SURVIVORS
WeOwnTV
84 min, 2018

Survivors chronicles the stories of Sierra Leoneans during what is now widely regarded as the most acute public health crisis of the modern era – the Ebola epidemic. Through a unique community filmmaking initiative, the film explores the impact of the crisis on families and communities, reveals the misunderstandings between international NGOs and Sierra Leoneans, and unearts political tensions that still linger from a decade-long Civil War. Through this intimate look at the efforts of a group of individuals, who risk their own health for the sake of their community, the film presents a view of the Sierra Leonean filmmakers and community-members as agents of their own destiny.

National Broadcast, POV, PBS
Emmy Awards Nominee, Outstanding Social Issue Doc
Peabody Awards Nominee
Amsterdam Human Rights Award Nominee, IDFA

TAJEN
Robert Lemelson & Alessandra Pasquino
30 min, 2017

Shot in the arid landscape of West Bali, Tajen follows multiple narrative threads of the ancient spectacle of the Balinese cockfight. Through attention to the blade, the rooster, and the cockfighter, the film conveys the intimacy, brutality, and festivity of the fight. The film, and its companion website Tajen: Interactive were conceptualized as a visual ethnography to complement Clifford Geertz’s seminal piece, “Deep Play: Notes on the Balinese Cockfight” and bring the study of the fight into the 21st century.

Society for Visual Anthropology Film Festival
International Ethnographic Film Festival (Belgrade)
Taiwan International Ethnographic Film Festival
**OYATE**  
Dan Girmus  
72 min, 2017

Oyate follows two close-knit families on the Pine Ridge Reservation in South Dakota over the course of a single summer. In a meditative flow through their day-to-day experiences – highlighting everyday moments, feelings, gestures, and events – the film presents the often intractable social and economic hardships of contemporary reservation life, without reducing the characters to these issues. By doing so, the film subverts standard tropes of Native life in film and media, and instead offers an affirming look at the two families’ shared joy, struggle, and sense of community.

**LOCATION**  
Pine Ridge Reservation, South Dakota

**SUBJECT AREAS**  
Indigenous Studies  
Observational Filmmaking  
Ethnography

Artistic Vision Award, Big Sky Documentary Film Festival  
Regard Neuf Finalist, Visions du Réel  
EthnoKino, Switzerland  
Sebastopol Documentary Film Festival  
Independent Film Festival Boston

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**CRYING EARTH RISE UP**  
Suree Towfighnia  
57 min, 2015

Crying Earth Rise Up tells the story of Debra White Plume and Elisha Yellow Thunder’s efforts to stop the uranium mining that is contaminating community drinking water. As White Plume takes action as the lead plaintiff in a case challenging uranium mining on tribal land, Yellow Thunder cares for her daughter who was born with severe medical conditions after she drank contaminated water during pregnancy. Informed by Lakota perspectives and belief systems, the film offers a case study of contemporary conservation efforts and a fight for indigenous water rights in the face of corporate and capitalistic interests.

**LOCATION**  
Pine Ridge Reservation, Nebraska & South Dakota

**SUBJECT AREAS**  
Water  
Indigenous Rights  
Environmentalism

**PBS Broadcast**  
John Michaels Award, Big Muddy Film Festival  
Society for Visual Anthropology Film Festival  
American Indian Film Festival  
Red Nations Film
THE LAST BONESETTER
Adam Booher, Kathryn Oths
27 min, 2018

In remote areas of the Peruvian Andes, such as the highland hamlet of Chugurpampa, traditional healers have all but disappeared. Still, due to the rigors of peasant life, there is high demand for the healing tradition of bonesetting, which involves massage, joint adjustment, and setting breaks. The Last Bonesetter traces the career of 80-year-old Don Felipe, one of the last practicing bonesetters (hueseros) in the area. Besides being a well-known bonesetter and herbalist, he also serves as a midwife and a curer of illnesses unique to the Andes such as susto (soul loss from fright). This compelling ethnographic portrait explores Felipe’s impact on the routines of life in Chugurpampa, and the search for an apprentice to continue his work.

INCLUDED ON THE DVD
Así Sobrevivimos: Getting By in a Changing Climate
(7 min, 2018)

ENTRETEJIDO
Patricia Alvarez Astacio
34 min, 2015

Peruvian alpaca wool has held an important place in the rich textile traditions of Andean highland communities for generations. Among today’s cosmopolitan elite, the wool has attained the status of luxury item, enhanced by its manufacture at the hands of indigenous artisans and herders. From remote villages to the capital’s fashion runways, the wool bridges Peru’s rural, indigenous poor, and the urban and global fashion world. This supply chain has become a site of development efforts to alleviate poverty and foster social inclusion within Peru’s high-fashion worlds.

( ) Best Graduate Student Film, SVA Film Festival
Royal Anthropological Institute Film Festival
Taiwan International Ethnographic Film Festival
LIFE IS A VERY STRANGE THING
Les McLaren & Annie Stiven
78 mins, 2017

Frédéric Duvelle, high school rebel, ethnomusicologist, and multinational garbage executive, has returned from abroad to a France that is both familiar and on edge. The film explores Duvelle’s colorful family and their work: his grandfather, a colonial governor in Cambodia; his father, a recordist of traditional music in Africa; his niece in the activist group FEMEN; and his French-Gabonese daughter who narrowly avoided terrorist attacks in Paris. With humor and charm, Life is a Very Strange Thing details a family through four generations, as legacies of colonial, cultural and political influences hover in the present.

“An unusually nuanced, subtle, and insightful foray into the cultural politics of contemporary France.”
- Steven Feld, School for Advanced Research, Santa Fe

THE SOUND OF BELLS
Marcia Mansur & Marina Thomé
70 min, 2016

In Minas Gerais, Brazil, bell sounds set the pace of life for residents in historic cities, announcing time for work, rest, pray, and celebration. With over 40 different bell rings, a product of their Catholic origins and African influences, in the region, the practice has been nominated as Brazilian Intangible Cultural Heritage. The film brings to life, the bell ringers – men who have devoted their lives to this work, and their young apprentices – and their everyday commitment to the work, and raises important questions about forms of language and communication. The Sound of Bells is a poetic representation of religious experience in everyday life.

Honorable Mention, International Heritage Film Festival
Best Doc, 21st Florianópolis Audiovisual Mercosul
Best Cinematography, 1st Mostra Sesc de Cinema Paulista
Margaret Mead Film Festival
Finnish Anthropological Society, Film Programme
VOICES OF THE RAINFOREST
Steven Feld
67 min, 2019

*Voices of the Rainforest* is an experiential documentary about the ecological and aesthetic coevolution of Papua New Guinea’s Bosavi rainforest region and its inhabitants. The film is based on Feld’s 1991 CD of the same title, produced by Grateful Dead drummer Mickey Hart, which condenses twenty-four hours of sounds of the rainforest and the Bosavi people into one sonic experience. The new film immerses viewers in the rainforest, and makes audible myriad connections between the everyday sounds of the rainforest biosphere and the creative practices of singing to, with, and about it by the Bosavi people.

“*Voices of the Rainforest is a beautiful and humane work. It is art in the service of deep, collective understanding — of speakers, singers, friends, collaborators and their environment on the Bosavi Plateau.*”
- Lisa Henderson, Professor and Dean, Faculty of Information and Media Studies, Western University

LOCATION
Papua New Guinea

SUBJECT AREAS
Sonic Ethnography
Ecological Studies
Language

Special limited-edition release includes book, CD, and BluRay with optional 5.1 surround-sound audio mix

FIRELAND DOGS
John Dickinson
70 min, 2019

*Fireland Dogs* explores the relationships between humans, domesticated animals, and the environment. In Tierra del Fuego, Argentina, dog owners have been abandoning their pets in the countryside, leaving the feral dogs to threaten both livestock and wildlife. Through interviews with pet owners, farmers, and politicians, the film explores the community’s efforts to curb the situation, bringing to the fore our attitudes towards our pets, and raises troubling questions about our role in the domestication and neglect of animals, and our impacts on the environment. *Fireland Dogs* expertly broaches attitudes about pets, the human footprint, and our inclination to place more value on certain animals over others.

LOCATION
Tierra Del Fuego, Argentina

SUBJECT AREAS
Anthrozoology
Environmental Studies
Latin American Studies
Ethics

National Broadcast, Argentina
*Earthvision Feature Award*, Santa Cruz Film Festival
Cine Ambiental de la Patagonia
Puerto Madryn International Film Festival
CIAO BABYLON
Kurt Reinhard & Christoph Schreiber
52 min, 2017

Experts believe that by the end of the century half of the 6,500 languages spoken today will have vanished; and with every language dies a unique way of perceiving the world. Ciao Babylon follows linguist Dan Kaufman, who established the Endangered Language Alliance (ELA) in New York, as he documents endangered languages spoken throughout the city. Among the ELA’s patrons is Giancarlo Malchiodi, who once spoke perfect Romanesh. To rekindle his knowledge of the language, he and his mother travel to her hometown in Switzerland, where they discover that Portuguese immigrants offer new hope for the language’s preservation. Ciao Babylon is an engaging introduction to the issues of endangered languages, promoting a love for the richness and diversity of the many languages in our own backyards.

LOCATIONS
New York, Switzerland

SUBJECT AREAS
Endangered Languages
Linguistics
Urban Studies
Revitalization

Margaret Mead Film Festival
Shanghai International Film and TV Festival
Solothurner Filmfestival, Switzerland

A LONG WAY HOME
Luc Schaedler
73 min, 2018

A Long Way Home centers around five of the most significant representatives of contemporary Chinese counterculture: visual artists the Gao Brothers, choreographer and dancer Wen Hui, animation artist Pi San, and poet Ye Fu. Taking their own family stories as starting points, they explore the echoes of the past in order to understand the social and political problems of the present. Increasingly, their struggle for a democratic civil society seems as relevant for the world today as it is for China.

“Unpretentiously the film tells of the shocking effects of a totalitarian system on the body and soul of individuals.”
-Film Bulletin

LOCATION
China

SUBJECT AREAS
Visual Arts
Performing Arts
Activism
Asian Studies

Nominee, Swiss Film Award
Nominee, Prix de Soleure, Solothurn, Switzerland
Films du Monde Montreal
Dharamshala International Film Festival
FORSaken FRAGMENTS

Robert Gardner
color/b&w, 84 min, 1958-2010

This collection of short films and “uncompleted” fragments made by renowned filmmaker Robert Gardner spans his life and career, and reflects his interests, from ethnography to the art world. Though presented as a set, the pieces stand on their own as riveting cinematic experiences, offering insight into Gardner’s personality and curiosity. Includes the following films:

THE OLD LADY AKA: A HUMAN DOCUMENT 4 min, 1958
In 1957, Gardner visited the Kalahari with John Marshall to help film The Hunters. This short, observing an elderly !Kung woman, was made by Gardner alone while there.

TIDE 6 min, 1966
In the late 1960’s, Gardner visited the tidal flats of Nova Scotia where he filmed this short piece. The film follows an elderly farmer as he directs his horse and carriage across the beach, eventually stopping to fish a weir.

THE PHOTOGRAPHER 3 min, 1966/2007
While traveling in Nova Scotia in 1966, Gardner and still photographer Len Gittleman found an old view camera which proved the inspiration for this short homage to the silent film era.

SALT 3 min, 1966
While traveling northeastern Ethiopia in 1968, Gardner rode with a caravan of Afar camel herders plying the salt trade between the highlands and the salt flats of the Danakil Depression, which he called a “wondrous environment of unbearable heat and intense color.”

CREATURES OF PAIN 5 min, 1968
Gardner visited Nigeria in 1968, hoping to make a film about shepherders. Civil war intervened, and he was only able to film this short piece about the “sharo” ritual in a small village near Kano.
THREE NON-COMMERCIALS: POLICEMAN, LOBSTERMAN, FARMER  4 min, 1973
In the 1970’s, Gardner was involved in the programming of WCVB, an ABC affiliate TV station in Boston. He took this opportunity to make what he called “non-commercials” – short vignettes of people in their ordinary lives – to be shown between programs.

ANTHEM  2 min, 1973
In the days of Gardner’s involvement with Boston Broadcasters, Inc and Channel 5, TV stations stopped transmitting for the night – sometime in the early morning. Traditionally stations “signed off” with a clip of the American flag waving as the national anthem played. Bob asked filmmaker Richard Rogers to make a more interesting variation on this theme. Channel 5 declined to use it.

HEALING  9 min, 1978
This film arose from a trip to Ladakh, India, as Gardner searched for a shaman. There, he encountered this tradition of Buddhist healing, which involved trance and music.

SUPPLICATING WOMEN  3 min, 1985
While shooting in Benares for Forest of Bliss, Gardner stumbled upon a temple frequently visited by women who suffered from ailments including love sickness and familial problems. This fragment details their pleading for healing.

LIFE KEEPS ON PASSING  4 min, 1985
Also filmed while on location for Forest of Bliss, this short was Gardner’s attempt to see and hear what local poets had to say about their surroundings. This beautiful short recounts some of their thoughts.

HAULING SHARKS  10 min, 1988
Upon returning to Ethiopia in 1988, Gardner visited the coastal Danakil. There he filmed communities who had developed an environmentally suitable way of netting sharks far out at sea, which they exported to southern Arabian states.

IT COULD BE GOOD, IT COULD BE BAD  6 min, 1997
In 1997, Gardner joined his friend Robert Fulton to shoot aerial photography in the Southern Chilean Andes. Microphones were rigged to record their conversations as they flew among these extraordinary formations.

DEUS EX BOLTANSKI  11 min, 2010
In 2010, Gardner and photographer Michael Hutcherson travelled to Paris to make a film about French artist Christian Boltanski as he installed a piece entitled PERSONNES within the immense confines of the Grand Palais.

STILL JOURNEY ON  20 min, 2010
In his last years, Gardner worked at intervals constructing a film intended to weave together threads of thought and meaning that ran through his life and films. He took the title from “Keep Right On Till the End of the Road” a song by the Scottish singer, Harry Lauder – a favorite song of Robert’s father, who would play it on the record player every year as the family left the island in Maine where they spent much of the summer. Still Journey On remains a fragment.
POLYPHONIC LULLABIES OF KAKHETI
Hugo Zemp & Nona Lomidze
60 min, 2019

In Georgia, polyphonic cradlesongs known as Nana have become a new musical genre added to the repertoire of traditional national folklore. The singing tradition is rooted in pre-Christian beliefs: some songs were performed at family rituals to cure illness, while others were sung at sacred places and sanctuaries to request health and prosperity from deities. Polyphonic Lullabies of Kakheti documents these different kinds of Nana songs in their traditional contexts and through rehearsals of local choirs of the Kakheti province.

“From the very beginning this fascinating film leads you into the depth of Georgian singing traditions, fills you with sincere emotions and furnishes significant information.”
- Gia Bagashvili, Caucasus University, Tbilisi

Special Mention, Best Music Doc, XXXIII Pärnu Int’l Documentary and Anthropology Film Festival (Estonia)

SWEETHEART DANCERS
Ben-Alex Dupris
13 min, 2019

Sean and Adrian, a two-spirit couple, are determined to rewrite the rules of Native American culture through their participation in the ‘Sweetheart Dance.’ This celebratory contest is held at powwows across the country, primarily for men and women couples, until now. The rules have evolved over the past 30 years, and for some, the contest has become a lifestyle, and a legitimate sport for families who want to spend their lives carrying on the culture of our ancestors through competition dance. A great film for exploring the intersection of Native and LGBTQ+ identities.

Big Sky Documentary Film Festival
Seattle International Film Festival
Cine Las Americas
AFI Docs
DER is pleased to present a new series showcasing ethnographic documentaries by filmmakers from the Program in Culture & Media (C&M) at New York University. Integrating production with theory and research, the program explores the place of ethnographic film in anthropology and media studies, issues of cultural representation, and the political economy surrounding media usage worldwide. Great for teaching documentary production and Visual Anthropology classes.

VOL I – Stories from the Archive: History, Representation, and Identity
This compilation includes stories shot in, about, and using archives and archival materials. Topics range from the contemporary, yet controversial art practice of a pastor who digitally depicts centuries-old Russian Orthodox iconography; the uncovering of scientists’ journals documenting their collecting practices at Natural History Museums over a century ago; written correspondence between a European Jewish couple following WWII; the use of forensic and photographic evidence to trace Spain’s disappeared during the Franco regime; to archival footage and images used to evoke a once-vibrant dance studio in New York City’s Hell’s Kitchen.

Films:
Archives of Extinction (Alyse Takeyesu, 12 min, 2016)
Pixelating Holiness (Sarah Riccardi-Swartz, 15 min, 2017)
What Remains (Lee Douglas, 29 min, 2015)
More than a Face in the Crowd (Sami Chan, 25 min, 2012)
A Correspondence (Leili Sreberny-Mohammadi, 16 min, 2014)
Ode to Fazil’s (Marcel Rosa-Salas, 19 min, 2017)

VOL II – Point of View: First Person to Observational
This compilation explores different methodologies in ethnographic documentary filmmaking. Stories range from a young filmmaker’s new appreciation of his mother in his attempt to grow up; a woman’s reflections on her recovery from a breakdown after experiencing an attempted coup in Turkey; a humorous observation of a couple negotiating their newlywed portraits with a photographer in a Chinese wedding photography shop; Eastern European women telling stories as they make dumplings in the basement of a Ukrainian church; and a filmmaker’s encounters with workers in India who create manhole covers for use on the streets of New York.

Films:
Cast in India (Natasha Raheja, 26 min, 2014)
My Mom’s Name is Jean (Myles Jewell, 27 min, 2008)
The Bride Who Wouldn’t Smile (Camilla Neilsson, 8 min, 1998)
The Ladies (Tyler Zoanni, 14 min, 2015)
Back to Me (Zeynep Sertbulut, 22 min, 2017)
MOTHER, DAUGHTER, SISTER
Jeanne Hallacy
27 min, 2018

Mother, Daughter, Sister exposes the Burmese military’s practice of using rape as a weapon of war. The film details the stories of Kachin and Rohingya activists, including Shamima, a volunteer counselor working with survivors of military rape, Dil Kayas, a teenage survivor, and San Lung and Lu Ra, the sister and mother of two school teachers brutally raped and killed in 2015. Powerful testimonies from these survivors, witnesses, and activists explore the far-reaching impact of sexual violence and trauma upon their communities, and together, the women call for justice and an end to the army’s impunity.

Best Short Doc, Global Voices, UN Women Film Festival Freedom Film Festival, Malaysia/Human Rights Film Network Asian Film Festival of Dallas Indigo Moon Film Festival

SITTWE
Jeanne Hallacy
19 min, 2017

Sittwe gives voice to two teenagers, Phyu Phyu Than, a Rohingya (Muslim) girl, and Aung San Myint, a Buddhist boy, separated by conflict and segregation in Burma’s Rakhine state. Both teens saw their homes burned down during communal violence that erupted in Sittwe in 2012. Filmed over two years, the youth share their perspectives on the fear that divides their communities, and their ultimate hope for reconciliation. The film presents two sides of a complex issue in effort to suggest ways forward toward peace building among youth.

Freedom Film Festival, Malaysia US Mission to the United Nations (NY)
SMALL FAMILY, HAPPY FAMILY
Zoe Hamilton, Annie Munger
39 min, 2019

Small Family, Happy Family is a short documentary which follows Mitilesh, a young woman from rural Madhya Pradesh, as she is recruited by health workers in her village to undergo sterilization and decides with her husband to pursue the surgery. Her story is situated in the larger context of population control in India, revealing how these policies affect the lives of women. The film is an immersive, highly personal glimpse into the lives of women positioned at the turbulent nexus of government policy and reproductive rights. In Mitilesh we see so many other women - in India and in our own countries - who also have tenuous control over their bodies and choices.

Big Sky Documentary Film Festival
Greenwich International Film Festival

THE BUDDHA MUMMIES OF NORTH JAPAN
Shayne Dahl
20 min, 2017

At select temples throughout northeastern Japan, the robed bodies of self-mummified Buddhist monks are worshipped as “Living Buddhas.” They are thought to heal the sick, protect the living, and continue to inspire monks with the intense dedication of their ascetic discipline centuries before. The Buddha Mummies of North Japan includes interviews with the monks who attend to these “Living Buddhas,” descriptions of the dieting regime and austerities required in order to self-mummify, and a rare redressing ritual in which the robes of the mummies are cut into talismans for devotees.

Best Graduate Student Film, SVA Film Festival
Royal Anthropological Institute Film Festival
Taiwan International Ethnographic Film Festival
DER is pleased to offer a new selection of books related to key figures in visual anthropology.

**THE FEELING OF BEING THERE: A FILMMAKER’S MEMOIR**
Richard Leacock
Semeion Editions, 2011, 357 pages

A riveting autobiographical epic spanning almost the entire history of cinema as seen through the eyes of one of its innovators. From “Canary Bananas,” his first movie in 1935, to a musical production in post-Soviet Siberia, Richard Leacock’s memoir follows history through the eyes of a man who was present at so many key moments of the 20th century.

**FILMING REAL PEOPLE: JOHN MARSHALL, JU’HOANSI, AND THE BUSHMAN MYTH**
Adrian Strong
Intervention Press, 2015, 287 pages

This book examines the work of ethnographic filmmaker, John Marshall, who, during fifty years of filming the Ju’hoansi, tirelessly invented solutions to reduce his own projections and present a more truthful and accurate representation of the people in his films. Following a list of historical examples of the ‘Bushman myth’ in documentary, this book shows how Marshall’s filmmaking in the Kalahari was driven by his urge to dispel this myth and portray real people, not ‘archetypal Bushmen.’

**HUMAN DOCUMENTS**
Robert Gardner
Peabody Museum Press, 2009, 128 pages

Robert Gardner introduces the work of photographers with whom he has worked over a fifty year period under the auspices of the Film Study Center at Harvard. Gardner refers to these images as “human documents”: visual evidence that testifies to our shared humanity. Author and cultural critic Eliot Weinberger contributes the essay “Photography and Anthropology (A Contact Sheet),” in which he provides intriguing context for viewing and thinking about the images presented here. With photographs by Michael Rockefeller, Robert Gardner, Kevin Bubriski, Adelaide de Menil, Christopher James, Jane Tuckerman, Susan Meiselas, and Alex Webb.
MAKING DEAD BIRDS
Robert Gardner
Peabody Museum Press, 2007, 137 pages

Robert Gardner’s classic *Dead Birds* is one of the most highly acclaimed documentary films ever made. In this detailed and candid account, the filmmaker looks back at the process of making *Dead Birds*, from the birth of the idea through months of fieldwork and filming, to editing and releasing the finished film. More than a chronicle of planning and labor, the book is a thoughtful examination of what it meant to film the moving rituals of life and death among a group of warrior-farmers in the New Guinea highlands. Letters, journals, telegrams, newspaper clippings, and images are assembled to recreate with vivid immediacy a chronology of events that are woven together and illuminated by Gardner’s searching and reflective commentary.

MAKING FOREST OF BLISS
Robert Gardner, Ákos Östör
Harvard Film Archive, 2001, 135 pages

*Forest of Bliss* is a contemporary classic of nonfiction cinema. Recalling the conditions of its filming in Benares, India, in 1985, and presenting their moment-by-moment impressions upon watching it several years later, filmmaker Robert Gardner and anthropologist Ákos Östör probe questions of what it means to capture life – and death – on film. The resulting conversation is a lively exploration of issues philosophical, anthropological, and above all, artistic. *Making Forest of Bliss* presents this dialogue, together with an introduction by philosopher Stanley Cavell and a newly remastered DVD of the film.

STILL POINTS
Robert Gardner, Edited by Adele Pressman
Peabody Museum Press, 2018, 112 pages

*Still Points* is a collection of insightful and evocative still photographs taken by award-winning nonfiction filmmaker and author Robert Gardner during his anthropological and filming expeditions around the world. This elegant volume presents a curated selection of color and black-and-white images made by Gardner between the 1950s and “80s. With a foreword by Eliot Weinberger and edited by Adele Pressman, *Still Points* honors an important and influential artist and reveals new dimensions in his work.
AVAILABILITY & ACCESS

EDUCATIONAL VIEWING
DER films are available to educational institutions on DVD, educational streaming platforms, and through digital site licenses (DSL). All include limited public performance rights.

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SCREENINGS
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