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Use of Anthropological Films for College Education through Television

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Use of Anthropological Films for College Education through Television

TAKAO SOFUE

University of the Air

The University of the Air is a new institution in Japan, having been established in 1983 near Tokyo, to provide working people and housewives with the chance of a lifelong college education. As a professor of anthropology at this university, I find that some courses (such as philosophy, ethics, literature, etc.) may be more suitable for radio, but some are obviously more suitable for television. Like fine arts, geography, history and biology, anthropology is one of the subjects most suited to this medium, since much visual material that is indispensable for the study of anthropology can be provided.

Most of these visual materials are ethnographic films, which may consist of those originally made by the lecturer and those chosen from the film library. The ratio of these two kinds should be carefully considered from the viewpoint of budget, time and efficiency. A good combination of different types of films may be most desirable. Since the area covered by anthropology has expanded rapidly in recent years, not only purely ethnographic films but other kinds, including old and new newsreels, are sometimes quite helpful, depending on the nature of the subjects. (The words "anthropological films" in my title are used in this sense.)

The use of still pictures, illustrations, diagrams, etc., is also discussed here.

UNIVERSITY OF THE AIR

In this paper I will discuss my experiences as a professor of anthropology at the University of the Air, and the result of some joint research conducted at this university.

The University of the Air (Hoso Daigaku) is a new institution in Japan, having been established in 1983 near Tokyo to provide working people and housewives with the opportunity for a college education. It began enrolling students in 1985, and the broadcasting of lectures both through television and radio began in April of that year; the areas covered by the transmission are Tokyo and the adjacent four prefectures.

This university consists of a Faculty of Liberal Arts, which includes three courses of study, each of which is divided into two areas of specialization, as is indicated in Table 1.

To take IIIA (Humanities) as an example, Philosophy, Aesthetics, Oriental

Table 1. Courses of Study

I. Science in Everyday Life	A. Living and Welfare (study of the knowledge necessary for a healthy and rewarding life) B. Human Development (study of the basics of child-rearing and counselling for adolescents; this course also aims to provide an understanding of the role of education)
II. Industrial and Social Studies	A. Social and Economic Studies (study of political, economic and social systems and their related problems) B. Industry and Technology (a general survey of trends in the development of industrial technology and in management techniques)
III. Humanities and Natural Sciences	A. Humanities (survey of the characteristics of the development of both modern civilization and regional cultures; this course also aims at fostering an understanding of trends in thought and art) B. Understanding Nature (study aimed at building an awareness of natural realities and of mankind's dependence on nature through consideration of the characteristics of nature from various points of view)

History, Literature, etc., are included here. My own lecture course of Cultural Anthropology is included in this area, and other related courses are included either in this IIIA (Humanities) or in IIA (Social and Economic Studies) and some are in IB (Human Development). It should be mentioned here that there are four different student classifications: Regular Students, Non-Degree Students who enrol for one year, Non-Degree Students who enrol for one semester, and Special Students. Those people who intend to graduate from the University register as Regular Students. In order to enter as a Regular Student it is necessary for a prospective applicant to be at least a senior high school graduate. Graduation from the University of the Air is possible after being enrolled for at least four years and receiving a total of at least 124 credits. Those who wish to pursue the study of a particular subject without necessarily needing to graduate from the university may enrol on either a one-year or a one-semester basis. Enrolment is open to anyone over eighteen years of age. Finally, those who are not graduated from high school (the minimum requirement to become Regular Students) may become Special Students. Upon completion of 16 credits for courses selected from among the Basic and Fundamental Courses, Special Students will be able to register as Regular Students. The academic year is divided into three semesters (April to July, August to November, December to March), enabling students to complete units of study each semester. It is thus possible to register for courses in April, August and December.

Courses broadcast are accompanied by textbooks, and both the lectures and textbooks should be studied together. In addition, classroom instruction is carried out at one of six Study Centres, two of which are in the city of Tokyo, and the rest are located in four adjacent prefectures. In order to graduate, Regular Students must complete at least 20 credits of these Study Centre classes. Each semester

classes in about 40 courses are offered at the Study Centres. Each class lasts for two hours and fifteen minutes, and there are ten classes per course per semester. Students receive one credit if they attend five of the classes for one course.

During the fifteen weeks of each semester, 2-credit courses broadcast 15 lectures (one a week, 45 minutes each), and 4-credit courses broadcast 30 lectures (two a week, 45 minutes each). As a rule, each course is broadcast on either radio or television. As of summer, 1982, 172 courses (86 on radio and 86 on television) were offered, and by 1988 there will be a total of 270 courses (half on radio and half on television).

Then, after the eighth week of a semester, students are tested or asked to submit papers, and are evaluated on the basis of the results. At the end of each semester an examination will be given at each of the Study Centres for each of the courses offered that semester. Credit will be given to those who pass the examination. It should also be noted that Regular Students, during the year before graduation,

Table 2. Student Enrolment as of the First Semester, 1986

Type of Student	Enrolment
Regular Student	10,345 (60.1%)
Non-Degree Student (A)	4,115 (23.9%)
Non-Degree Student (B)	1,290 (7.5%)
Special Student	1,462 (8.5%)
Total	17,212

Table 3. Sex and Age of the Students

		Total	18-19	20-24	25-29	30-34	35-39	40-44	45-49	50-54	55-59	over 60
Total	subtotal	17,038	710	1,997	2,038	2,401	2,783	2,239	1,917	1,267	722	961
	male	8,375	439	1,111	1,135	1,281	1,162	844	734	515	412	742
	female	8,663	271	886	903	1,123	1,621	1,395	1,183	752	310	219
Regular Student	subtotal	8,157	529	1,253	1,027	1,237	1,431	1,099	851	443	149	138
	male	4,253	352	759	635	691	618	445	349	186	96	122
	female	3,904	177	494	392	546	813	654	502	257	53	16
Non-Degree Students (A)	subtotal	5,891	100	507	732	853	954	777	735	505	277	451
	male	2,586	40	224	349	421	360	257	241	207	154	333
	female	3,305	60	283	383	432	594	520	494	298	123	118
Non-Degree Student (B)	subtotal	1,768	31	144	205	231	279	223	218	158	109	170
	male	788	15	59	97	111	114	70	85	55	55	127
	female	980	16	85	108	120	165	153	133	103	54	43
Special Student	subtotal	1,222	50	93	74	83	119	140	113	161	187	202
	male	748	32	63	54	58	70	72	59	67	107	160
	female	474	18	24	20	25	49	68	54	94	80	42

Table 4. Professions of the Students

	Total	Office Workers, bank clerks	Unemployed (includes housewives)	Government Employees	Private Businessmen	Self-employed	Teachers	Others
Total	17,038	6,195	5,503	2,198	674	556	433	1,479
Regular Student	8,157	3,052	2,264	1,280	302	248	194	817
Non-Degree Student (A)	5,891	2,072	2,176	652	196	192	184	419
Non-Degree Student (B)	1,768	633	680	166	60	56	53	120
Special Student	1,222	438	383	100	116	60	2	123

Table 5. Educational Background of the Students

	Total	Elementary School, Junior High School	Pre-war Elementary School	High School, Pre-war Middle School	Junior College, Technical School	College, Graduate School
Total	17,038	972	75	10,692	2,813	2,486
Regular Student	8,157	50	1	6,211	1,368	527
Non-Degree Student (A)	5,891	124	24	3,161	1,118	1,464
Non-Degree Student (B)	1,768	65	14	909	288	492
Special Student	1,222	733	36	411	39	3

must complete either a graduation thesis or its equivalent. The graduation research is to be conducted under the supervision of one of the professors.

Finally, I should like to refer to some statistics that show student profiles (Table 2).

The above tables (3-5) indicate the statistics of enrolled students as of the First Semester, 1985.

What Kind of Presentations Are Most Effective?

As was explained above, the major work of the University of the Air is to make radio and television programmes and broadcast them. To accomplish this most effectively, the university has conducted various joint research projects with the National Institute of Multi-Media Education and every year a special symposium is held to discuss each project. The topics at these symposia so far were as follows.

A. November, 1983

1. "Different Types of Presentation and Different Effects in Communication"
2. "How to Combine Visual Materials with Textbooks: A Case of the Psychology Course"

3. "How to Combine Visual Materials with Textbooks: A Case of the Biochemistry Course"
- B. December, 1984
1. "On the Method of Guidance"
 2. "Problems in Foreign Language Courses"
 3. "Things Needed in Our Programmes: Students' Reactions to the Courses"
 4. "Application of New Media to Higher Education"
- C. November, 1985
1. "College Education through Radio and Television in Japan and the United States: a Comparison of the Two Systems"
 2. "Application of New Media to Higher Education"
 3. "Television, Radio and Textbook"

As the starting point for my discussion, I will focus my attention upon A-1, the first topic at the symposium held in November, 1983—"Different Types of Presentation and Different Effects in Communication". This symposium [NAKAHARA 1984, UCHIDA 1985] dealt with the project by a research team consisting of professors and directors. Their project was to produce an experimental television programme for the course on "Religions: Their Theories and Histories" consisting of 15 lectures. Here the Religion Course was chosen simply because Professor M. Abe, Director of the Research Department of the National Institute of Multi-Media Education, happens to be a specialist in this area. Thus he initiated the project, and K. Yanagawa, Professor of Religion at the University of Tokyo, came to join the team as a lecturer in the programme.

As an experiment they picked up the 13th lecture "Paradise and Hell" as the subject, and produced six different types of presentation. They are as follows.

Type 1. Recording of the lecture by Professor Yanagawa in a college classroom attended by about sixty students. Only one camera was placed in front, at the position of a student's eye. Accordingly, this record consists of bust shots of the lecturer and what he wrote on the blackboard.

Type 2. Situation of the same lecture in the same classroom, but three cameras were used for recording. Therefore close-up shots of the lecturer, reactions of the students, their interactions with the lecturer, etc. are included.

Type 3. Recording of the lecture by the same professor at a studio. Mostly bust shots of the lecturer, but designs (description by writing, tables, and illustrations), stills, slides, films, videos, etc., are also included.

Type 4. Recording of the lecture in the field at two Buddhist temples in the old, historical city of Kamakura.

Type 5. Documentary recording of Buddhist temples images, paintings, graves, etc. The narration is given by Professor Yanagawa himself. The lecturer does not appear in the film, although the manuscript of the narration was written by him.

Type 6. The same documentary recording of the same objects. The narration

is given by a professional announcer, and in addition music as well as sound is used fully.

These six types were shown to the subjects (79 college students) and their reactions were as indicated in Table 6.

Table 6 indicates that Type 1 (classroom lecture recorded by one camera) is rated lowest on every criterion. Type 2 (lecture at a classroom recorded by three cameras) is rated somewhat higher, and then Type 3 (lecture at a studio) is rated not very high but at around the same level. It should especially be noted here that this Type 3 is the most typical pattern, amounting to more than 80% of the programmes produced and broadcast by the University of the Air. On the other hand, Types 4, 5 and 6 are rated higher, and the most popular one seems to be Type 6 (documentary film with professional narration).

Problems in my own Lectures on "Cultural Anthropology"

It became clear through the above-mentioned research that a mere lecture by an academic lecturer is the least interesting type, and needs to be replaced by documentary films. This conclusion has been stressed also by many directors informally following their own experiences of producing educational programmes. However, the usefulness of documentary films and other visual materials, including still pictures and illustrations, etc., may vary from one branch of science to another; in the case of philosophy and ethics, etc., for instance, documentary films and other visual material may not play an important role, while they may be most valuable and indispensable in the case of fine arts, geography, zoology, etc., and especially in the case of anthropology.

When producing the programme for Cultural Anthropology, Ken'ichi Hashimoto, the director, and I, taking the above facts into consideration, tried to use as much visual material as possible. Most of this visual material in the Anthropology Programme is naturally ethnographic films, which include some originally made by the lecturer and some chosen from the film library once the copyright problem has been cleared. The ratio of those two kinds should be carefully considered from the viewpoint of budget, time and efficiency. Since the area covered by anthropology has expanded rapidly in recent years, not only purely ethnographic films but other

Table 6. Students' Rating on Five Criteria (Maximum 10 points each)

	Well-organized	Easy to understand	Interesting	Motivates to study	Appealing	Total
Type 1	3.84	4.39	3.78	3.83	3.17	18.98
Type 2	4.95	5.06	4.77	4.61	4.27	23.65
Type 3	5.44	5.88	4.27	4.39	3.78	23.77
Type 4	5.98	5.61	5.95	5.04	5.52	28.09
Type 5	6.92	6.71	6.73	6.13	6.47	32.96
Type 6	7.98	7.69	7.87	7.01	7.95	38.49

[NAKAHARA 1984: 63]

kinds, including old and new newsreels, are sometimes quite helpful, depending on the nature of the subject. Therefore, the term "anthropological films" may be more appropriate than "ethnographic films"; as in the title of this paper.

To take the example of my course of Cultural Anthropology, consisting of fifteen programmes of 45 minutes each, we used altogether forty-three films. Four of them were made by us at locations within Japan, as indicated below.

1. An archaeological site in Central Japan (Chapter 4: Subsistence Economy);
2. An informant speaking a dialect in Kochi Prefecture, Shikoku, Southwestern Japan (Chapter 6: Language);
3. Mountain village in Kochi Prefecture, Shikoku, Southwestern Japan (Chapter 13: Culture Change and Acculturation);
4. An anthropologist interviewing a woman diver at a fishing village in Chiba Prefecture, Kanto Region, Central Japan (Chapter 15: Epilogue).

Most of the other films are so-called ethnographic films (Arabs, Bushmen, Mongolians, etc.). The exceptions are two films on the behaviour of chimpanzees and Japanese macaques (Chapter 2: Culture), and a documentary record of Heyerdahl's Kon-Tiki sailing from Peru to Polynesia in the year 1947 (Chapter 3: Evolution of Culture and Diffusion of Culture). Then finally a Japanese newsreel of the late 1940s, reporting on a small rice-cultivating village where people are eagerly praying for rain after a long drought in a hot summer. This film was useful to remind the viewers of the fact that this kind of practice relating to supernatural belief existed only yesterday here in Japan.

It should also be stressed here that the horrifying scenes of Jewish people living in the cities and concentration camps of Poland in documentary film taken by a German Army cameraman were valuable to teach about racial prejudice.

As an example of my fifteen programmes of this Cultural Anthropology course made with the use of these films and other visual material, I here outline the 13th lecture (Culture Change and Acculturation).

<i>Video</i>	Contemporary Papua-New Guinea Highlanders under the impact of civilization/Weekend bars are crowded with natives drinking beer very happily; soon, getting drunk and fighting; prisons crowded with increasing numbers of prisoners. Their crimes are murder, violence, etc.
<i>Lecture</i>	Takao Sofue (bust shot) lectures about acculturation and culture change/Definition, history of studies since the 1930s; classification and examples from around the world.
<i>Video and Photograph</i>	Present-day Honolulu and mumu dress/The mumu was a result of acculturation imposed by American missionaries in the 1820s.
<i>Pattern</i>	Original distribution of the North American Indians and the present-day distribution of Indian Reservations./Sofue talks about the history of the Indians from around 1879 to the end of the 1920s

- under the impact of a compulsive introduction of civilization by the American Government; emergence of a relativistic view in the 1930s.
- Lecture* Sofue (bust shot) lectures about culture shock (using diagrams)/ Culture shock is a very important phenomenon taking place frequently in various places today, as more and more people are moving around through different cultures. Many Japanese suffer from this problem when they enter other cultures and then re-enter Japan.
- Pattern* *Sazae-san*, popular comic strips toward the end of the 1940s, just after the War. Sofue explains that many of the domestic tools and instruments (such as *tadon* or charcoal-ball, *hibachi* or brazier, *o-hachi* or rice-tub, *kaya* or mosquito-net, and old-style telephone, etc.) do not exist anywhere today, and youngsters cannot recognize them.
- Video* A mountain village in Kochi Prefecture, Shikoku District, southwestern part of Japan./Many inhabitants have moved to cities and the village looks like a "ghost village" with its many empty houses.
- Photographs* Photographs of schoolboys participating in annual commencement ceremonies between 1953 and 1961 at an agricultural village, Kochi Prefecture. In 1958, no boy wore long hair; rather they all had close-cropped heads, the traditional style then common in rural areas. In 1959, some boys wore their hair long, a clear urban influence. The number of long-haired boys increased gradually, and finally, in 1966, all boys were long-haired. Since 1966 no boy has had close-cropped head and their clothing style as well as facial expressions appear much more urbanized.
- Lectures* Sofue lectures on the evaluation of such acculturation and culture change.

EXPERIMENTAL RESEARCH TO DEVELOP MY ANTHROPOLOGY PROGRAMME

On November 5 and 6, 1986 "A Symposium on Distant Education" was held jointly by the University of the Air and the National Institute of Multi-Media Education, with two major topics. The first topic was the international comparison of the same system of "distant education" in Japan and other countries.¹⁾ The second topic was how to make transmission by means of radio and television most effective. From among 172 courses now being broadcast my Cultural Anthropology course

1) The first topic was discussed on the first day (November 5); the nine participants were people directly connected with distant education in Japan, China, Korea, Thailand, Canada and the United States.

was chosen, and the 13th lecture ("Culture Change and Acculturation"), explained before as an example, was picked as a model case. In order to transmit the same subject, both a radio and a new television programme were made by three directors.²⁾ While the radio programme was mostly on the westernization of Japanese daily life since the Meiji Restoration (1868) and also on the growth of anthropologists' interest in this topic during the 1930s, our new television programme is focused upon recent culture change at a small mountain hamlet called Dorobu.

This Dorobu is one of the hamlets within Kuriyama Village of Tochigi Prefecture (Kanto District) situated in the central part of Japan. In 1960 the NHK (Broadcasting Corporation of Japan) produced a documentary film of this community, which was then a quite isolated mountain village. In order to film the changes which took place in the villagers' daily life since 1960, fieldwork was done in the summer of 1986 at this village by me and a team of directors, cameramen, technicians, etc. Our new programme focuses its attention upon this aspect with the intent of letting viewers understand the problem of culture change and acculturation through a concrete and familiar scene. The question of how to evaluate the merit and demerit of the change is asked in a rather open-ended way which expects each student to think and answer in his or her own manner.

As was already explained, our previous experimental research showed that among the six types of visual presentation the most popular one was Type 6 (documentary film with professional narration). When we made our experimental new television programme, we took the above outcome into consideration. This new one is mostly documentary film with professional narration, and does not include any lecture by me. Although my voice is sometimes heard there, it is my voice as an anthropologist interviewing the people in the village, not as a lecturer.

This new television programme and a radio programme on the same subject were shown to 127 students at the University of the Air and their evaluations were studied by several questions, responses to some of which are indicated in the following Tables 7-10.³⁾

These results indicate that both the experimentally produced television and the radio programmes were successful, though the television programme was more interesting to the students, who found it more helpful to study and easier to understand than the radio programme.

One more very important suggestion, however, as regards the style of this televi-

2) The radio programme was made by M. Komachi and the television programme was made by M. Akabori and K. Hashimoto. The second topic was discussed on the second day (November 6); the participants were the following nine in addition to the above three directors and myself—T. Okazaki, Y. Sugi, H. Shimada, T. Mizutani, Y. Abe, T. Mizukoshi, K. Horie, N. Minowa and M. Miyaji.

3) This questionnaire study was conducted by T. Okazaki, Associate Professor of Educational Sociology at the University of the Air. Male to female ratio among these 127 students is 1:3. Since the gender difference was not much apparent, both groups were calculated together.

Table 7. Students' Responses to the Question, "Do you think that this programme is well-organized?" (Figures indicate percentages).

	Very Good	Good	Cannot say definitely good or bad	Bad	Very bad
Television Version	41.7%	36.9	20.2	1.2	0.0
Radio Version	23.4	48.0	27.3	1.3	0.0

Table 8. Students' Response to the Question, "Was this programme easy to understand?" (Figures indicate percentages).

	Very easy to understand	Easy to understand	Hard to understand	Very hard to understand
Television Version	57.3%	42.7	0.0	0.0
Radio Version	29.1	53.2	16.5	1.3

Table 9. Students' Response to the Question, "Was this programme interesting?" (Figures indicate percentages).

	Very Interesting	Interesting	Cannot say definitely about it	Uninteresting
Television Version	68.2%	29.5	2.3	0.0
Radio Version	25.0	53.7	18.8	2.5

Table 10. Students' Responses to the Question, "Was this programme helpful to study the topic of 'Culture Change and Acculturation'?" (Figures indicate percentages).

	Quite helpful	Somewhat helpful	Not very helpful	Hardly helpful
Television Version	74.2%	24.2	1.1	0.0
Radio Version	45.5	49.4	5.2	0.0

sion programme is given by their reactions to the following question, "This television programme does not have any lecture by the instructor. What do you think about that?" The response is as shown in Table 11.

Evidently a quarter of the students think the programme would have been better with my own lecture. The same view was stressed by some participants at the symposium, too; so a tentative conclusion is that the lecturer should appear "as a lecturer" at least at the beginning and at the end, although the majority of the pro-

Table 11. Students' Responses to the Question, "This television programme does not have any lecture by the instructor. What do you think about that?" (Figures indicate percentages)

The lecture should have been included	The lecture is not necessary	Not certain
25.6%	52.6	22.2

gramme may be with narration by a professional narrator. The students may have a feeling of security and satisfaction from the lecturer's introduction at the beginning, and from his summary and conclusion at the end: we shall have to take this fact into consideration.

TELEVISION IN CONTRAST TO RADIO: CONCLUDING REMARKS

Finally I offer some further comment on some differences between television and radio. This problem was one of the major topics in the symposium, and the students' reactions to these two different media were compared by the questionnaire study mentioned above. The substantial difference between them, however, was not fully discussed at the symposium and I would like to develop here my own viewpoint.

Speaking of radio, I still clearly remember when in my childhood I used to listen in to old ghost stories of Japan read aloud over the radio, and I was very much scared. Later, however, when I saw these stories in movies, I became quite disappointed; I was much less scared by the scenes in the movies. The reason for this seems to be quite simple but clear: when I listened to radio, I could extend my imagination to construct fearful scenes vividly in the mind, while when looking at movies everything was there and I could not extend my imagination. The same thing happened with fantastic western stories such as the novels by Edgar Allen Poe, etc., and also with some literary works including poems. Especially to be noted is the case of Japanese *haiku* (traditional seventeen-syllabled poems), which emphasize serenity through descriptions of old and countrified scenes, such as an old pond, mountains, rivers, rocks, trees, birds, etc. The reader or listener is supposed to construct his own visual world by giving play to a free and flexible imagination. These poems may lose their characteristic content if they are too realistically shown in a movie or on television, for the imagination is restricted too narrowly. Therefore I would like to emphasize the importance of leaving something to the imagination. Rather than drawing all the "lines", it may be more effective merely to show the important and essential "dots" and a good combination of the "area of realistic description" and the "area of imagination" should be the ideal goal, (one that may also be applied to any programme, including dramas). In the case of educational programmes, however, these two areas should be distinguished more from an educa-

tional viewpoint, and realistic scenes to provide correct images based upon correct information (about some tribes, ethnic groups, their customs, etc.) should be connected with the area of imagination. Much the same fact may underlie the modern method of exhibiting artifacts at ethnological museums. Rather than showing very realistic scenes of peoples' daily lives through dioramas, etc., one dominant method is to show only the artifacts utilized by them and to have the visitors construct an imaginary world within their own mind. It might also be added here that the most recent tendency as regards the role of mannequins displaying ladies' costumes at boutiques is in the same direction. People try to make the mannequins more and more unrealistic (faces becoming smaller and more abstract) so that the customers may extend their imagination more freely and flexibly. I think these facts might give us some hints as to the method of making television and radio programmes most effectively for educational purposes.

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FILMOGRAPHY

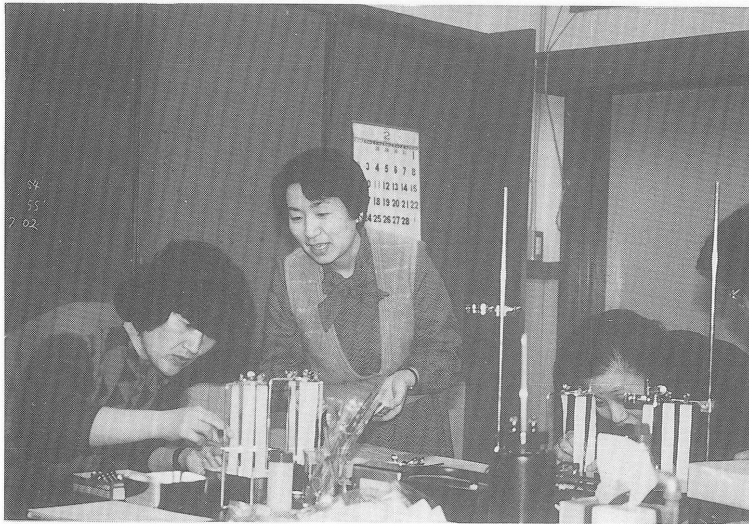
Cultural Anthropology (Produced and aired by the University of the Air once a week) consisting of 15 programmes (45 minutes each). Introductory lectures on cultural anthropology for undergraduate students. The content is as indicated by the following titles of the fifteen programmes. (1) What is Cultural Anthropology? (2) Man and Culture; (3) Evolution and Diffusion of Culture; (4) Subsistence Economy; (5) Clothing, Food and Dwelling; (6) Language and Communication; (7) ditto, Part 2; (8) Family and Kinship; (9) ditto, Part 2; (10) Supernatural Belief and Religion; (11) Art and Music; (12) Culture and Psychology; (13) Culture Change and Acculturation; (14) International Communication and Understanding; (15) Epilogue.



The University of the Air (Photo: T. Sofue)



Students of different ages attending the Orientation Meeting at a Schooling Centre (Photo: T. Sofue)



Laboratory course at a Schooling Centre (photo, courtesy of the University of the Air)



Crew members of the "Cultural Anthropology" Programme shooting Sofue's interview with a local schoolmaster at a mountain village in Kochi Prefecture, Shikoku, Southwestern Japan (photo, courtesy of the University of the Air)