approximately the following materials, with some variation from culture to culture according to the types of material available, the availability of living informants and the types of cultural themes to be illustrated:

- (a) A small book, mimeographed in the first instance on the themes of the culture and the character structure of the people.
- (b) A selection of the fictional films made in the region accompanied by a teacher's manual on the cultural themes illustrated by these films; or for those regions which have not made fictional films a silent observational or candid film of the behavior of people from that region. This later film to be made by the unit if it is possible find unassimilated individuals from the region.
- (c) A supply of annotated literary materials.
- (d) A supply of annotated verbatim interview material. It is anticipated that a great part of the research into the regional cultures will be conducted by means of verbatim recorded anthropological interviews with sophisticated subjects from the region. A number of experimental interviews have already been conducted and have proved exceedingly valuable. The verbatim records of these interviews could be easily used as teaching materials.
- (e) A selection of annotated photographs taken in the region or illustrating the behavior of people from the region (the making of such photographs would naturally combine easily with the preparation of the observational film mentioned above).

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(f) An annotated collection of photographic reproductions of cartoons, comic drawings, popular and advertising art, etc.

(g) One or two persons trained to teach the culture of the given region, with a background training in how this culture differs from others. These persons will be able e.g. to act as circuit teachers going from one institution to another with films or other types of concrete cultural material.

#### IV. General Statement

After three or four regional cultures had been handled in this way the unit would produce a small general book on cultural analysis, outlining the methods used, the types of insight provided by this analysis and the ways in which such insights can be practically applied. This general statement would be made available to all the institutions engaged in post-war regional training and allied activities and would assist the present institutional staff to fortify their present teaching with cultural insights.

#### V. Institutional Background

It is important that such a unit be set up outside the government but in close collaboration with it, since while many of the agencies to which the unit will act in a service capacity are governmental agencies, (The Army, the Navy, the O.F.R.R., etc.) others are quasi-governmental (the Red Cross), and others are private (Friends Service Organizations, welfare organizations, and the universities and teaching institutions). It is important that the material should be made maximally available to all these agencies. Further, it is important that the unit should set up in an institution which is able to deal

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both with the arts and with the sciences. The handling of cultural themes in the major regions consists essentially in the application of scientific techniques to materials which have hitherto been chiefly the province of the arts and the humanities. The unit must necessarily use the contributions from both halves of the academic world. As at present envisaged the unit will be set up in the Museum of Modern Art, a private agency which already acts in a service capacity to several government departments and which is able to serve as a meeting ground for both arts and sciences.

VI. Personnel and Division of Functions

The type of project which is here contemplated differs from e.g. the Intensive Language Program of the American Council of Learned Societies in the type of organization necessary. The techniques of modern linguistic analysis are already fairly standardized and in a linguistic program it was therefore possible to scatter the work among scholars in different parts of the country. In the case of cultural analysis, however, the techniques are much less standardized. New techniques and types of insight are continually developing and therefore the project as a whole would be strengthened if the unit is set up so as to secure the maximum give and take of ideas between the collaborators. It is therefore proposed that the project be housed under one roof and that the division of labor between the various collaborators should be on a basis of types of material analyzed rather than by regions.

The unit would consist of three or four of the most experienced people in cultural analysis (the Museum of Modern Art has already secured the tentative agreement of three of these to join the unit when it is set up). Under these three or four analysts there would be a team of

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from five to ten post-doctorate research assistants who would assist in the analyses while at the same time being trained to become cultural ~~#####~~ ~~#####~~ teachers. There would in addition be for each region one foreign expert who would be employed on a monthly basis during the time that that region was being intensively studied. Translators would similarly be employed on a monthly basis. The unit would also require expert clerical help for the recording of verbatim interviews.

*Personnel* At any given time this unit would be working on two or three cultures simultaneously - one of the expert analysts specializing in the family and social constellation of the regions; another in the films; another in the literary materials and another in the photographs, cartoons, etc. This would ensure continual exchange of ideas and continual awareness of the contrasts between the cultures.

VII. Timing of the Project

It is anticipated that after the first two or three months of preliminary work the unit would produce the materials outlined in III above on approximately one culture a month.

- costs of projecting films.....
- (costs of making observational film alternative to the above two items)
- photographs to be acquired (see commercial sources at approximately \$3 per photograph.....)
- photographic reproduction of negative set (Kodak, etc.....)
- contingency fund .....
- Overhead to be arranged.....

*We now have him for H.S.S.*

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VIII. Budget

The figures here given are the approximate running costs of the Unit permonth. The costs per culture analyzed would probably be between ten and twenty percent above these figures and, according to the cultures which are being worked on at any given time, the costs will fluctuate from month to month.

Monthly Budget

Personnel:

3 full time Analysts.....	\$ 1,200.00
(at \$400. p.a.)	
1 part time " .....	300.00
5 post-doctorate research assistants.....	1,083.00
(at \$2600 p.a.)	
1 full time foreign consultant.....	400.00
1 full time translator.....	150.00
1 research secretary.....	160.00
stenographic and clerical.....	450.00
travelling expenses for analysts and/or consultants..	500.00
costs of films acquired or optically reduced, etc...	1,500.00
costs of projecting films.....	300.00
(costs of making observational film alternative to the above two items)	
photographs to be acquired from commercial sources at approximately \$2 per photograph.....	1,000.00
photographic reproduction of popular art materials, etc.....	750.00
contingency fund .....	<u>1,500.00</u>
	9,293.00
Overhead to be arranged....24.2%.....	

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ON A PROPOSED WARTIME REGIONAL MATERIALS UNIT TO BE SET UP IN  
THE MUSEUM OF MODERN ART

I. The Need -

This project is put forward in response to a very evident <sup>need</sup> ~~lack~~. It is becoming increasingly evident that in the organization and orchestration of the post-war world many different types of technical insight will be required - political, geographic, economic and cultural. It is not too much to say that the Treaty of Versailles failed because the treaty makers themselves used only political insights and made <sup>little of</sup> ~~no~~ allowance for economic, geographic and cultural factors, while <sup>most of</sup> ~~the~~ rank and ~~file~~ <sup>concerned</sup> with occupation, reconstruction and welfare work approached their task without even political insight into the various regions. The coming post-war epoch is likely to be an improvement over the former one in that geographical, economic and linguistic training and insight will certainly be used. There is very great danger, however, that the cultural aspects of the various regions may be either ignored or imperfectly understood.

If this occurs, it will not be due to any oversight committed by the various agencies now concerned with planning and training personnel for the post-war epoch. The Army Regional Training Program, the Naval program, Office of Foreign Relations and Rehabilitation, <sup>Operations</sup> the Friends' Service organizations and other agencies concerned in this work are amply aware of the importance of any method which can be used to convey to their trainees a systematic sense of what the living people of the various regions are like. The failure <sup>Relief</sup> will come rather from three types of unpreparedness:

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ON A PROPOSED WARTIME REGIONAL MATERIALS UNIT TO BE SET UP IN  
THE MUSEUM OF MODERN ART

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(e) A selection of annotated photographs taken in the region of  
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illustrating the behavior of people from the region (the making of

such photographs would naturally combine easily with the preparation

of the General Booklet. This project is put forward in response to a very evident

need. It is becoming increasingly evident that in the organization and orchestration of the post-war world many different types

of technical insight will be required - political, geographic, economic and cultural. It is not too much to say that the Treaty

of Versailles failed because the treaty makers themselves used only political insights and made little or no allowance for economic, geographic and cultural factors, while most of the rank and

file concerned with occupation, reconstruction and welfare work

IV. General Booklet. approached their task without even political insight into the

After three or four cultural regions had been handled in this various regions. The coming post-war epoch is likely to be an way, the unit would produce a small general book on cultural analysis, improvement over the former one in that geographical, economic outlining the methods used, the types of insight provided by this and linguistic training and insight will certainly be used.

There is very great danger, however, that the cultural aspects of the various regions may be either ignored or imperfectly understood. This general statement would become available to all the institutions and agencies engaged in post-war regional

training and allied activities, and would assist the present institutional staff to fortify their present teaching with cultural insights.

If this occurs, it will not be due to any oversight committed by the various agencies now concerned with planning and training

v. personnel for the post-war epoch. The Army Regional Training Program, the Naval program, Office of Foreign Relief and Rehabilitation

Operations, the Friends' Service organizations and other agencies concerned in this work are amply aware of the importance of any

method which can be used to convey to their trainees a systematic sense of what the living people of the various regions are like.

The failure will come rather from three types of unpreparedness:

well. The failure will come rather from three types of unpreparedness:

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(e) A selection of annotated photographs taken in the region or illustrating the behavior of people from the region( the making of such photographs would naturally combine easily with the preparation of the observational films mentioned above).

(f) An annotated collection of photographic reproductions of cartoons, comic drawings, popular and advertising art, etc.

(g) One or two persons trained to teach the culture of the given region, with a background training in how this culture differs from others. These persons would be able, e.g., to act as circuit teachers, going from one institution to another with films or other types of concrete cultural material.

#### IV. General Booklet.

After three or four cultural regions had been handled in this way, the unit would produce a small general book on cultural analysis, outlining the methods used, the types of insight provided by this type of analysis, and the ways in which these types of insight can be practically applied. This general statement would become available to all the institutions and agencies engaged in post-war regional training and allied activities, and would assist the present institutional staff to fortify their present teaching with cultural insights.

#### V. Institutional Background.

It is important that such a unit be set up outside the Government but in close collaboration with it, since while many of the agencies which the unit will serve are governmental ( the Army, the Navy, the O.F.F.R.O. etc), others are quasi-governmental ( the Red Cross), and others again are private (Friends' Service organizations, welfare organizations, , universities, etc. ) It is important that the

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(e) A selection of annotated photographs taken in the region or illustrating the behavior of people from the region (~~the~~ the making of such photographs would naturally combine easily with the preparation of the observation<sup>al</sup> film mentioned above.)

(f) ~~A~~ <sup>An annotated</sup> collection of photographic reproductions of cartoons, comic drawings, popular and advertising art, etc. ~~annotated.~~

(g) One or two persons trained to teach the culture of the given region, with a background training in how this culture differs from others. These persons will be able e.g. to act as circuit teachers going from one institution to another with films or other types of concrete cultural material.

#### IV: General Statement

After three or four regional cultures had been handled in this way the unit would produce a small general book on cultural analysis, outlining the methods used, ~~the~~ the types of insight provided by this analysis, and the ways in which such insights can be <sup>practically</sup> applied. ~~in practice.~~ This general statement would be made available to all the institutions engaged in post-war regional training and allied activities, and would assist the present institutional staff to fortify their present teaching with cultural insights.

#### V. Institutional Background

It is important that such a unit be set up outside the government but in close collaboration with it, since while many of the agencies to which the unit will act in a service capacity are governmental agencies, (the Army, the Navy, the O.F.R.R.O, etc.) others are <sup>quasi-governmental</sup> ~~not~~ (the Red Cross), <sup>while these again are private</sup> Friends Service organizations, welfare organizations, and the universities ~~and the~~ teaching institutions). It is

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important that the material should be made maximally available to all these agencies. Furthur, it is important that the unit should set up in an institution which is able to deal both with the Arts and with the ~~humanities~~ <sup>Sciences</sup>. The handling of cultural themes in the major regions consists essentially in the application of scientific techniques to materials which have hitherto been chiefly the province of the arts and the humanities. The unit must necessarily use the contributions from both halves of the academic world. As at present envisaged the unit will be set up in the Museum of Modern Art, a private agency which already acts in a service capacity to several government departments and which is able to serve as a meeting ground for both Arts and Sciences.

<sup>e</sup> <sup>Division</sup>  
 VI. Personnal and Differences of Functions

The type of project which is here contemplated differs from e.g. the Intensive Language Program of the American Council of Learned Societies in the type of organization necessary. The techniques of modern linguistic analysis are already fairly standardized and in a linguistic program it was therefore possible to scatter the work among scholars in different parts of the country. In the case of cultural analysis, however, the techniques are much less standardized. New techniques and types of insight are continually developing, and therefore the project as a whole would be strengthened if the unit is set up so as to secure the maximum give-and-take of ideas between the collaborators. It is therefore proposed that the project be housed under one roof and that the division of labor between the various collaborators should be on a basis of types of material <sup>analyzed</sup> ~~used~~ rather

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material should be made maximally available to all these agencies. Further, it is important that the Unit should set up in an institution which is able to deal both with the Arts and with the Sciences. The handling of cultural themes in the major regions consists essentially in the application of scientific techniques to materials which have hitherto been chiefly the province of the arts and the humanities. The Unit must necessarily use the contributions from both halves of the academic world. As at present envisaged the Unit will be set up in the Museum of Modern Art, a private agency which already acts in a service capacity to several government departments and which is able to serve as a meeting ground for both Arts and Sciences.

#### VI. Personnel and Division of Functions

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*(checked) to be arranged*

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VIII. Budget.

The figures here given are the approximate running costs of the Unit per month. The costs per culture analysed would probably be between ten and twenty ~~five~~ percent above these figures/ and, according to the culture <sup>s</sup> <sup>are</sup> which ~~is~~ being worked on at any given time, the costs will fluctuate from month to <sup>n</sup> month.

Monthly Budget

Persomel:

3 full time analysts-----	\$1200
(at \$400 p.a.)	
1 part time ,, -----	300
5 Post-doctorate Research Assigants ----	
( at \$2600 p.a. )	\$1083
<del>Expenses</del>	
1 <del>Full</del> time Foreign Consultant-----	\$400
1 <del>Full</del> time translator -----	150
1 Research Secretary -----	160
Stenographic and clerical -----	450
Travelling expenses for analysts and/or consultants -----	500
Costs of Films acquired or optically reduced etc -----	<del>1000</del> 1500
Costs of projecting films -----	300
(Costs of making obserwtional film alternative to the above <sup>no items</sup> <del>figures</del> )	
Photographs to be acquired from commercial sources at approx \$2.00 per photograph --	1000
Photographic reproduction of popular art materials etc -----	750
Con tingent funds -----	1500

\$ 9293.00

Overhead to be arranged -----

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3 full time Analysts-----	\$1200
(at \$400 p.a.)	
1 part time "-----	\$300
5 Post-doctorate Research Assistants-----	\$1083
(at \$2600 p.a.)	
1 full time Foreign Consultant-----	\$400
1 full time translator-----	\$150
1 Research Secretary-----	\$160
Stenographic and clerical-----	\$450
Travelling expenses for analysts and/or consultants-----	\$500
Costs of Films acquired or optically reduced, etc.	\$1500
<i>Costs of projecting films</i> -----	<i>\$300</i>
(Costs of making observational film alternative to the above two items-----)	
Photographs to be acquired from commercial sources at approximately \$2 per photograph--	\$1000
Photographic reproduction of popular art materials, etc.-----	\$750
Contingency funds-----	\$1500
	-----
	6
	\$9293.00

Overhead to be arranged-----

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April 7, 1943

Mr. Mortimer Graves  
The American Council of Learned Societies  
Washington, D.C.

Dear Mr. Graves;

I enclose herewith a memorandum on the project which we discussed at Chicago.

The present state of this project is that Mr. John E. Abbott, the director of the Film Library at the Museum of Modern Art, is exceedingly keen to set up this Wartime Regional Materials Unit here and anticipates no difficulty in doing this. We have already secured the tentative consent of three possible chief analysts who are ready to leave what they are now doing as soon as the Unit is set up (this includes myself). We are also trying to arrange in the Museum an exhibition of Balinese material (native paintings, carvings, observational films and observational photographs of native behavior) as an example of what a single culture would look like when worked out in this way. Fortunately we have the Balinese material already done.

You will note in the memorandum our boast that with a unit of this size we could work out the main themes of about one culture a month. I have gone over this estimate fairly carefully and it is supported by our experiences in the Council on Inter-cultural Relations and the work which our collaborators have done on Japanese, German and more recently Greek and Chinese cultures. The machinery of the C.I.R. and the material already collected would, of course, be available to assist the Unit.

I am not sure that in the memorandum I sufficiently stressed the urgency of this work but I am sure you realize this since the last paragraph of your Intensive Language Program stresses the need for a corresponding intensive cultural program, and I am sure you will agree with me that such a program should be integrated around the insight which the study of primitive cultures has provided, just as the language program is integrated around the latter's advancement in comparative linguistics.

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April 7, 1943

In conclusion may I say that I personally see this project as the next logical step towards a sane orchestration of the world's regional cultures.

April 7, 1943

Mr. Mortimer Graves  
The American Council of Learned Societies  
Washington, D.C.

Yours sincerely,

Dear Mr. Graves;

Gregory Bateson

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April 7, 1943

In conclusion may I say that I personally see this project as the next logical step towards a sane orchestration of the world's regional cultures.

Yours sincerely,

GB:rl

Gregory Bateson

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April 7, 1943

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Yours sincerely,

GB:rl

Gregory Bateson

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III. THE USE OF GERMAN FILMS AS AN EXAMPLE OF TEACHING THE CULTURE OF A REGION.

The film makers of Germany have been through all the ups and downs through which the country has passed since 1919, and as a result almost every film bares the imprint of these experiences. Consciously or unconsciously the fears, anxieties and ambitions - the day dreams and the night mares - of a country at first torn and later united in an ambitious dream have been expressed on the screen. This history has made the German films extraordinarily eloquent and also extraordinarily suitable for teaching purposes.

The lesson which we have to convey - whatever culture or region we are discussing - is the same. We have to let the student see that certain regularities run through the behavior of the people of any region, underlying their different reactions to the different impacts of historical circumstances. We have to let them see that the Germans of 1933 are in some sense the same people as the Germans of 1919, reacting it is true to very different circumstances, but still fundamentally German in their reactions.

This continuity of the themes of the national culture through different circumstances is perhaps more vividly evident in the German films than in any type of material from any other region and it is even possible that it might be worth while to present this material to all students regardless of the particular region in which they are specializing in order to convey to them this special notion of cultural regularity. We are going to be faced with the very difficult problems of achieving fundamental changes in the underlying structures of some of these cultures and it will be important to build up teams of people who will be aware of the elusive flexibilities and yet strength of such systems. The German films might convey this awareness.

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The teaching program outlined below is especially oriented to this point, and the program is tentative in the sense that it could be increased or if necessary shortened according to limitations of budget, time, teaching staff, etc.

It is anticipated that a maximum understanding of the underlying themes of German culture will best be conveyed by using the films in pairs, and the program is therefore drawn up in such a way that in three of the sittings the students will see together a short and a feature length subject in each of which the same cultural theme is implicit.

In general sessions should last from three to four hours so that there may be time for the full discussion of each film, and it would be desirable to let the students see as many as possible of the films twice, once before discussion and once after. The films "Hitlerjunge Quex", "Fuer Uns", and "Friesenot" Being especially rich in cultural points should certainly be seen twice.

#### THE PROGRAM

It is here suggested that there should be six sessions with film, as follows:

1 - The Cabinet of Dr. Caligari (1919)

This film is an unconscious statement in a fantastic form of the delemas which faced Germany in 1919. The only tolerable aspect of life which remained free from night mare was the quiet privacy of personal conversation withdrawn from the outside world. But the film also shows us three night mare alternatives for solving the problem of social order. First we see an organized world in which individual fantasies are worked out on a criminal scale and the potential dictator

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The Street (1923) short

In this film the same theme is worked out in more realistic terms. We see a man attracted away from dull but safe domesticity by the fantastic play of shadows of people passing in the street. He goes out and is almost caught in the degenerate swamp of bright lights, sexuality and murder. Finally he returns home exhausted and frightened and his wife puts the same soup on the table.

From the basic themes of the Christian epic are twisted and inverted in a Weillian setting of the future. The millionaire lives in a sky scraperspent-house while below this level are the great machines and below this again in the bowels of the earth live the workers who are represented as heavy passive drudges. The plot deals with two alternative methods of sweeping the workers in their passive frame of mind, one solution turning on love between the son of the millionaire and a woman (Marie) who is a religious leader of the workers, while the other solution turns on the use of a mechanical robot which is an equally alluring duplicate of Marie. The film thus touches on three of the essential themes of German culture - the mechanized individual and the split between pure and impure love.

Berlin (1926-7) short

"Berlin" is put in the same showing with "Metropolis" because it expresses to you these themes, the mechanization in documentary terms. It purports to be an objective description of the Berlin at that time, in it we see the people

3. - Hitlerfange Quax (1933)

"Hitlerfange Quax" is a Nazi film which shows how the tensions of lower middle class family life were exploited in the building up of

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is put in a strait jacket; then we see the totally organized world in which every individual works out his own meaningless dream by himself; and finally we see the other possibility- the self put in a strait jacket, the dictator triumphant and

2 - Metroplis (1926)

"Metroplis" is another fantasy. Here the basic themes of the Christian epic are twisted and inverted in a Wellsian setting of the future. The millionaire lives in a sky scraper pent-house while below this level are the great machines and below this again in the bowels of the earth live the workers who are represented as heavy passive drudges. The plot deals with two alternative methods of keeping the workers in their passive frame of mind, one solution turning on love between the son of the millionaire and a woman (Maria) who is a religious leader of the workers, while the other solution turns on the use of a mechanical robot which is an equally alluring duplicate of Maria. The film thus touches on three of the essential themes of German culture - , the mechanized individual and the split between pure and impure love.

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3 - Hitlerjunge Quex (1933)

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fanatical Nazi emotion. It is probably by far the most informative film the Germans have made about themselves and touches upon all the principle themes of German culture including the "Sturm und Drang" of adolescence, the over-violent father, the drudge mother who owes allegiance to the father, the repudiation of impure sexuality, the acceptance of territorial ~~territorial~~ Kamaradschaft, the love of death and the notion of multiple reincarnation in the Nazi party. The film brings out with special clearness the fact that Nazism is a double state of mind - a veneer of discipline covering an enormous potentiality for obscene degeneracy. This under-lying tendency is likely to become of great practical importance after the war and it is at least probable that we shall then see a Germany plunging itself much lower than did the Germany of the 1920's.

Fuer Uns (19 ) short  
 "Fuer Uns" is a very successful short of a Nazi ceremony held in memory of the sixteen martyrs of early Nazism (Horst-wessel etc.) and shows how the love of death and the theme of reincarnation have been built into Nazism.

This is a long commentary film of 1931 party day in Surochewitz. The whole spectacle was staged for the motion picture camera so that the film becomes important as a realistic presentation of a case reality. The film also shows the last exaggeration of a number of themes noted earlier - the rehabilitation of language, love of death and Nazi victimization.

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4- Friesenot ( )

This film is a Nazi story of an old German colony in Russia invaded by Bolsheviks. It touches the following themes - the conversion of the older generation to the Nazi view point, the dangers of impure sexuality punished by immersion in a swamp, and attitudes towards extra territorial Germans.

5 - Ohm Kreuger (1941)

This film should be paired with "Friesenot" in the teaching, though the two together are too long to be shown in the same session. "Ohm Kreuger" deals with the Boer War, treating the Boers as almost extra territorial Germans. It shows Kreuger's son converted to the father's fighting patriotism (the inverse of the theme in "Friesenot" but still based on a presumed conflict of generations). Ohm Kreuger also shows how the German film makers unwittingly predict that great victories will lead in the end to defeat, and it shows how Nazi propaganda continually accuses its enemies (in this film the British) of Nazi vices.

6 - The Triumph of the Will

This is a long documentary film of the 1934 party day in Nuremberg. The whole spectacle was staged for the motion picture camera so that the film becomes important as a realistic presentation of a sham reality. The film also shows the Nazi exaggeration of a number of themes noted earlier - the mechanization of people, love of death and Nazi exhibitionism.

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August 2, 1945

the class got a good deal out of it. They lumped together their whole set of regional classes and I gave them a pretty mixed diet of German film material, Balinese films, Anglo-American film-abstracts, etc. I enclose a copy of the schedule of materials which as of August 2, 1945 beginning but of course you will understand that we have not been able to develop the program as we would have liked.

Dr. Carl E. Guthe  
University Museum  
University of Michigan  
Ann Arbor, Michigan

Yours sincerely,

Gregory Bateson

Dear Carl,

Thank you for your letter and for the interest which you have taken but I am afraid it is now all done but the shouting. From this Museum we circularized a number of the schools who have A.S.T.P. programs and Captain Cole put his little note in the bulletin as you saw. The response to all this was almost nil, chiefly I think, because the schools think the Army will make the material available to them gratis. In this they would seem to be justified according to Hyneman's latest memorandum in which he says that the Army is going to make its own prints of all the necessary movies and circulate these to the schools. The Army, of course, has been very friendly throughout but was not able to finance any work on the analysis of films or any other cultural material. So - no straw, no bricks.

And while the world was shaping up in this way the O.S.S. began to invite me to join them - and I did that.

All that remains is a dissected German film, HITLERJUNGE QUEX, and a Balinese exhibit. The latter is opening in this Museum on August 10th and I enclose an invitation to the opening and even if you can't make it that day I hope you will come and see it while it is still showing. The exhibit consists of a selection from our Balinese photographs, native carvings, native paintings, etc. and is specially oriented to the human problems of reoccupation. The exhibit fills about 150 running feet and will be transportable and available for rental after September 18th, at \$50.00 for three weeks plus cost of transport.

As to my coming out to Michigan, I think O.S.S. will probably permit this but it would have to be either fairly soon while I am still employed by them on an irregular basis and only paid when I actually check in or if later, I suppose A.S.T.P. will have to borrow men from O.S.S. I put on a show up at Cornell and you could ask De Kiewiet about this. I charged them \$50.00 per day on their campus and travelling expenses and lectured for an aggregate of ten hours in two days. I enjoyed myself and I thought



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ANTHROPOLOGY

UNIVERSITY MUSEUMS  
UNIVERSITY OF MICHIGAN  
ANN ARBOR, MICHIGAN, U. S. A.

*Handwritten:* Maxine Low, Miss Low

July 27, 1943

Mr. Gregory Bateson  
Museum of Modern Art,  
New York City.

Dear Gregory:

The other day I noticed an item in the Bulletin of the Army Specialized Training Program calling attention to the fact that films could be secured from the Museum of Modern Art, and giving your name as the one to be addressed. So I take it you had a satisfactory conference with Captain Cole in Washington the day I last saw you.

A few days ago in a committee meeting here on campus, I had an opportunity to refer to the work you had been doing in interpreting foreign propaganda films, and the use which could be made of such lectures in language-area programs. The amount of interest shown indicated that the idea might be followed up with profit.

Unfortunately my memory for details is so vague, that I am unable to answer accurately some of the questions which will undoubtedly arise on this subject. Would you be kind enough to send me a letter about your film-lectures which I can use in committee meeting, and any publicity you may have on the matter.

What is the objective of your film-lecture? What are the titles of the lectures? What do you ask as compensation for the trip and your services? How much advance notice do you need for making an engagement? What is the nature of your connection with the Army Specialized Training Program? To whom would one write at Cornell (I believe it was), where you have given such lectures, in order to get a third-party opinion upon your work?

I hope this does not sound like too large an order to you. As you know I believe you offer a unique service in the visual education field, and I would like to have you come here.

From the Washington office of the Committee on Food Habits I learned that Margaret arrived safely in England. I trust you have been receiving word from her that her trip is working out satisfactorily and that she is enjoying it.

As ever

*Handwritten signature: Carl*

Carl E. Guthe

*Handwritten notes:*  
Asia - ...  
Kruskalovskiy Dasky - ...  
E. W. ...  
can M. D. ...  
? on 1 P.R. ...

*Handwritten notes:*  
Dr. Peter Henry  
1620 Edmond St  
Wash DC

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STANFORD UNIVERSITY

~~Dr~~ Dr Robert Heinegg - Geldern  
East Ind. Inst.  
15 W. 77. ~~Cremex~~

~~Dr~~ Mrs Natalie Gurney.  
E. Ind. Inst.  
15 W. 77. ~~Theatre~~  
~~NE. 7th St.~~  
70 Pine St.

~~Dr~~ J. van Beusekom.  
Neth. Inf. Bureau. Co. 5-5985  
10 Rochf. Plaza

~~Dr~~ Raymond Kennedy Yale.  
Dep. Secy

~~Dr~~ Cora ka Bois, OSS.  
25<sup>th</sup> St NW  
Washington

~~Dr~~ Jan Broek  
Inst. of Pacific Rel.  
129 E. (?)

Mr. Wm L. Holland  
~~Ref~~ I.P.R.

Edward Carter (Exec Secy)  
I.P.R.

Edwin Asia

~~Dr~~ Adriaan J. Barnouw & Mrs  
Columbia Univ.

~~Dr~~ L. de Vekman Djajadiningrat  
c/o Board of Neth. Indies  
30 Rochf. Plaza

~~Dr~~ J. M. van Moak  
c/o Board  
Ministry of Colonies

Mr. A. P. Sitsen  
c/o Board. away

~~Dr~~ W. A. C. Spotemakker & Mrs  
de Bruine  
Dir. Neth. Inf. Bureau here  
10 Rochf. Plaza.

~~Dr~~ Hart away  
c/o Board.

Mrs Mrs Miguel Covarrubias  
Hotel Barchin Plaza

~~Dr~~ Colin McKee - Pearl Bate  
Richard Walsh  
Elic Weil. away

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STANFORD UNIVERSITY

SCHOOL OF HUMANITIES

STANFORD UNIVERSITY, CALIFORNIA

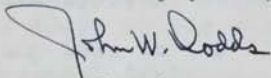
July 20, 1943

The Secretary  
Council on Intercultural Relations  
15 West 77th Street  
New York City

Dear Sir:

We understand that your Council has been undertaking the collection and analysis of various kinds of materials suitable for military training programs. At Stanford University we are just launching an Area and Language School on the Far East and Pacific as one unit of the Army Specialized Training Program. We should like to receive from you any materials which you have already prepared relating to the Japanese Empire, China, Malaysia and the Western Pacific Islands. We should also like to be on your mailing list in relation to the future work of your Council.

Sincerely yours,

  
Director,  
Far Eastern Area and  
Language School

FMK:EVA

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June 22, 1943

Dr. C.W. de Kiewiet  
Army Specialized Training Program  
McGraw Hall  
Cornell University  
Ithaca, New York

Dear de Kiewiet:

This is to tell you that I very much enjoyed my trip to Cornell and teaching your classes. I enclose herewith a statement of my expenses and stipend.

You will shortly be receiving from this Museum a letter and memorandum on the part which we hope to play. I am not at all sure, however, how this will work out. In Washington I saw Captain Cole in the A.S.T.P. Division who was enthusiastic about the sort of thing we are doing but, of course, he was unable to give any help to the financing of the background research and personnel training. And in the meanwhile O.S.S. is trying to pull me in.

Hoping to see you all again,

Yours sincerely,

GB:rl

Gregory Bateson

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June 9, 1943

Dr. C.W. de Kiewiet  
Army Specialized Training Program  
McGraw Hall  
Cornell University  
Ithaca, New York

Dear Dr. de Kiewiet:

I have just received your letter and shall be delighted to come to Cornell for Thursday and Friday of next week.

You do not say what material you would like me to bring or the hours at which I shall be teaching. Unless I hear from you to the contrary I shall aim to arrive at Cornell at on Thursday and shall bring with me HITLER-JUNGE QUEX; some Balinese film; and anything that you may have ordered from the Circulation Department. I could, if necessary, come up Wednesday night if you have anything scheduled for me for Thursday morning but I shall not do this unless I hear from you.

Looking forward to seeing you,

Yours sincerely,

Gregory Bateson

GB:rl

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WAR DEPARTMENT  
Army Service Forces  
Office of the Provost Marshal General  
Military Government Division  
Washington

Division Memorandum  
Training Circular No. 5

17 June 1943

SUBJECT: Training Programs Preparing for Service in Occupied Territory (Revision of Training Circular No. 4; to be substituted for Circular No. 4.)

1. The Provost Marshal General has established certain training programs for officers of the Army of the United States and participates in training programs for enlisted men and non-commissioned officers, each of which is designed to prepare military personnel for service in occupied territory. They are:

- a. The School of Military Government at Charlottesville, Virginia (for officers only)

The major portion of the personnel trained in this program is assigned to the School from different branches of the Army. Officers interested in the training should apply through military channels. Only officers in grades of captain to colonel are admitted to the School. In addition to officers assigned to the School from branches of the Army, a limited number of civilians commissioned in the Specialists Reserve Section, Officers Reserve Corps, described below, will be accepted for training in the School.

The course of training is for sixteen weeks.

- b. The Civil Affairs Specialists Training Program (for officers only)

The Provost Marshal General is creating a pool of highly skilled men who will be commissioned in the Specialists Reserve Section, Officers Reserve Corps, Army of the United States. These officers will be carried in an inactive status without pay (permitting the continuance of civilian activities) until called to active duty.

To be eligible for a commission, the applicant must have had a good basic education and broad executive and administrative experience in government with a city, state, county, or federal department or as experts in finance, education, public welfare, public works and utilities, communications, public health, public relations, public safety or economics. Importance is attached to demonstrated executive and administrative ability, and to a knowledge of foreign countries and foreign languages. An applicant without prior commissioned service who has not attained his 38th birthday is not eligible unless classified by Selective Service as Class IV-D, or IV-F on account of physical disability. No person over 55 years of age will be considered, and only in exceptional cases will anyone over 50 years of age be considered favorably.

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## Training Circular No. 5 (Page 2).

Applications for commissions should be addressed to the Officer Procurement Service, Munitions Building, Washington, D.C., or to the nearest District Office of that Service.

Civil Affairs Specialists will be called to active duty for sixteen weeks of training. Four weeks of this training will be given at the Provost Marshal General's School, Fort Custer, Michigan in the Military Government Specialist Officers Course, where instruction in theory and practice of military government and basic military instruction will be provided; twelve weeks training will be given at a Civil Affairs Training School at one of six civilian universities, where emphasis will be placed on study of languages and characteristics of, and conditions prevailing in, areas which may ultimately be subject to military government.

c. Military Government Company Officers Course  
Military Government Enlisted Course

These courses are maintained at the Provost Marshal General's School and run for four weeks and eight weeks respectively. Admission to these schools is granted only to men in the service who are on military police duty. Application for transfer to military police duty and for study at these schools should be made through military channels. At the time of induction, enlisted men have an opportunity to indicate to the classification officer the branch of service to which they prefer to be assigned, and to give evidence of their special fitness for that branch of the service. (The opportunity of faculty men and other college and university advisers to influence the assignment of men to particular branches of the service is limited to what they may do to help the inducted man make up his mind and to present to the classification officer a convincing case for a particular choice.)

Enlisted men of both private and non-commissioned officer grades are admitted to the Military Government Enlisted Course. It is expected that all who successfully complete the course will be earmarked for duty in occupied territory in a non-commissioned officer grade. Some may, of course, subsequently have an opportunity to attend the Military Police Officer Candidate Course.

Enlisted men who wish to secure a commission and to serve in occupied territory should seek admission to the Military Police Officer Candidate Course. If successful in securing a commission, application should be made for admission to the Military Government Company Officers Course. Application for admission to the Military Police Officer Candidate Course can be made only by enlisted men in the service, who must apply through military channels. (The former possibility of entering the service as a volunteer officer candidate is now terminated, at least temporarily.)

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Training Circular No. 5 (Page 3)

Requirements and procedures for admission to the Military Police Officer Candidate Course are found in Army Regulations (AR 625-5).

d. The Foreign Area and Language Study Curriculum of the Army Specialized Training Program (for enlisted men only, including non-commissioned officers).

Under the Army Specialized Training Program (ASTP), enlisted men are sent to educational institutions for study in particular curricula designed to supply Army training needs. One curriculum in this program, the Foreign Area and Language Study Curriculum (FA&LSC), was established for The Provost Marshal General, to prepare men for service in occupied territory. Other branches of the Army have since declared an interest in this Curriculum, and the requirements for entrance to the Curriculum and the nature of the study which is involved are now varied to suit the needs of different branches of the service. The following statements concerning the FA&LSC apply only to those persons who enter the Curriculum with a view to preparing for service in occupied territory.

At the present time, men who are assigned to this Curriculum with a view to military government service are enrolled in the advanced phase (Terms 4, 5 and 6). It is hoped that men who do highly satisfactory work in this program may have an opportunity to enter the Military Police Officer Candidate Course. If successful in securing a commission, they will study in the Military Government Company Officers Course described above.

The FA&LSC is available only to enlisted men who have completed their basic training. Non-commissioned officers are eligible for training and if assigned for training will retain their present grades. Officers are not eligible for this training.

The process for assignment to the curriculum is as follows: Enlisted men having a rating of 115 on the Army General Classification Test will be examined by an Officer Board as to desirability of assignment for training under the Army Specialized Training Program. For newly inducted men, this examination will take place within the three weeks immediately preceding completion of basic training. If it is found to be in the best interest of the Army that he be assigned for such training, the enlisted man will be sent to a STAR unit (these are geographically distributed throughout the United States). There the enlisted man will be further examined to determine whether he should be trained in the Army Specialized Training Program and, if so, in which curriculum and in which term of the curriculum, and offer evidence of his special fitness for that curriculum; these facts will be considered, but will not determine the decision.

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Training Circular No. 5 (Page 4)

The qualifications for admission to the FA&LSC, for the present, are: (1) knowledge of one modern language; (2) physical standards required for full service (but the special height requirements for the Military Police Officer Candidate Course are waived); (3) no age limit, but persons under 30 are preferred; (4) at least two years of college education, with preference for major in social sciences. (Persons with college degrees are eligible, but it must be shown, of course, that it is in the best interest of the Army to give this special training.)

2. Faculty members and officers of educational institutions who wish to call attention to certain persons as prospects for commissions as Civil Affairs Specialists, or who wish to facilitate the admission of particular individuals to training in any of the described programs, are encouraged to do any of the following:

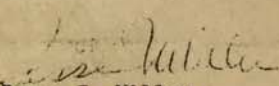
a. Disclose to such persons any of the information included in this circular.

b. Refer to the District Office of the Officer Procurement Service any persons believed to possess the requirements for a commission as Civil Affairs Specialist, and to be especially desirable for service in occupied territory.

3. Please do not suggest that anyone write to this office for advice or assistance on this subject. This office does not have a staff sufficient to permit replies to such inquiries. It will not be possible to circumvent the prescribed procedures for admission to these training courses.

4. Additional copies of this circular will be supplied on request.

For the Provost Marshal General:

  
Jesse I. Miller,  
Colonel, CMP,  
Director,  
Military Government Division.

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WAR DEPARTMENT  
HEADQUARTERS, SERVICES OF SUPPLY  
WASHINGTON, D. C.

25 June 1943

Mr. Gregory Bateson,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York City, New York.

Dear Mr. Bateson:

I have received the materials which you were good enough to send in response to my recent verbal request.

I have gone over them hastily and believe that, while a number of the items do not directly apply to our Area and Language Program, Gorer's paper and the introductory pages to your memorandum on the Use of Film Material will be valuable.

I am able to compensate for your kindness only by inserting in the first issue of the Army Specialized Training Division's monthly bulletin a reference to the Museum of Modern Art and its list of teaching materials, with the suggestion that the institutions write to you.

For the Director:

*H. M. Cole*

H. M. COLE  
Capt., Ord. Dept.  
Chief, Liberal Arts Section  
Army Specialized Training Division



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June 21, 1943  
June 22, 1943

Dr. Charles Hyneman  
Captain H.M. Cole Marshal General  
A.S.T.P. Division  
Room 2D637A, Pentagon Building  
Washington, D.C.

Dear Captain Cole:

I yesterday had a conversation with Captain H.M. Cole (see I enclose herewith: -ilding) who is working with the Army Specialized Training Program, on the regional training 1- The material which this Museum has just sent out to the heads of about twenty regional studies schools. For The list which we circulated was that which Hyneman sent out about two months ago.

2- An envelope of mixed memoranda and studies which the Council on Intercultural Relations has circulated to its collaborators. (These collaborators are mostly social scientists, some of them in various government departments.) I am sorry to say that this material is not quite complete as one or two items are now out of print. have just returned from my first "circuit riding" expedition in which I did 3- A copy of a letter from myself to Dr. Hyneman asking him to send you the seventeen memoranda which the Council on Intercultural Relations prepared informally at his request. of the job you did still survives.

Yours sincerely,

Gregory Bateson

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THE MUSEUM OF MODERN ART FILM LIBRARY  
NEW YORK

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

JOHN E. ABBOTT, DIRECTOR  
IRIS BARRY, CURATOR

June 4, 1943

Mrs. E.G.R. Free  
Harvard Film Service  
Basement - Germanic Museum  
Frisbie Place  
Cambridge, Massachusetts

Dear Mrs. Free:

Thank you very much for your letter. I enclose copies of the regular lists of films which this Museum offers for rental and hope that some of these may be of use to you. As you will see our collection is fairly rich in German material but we have virtually nothing made in the Baltic Provinces. The German material is, however, ready for serious teaching use. *Addition material w. teaching guarantee.*

*67/*  
I am very glad to hear that you are conducting this survey and should like to get in touch with your analysts and to compare with them conclusions dealing with the cultural themes of the various regions. There is a great deal to be done in this field, the work is urgent and the workers few. And unless the analytical work is done there is serious risk of two types of misfortune. First, there is the likelihood that the films will be merely thrown at the students without any serious attempt at teaching or analysis, and second, there is the likelihood that the films used will be actually misleading - and in this category I would put most of the so-called "documentary" and "educational" film material made ~~for~~ non-native film units or by native film units for export purposes. Such distorted material could of course be used for teaching purposes but in this case positive use should be made of the distortions. The students should be made to see how the cultural bias of the film makers has expressed itself.

I am preparing a brief study on this subject which I shall send to you shortly.

Yours sincerely,

GB:rl

Gregory Bateson

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June 2, 1943

There are also several subjects on which I could lecture, though without illustrative material - white-native relations in New Guinea; cultural and character differences between England and America; the general concept of national and cultural character, etc.

My suggestion is that I should come to Cornell June 2, 1943. It should be up to you to use me as much as you can - e.g. have me talk to various sections of your regional program; to your regional anthropology club, etc. For this my fee would be \$100. There would also be the ordinary expenses of travel and transport. I can manage anything except Wednesdays when I have to teach at the Virginia to a Navy class at Columbia.

Dr.C.W. de Kiewiet  
 Army Specialized Training Program  
 McGraw Hall  
 Cornell University  
 Ithaca, New York

Dear Dr. de Kiewiet:

Thank you very much for your letter and for the invitation to come to Cornell. We here in this Museum are trying to set up a regular system which will provide the sort of service that is necessary and when this is achieved the Museum will probably handle the bookings and so on. But since the matter is urgent, I have obtained permission to go ahead on the sort of basis that will probably be later formalized.

We now have a considerable repertoire of material which could be used for regional study classes:

Various German films, especially the film HITLERJUNGE QUER, into the first three reels of which we have inserted analytical titles.

Observational films of the Balinese taken by myself.

Observational films of the Iatmul on the Sepik River in New Guinea.

We hope shortly to have a French film analyzed and ready for teaching purposes. And possibly a Japanese film.

In addition, the Museum is putting on an exhibition of Balinese photographs and works of art oriented specifically to telling regional workers what sort of people and civilization they will meet in Bali. This exhibit will probably be on show here in the Museum in August and will be available for rental in the fall.

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June 2, 1943

2-

to the hands  
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There are also several subjects on which I could lecture, though without illustrative material - white-native relations in New Guinea; cultural and character differences between England and America; the general concept of national and cultural character, etc.

My suggestion is that I should come to Cornell and that it should be up to you to use me as much as you can - e.g. have me talk to various sections of your regional program; to your regional faculty; to your anthropology club, etc. For this my fee would be \$50 per day and expenses. There would also be the ordinary Museum charge for film rental and transport.

As to dates, I can manage anything except Wednesdays when I have to teach Melanesian Pidgin to a Navy class at Columbia.

As to films, I would suggest HITLERJUNGE QUEX (16 mm. sound) for a starter. The Balinese and New Guinea films are 16 mm. silent. For the rest you have the Museum's catalogue. QUEX runs about an hour and forty minutes so that with teaching and discussion the session would last the best part of three hours - perhaps with a smoke interval. Or I could show a part of the film and summarize the plot of the remainder and thus squeeze it into an hour and a half.

I am very much looking forward to meeting you all.

Yours sincerely,

Gregory Bateson

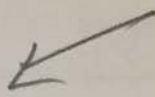
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Handwritten: P.5

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MMAA Letterhead -

? Travelling Exhibits Dept



*to the heads of the  
20+ Schools of Overseas Studies*

Dear -----

We have received a number of queries from various Schools of Overseas Studies as to the services which this Museum might be able to render in the way of providing films photographic, <sup>artistic</sup> ~~and other materials~~ and other materials <sup>for</sup> ~~which might be of use~~ in such training, and the purpose of this letter is to inform you of ~~these~~ what we are already prepared to do and to explore what further material could be prepared for use in ~~these~~ ~~courses~~ your courses.

from grants to the Schools themselves and apart Apart/from whatever the Army itself may be doing in the preparation of materials, there has, so far as we know, been no collection and allocation of funds for the/preparation of material, the actual scientific research necessary for the interpretation of the material should the training of lecturers who ~~might~~ accompany such material and so on. It has ~~been~~ therefore been difficult for us to proceed and one of the purposes of this letter is to ask from you some informal ~~assurance~~ or indication that in going further we shall not be committing ourselves to fruitless work and financial loss.

*more to p.5*

We are immediately ready with the following types of material:-

The particular type of service which we feel we could render is the preparation of teaching materials which would make vivid

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to the students what sort of people they will meet and have to deal with in the various regions; how the people may be expected to behave in various types of circumstances; the motives which can be appealed to; etc. The raw material for teaching this side of the life of a people would be - anthropological films and photographs of the native behavior; films, ~~and other products~~ <sup>popular works of art</sup> and other products ~~popular arts~~, cartoons ~~made~~ made by the people themselves in which they express their special view of the world and of human ~~motivation~~, tragedy, comedy, destiny, etc; Phonograph records of native conversation ( either spontaneous or staged); literary products <sup>of the region..</sup> etc.

But in planning the use of such material it is necessary to recognize that a certain standard must be maintained. Merely to let the students gaze <sup>at</sup> ~~at native films or~~ native artistic products or films is an exceedingly slow method of teaching unless the students have first learned to see ~~the significance~~ how the special characteristics of a people are expressed in such material. Many intelligent people have lived for years actually in an overseas region with the native behavior passing continually before their eyes without ~~achieving~~ achieving insight into native life, and the same is still more likely

*omit?*

to be true of students who merely <sup>see</sup> a few films from time to

*To be effective, the material must*

*time. It is therefore necessary that the material made to target by someone who has done some analysis of it & who is familiar with a larger mass of supporting material, & with the techniques of cultural analysis.*

Still more serious is the risk that the material used may be actually misleading or harmful. A great deal of film which has been shot in native countries by American film-makers is misleading in the sense that it expresses an American rather than a native day-dream; and a great deal of the native-made film is dangerous in the sense that it is loaded with

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propagandic tendencies to which a ~~ertain~~<sup>number</sup> proportion of students will certainly respond.

It is therefore necessary that ~~xxxxxxx~~ materials of these ~~xxxxxxx~~ various sorts shall be accompanied by serious teaching. Only by carefully examining the material and discussing it with the teacher in the classroom and doing assignments with it, can the material be made effective as a teaching aid; ~~and~~ by airing the bias implicit in the material, and only in this way/can the propagandic and other dangers be avoided.

In order to meet these standards, we are arranging to have Gregory Mr/Bateson accompany the materials as a lecturer. Mr Bateson ~~is working for~~<sup>was originally employed</sup> this Museum as Anthropological Film Analyst~~x~~ ~~and~~<sup>on government contract and</sup> ~~also~~<sup>will now be free to work directly on his program</sup> part time, as Associate in International Administration at Columbia University where he teaches ~~the~~ Melanesian Pidgin native life and English ~~xxxxxxx~~ and discusses/white-native relations in New Guinez with Naval ~~xxxxxxx~~ classes, in Overseas Administration.

At present we have ready for circulation the following items:

German Films: Hitlerjunge Quex. This film has been studied intensively, and analytical silent titles have been inserted into the first three reels. The whole film with titles is available in 166mm size and takes about 100minutes. For teaching purposes it is recommended that the first 4 reels only be used unless at least four hours can be devoted to the film - perhaps in two sessions.

( A reprint of a brief analysis of this film is enclosed )  
 Other German films, with special titling:  
 "Cabinet of Dr Caligari"; "The Street";  
 "Metropolis"; "Berlin"; "Fuer Uns"; "Friesenot";  
 "Triumph of the Will" " Maedchen in Uniform"

( A memorandum is enclosed with this letter in which a detailed program of teaching with these films is suggested )

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Phonograph records running to about 30 minutes and suitable for about 1-2 hrs discussion in class, illustrating typical family relations in American, German, English, Chinese, and Chinese American cultural settings. These are dramatizations of typical breakfast-table scenes in the various cultures and were prepared by C.B.S. with the assistance of Dr Margaret Mead and Gregory Bateson.

Observational films of life in Bali. These films were made by Mr Bateson in Bali in 1936-39 and he has placed them at our disposal for purposes of Overseas courses.

Observational films of life in New Guinea, made by Mr. Bateson on the Sepik River.

There is a large amount of footage on both New Guinea and Bali, and very various types of program can be cut from this material at short notice. The film is untitled and in this form it is possible to use the sequences in different combinations according to the type of teaching required.

There are also a number of other subjects on which ~~Mrx~~ Mr Bateson is prepared to address overseas classes ~~xrx~~ without illustrative material: Anglo-American cultural differences; white-native relations in New Guinea; the notion of "National Character" etc

In addition to the foregoing, the Museum is preparing other materials as follows:

1.

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An exhibit of native paintings, carvings, puppets and photographs of native behavior, entitled "The People of Bali". This exhibit will run to about 200 running feet ~~xxx~~ made up of separate panels, and will be shown in the Museum of Modern Art during August. It will be available for rental in the Fall. The exhibit has been planned specifically etc quote from prepared statement)

\* French film, material, which will not be ready until our background survey of French cultural themes is completed.

Japanese film material - ditto.

Photographic exhibits of various countries (probably Greece first) made up partly of photographs made in the countries before the war and partly of rapportage photographs made today among Greek and other groups in this country. These exhibits would be oriented to illustrating the ~~maxxxxxxxx~~ characteristics of the particular nation.

*Insert from p. 1.*

As to the charges for this type of service it is too early to fix these definitely. The Museum expects to do this work at approximately cost, and therefore the charges must depend partly on whether any funds are allocated to the preparation of materials and partly on the demand for the services. (The more Schools there are/the smaller the ~~xx~~ charge will be for each school). ~~Butxxxxfixxxxxbookingsxxx~~ For the time being we have fixed the following rates :

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For film rental ----- 35mm. per reel -- (standard charges)  
16 mm per reel --

For photographic exhibits ---- \$10 per week for an exhibit of  
50 photographs

For "The ~~Business~~ People of Bali" --- ?? per week

For Mr Bateson's services ----- \$50 per day spent on  
your Campus, and his expenses.  
( Mr Bateson is willing to lecture  
as many times as he can in the day)

The foregoing will serve as an outline of what we are  
ready to offer and of our plans for the future. In conclusion,  
may we ask you for the following items of information which will  
enable us to <sup>fit</sup>~~adjust~~ our program more exactly to ~~fit~~ the needs  
of the various Schools:

1. What national groups are included in the regions which  
have been assigned to your School?

2. What are the lengths of your courses? In the event  
or film  
that a given exhibit/should prove satisfactory when used in  
class, at what intervals would you expect to be sending in  
repeat orders for that exhibit?

4. Are you equipped with 35mm. movie projection?

5. ,, ,, ,, 16mm sound ,, ?

6. Are the charges which we have stated above proportionate  
to your budget?

7x

3.  
Can you give us any  
indications as to the  
educational standards  
of your students?  
students



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INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

DEPARTMENT OF GOVERNMENT

June 1, 1943

Dr. Gregory Bateson  
Council on Intercultural Relations  
15 West 77th Street  
New York City, New York

Dear Dr. Bateson:

I have read the material you sent me with great interest. The more I familiarize myself with this type of analysis the more I appreciate its usefulness. At the same time I am impressed with the pitfalls which exist for the unwary, and which even the experienced practitioner of this approach cannot be expected to avoid entirely. The memorandum on Japanese character structure is very provocative, but, it seems to me, of necessity quite tentative. I wish that I might have the experience and command of the general point of view to enable me to make positive contribution to a refinement of this characterization. Unfortunately, I have not and must be content to be a layman in these matters.

I wish, nonetheless, that you would be so generous as to put me on your mailing list for materials of this kind. As a student of international politics I can make profitable use of these materials even though I am not in a position to make useful contribution to the advance of such studies.

Here at Indiana University we have the Regional Specialists Army program for Germany and the Balkan region. I have turned over your material on Germany to my colleagues on the German side of the program; and I am dismayed to read in your prepared statement that comparable materials do not exist for the Balkans. But, what are the second best resources for this area? Any citations you can give would be eagerly welcomed. I am collaborating on the Balkan side and am distressed at the dearth of good material.

*Sand*  
I showed the study of Japanese character to a colleague in Sociology, John H. Mueller. He is interested in it and I told him that I would suggest to you that you send him a copy. I am sure that Mueller would find use for the other materials you sent me as well.

Sincerely yours,

*Edward H. Buehrig*  
Edward H. Buehrig

EHB:jlc

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FOREIGN AREA AND LANGUAGE STUDY CURRICULUM

Army Specialized Training Program

CORNELL UNIVERSITY  
Ithaca, New York

McGraw Hall

May 25, 1943.

Mr. Gregory Bateson,  
Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

Dear Mr. Bateson:

Thank you very much indeed for your very excellent letter, even though it was possibly a little pessimistic.

I have heard little or nothing further about the work of the army on film and visual material, although I am very anxious to book up whatever I can. I am entirely in accord with you that the use of films in teaching should be undertaken resolutely and on as high a level as possible. So far I have not received any memorandum from Hyneman on the use of film material and suspect that the reason is the changes that have taken place in his status in Washington.

*La talk*

You mention in your letter that you would come up to Cornell for an afternoon or an evening. If you could come up for any evening in the week beginning June 14, or for the weekend of the 19th, of June, we would be very grateful indeed. I think in the main that Friday evening would be the best time. The next best time would be Monday evening, the 14th. But, you must, of course suit your own convenience. Have you fixed any sort of honorarium for this sort of service? We have obtained some money from the Army for film rental and for lecturers. Actually such as you gave at Chicago would not only be very useful to the trainees, but would give us some very good hints on the handling of this material, if we had to do it ourselves.

Yours very sincerely,  
*C. W. de Kiewiet*  
C. W. de Kiewiet.

CWdeK:AV

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Such Italian films as we have, have not yet been analyzed, and we have neither the nor money to do this analysis unless somebody asks for it.

I enclose the catalogue of films which this Museum normally lends out on rental. But this is only a partial list of the collection. The German propagandist films were

Dr C.W. de Kiewiet  
Army Specialized Training Program  
Cornell University  
Ithaca, N.Y.

17 May 1943

Dear Dr de Kiewiet,

Thank you very much for your letter. This Museum will of course be delighted to cooperate with your Army Specialized Training Program and there should I suppose be no formal objection to this. The Army as you probably know is working on plans and projects for the preparation of material of this sort and we are naturally anxious not to create confusion by going ahead independent of them.

Specifically I think it would be a great pity if by going ahead we involuntarily set a too low standard of teaching, and I think that if once such a low standard were set, it would be very difficult to raise the standard later against the temptation to say "good enough".

I feel very strongly that mere showing of films is not teaching and some time ago I prepared for Dr Charles Hyneman of the Provost Marshall General's Office a memorandum on the use of films in regional training in which I examined the criteria for the selection of films, the methods of teaching which should accompany them, and worked out a teaching program using German film material. I expect that Dr Hyneman would send you a copy of this memo.

So far as the German material is concerned, the background material on German character and psychology is all ready and the films are all or almost all collected, and all that is missing is personnel competent to teach the material.

For the Italian material there is much more work to be done. We have not as yet worked out the elementary background of Italian character structure, nor have we more than a few of the relevant films

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Such Italian films as we have, have not yet been analyzed, and we have neither time nor money to do this analysis unless somebody asks for it.

I enclose the catalogue of films which this Museum normally sends out on rental. But this is only a partial list of the collection. The German propagandic films many of which throw a great deal of light on Nazi psychology cannot possibly be shown ~~publicly~~ without a real teaching accompaniment, and many other films which the Museum possesses are not ready for rental for lack of duplication etc.

I enclose also a brief analysis of one German film on which we have been doing a detailed job, and into which we have inserted some analytic titles. If you think that this film would interest your class or faculty, I think it might be possible for me to get up to Cornell for an afternoon or evening to show it and talk about it.

Please accept my apologies for the rather pessimistic tone of this letter. I am very optimistic really about what could be done with films but not so optimistic about what probably will be done with them, and I am still fighting a rearguard action for an ideal.

Yours sincerely

Gregory Bateson

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FOREIGN AREA AND LANGUAGE STUDY CURRICULUM

Army Specialized Training Program

CORNELL UNIVERSITY  
Ithaca, New York

Mc Graw Hall

May 12, 1943.

Mr. Gregory Bateson,  
Museum of Modern Arts,  
New York, N. Y.

Dear Mr. Bateson:

At your convenience, could you let us know what films could be made available for the training program here emphasizing Central Europe and Italy, and what the prices would be.

I was very amused and pleased to see the reference to you and your work in the last New Yorker.

Yours very sincerely,

*C. W. de Kiewiet*  
C. W. de Kiewiet

C. W. de Kiewiet.

C<sup>W</sup>deK:AV

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MUSEUM OF MODERN ART FILM LIBRARY

From G. Bateson  
NY Jackson

# M E M O

To

Date

As I right in guessing that if we did some hunting we could find at least eight films in this country made by natives of the following countries:

June 3, 1943

- Germany
- France
- Holland
- Sweden
- Italy
- China
- Japan (via Alien Prop. Custodian)

- England
- Spain
- U.S.A.
- Russia

Dear Dr. de Kiewiet:

Your last letter arrived just as I was sending off my reply. I have handed your request for rental of CALIGARI, BERLIN, METROPLIS and MAEDCHEN to Mr. Allen Porter in the Circulation Department.

And as I right in guessing that we could also expect with luck to find one or two from the following:

- Norway
- Denmark
- Greece
- Bulgaria
- Rumania
- Hungary
- Czechoslovakia
- Albania
- Turkey?
- ~~Siam~~
- North African countries (8 or 12)
- Portugal - 1-4
- Poland
- Jugoslavia — (8 or 12)

GB:rl

Yours sincerely,

Gregory Bateson

Please mark the countries which you think would have no films at all.

*Porter*

*CVB*

150-175 \$400  
 8 red

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From G. Bateson  
Mr Jamison

To

Date

Am I right in guessing that if we did some hunting we could find at least eight films in this country made by natives of the following countries:

- |                                   |           |
|-----------------------------------|-----------|
| ✓ Germany                         | ✓ England |
| ✓ France                          | ✓ Spain   |
| ✓ Holland                         | ✓ U.S.A.  |
| ✓ Sweden                          | ✓ Russia  |
| ✓ Italy                           |           |
| ✓ China                           |           |
| Japan (via Alien Prop. Custodian) |           |

And am I right in supposing, that we could only expect with luck to find one or two from the following:

- no Norway  
no Denmark  
no Greece  
no Bulgaria  
no Rumania  
✓ Hungary  
no Czecho-slovakia  
no Albania  
no Turkey  
no ~~Siam~~  
no North African countries (8 m-m)  
✓ Portugal 3-4  
✓ Poland  
no Jugoslavia (8 m-m)

Please mark the countries which you think would have no films at all.

Reuter ↑

CVB

\$150-175 \$ up?  
8 reel

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WAR DEPARTMENT  
SERVICES OF SUPPLY  
OFFICE OF THE PROVOST MARSHAL GENERAL  
WASHINGTON

April 20, 1943

Dear Mr,

Professor Harold S. Quigley of Minnesota, Chairman of the committee which nominated persons for the advisory committee at Chicago and who received and tallied the votes, informs me that you were elected to the advisory committee. I am very happy that you were chosen. The entire committee is:

- I. European Areas: Dana G. Munro (Princeton)  
C. W. DeKiewiet (Cornell)
- II. Far Eastern and Pacific Areas: A. W. Griswold (Yale)  
A. L. Kroeber (Calif., Berkeley)
- III. Modern History and World Affairs: H.B. Calderwood (Michigan)  
Troyer Anderson (Iowa)
- IV. Languages: S. H. Cross (Harvard)  
G. A. Kennedy (Yale)
- V. Police Science and Law Enforcement: C.J. Friedrich (Harvard)  
E.A. Cottrell (Stanford)

I think the official name of this committee should be Advisory Committee, Foreign Area and Language Training. It should be understood that this committee is an advisory committee to the Military Government Division of the Office of the Provost Marshal General only; it is not an advisory committee to the Army Specialized Training Division in which the Foreign Area and Language Study Curriculum is located.

Sincerely yours,

*Charles S. Hynoman*  
Charles S. Hynoman,  
Training Section,  
Military Government Division.



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Suggested Materials for Regional Training

Prepared in collaboration with the  
Council on Intercultural Relations

Memorandum No. 9.

THE USE OF FILM MATERIAL IN REGIONAL TRAINING

by

Gregory Bateson

(Anthropological Film Analyst, Museum of Modern Art Film  
Library, and Associate in International Administration,  
Columbia University.)

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## THE USE OF FILM MATERIAL IN REGIONAL TRAINING

### I. The Material and its uses.

The great suitability of film material for the teaching of what the people of a given region are like results from the fact that films are made by a cooperating team of workers for a popular audience. In making a film, the ingredients - the types of event and character shown - are sieved through the many mentalities of the whole group of film makers, and it is thus virtually impossible for a film to deviate seriously from the cultural norms of the makers.

Certain precautions are necessary however, in the selection of the films which are to be used, and it is very important that the teaching which accompanies the films shall induce the student to work with and think about this material constructively. Films, if they are carelessly selected are likely to be actually misleading, and they are likely to be useless if they are merely shown to the students without comment. The following memorandum concerns the criteria for selection of films and the teaching which should accompany them.

Criteria for selection. A. The films used should be products of the region which is being studied. They should have been planned, made and (above all) edited and directed by people of that region for audiences of that region. Within this criterion, films of all categories may be admitted - fictional and documentary and travel films and even animated cartoons - but the criterion should exclude: documentary films made by visiting film units native in other regions; propagandic films made by natives of the area specially for export to other regions; fictional films made by natives of other areas for the entertainment of their own population, etc.

This criterion is set up because, in general, the makers of a film impose their own regionally characteristic daydreams and aspirations upon the material. The plot and artistic form of any film is thus characteristic for the region of the makers instead of being native to the region about which the film is made. Such films,

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if used in Regional Training are likely to be peculiarly misleading, since fundamentally they say "these people may have minor differences in manners and customs, they may be picturesque and odd, but at heart they have the same motivations, the same values, that we (the makers) have."

The film, "Legong" for example, shows accurately many of the peculiarities of the Balinese, but puts them into a plot involving types of romantic love and emotional intensity which are entirely foreign to Bali. Similarly, the old D. W. Griffith film, "Isn't Life Wonderful," shot in Berlin in 1923 and attempting to convey the emotional setting of starvation, inflation, and despair, ends up by being a purely American success story. Even such great documentaries as "Man of Aran" suffer from the same weakness - the romantic handling of the sea and the waves is the film-maker's reaction to these phenomena, not that of the natives.

In the case of certain areas which have not yet developed their own companies of film makers, it may be necessary to fall back on documentary and travel films made by visiting people, but it should be understood - and the students should be made to understand - that this is unsatisfactory. It would be possible to increase the value of unreliable material of this sort by having present at the showing living persons from the regions, whose comment might correct the errors of the films.

B. The films used should, if possible, have been successful in their countries of origin. This insures that the themes in the film were actually appropriate to that cultural setting when the film was made. It is true that every film is, in large measure, a cooperative product and therefore is almost bound to the cultural norms of the makers - but popularity is a further guarantee of cultural correctness.

C. Within the category "successful films made by natives of natives for native audiences" almost any film can be made useful for regional training, since not only the details of behavior and the motivations but also the major plot emphasis are correct for the native setting (or deliberately and "natively" falsified to evoke laughter, humor, disapproval, etc.) However, even among these films all of which are potentially useful for this purpose, some are likely to be more rewarding than others:

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among the most rewarding we may note-films of adolescence, growing up, the family background, foreign analogues, of the "Hardy Family," etc; conversion films (e. g.) Sergeant York; "Quex;" The Major and the Minor; propagandic films, in which the message itself, and still more the way in which it is put over and made acceptable throw light on American motivations, aspirations, etc; films dealing with exceedingly approved or disapproved characters, heroes and villains of history and myth, etc., which show the types of courage, cleverness, success, etc. which are approved or disapproved.

Teaching with Films. The student will ultimately as an official have to participate in and influence the native life in the regions about which he is learning, and so far as possible, he must not be allowed to lapse during his training into a purely spectator position. The life of the region must always be presented to him, not as a spectacle which he is asked merely to understand and appreciate but also as a running stream upon which he is to act. This point is especially important in lessons which are taught him by means of films - and these lessons are a very suitable contest in which to teach him this sort of active role, because the teacher here more than anywhere else can be put on his mettle to prompt the student to an active role.

The showing of every film should be used as far as possible as an assignment upon which the student would be asked to work.

The first lesson which should be got over (without which all subsequent showings of movies are likely to be valueless) is how to see the native culture in the films, and here probably the sharpest teaching device would consist of use of a pair of films with one simple difference between them. Such pairs could be easily constructed and the suggested pairs here should be regarded only as examples of the sort of thing that is meant.

The mere passive enjoyment of the film as it unrolls on the screen can be corrected by various forms of interruption - either stopping the projection at various points and discussing with the students the plot as it has so far developed, or by

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inserting silent titles into the film calling attention to the significant points as they appear. Alternatively the film can be stopped at any point, and the students asked then to complete the story on paper. Their invented endings will inevitably transgress the cultural conventions of the region and will give the teacher numerous talking points with which he can point up the special slants and angles of the native scene. Alternatively the teacher can ask the students to make changes in the plot which would alter the final outcome in some given direction - "how would you change this plot so that it shall have a happy ending instead of a tragic" (an assignment which would compel the teacher and students to think constructively about e.g. the whole underlying "Destiny" idea so characteristic of Germany), or he can ask "if the heroine had had a brother, how would you expect him to behave in regard to the events depicted in the film?"

## II. The Use of German Films as An Example of Teaching the Culture of a Region.

The film makers of Germany experienced all the ups and downs through which the country passed since 1919, and as a result almost every film bears the imprint of these experiences. Consciously or unconsciously the fears, anxieties and ambitions - the day dreams and the nightmares - of a country at first torn and later united in an ambitious dream, have been expressed on the screen. This history has made the German films extraordinarily eloquent and also extraordinarily suitable for teaching purposes.

The lesson which we have to convey - whatever culture or region we are discussing - is the same. We have to let the student see that certain regularities run through the behavior of the people of any region, underlying their different reactions to the different impacts of historical circumstances. We have to let them see that the Germans of 1933 are in some sense the same people as the Germans of 1919, reacting it is true to very different circumstances, but still fundamentally German in their reactions, in spite of such changes as their experience has caused.

This continuity of the themes of the national culture through different cir-

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cumstances is perhaps more vividly evident in the German films than in any type of material from any other region, and it is even possible that it might be worthwhile to present this material to all students regardless of the particular region in which they are specializing in order to convey to them this special notion of cultural regularity. After the war we may be faced with the very difficult problems of achieving fundamental changes in the underlying structures of some of these cultures and it will be important to build up teams of people who will be aware of the elusive flexibility and yet strength of such systems. The German films might convey this awareness.

The teaching program outlined below is especially oriented to this point, and the program is tentative in the sense that it could be increased or if necessary shortened according to limitations of budget, time, teaching staff, etc.

It is anticipated that a maximum understanding of the underlying themes of German culture will best be conveyed by using the films in pairs, and the program is therefore drawn up in such a way that in four of the sittings the students will see both a short and a feature length subject in each of which the same cultural theme is implicit.

In general, sessions should last from three to four hours so that there may be time for the full discussion of each pair of films, and it would be desirable to let the students see as many as possible of the films twice, once before discussion and once after. The films "Hitler-junge Quex," "Fuer Uns," and "Friesenot," being especially rich in cultural points, should certainly be seen twice.

#### THE PROGRAM

It is here suggested that there should be six sessions with film, as follows:

1 - The Cabinet of Dr. Caligari (1919)

This film is an unwitting statement in a fantastic form of the dilemmas which faced Germany in 1919. The only tolerable aspect of life which remained free from nightmare was the quiet privacy of personal conversation withdrawn from the outside

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world. But the film also shows us three nightmare alternatives for solving the problem of social order. First we see an organized world in which individual fantasies are worked out on a criminal scale and the potential dictator is put in a straight-jacket; then we see the totally disorganized world in which every individual works out his own meaningless dream by himself; and finally we see the other possibility - the self put in a straightjacket, the dictator triumphant and possibly, but not certainly, benevolent.

The Street (1923) short

In this film the same theme is worked out in more realistic terms. We see a man attracted away from his wife and soup in the dull but safe domesticity of his home by the fantastic play of shadows of people passing in the street. He goes out and is almost caught in the degenerate swamp of bright lights, sexuality and murder. Finally he returns home exhausted and frightened and his wife puts the same soup on the table.

2. - Metropolis (1926)

"Metropolis" is another fantasy. Here the basic themes of the Christian epic are twisted and inverted in an H. G. Wellsian setting of the future. The millionaire lives in a sky scraper pent-house while below this level are the great machines and below this again in the bowels of the earth live the workers who are represented as heavy passive drudges. The plot deals with two alternative methods of keeping the workers in their passive frame of mind. One solution turns on love between the son of the millionaire and a woman, Maria (Sic) who is a religious leader of the workers. The other solution turns on the use of a mechanical robot which is a sexually alluring and evil duplicate of Maria. The film thus touches on three of the essential themes of German culture - the personified machine, the mechanized individual and the split between pure and impure love.

Berlin (1926-7) short.

"Berlin" is put in the same showing with "Metropolis" because it expresses in

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documentary terms these same themes, the sinister machines and the mechanization of people. It purports to be an objective description of the Berlin of that time, but in it we see the people passive, while gates and barriers open and close to control the people without visible human agency.

### 3. - Hitler-junge Quex (1933)

"Hitler-junge Quex" is a Nazi film which shows how the tensions of lower middle class family life were exploited in the building up of fanatical Nazi emotion. It is probably the most informative film the Nazis have made about themselves and touches upon all the principle themes of pre-Nazi German culture including the "Sturm und Drang" of adolescence, the over-violent father, the drudge mother who owes allegiance to the father, the repudiation of impure sexuality, the acceptance of over-purified Kamaradschaft, the Destiny idea, the love of death and the notion of multiple reincarnation in the Nazi party. It shows how several of these themes, potentially harmless in pre-Nazi German Culture have been rearranged to give the extremes of Nazism. The film brings out with special clearness the fact that Nazism is a double state of mind - a veneer of discipline covering an enormous potentiality for obscene degeneracy. This under-lying tendency is likely to become of great practical importance after the war, and it is at least probable that we shall then see a Germany plunging itself much lower than did the Germany of the 1920's.

### Fuer Uns (1937) Short

"Fuer Uns" is a very successful short subject of a Nazi ceremony hold in memory of the sixteen martyrs of early Nazism. (Horst-wessel, etc.). It shows how the love of death and the theme of reincarnation have been built into Nazism.

### 4. - Friesenot (1936)

This film is a Nazi story of an old German colony in Russia invaded by Bolsheviks. It touches the following themes - the conversion of the older generation to the Nazi viewpoint, the dangers of impure sexuality punished by immersion in a swamp, and attitudes towards extra-territorial Germans.

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5. - Ohm Kreuger (1941)

This film should be paired with "Friesenot" in the teaching, though the two together are too long to be shown in the same session. "Ohm Kreuger" deals with the Boer War, treating the Boers almost as extra-territorial Germans. It shows Kreuger's son converted to the father's fighting patriotism (the inverse of the theme in "Friesenot" but still based on a presumed conflict of generations). "Ohm Kreuger" also shows how the German film makers unwittingly predict that great victories will lead in the end to defeat, and it shows how Nazi propaganda continually accuses its enemies (in this film the British) of Nazi vices.

6. - The Triumph of the Will (1934-5)

This is a long documentary film of the 1934 Party Day in Nuremberg. The whole spectacle was staged for the motion picture camera so that the film becomes important as a realistic presentation of a sham reality. The film also shows the Nazi exaggeration of a number of themes noted earlier - the mechanization of people, love of death and Nazi exhibitionism.

7. - Der Hauptman von Koenig -(1931) (This is to be either an extra film or a substitute for one of the programs above.)

This film is interesting as being a German skit on German authoritarianism - especially on the exaggerated authority and prestige of the military uniform. It is probable that the film makers intended it to be an anti-authoritarian film but actually the film conforms to the cultural atmosphere in which it was made. There is no suggestion that anybody might behave in a non-authoritarian way, and the film shows us with positive appreciation how the same authoritarian characters behave in private life. The plot does indeed turn on a hoax which is played upon the authoritarians but all critical overtones are lost because the authoritarians themselves are shown as enjoying the joke. The film is thus in the end pro - rather than anti-authoritarian.

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In using this material for teaching it is essential that the students be urged really to look at the films objectively as products of Germany and not to lapse into mere enjoyment of them. Partly this is essential because a number of the films are very strong propagandic documents, so strong that they should never be shown to public audiences.

Still more important, the students must learn from the films something of the various trends of German life. This learning should be organized and not merely impressionistic. It is therefore suggested that each film should be used as a base for assignments, and film material lends itself very readily to this. The following types of assignments are suggested:

(1) The showing of the film is stopped after the setting of the plot has been built up on the screen and the students are then asked to write out how they think the plot will develop. After this they should be shown the rest of the film and the instructor would tell them how in their written version they had failed to allow for the German origin of the film or they themselves might be asked to compare their own versions with the German version.

(2) Before the showing of the film the students are asked to watch the film for certain points e. g. before the showing of Hitler-junge Quex they would be asked to watch for all the points in the contrast between Nazism and Communism as they appear on the Nazi screen; and after the screening they would be shown how these prints are systematically inter-related. In Der Hauptman von Koenenick they would be asked to look for the details which (e.g.) show that the makers of this film accepted and enjoyed the authoritarian system.

(3) The students might be asked to reconstruct the plot of a film to make it conform not to German but to American conventions. The Street, for example, if made in Hollywood, would have shown the hero as ultimately successful either as a performer among the bright lights of Broadway or at least successful in combining his love of the bright lights with his love for his wife.

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(4) The students should be asked to look at some Hollywood films from the same point of view, especially some of those films which portray American family life. Students would be told to make a point of seeing one or two such films so that the instructor might be able in class to refer to these films for points of contrast and know that his class had seen them.

In general the whole emphasis of the teaching should be such that the student acquires an organized picture of the region and the habit of looking understandingly at the behavior of the people of this region.

### III. On the Availability of Film Material

Fictional films of the types required by the criteria set up in Part I of this memorandum are available for most of the countries in which Regional Training is interested. For the major countries, the collecting of this material will be comparatively easy. For example, of the films mentioned in Part II, all except the Hauptman von Koenenick <sup>or Olan Koenenick</sup> are available in the collections of the Museum of Modern Art Film Library, which is peculiarly rich in German films.

Fictional films are, however, very much scattered and many of them are only in the hands of small commercial firms, many of them also changing hands rather rapidly. A very brief survey of some of the material in these sources shows that at least five films made by natives of the region could be found for the following countries: France, Germany, Holland, Sweden, Italy, China, England, Spain, Russia, Greece, Hungary, Czechoslovakia, Poland. One or two films are probably available for Portugal and Turkey. There are probably no available fictional films from Norway, Denmark, Bulgaria, Roumania, Albania, Siam, Yugoslavia, and the North African countries.

In case of these last-named countries, for which native-made fictional films are not available, it will be necessary to use material prepared by film units from other nations. These films largely fall into the documentary and educational categories and may be obtained from a large number of educational and commercial sources.

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of which a good list is available in "Films for the Community in Wartime," by Mary Losoy, published by the National Board of Review of Motion Pictures, December, 1942.

The costs of using film material depend very much upon whether the Regional Training rents films from the owners of prints, or buys the prints, or prepares its own prints from copies in the hands of commercial owners. If the film is rented, 35 mm. projection facilities and projectionists will be required, and the cost of transport will be increased. If, on the other hand, the films are printed for Regional Training, it will be possible to use 16 mm. prints, with corresponding saving in transport, and cost of projection. The preparation of 16 mm. prints involves the making of a 35 mm. negative from the original 35 mm. print, and the preparation of such a negative costs between \$80 and \$100 per reel. The making of the 16 mm. print from this negative costs about \$20 a reel.

Educational and documentary films are, in general, available in 16 mm. sizes, but this is usually not true of fictional films. In a few cases, it may be possible to find negative 35 mm. copies of fictional films, so that the expense of preparing such a negative can sometimes be avoided.

It is not possible to obtain information about Japanese film material. There is, however, said to be a large quantity of this material in the hands of the Alien Property Custodian.