

nafa : // network

vol. 15.4 (October 2008)
Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

Web version: <http://www.nafa.uib.no>
ISSN: 0805 - 1046

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Editorial

By Anne Mette Jørgensen, Berit Madsen and Christian Subr Nielsen

Dear readers,

In this volume of NAFA Network we are very pleased to present to you the announcement of our 29th Nordic Anthropological Film Association (NAFA) International Film Festival and Symposium: 'Visual anthropology in a diversified Europe: NAFA 2009'. Celebrating thirty years of visual anthropology in Europe, this 2009 event consists of a workshop-based symposium on 'Teaching Visual Anthropology in Europe and Beyond', as well as film festival screenings of recent ethnographic films, screenings of ethnographic films from Iran and a retrospective of the work of a well-known documentary filmmaker (to be announced). Our annual international NAFA event is normally held in one of our Nordic countries. This year, our symposium and film festival is organised by NAFA and the Visual Anthropology Programme of the University of Primorska in Slovenia, in cooperation with the Granada Centre for Visual Anthropology (University of Manchester, UK), the Visual Anthropology Programme of the University of Leiden (The Netherlands), and the Visual Cultural Studies

Programme of the University of Tromsø (Norway). We are pleased to announce that NAFA 2009 will take place in Slovenia and cordially invite you to join us. Please notice that the deadline for submitting proposals for papers and presentations for the Symposium and for submitting entries for the Film Festival is April 1, 2009.

This volume also carries the last words from Rolf Husmann in his position as chairman for CVA and the first words of Metje Postma as new chairman of CVA. Below you will find Metje's visions and initiatives to strengthen the network of CVA to function as an overarching organisation that may encourage the development of initiatives in visual anthropology in both the 'Old' and 'New Worlds'. We look forward to our cooperation with Metje and cordially thank Rolf for his many contributions to our newsletter.

We are also happy to bring you the announcement of a handful of visual anthropological film festivals and

related events taking place in 2009. Please notice that our 'sister festival', Worldfilm in Tartu (Estonia), kindly has extended the deadline for submitting entries to their 2009 festival for NAFA Network subscribers.

In this volume we are also very pleased to bring you a report on the 'Visual Representations of Iran' Conference and Film Session 2008 by Pedram Khosronejad. As participant of the event we can add to the report that it was a highly successful event, which brought together a large number of Iranian filmmakers and scholars at the University of St. Andrews (Scotland) and which opened the door for new insights into visual representations of Iran in ethnographic and documentary films as well as into the Iranian documentary scene.

And – finally – below the usual notice board and calendar.

Deadline for the next volume is December 10, 2008

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA) – Part 1

By Rolf Husmann (rolf.husmann@inf.de)

Dear colleagues and friends,

When the ICAES symposium on Visual Anthropology, planned for Kunming in July of this year, was called off because of the Chinese high level cancellation of the whole world congress, the handing-over ceremony of the CVA Chairpersonship from me to Metje Postma also fell victim to that (still unacceptable) decision. However, as my term of office was meant to end and the new and fresh ideas of Metje should be given a go ahead, we decided that I should go and meet her in Leiden and hand over the CVA affairs without any such public event – at least for the time being.

And so I did! Metje and I met on 9 September, discussed all current issues concerning CVA and then also met IUAES General Secretary Peter Nas (who resides in the same Leiden University building as Metje). As a result, I see that CVA affairs, on the one hand, will be continued smoothly and without interruption, e.g. by Metje continuing to feed the CVA/NAFA Newsletter with information so that we all receive current information on CVA and IUAES matters as well as on general Visual Anthropology news as before. On the other hand, Metje (together with some other energetic colleagues) is full of ideas and enthusiasm (and the capability and means to turn ideas into reality) and will give a major new wave of fresh

thinking and action into our commission's life. As a member, I do look very much forward to that.

With this message in the autumn issue of the CVA/NAFA Newsletter, I also want to thank all of you who have received the Circulars and Newsletter contribution which I wrote since I took over the chairmanship in 2001, and who have at many times contributed to the flow of information to all the some 800 CVA members. My personal thanks go to all of you together with my wish to stay in touch for the years to come, because my resigning from the chairmanship does not mean, of course, that I shall terminate my activities within Visual Anthropology or in CVA! On the contrary, I hope to see many of you at one of the Ethnographic Film Festivals or conferences (in 2009 with my new film – out in spring of next year - on the founder of CVA: Asen Balikci!) or on other occasions. From November until February I shall be teaching at Victoria University in Wellington, and I hope to recruit some new members for CVA from New Zealand, where so far participation in our network is lagging behind.

There is even the chance to meet again at a substitute session of the cancelled Kunming congress, because Metje and I, in our Leiden meeting, discussed the

possibility to hold such a symposium in the context (and immediately before) the next Beeld voor Beeld film festival in Amsterdam in early June of 2009. But that is something, we all shall hear about more from Metje in her messages to the CVA members.

I remain with my best wishes to all of you.

Yours
Rolf



From right to left: Rolf Husmann (parting CVA Chairman), Peter Nas (Secretary General of IUAES) and Metje Postma (New Chairwoman of CVA) 08.09.08.

News from the Commission on Visual Anthropology (CVA) – Part 2

By Metje Postma (postmam@fsw.leidenuniv.nl)

Dear Colleagues,

Indeed it is my pleasure to take over 'the stick' from Rolf Husmann and to carry on with the work he has so faithfully done for the last 7 years to keep the Commission on Visual Anthropology alive by organizing different initiatives on its behalf. Since 2001 Rolf kept us informed about all the events that were taking place in our field through regular circulars. In 2003 and 2008 he organized the CVA-programs in the two IUAES Conferences that were held in Florence (2003), and Kunming (2008). Unfortunately in spite of Rolf's care and meticulous organisation, the Conference in Kunming was called off for political reasons, as we all know, much to his and my regret and dislike. After a long discussion between us, we decided in spite of our disappointment and disapproval, that we will give 'acte de presence' in a very modest way, during the postponed ICAES Conference that will most likely take place in Kunming in July next year. We intend to present a program that will express how human rights are intrinsic to anthropology and ethnographic cinema. We don't expect that we can re-enter the same program that Rolf organized this year. Most contributors who had submitted their paper for the conference this year are not motivated to do so again. We perceived from the reactions from most contributors, that the very reasons why the conference was cancelled by the Chinese authorities has motivated them to withdraw their participation next year. However this issue is open to discussion, so if you would like to comment on our position, please let us now.

Rolf took over the chair from Antonio Marazzi in 1990 who in his place took over from Asen Balikci who built the name of the CVA and sent his famous CVA Newsletter all over the world. For Asen, building the CVA was a task he cherished, and this could be seen in the carefully crafted Newsletters and the way he was able to connect many people with each other through his vast network. As mentioned before (Newsletter 14) Asen once told me that his aim had always been to include as many regions and initiatives in the CVA network as he could, and especially also those colleagues working in the 'South', Eastern Europe and 'the East'. At this time we have the advantage of the Web, and we intend to try to realize that vision of connecting all persons who work in Visual Anthropology, North, South, East & West. We need to hear and see their visions and voices, so that we can achieve the aim that the representation of the world in ethnographic documentaries and other audiovisual productions will become more regionally balanced and diverse in terms of who produces them.

A plan on how we want to achieve this was already presented to you in NAFA Newsletter 14 of last year, so I will not repeat it here, except that we are on our way now to effectively shape the new CVA-board. Although many people would qualify for a position in this board, we have decided that we would like to bring together a younger generation of visual anthropologists from all regions in the world. The new members that have already consented to take part are: Aryo Danusiri

(Indonesia, Participatory Video and Video for Development), Itsushi Kawase (Japan), and Rossella Ragazzi (Norway/Italy), and myself (the Netherlands). All new members have a connection to an academic institution and are interested to purchase the goals we have set. Each member will represent and communicate to, his or her region and will focus on a specific task. We are still in the process of approaching colleagues in China, India, South and North America, Africa and Australia, which will bring the number of the board to 10. In the next NAFA-newsletter I will reveal the names of all the members in the commission. With these 10 members we will develop more concrete goals and plans for the coming years. Your input is also very welcome.

We seek a position for the CVA that will not overlap with initiatives taken by other organisations or Websites, but to function as an overarching organisation that may encourage the development of initiatives in visual anthropology in both the 'Old Worlds' and the 'New Worlds'. We mean to invite that part of the world that has remained relatively poorly represented in literature and festivals on visual anthropology, especially ethnographic cinema to connect to the CVA network. We are eager to learn about what is happening in those areas, what discourses are prevailing, and what visions we have missed till this day. We believe that ethnographic cinema as part of the ethnographic endeavour and inspired by anthropological discourses is as valuable in exploring and

representing processes and social worlds in 'the West' (<http://upload.wikimedia.org/wikipedia/en/8/89/Colonisation2.gif>) as in all those cultural areas that do not belong to 'the West'. However each anthropologist-filmmaker may translate 'the' ethnographic approach in her/his own way, and it is in these differences that we hope to find our inspiration and chance for growth.

An offspring of the CVA was and still is the academic journal: *Visual Anthropology*, that is published quarterly, under the dedicated care of editor Paul Hockings and his board of editors and reviewers. Although it started as a journal that was published under the auspices of the CVA, it became independent since a long time, and is being published by Routledge of the Taylor and Francis group. (Yearly personal subscription € 180/ \$ 225 or £ 135)

We will add to this a website that will improve our accessibility. We intend the CVA website to play a central role in our future activities. The website should make anthropological filmmakers and academic centres that teach or do research in visual anthropology easily accessible, in and for all regions of the world, by placing their links on our Link-page and vice versa. As the setting up of a website demands some time, we expect that it will not be before June 2009, that we have the website in the air. The content will then be predominantly shaped by the contributors from the

different regions, who will present the developments in their regions.

In 2007, Rolf Husmann, Berit Madsen and Anne Mette Joergensen took the initiative to merge the NAFA Newsletter with the CVA-Newsletter which worked for the benefit of all involved, as mailing lists of both Newsletters were blended and it prevented an overlap in News-provision. The New CVA board is happy to work closely together with Berit and Anne Mette in shaping a future cooperation that will support the aims of the CVA and hopefully contribute to the Newsletter as well. Because of this fusion one of the major tasks of the CVA (collecting and spreading news on all initiatives that are taken in the field of visual anthropology) will be taken over by the NAFA Newsletter, this allows the CVA to concentrate more on its other tasks: to act as a network, and to actively promote access to films, knowledge and education in the field of Visual Anthropology.

As Rolf Husmann already announced, we have decided to organise the first activity of the new CVA on the 8th and the 9th of June in Leiden, the Netherlands, as a prelude to the 20th *Beeld voor Beeld* Ethnographic Filmfestival, with full consent of the Secretary General of the IUAES: Peter Nas. We will then officially announce the new CVA-board and have a small ceremony to celebrate the establishment of the new

CVA. At that occasion we will also thank Rolf Husmann for his great contribution to the CVA and show the documentary that he made on Asen Balikci.

The Conference will consist of a series of workshops that will all depart from visual material and its analysis. We intend to continue discussions on the theme: Knowledge in Ethnographic Cinema.

We will address the following themes:

- Sensual knowledge, anthropological theory and ethnographic cinema.
- Generating (what?) ethnographic knowledge by using the camera in the research-process.
- Multimedial representations of Ethnographic research.
- Innovating Ethnographic Cinema?

With the full establishment of the new CVA board we expect that some other themes may also come up in our discussions, so we will announce the definite themes in the next NAFA Newsletter.

I would be happy to hear your ideas about what you would want the CVA to do for you, so we can consider your wishes in our plans. For any reaction, remark or advice, please write to us: postmam@fsw.leidenuniv.nl

Announcement of the 29th International Nordic Anthropological Film Association (NAFA) Ethnographic Film Festival and Symposium

Visual anthropology in a diversified Europe: NAFA2009

By Peter Cranford (interven@inet.uni2.dk)

Organised by the Nordic Anthropological Film Association and the Visual Anthropology Programme of The University of Primorska (Koper, Slovenia), in cooperation with the Granada Centre for Visual Anthropology (University of Manchester, UK), the Visual Anthropology programme of the University of Leiden (The Netherlands), and the Visual Cultural Studies programme of the University of Tromsø (Norway).

Where: University of Primorska, Koper, Slovenia

When: 2nd week of September, 2009 (to be confirmed)

Introduction

Celebrating thirty years of visual anthropology in Europe, this event consists of a workshop-based symposium on **Teaching Visual Anthropology in Europe and Beyond**, held in conjunction with the **29th Nordic Anthropological Film Association (NAFA) festival of ethnographic film**. NAFA was founded in 1975, to improve cooperation between university and museum-based institutions of anthropology in the Nordic countries and promote the use of ethnographic film in anthropological teaching, research and education. In 1979, NAFA held the first of what was to become an annual festival of ethnographic film, which have often been organised together with an academic

conference, workshop or seminar, resulting in a number of academic publications. What was then established as a new sub-discipline of anthropology has since undergone substantial changes in theoretical work, research methods, scope, and subject matter. These have directly or indirectly been affected by major developments in at least three areas. Firstly, the increase in the number of anthropology courses and anthropologists in Europe, and the growing institutionalisation of the sub-discipline, with degree courses in visual anthropology now offered at several universities. Secondly, the period is characterised by profound technological changes in audio-visual media, most significantly, perhaps, the advent of digital video technology, which has gradually replaced celluloid film and later analogue video. Finally, the reality hiding behind the buzzword of 'globalisation' is bringing substantial changes to the context of anthropological enquiry in general and possibly calling for an anthropology, and a visual anthropology, that may potentially contribute to the promotion of cross-cultural understanding at a historical moment where it may be more desperately needed than ever before. In Europe, it suffices to mention two aspects that have changed the continent significantly, the collapse of the former Soviet bloc and the divide between east and

west, and substantial immigration of people from outside Europe, leaving few parts of Europe untouched by the, positive or negative, effects of migration and, in many cases, a new multicultural reality. This event will try to encapsulate all these developments through film screenings and discussions, academic debates and paper presentations, and almost literally by meeting in an almost newly established university right in the centre of Europe, where east in a not too distant past met the west.

Symposium: Teaching Visual Anthropology in Europe and Beyond

In 1989, Paolo Chiozzi edited a book called 'Teaching Visual Anthropology', the first publication dealing specifically with an assessment of teaching a rapidly growing sub-discipline. Since then, the sub-discipline has undergone extensive institutionalisation, been affected by the advent of first analogue and then digital video technology, and increasingly has access to completely new teaching and learning methods through, for example, internet-based visual ethnography packages. What have the implications of all this been for visual anthropology? Has it radically changed our notion of the sub-discipline, including its theoretical

foundations? Are there major differences (or similarities) between the ways in which visual anthropology is taught at the growing number of programmes across Europe and on other continents? How can the internet and other web-based platforms open up new ways of teaching and learning and what are the characteristics of current projects in this field? Finally, how has this period enabled us to re-think the whole sub-discipline? While there was, initially, a strong focus on ethnographic film, there may be other forms of audio-visual expression emerging, which may force us to reconsider the subject, while one form older than the medium of cinema, the still photograph, now in its digital form, may be entering a stage of renaissance.

While some presenters will be invited directly by the organisers, the symposium invites both theorists and practitioners of teaching visual anthropology to submit proposals for papers and presentations. We are particularly interested in also including presentations dealing with new and innovative ways of teaching.

Proposals consisting of a max. 300-word abstract must be submitted no later than 1. April 2009.

29th Nordic Anthropological Film Association (NAFA) festival of ethnographic film

The NAFA festival will consist of three components:

1. **General screenings** of mainly recent ethnographic films. The films will be selected by a professional selection committee, comprised of NAFA members, who will be asked to pay particular attention to new Nordic and Slovenian productions and/or films from these parts of Europe, while ensuring that the festival, as usual, showcases excellent new work in general from all over the world. Filmmakers must submit DVD copies of their film, accompanied by a submission form, no later than **1 April 2009**.
2. **Ethnographic film in Iran.** These screenings will be organised by Dr Pedram Khosronejad (University of St Andrews, Scotland). Contact e-mail: pedram.khosronejad@st-andrews.ac.uk
3. **A retrospective** of the work of a well-known documentary filmmaker (to be announced).

The organisers will do their best to ensure that all films screened are presented by the filmmakers. Filmmakers with access to travel funding, e.g. from institutions in their home countries, are kindly asked to apply for this since it may enable the organisers to invite filmmakers to whom such options do not exist.

Other information

Until a dedicated website for the event is up and running, which is expected in early 2009, please send all queries to the NAFA organiser:

Peter I. Crawford, c/o Intervention Press,
Castenschioldsvvej 7, DK-8270 Højebjerg, Denmark.
E-mail: interven@inet.uni2.dk with a copy to peter.crawford@sv.uit.no.

NAFA members will immediately receive new information about this event and will also receive a substantial discount on the registration fee. If you wish to become a member of NAFA, please send an e-mail to the organiser. Further information will also become available through the NAFA/CVA electronic newsletter. If you do not receive this newsletter, please send an e-mail to: etn_nafa@hum.au.dk or nafanet@hum.au.dk

New Films in the NAFA Film Archives

By Berit Angelskär, the NAFA archives (berit.angelskar@sosantr.uib.no)

Below you'll find a list of new films added to the NAFA Film Archives. The list is also available at our website www.nafa.uib.no.

The NAFA Film Archive, hosted by the Department of Social Anthropology in Bergen, holds a unique collection of classic and more recent ethnographic films which is matched only by a few of the world's most important and largest ethnographic institutions.



Aftershocks - The Rough Guide to Democracy, 2002

A film by Rakash Shama

Aftershocks is a documentary film about the transformation of the Welfare State into an instrument of Corporate governance.

It examines the acquisition/displacement of two quake affected villages for lignite mining and generation of electricity. It probes the microcosm in the nature of a study "from below" of globalisation of the economy and the corporatisation of democracy. In a world being increasingly shaped by the corporate-nation state and its hydra-heads (WTO/ IMF/World Bank/ADB), the "marginal" citizen is in danger of becoming totally "irrelevant". His voice has no space in mainstream newspapers and television, which is dominated by millionaire-maker shows, reality TV voyeurism, revenue-driven newscasts and sterilized fiction. These "marginal" voices and their universes fascinate me, as my own universe is inextricably intertwined with it. Aftershocks is a film that happened almost by accident. While working as a relief volunteer in the earthquake-affected zone, I stumbled across the story. It horrified me enough to overcome my own reluctance about being a part of "disaster tourism". To many, it seemed like a non-story from the very beginning- 2 tiny villages destroyed by the quake versus a government controlled corporate giant (GMDC - the mining company) out to profit from the quake - not a single adverse report appeared in TV or print till press previews for Aftershocks were held! Even then, the financial dailies and television news channels blacked out the story completely. Aftershocks is a journey through the labyrinthine universe of Democracy, as it exists in its lowest unit level - the Indian village



Cannibal Tours, 72 min, 1988

A film by Dennis O'Rourke

It affords a glimpse at the real (mostly unconsidered or misunderstood) reasons why 'civilised' people wish to encounter the 'primitive'. "CANNIBAL TOURS" is two journeys. The first is that depicted - rich and bourgeois tourists on a luxury-cruise up the mysterious Sepik River, in the jungles of Papua New Guinea ... the packaged version of a 'heart of darkness'. The second journey (the real text of the film) is a metaphysical one. It is an attempt to discover the place of 'the Other' in the popular imagination. It affords a glimpse at the real (mostly unconsidered or misunderstood) reasons why 'civilised' people wish to encounter the 'primitive'. The situation is that shifting terminus of civilisation, where modern mass-culture grates and pushes against those original, essential aspects of humanity; and where much of what passes for values in western culture is exposed in stark relief as banal and fake.

<http://www.cameraworklimited.com/films/cannibal-tours.html>

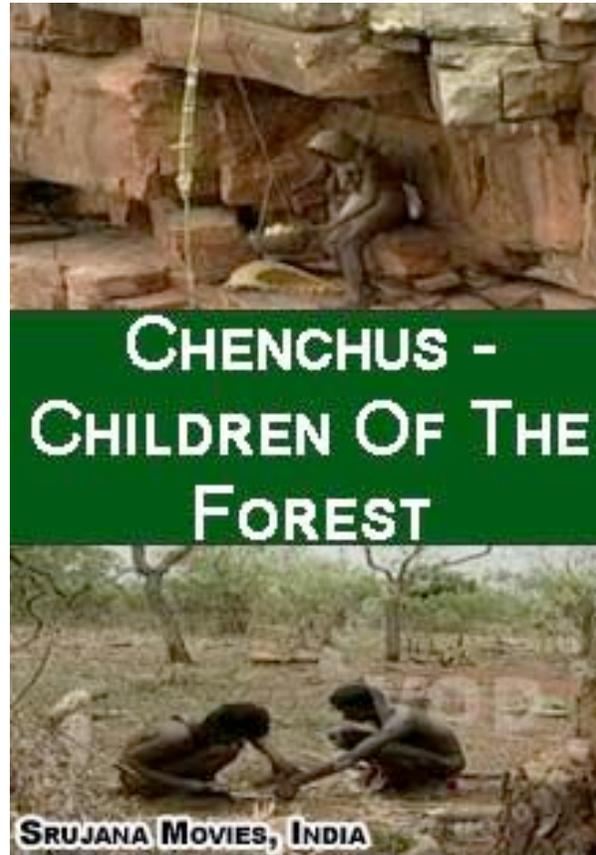
When tourists journey to the furthest reaches of the Sepik River in Papua New Guinea, is it the indigenous tribespeople or the white visitors who are the cultural oddity? This film explores the difference (and the surprising similarities) that emerge when "civilized" and "primitive" people meet. With dry humor and acute observation CANNIBAL TOURS explodes cultural assumptions as it provides a pointed look at a fabulous phenomenon. <http://www.imdb.com/title/tt0199399/>

Chenchus - Children of the Forest, 23 min, 2003

A film by Mohan P. V. Sathya

This ethnographic documentary deals with the socio-economic and religious life of the Chenchus. Chenchus is a Telugu speaking hunting and gathering tribe living in the Nallamalai forests of Andhra Pradesh, India. They are a conservative tribal group and have not made many changes in their lifestyle or tried to adapt to modernity. They live in the enclosed space and geography leading a life of an unbroken continuity. Review: The Chenchus live in the enclosed space and geography, leading a life of an unbroken continuity. Sometimes they work as forest laborers, they mostly prefer to fall back on their native skills to hunt and gather food. The inroads of modern development have found their ways to the Chenchu homeland. Today, the forest region no longer belongs to the Chenchus. It has been declared as a tiger reserve sanctuary. The government has been motivating the Chenchus to adapt to agriculture, but has failed. The Chenchus refuse to be displaced from the forest. The boundaries of their native perception are defined by the natural boundaries of their geography. The roots are strong and the bonding to an age-old tradition is deep and abiding.

The Chenchus continue to live contently in their ancestral homeland as true sons and daughters of the forest to celebrate the joys and gains of life. http://vod.com/video/46200/Chenchus-Children-Of-The-Forest/?CLICK=107317%2C1%2Chm_rs&ct=1826&language=finnish



Friends in High Places - the Art of Survival in Modern Day Burma, 88 min., 2001

A film by Lindsey Merrison

The film reveals the central role of nats and spirit mediums in alleviating the day burdens of modern Burmese life.

Whether contending with a deceitful daughter-in-law, forecasting prospects for a tea shop, or freeing a husband from government detainment, Friends in High Places reveals the central role of nats and spirit mediums in modern Burmese life. Just as nats lie somewhere on the spectrum between mortals and the divine, the gay men who serve as primary conduits for the nat spirits are considered to be neither male mediums profiled in this film ranging from the gentle, melancholy Lady Silver Wings to the hard drinking, ego-driven Mr. Famous, illustrate the special niche granted to gay men in Burmese society.

Exquisite footage accentuates Lindsey Merrison's keen eye for nuance as she takes the viewer in a journey examining the extremes that define Burmese spirit mediums and their way of life. Deceit and artistry, tragedy and comedy, faith and cynicism in a country known both as a 2500 year bastion of Buddhism and more recently for its legacy of political corruption and instability, the world of the nat becomes an analogy for the many unusual juxtapositions within Burma itself.



Knight of the Road, 50 min., 2008

A film by Kristin Hammerås

A humorous portrait of a vagabond and a lifestyle deeply rooted in the Danish culture.

"I'm feeling better when I am on the road. More than 3 days the same place and I don't feel so good anymore." Mursejler.

Mursejler has been walking on the roads of Denmark for 7 years. He is one of around 100 vagabonds living their lives more or less on the road without a permanent residence. We follow him, and sometimes his partner Sheriffen for one summer on the road.

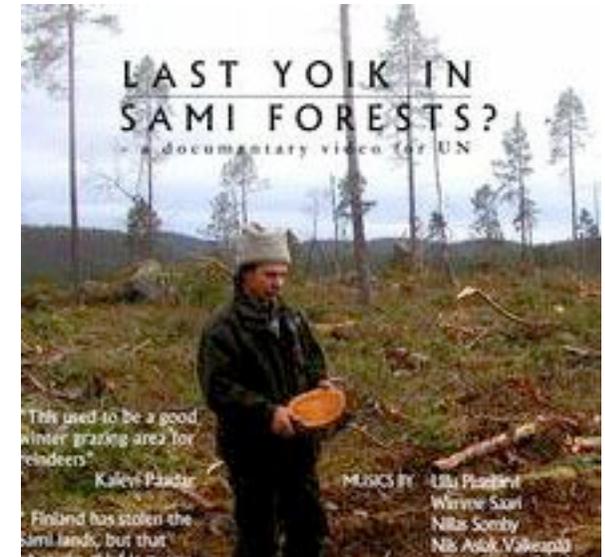


Kongospår, 26 min., 2005

A film by Erik Strömdahl & Knut Ekström

The film is produced on material from the Swedish Mission committee's (Svenska Missionsförbundet) archive, filmed and photographed in Congo 1925 - 1950.

The film is made in connection to the exhibition "Kongospår" at Etnografiska museet (the Ethnographic Museum), November 19, 2005.



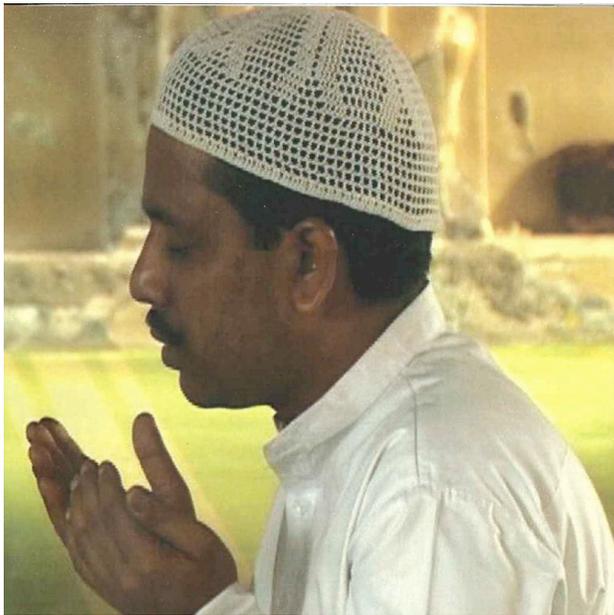
Last Yoik in Saami Forests? - a documentary video for UN, 59 min., 2007

A film by Hannu Hyvönen

The heavy cuttings in forests of Finnish Lapland, even in indigenous Saami peoples home area have continued last fifty years.

In northern Lapland, over thousand of kilometers north of Finland's capital, Helsinki, lie the largest remaining wilderness in Western Europe. These forests and woodless hills are the homeland of Northern Europe's only indigenous people, the Saami. Traditional free-grazing reindeer herding is one basis of Saami culture. However, the state-owned forest and Park Service, Metsähallitus with Finnish pulp and paper companies is destroying important winter grazing forests that are vital to the survival of the reindeer. The land right issue in the Saami homeland is unsolved and from the point of view the legitimacy of logging is doubtful.

The long lasting conflict between the Saami reindeer herders and the government's industrial forestry flamed up in the spring 2005. The Saami reindeer herders joined with environmental organizations and started international campaigning to save the reindeer grazing forests from logging. The reaction by the forestry side was to start extreme threatening against environmentalists and the Saami activists. This documentary follows the strange drama in wilderness but also seeks the deep reasons behind this hot conflict.



Naata (The Bond), 45 min., 2003

A film by K.P. Jayasankar & Anjali Monteiro

Friends and activist, Bhau Korde and Waqar Khan, work with neighborhood peace committees in Dharavi, Mumbai to promote conflict resolution through collective production and use of visual media.

Korde and Khan are both long-time residents of Dharavi and both first-generation migrants to the city. As Asia's largest slum, with a population of 800,000, Dharavi has often been represented as a breeding ground for filth, vice and poverty, full of immigrants whose right to live in the city is often questioned by vigilante citizens' groups and right-wing politicians. However, Dharavi's long history of immigration has created a creative, productive space which plays an important role in the communities ranging from food products to leather goods catering to a large export market.

When the deadly riots of 1992-93 tore the city and their community apart, Korde and Khan were moved to act, working to change both the negative perception of Dharavi and erase religious and ethnic divisions. Naata follows these remarkable men as they work on their film, Ekta Sandesh - their work paralleling that of Naata's own filmmakers, another filmmaking pair who are immigrants to their city of Bombay. Traveling with a projector and a screen, Korde and Khan show the film at their own expense in communities savaged by distrust and prejudice. The two pairs of filmmakers join forces in this documentary to spread their important message even further.

Ravi and Bhajay, 26 min., 2002

A film by Rachel Webster

Street boys Ravi and Bhajay lead a tough life on the pavements of Mumbai in India. To get away from it, they visit the nearby holy city of Ujjain.

Together with the film-maker the two boys visit Ujjain, where an unexpected proposition awaits them. But the call and excitement of life on the street is still strong.

Shot in an observational style, this film is a personal, intimate and deeply human account of these two young and marginal lives.



Borrow films from the NAFA film archive: Members of NAFA can borrow films against an administration fee of 50,-Nkr per film, plus postage, (non-members 100,- Nkr, plus postage).

Submit your documentaries:

If you are a documentary film-maker or anthropologist, NAFA is highly interested in adding your film to its archives. Your film will then enter a channel of distribution pinpointed at your target audience, and can expand its use area greatly to include all of NAFA's members and contacts. Our website also contributes to the presentation of your film to a motivated audience. For more information, visit the NAFA homepage: www.nafa.uib.no

Tartu announcement / FW: Worldfilm 2009: Call for Entries

By Pille Runnel

Dear friends,
here is Worldfilm's call for entries for next year.

We are glad to announce that the 6th Worldfilm festival is going to be held in Tartu, Estonia, on March 23rd - 29th, 2009.

Worldfilm is a documentary film festival, developing interest towards anthropological, analytical approach to cultures and societies. We welcome film entries from all over the world. Especially the independent filmmakers who are not part of mainstream commercial filmmaking are encouraged to submit their works. We also encourage submitting student films.

Each year, the festival becomes a lively community of filmmakers and the audience. We invite authors of the submitted films to be present at our festival in order to introduce their films and discuss their works after the screening. If sufficient funding becomes available, the festival can partly cover the travel costs and/or the accommodation.

The event is open to everybody, including creative, curious and knowledgeable filmmakers, scholars, students and all the others, who care about the world around them and love the films bringing this world closer to them.

About 50 films will be screened during the festival week.

In addition to the film program, the festival presents round tables, workshops, exhibitions and special programs. The festival has no competition program. We welcome you to Tartu!

Pille Runnel,
Director of the festival
Worldfilm 2009

Contact and submissions:
Festival website with all submission info and entry form: www.worldfilm.ee
Email: festival@worldfilm.ee
Deadline for entries and delivery of preview tapes:
October 15th 2008

For NAFA subscribers we extend the deadline for receiving the preview tapes to November 1st. Please indicate NAFA newsletter as your source of information.

Send to:
Pille Runnel, Taavi Tatsi
WORLDFILM 2009
Estonian National Museum
J.Kuperjanovi 9
Tartu 50409
ESTONIA

Please enclose:
- copy of the film on DVD or VHS
- a signed entry form (download at www.worldfilm.ee)
- synopsis in English, abt. 200 words (both print and electronic version)
- short biography and filmography of the director (both print and electronic version)

News from Jean Rouch International Film Festival 2009

By Laetitia Merli (festivaljeanrouch2009@gmail.com)

The entry form and informations for the next Jean Rouch International Film Festival can be found on our web site:

<http://www.comite-film-ethno.net/Bilan/bilan-2009/festival-international-jean-rouch-2009.html>

We are looking forward receiving new documentaries productions.

With Best Wishes,
Laetitia Merli
Comite du Film Ethnographique
Artistic Director of the Jean Rouch international Film Festival

Announcement of Dialektus Festival - European Documentary and Anthropological Film Festival, Budapest, 2009, March 3-8

Submissions deadline: 2008, October 17

Dialektus is here again, Europe's most creative and sensitive documentary film competition! The festival was created to present the world's cultural diversity and show how the world is seen through the eyes of European filmmakers. There is nothing more exciting than human stories!

AIDS in the Ukraine, media hack in the Hungarian press, a Romanian teacher working as an Elvis impersonator, a Belgian anthropologist among the Indians of French Guyana, prisoners escaping from Auschwitz in a Gestapo jeep, oil workers in Azerbaijan, Vietnamese speaking Czechoslovak, a Chinese foundry in Germany - just a few of the topics touched upon in films presented at Dialektus in 2008.

And what's to come in 2009? We expect yet more variety and surprise. Just how do other people live?

Filmmakers

The festival attracts more and more attention both in Hungary and throughout Europe. Our aim is to maintain our friendly and familiar approach at the same time as promoting the profile of Dialektus, encouraging dialogue between filmmakers from both East and West, and boosting the popularity of the documentary film. If you are a filmmaker and you have a documentary film that was made in 2006 or later, we hope to receive your entry before October 17, 2008!

More about the application:

<http://www.dialektusfestival.hu/2009/nevezes?lang=en>

Are you a notorious latecomer? Do not give up! It is possible to send us your application until 31 October 2008 on the understanding that you must pay a default fee.

Student Filmmakers

The Student Work competition category and presentations by invited foreign film schools mean that we expect to see even more young filmmakers in 2009. Students represent a generation fresh to film and full of ideas who will continue this wonderful tradition and bring innovation to this ever-changing genre. Watch out because the competition is pretty tough! 2008 had 61 submissions of which 9 were accepted for competition. Enter here:

<http://www.dialektusfestival.hu/2009/nevezes?lang=en>

This time you can be late but it will cost you some money! It is possible to send us your application until 31 October 2008 if you accept to be charged for the delay.

Direct access to the application form:

http://www.dialektusfestival.hu/doc/dialektus_entry_form_2009.doc

Future Film Critics

We are going to be holding our first docu-critic workshop in 2009 for young European critics and theoreticians. Recognised critics will introduce those aspects unique to documentaries and their professional appraisal. The aim of this project is to gather and

strengthen a group of professionals conversant with the intricacies of the documentary genre. Apply here: <http://www.dialektusfestival.hu/2009/nevezes?lang=en>

University Students

An international film festival shouldn't be missed. Festival films present people, places and possible adventures you may have never considered before as well as taking a new look at subjects explored differently in the past. The festival offers discounts for student groups as well as help in finding affordable accommodation for the duration of the festival. Contact us: info@dialektusfesztival.hu.

Sponsors

Sponsors ensure that Dialektus 2009 offers the array of programmes planned. Those who have joined us so far have enjoyed great success and helped us to achieve the success we have to date. If you are interested in sponsoring Dialektus, bringing such a rich selection of documentary films to a fascinated audience, then we have web space and other media via which to show your support and enhance your company's profile. Let's work together! For more details contact: info@dialektusfesztival.hu.

Palantir Film Visual Anthropological Foundation
H-1163 Budapest, Katoka u. 46.
Tel: +36-1-403-03-52, +36-20-993-40-30
info@dialektusfesztival.hu
www.dialektusfesztival.hu

First International Showcase of Ethnographic and Documentary Film in Puerto Rico, April 21-24, 2009



Call for submissions

The Department of Sociology and Anthropology of the University of Puerto Rico (UPR) and the Universidad del Sagrado Corazón will celebrate its First International Showcase of Ethnographic and Documentary Film in Puerto Rico from the 21st to the 24th of April 2009 in San Juan, Puerto Rico. During four days, the two sponsoring institutions will become a space to celebrate, discuss and share ideas about the visual medium and its potential to develop new forms of knowledge and new expressions from the perspective of the humanities and cultural studies.

We are interested in receiving submissions of documentaries from all over the world that address cultural and ethnographic issues (understood in its broadest sense). Our program will highlight entries that reflect an intimate encounter with the context which they represent and that are committed to a particular point of view as manifest through their cinematographic authorship. A jury, composed of members of the academic and artistic community of

Puerto Rico, will offer prizes for the most outstanding submissions, including student films.

The showcase will program a special session of documentaries that address the afro-descendent community of the Americas and its Diaspora and we would like to receive submissions that cover that theme. As part of the special session we will hold a round table discussion with filmmakers, academic researchers and community leaders to discuss some of the social particularities and the politics of representation that surround the African Diaspora.

In addition to showcasing documentaries, we will hold a workshop to present and discuss works in different stages of completion. We wish to receive proposals for presentations, of up to 30 minutes in length, (i.e. rough edits, oral presentations or pitches) of documentary projects that are either being planned, are in production or in post-production. The intention is to create a space where researchers and filmmakers can share their experiences of their project, discuss possible directions

their project can take, and analyze recent tendencies in the creative use of the visual medium from the perspective of the humanities.

This event will be open to the general public and will be of special interest to cinephiles, anthropologists, artists, humanists, students and all those interested in exploring the contributions of the visual medium to the representation and expression of contemporary social life.

Submissions must be received before January 20, 2009 at:

Muestra de Cine Documental y Etnográfico
PO BOX 23345
San Juan, PR
00931-3345

For submission forms and more information contact Carlo A. Cubero at muestrapr@gmail.com.

Announcement of the 19th African, Asian and Latin America Film Festival, Milan, Italy

By: *Alessandra Speciale*

We are pleased to inform you that the **19th African, Asian and Latin America Film Festival** will take place from 23rd to 29th March 2009.

The “African Film Festival” has been held in Milan every March-April for seven days since 1991. In 2004, the Festival took the name of the Festival of African, Asian and Latin American Cinema, extending the selection to films from these three continents. Events are held in parallel, or immediately afterwards, in other Italian towns and cities.

The Festival of African, Asian and Latin American Cinema is an opportunity to meet and become acquainted with the themes and languages of new cinemas which are, for the most part, unknown to Italian audiences, for a growth in North-South dialogue and encounter. There is a multiplication of ways of viewing the most concealed cinemas to stimulate intercultural dialogue. The presence at the festival of directors from the three continents represents an opportunity of professional exchange with professional operators from Italy and Europe, as well as the opportunity to stimulate South-South co-productions. By involving the cinemas of Asia and Latin America,

there is the ambition to give a new boost to African cinema, both in terms of economic development of production and inclusion of African professionals in the international cultural and cinema sector.

Deadline for entries: December 20, 2008

This is the programme:

“Windows on the world” feature film Competition: the Competition presents films made by directors from Africa, Asia and Latin America.

“Windows on the world” documentary film Competition: the Competition presents documentary films made by directors from Africa, Asia and Latin America. Minimum running time 60’.

Best African Film Competition: fiction films from the most recent African production (minimum running time 60 mins.)

African Short Films Competition: the Competition presents short films or videos only by African directors. Maximum running time 59’.

African Documentary and Non-Fiction

Competition: this is a selection of documentary and non-fiction films or videos, made by African directors. Maximum running time 59’.

Non-competitive section: films and documentaries on Africa, Asia and Latin America by directors who are not from these continents.

If you have any suggestion on new productions, please send us a fax at (+39-02) 66.71.43.38. E-mail: festival@coeweb.org

At our web site will find the Regulations of the festival and the entry form.

Web: <http://www.festivalcinemaaficano.org>

For any information and requests we remain at your disposal.

We look forward to hearing from you.

With best wishes
For the COE
Alessandra Speciale

International Visual Sociology Association (IVSA) conference 2009, University of Cumbria, UK, July 22nd - 24th

'Appreciating the views: how we're looking at the social and visual landscape'

The 2009 International Visual Sociology Association conference will be held in the north-west UK region of Cumbria, probably better known as the English Lake District. It's being jointly hosted by the University of Cumbria and one of its Research Institutes, the Centre for Landscape and Environmental Arts Research (CLEAR). The conference will address two interrelated main themes; of subject – Landscape and the Environment, and of approach – the varied methodologies of visual enquiry.

The English Lakes area is one of outstanding natural beauty; it has both the highest mountains and the deepest lakes in England, touches one end of Hadrian's Wall on the Scottish / English border, and has been a conserved and protected National Park since 1974. It's also the land of Wordsworth and Coleridge, writers of the C19 Romantic period who've left a strong legacy of the language of the ethereal and sublime attached to its crags and dales. Having been subject itself to such definitively bounded meanings it's therefore a fitting backdrop for a conference looking at current ideas of just how we conceive terms like 'landscape' and 'environment', both of which are now highly contested terms. Increasing concerns over global warming and population increase have refocused our attention toward which interests have or should be allowed to affect the wider environment, and a discourse which in the past has been largely the concern of geographers is now firmly in the sociological arena of debate around

public policy. The notion of landscape is a similarly contested one, arising in ideas of class based aesthetic appreciation and land ownership in the past, but now very much part of the dialogue of conservation and the hegemony of the 'natural'. We invite anyone engaged or involved in debates around these topics to take up the chance to contribute to this event.

The International Visual Sociology Association has a consistent history of being a particularly open academic forum, keen to encourage and support discourse across a wide and interdisciplinary constituency. Since its formation back in the 70's, academic breadth has always been one of its major strengths, and certainly one of its most welcoming aspects for new members and contributors. However, that's not to suggest that its chosen 'visual' field is any more free from the usual conflicts over ultimate 'meaning' than other academic paradigms – just that the points where disciplinary tensions may arise within the IVSA orbit do tend not to be immediately seen as calls to the barricades but as objective features of particular interest in themselves; moments to re-evaluate our own agendas and see if we have anything to learn from the differing approaches or perspectives of others. Therefore as well as addressing its central 'content' themes of landscape and environment, this conference also intends to offer an opportunity to take an overview of the theoretical debates that currently find a place within the umbrella terms of 'visual sociology', and consider particularly

how our general shared field of discourse and practice might be benefiting from such interdisciplinarity.

Recent IVSA conferences, supported by our journal 'Visual Studies' and some very active discussion on the IVSA list serve, have reflected an active and ongoing discussion about the nature of just what is visual sociology today. The content of putative textbooks, existing worldwide college and university syllabi, and the sharing of useful case studies from differing perspectives have all appeared, and plenary sessions at our recent conferences have consistently drawn attention to the enriching effect of an ever wider range of approaches and discipline bases among the contributors. Although recognising clearly that any attempt to set boundaries in an academic (and necessarily pluralistic) field is usually to invite some inevitable attack, within all these expressed debates there do seem to be three broad patterns of recognisable conceptual approach, representable in the most general sense as 'sociological' 'mediated' and 'creative'.

Sociological - visually based strategies such as photography or video used as an evidence gathering mode in social contexts, leading to results and information which suit possible intervention in social decision making. Rooted strongly in documentary accuracy, these tend to retain the 'active involvement' ethnographic aspect of more traditional field sociology,

with participants actively engaging with their subject or area of study in some way.

Mediated - semiotic and other 'meaning reading' strategies, examining externally produced media examples to reveal or illustrate structural frames of ideological reference, which in turn inform debates about the legacy of particular conceptual viewpoints and paradigms of influence. Including historical takes on the sociological, these tend to operate critically on a 'reading into from outside' principle, with readers maintaining some empirical distance from their topics of study.

Creative - the practice of the creative and expressive (from artists to advertisers), consciously making some form of motivated comment on symbolic patterns of social engagement or belief through formats which are necessarily visual. These insider views tend to focus on the context and 'intention to express' of the creator/participant, lessons learned along the way, and evaluations of their ability and/or success in achieving that desired communicative aim.

We therefore particularly welcome contributions within the general perspective of landscape and the environment issues which might align with or exemplify debate around such approaches - or indeed cross them in ways which could challenge the validity of such boundaries at all. This conference intends to offer us a chance to consider and evaluate the IVSA's precedent and position within such theoretical debates, and just possibly also consider - as a body which has always offered a conceptual lead within the disciplines of visual sociology - where we might be going.

Submission dates

There are three key dates; a first one for panel organisers, a second which will show the accepted panel headings and invite individual papers for a peer-review process, and a third for those working on projects linked to academic year structures.

Call for Panels: Closing Date: **24th November 2008** (24.00 GMT)

Panel organisers are expected to provide: a panel title, a 250 to 300 word summary / abstract expanding the intentions that inform their intended panel theme, their contact details, and a very brief simple identifying sentence on themselves / the panel chair. (i.e. "*Attila is a project leader at the Pan-Asiatic Institute of Land Conquest, and has long standing research interests in travel and social anthropology*").

Panel proposals should be sent in one email to both: gordon.simpson.ivsa2009@cumbria.ac.uk

and karen.bassett.ivsa2009@cumbria.ac.uk

with the words: 'IVSA 2009 panel proposal' in the title header, or sent by surface mail (to arrive no later than the 1st of December) to:

IVSA 2009 Panel Proposal
RACES
University of Cumbria
Milbourne Street campus
Carlisle, Cumbria
CA3 9AY
United Kingdom

The full list of accepted panels and their organisers will appear on the IVSA website soon after this, along with the more detailed call for individual papers.

Any pre-submission questions on academic content or conceptual matters should be directed to gordon.simpson.ivsa2009@cumbria.ac.uk with any pressing enquiries on the practical and organisational side going to karen.bassett.ivsa2009@cumbria.ac.uk. Please put 'IVSA 2009 enquiry' in your email title header.

Call for Papers: First 'open' closing date: **19th January 2009** (24.00 GMT)

This first early date is intended to take account of the often extended administrative processes many academics face in seeking funding and approval for participation in events such as this. All papers received by this first date will be peer-reviewed, and responded to quickly. For those whose applications require consideration of publication the IVSA does run its own academic journal 'Visual Studies', and though all acceptance decisions rest with the editorial board suitably written up conference paper submissions in the visual field are encouraged and always welcomed.

Paper authors should provide a title for their paper, a 250 to 300 word abstract, any specific technical requirements, their contact details, and a brief identifying sentence on themselves (*as in the call for panels above*).

Paper submissions should be sent in the first instance to one of the nominated panel organisers. However, we will also plan space for a few general panels considering methodological, ethical and practical issues of good research, so should you feel your work is so individual that it cannot possibly fit any of the offered titles, you may send your submission as a word

attachment in one email directly to Gordon Simpson and Karen Bassett at the addresses below.

One email to both:
gordon.simpson.ivsa2009@cumbria.ac.uk

and karen.bassett.ivsa2009@cumbria.ac.uk

with the words: 'IVSA 2009 individual paper proposal' in the title header. Alternatively papers can be sent by surface mail (to arrive no later than the 19th of January) to:

IVSA 2009 Individual Paper Proposal
RACES
University of Cumbria
Milbourne Street campus
Carlisle, Cumbria
CA3 9AY
United Kingdom

Call for papers: Second 'extended' closing date:
28th April 2009 (24:00 GMT)

This second date is to allow scope for participation for those whose work may not be planned quite as far ahead as the 'career academic', such as the many postgraduate students working on projects which won't

be completed until later in the academic year - or of course those who may only come across the call for papers late. Submissions here will be subject to a quicker process of approval than full peer-review, and acceptance at this point will be subject to remaining available space within the conference schedule.

Paper authors should provide a title for their paper, a 250 to 300 word abstract, any specific technical requirements, their contact details, and a brief identifying sentence on themselves (*as in the first call for papers above*).

Second deadline submissions should be sent directly as a word attachment in one email to both to Gordon Simpson and Karen Bassett at the addresses below.

One email to both:
gordon.simpson.ivsa2009@cumbria.ac.uk

and karen.bassett.ivsa2009@cumbria.ac.uk

with the words: 'IVSA 2009 individual paper proposal 2' in the title header. Alternatively papers can be sent by surface mail (to arrive no later than the 28th of April) to:

IVSA 2009 Individual Paper Proposal 2
RACES

University of Cumbria
Milbourne Street campus
Carlisle, Cumbria
CA3 9AY
United Kingdom

Workshops: As with some earlier IVSA conferences, we are planning for the prospect of running postgraduate level workshops in practical Visual Sociology methodology linked to the 2009 conference. These will be approx a week long, residential on the conference campus, with an introductory period on approaches led by notable exponents of visual information gathering practice, leading to a period documenting the conference itself in some visual manner, followed by time using the University of Cumbria's excellent technical facilities to edit these pieces down to short pieces which can be published on the IVSA website. Fuller details including costs etc. will be posted with the full listing of accepted panels early in 2009, but any indications of outline interest at this stage would be welcome. If you are interested in being kept up to date with this planning, please contact Keren Basset on karen.bassett.ivsa2009@cumbria.ac.uk putting 'IVSA 2009 workshop enquiry' in the header line.

Web: <http://www.visualsociology.org/>

Report on 'Visual Representations of Iran: Conference, Film Sessions and Photographic Exhibition'

June 13-16 2008, University of St Andrews, Scotland

Organizers: Professor Roy Dilley and Dr Pedram Khosronejad

Abstract

The aim of this meeting (including a conference, a film season and a photographic exhibition) was to interpret and theorise visual representations of Iran in ethnographic and documentary films, as well as other visual art forms. Incorporating both Iranian and non-Iranian visualisations, the goal of this conference was to explore anthropologically the wide range of filmic representations of Iran, including the particular genre of ethnographic documentary as an object of analysis within a wider understanding of Visual Anthropology. The conference gathered together anthropologists, ethnographers, film-makers, photographers and artists from Iran and elsewhere who were interested in the visual representation of Iran, with the aim of bringing them into an international dialogue and debate about key academic, aesthetic, moral and political issues in the area.

This conference inaugurated a series of new intellectual developments at the University of St Andrews, including the recent establishment of a new post in the Anthropology of Iran (the only one in the UK) in the Department of Social Anthropology, of a new Department of Film Studies, and of an Institute for Iranian Studies. This conference was a means of celebrating these various initiatives and of bringing together local staff and international scholars who have interests in the visual representation of Iran.

Introduction

'Visual Representations of Iran' was the first ever programme dedicated to the topic of Visual Anthropology of Iran, organised and hosted by Department of Social Anthropology at the University of St Andrews. It attracted major financial support from the Iran Heritage Foundation (UK), The Wenner-Gren Foundation (USA), and the PARSA Foundation (USA).

Many other organisations also helped financially to support this programme including: The Houtan Foundation (U.S.A), The Iran Society (U.K.), I. B. Tauris (U.K.), The Royal Anthropological Institute (U.K.), and the Centro Incontri Umani (Switzerland).

The programme also had numerous partners within Iran. The major organisation was the Iranian Documentary Filmmakers Society, which disseminated information about and facilitated the organisation of the event in Iran. In particular, it helped to organise the collection and dispatch of more than 250 documentary and anthropological films with English subtitles from Iran to the conference organisers in St Andrews. The event entitled 'Visual Representations of Iran' comprised three major sections: a conference, a film season and a photographic exhibition. While the conference and film season were organised by two members of the Department of Social Anthropology, which hosted these two activities, the photographic exhibition was organised and set up by Institute of Iranian Studies at St Andrews.



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a) The Conference

During the four days of the conference, twenty-three international guest speakers and eleven graduate and post-graduate students presented papers, engaged in discussion and debate on themes in visual anthropology, and attended the film sessions. Eight filmmakers and one film critic from Iran attended the meeting, along with speakers from: Germany (3), Switzerland (1), France (2), United Kingdom (4), Norway (1), Denmark (1), Australia (2), United States (16), Canada (1), Turkey (1), and Iran (1).

One of the most important features of this conference was that it brought together for the first time in history of anthropology of Iran, eminent anthropologists, film critics and academics who work on media studies related to Iran. The list of international scholars participating in the conference included: Professor W. Beeman (Chair of the Dept. of Anthropology at the University of Minnesota, U.S.A.), Professor S. Haeri (Director of Women's Studies Program, Department of Anthropology, Boston University, U.S.A.), and Professor H. Nafici (Professor of Communication, Department of Radio, TV, Film, Northwestern University, U.S.A.).

Three keynote speakers were also invited to present position papers at the conference: Professor H. Nafici, a specialist in Iran; Professor P. I. Crawford (Visual Cultural Studies, University of Tromsø, Norway) and Dr R Husmann (Chairman of Commission on Visual Anthropology (CVA) of the International Union of the Anthropological and Ethnological Sciences, The Institute for Knowledge and Media, Gottingen, Germany). The latter two keynote speakers are world authorities on theories of visual anthropology. Each morning the conference panels began with a lecture by one of our keynote speakers, followed by paper presentations from other panellists and by the projection of one to three films as research material to

be discussed after the screenings by panel members and participants.

One specific strength of this conference was that beside paper presentations, the organisers invited ten documentary filmmakers from different countries to show their films within the framework of the conference panels. Here the aim was to create a direct and intimate dialogue between academics (anthropologists, visual anthropologists and film critics) and filmmakers.

The conference was brought to a close by a summarising session of reflections and conclusions, in which the organisers proposed a number of issues regarding what had been achieved by the present meeting, and what future projects may flow from the proceedings. Participants responded very positively to the event and proposed a series of ideas about future directions for the Anthropology of Iran. Eleven postgraduate students presented papers and there are plans to publish them in as a special issue of a journal in Iranian Studies or in Visual Anthropology. These papers are currently undergoing revisions to make them into publishable text. Furthermore, I. B. Tauris (UK) awarded a prize for the best postgraduate paper, and this prize was presented at the end of the conference.

A selection of conference papers will also be published in a thematic edited volume, which will be prepared over the course of 2009 in order to be submitted to I B Tauris U.K. by the end of that year. The whole conference was recorded professionally on digital camera, and the resulting film material is to be made available online on the programme website for use as research and teaching material.

b) Film Season

The second part of the programme was the film season that comprised documentary and anthropological films made by Iranians and non Iranians within and outside Iran. Most of the films were made by Iranian filmmakers within Iran and this was the first time that many of them shown outside the country. The film season included around forty-five hours of films on topics such as ritual and ceremony, gender, youth, sex, health, war, martyrdom and trauma.

Fifteen filmmakers attended the Film Season, and they presented their films and conducted question and answer sessions after each screening. This offered a fruitful opportunity for all participants to discuss and debate central issues surrounding specific contributions, as well as to explore broader themes in visual anthropology and film-making.

c) Photographic Exhibition

An exhibition of photographs taken by the late Kaveh Golestan was organised by the Institute of Iranian Studies, and a panel entitled 'Representing Iran: Image, Media and Modern Iran' was chaired by Professor Ali Ansari, and included two speakers Jon Snow (of Channel Four News) and Jim Muir (the BBC correspondent for the Middle East).

d) Developments and Future Directions

Beside these three major elements of the programme, a special lunch meeting (funded by PARSAs Foundation) brought together anthropologists and related scholars for a discussion about future developments. One proposal was to establish an on-line journal and a society for the Visual Anthropology of Iran, which would operate as a forum for discussion and as an

international network for researchers in this field, and would help promote and disseminate research in the field.

Also attending the programme of events were the President of Houtan Foundation, Dr M. Houtan from the USA, the President of Centro Incontri Umani, Prof A. Hobart from Switzerland, and Mrs J. Rady, the representative of The Iran Society from London. Each of these representatives offered financial support to the Department of Social Anthropology at the University of St Andrews to create a Ph.D. scholarship and a Visiting Fellowship in the Anthropology of Iran. The St Andrews Department of Social Anthropology also signed a letter of co-operation with the Iranian Documentary Filmmakers Society, based in Tehran, to further academic collaboration between the organisation and the University. In particular, each year, the Society with financial support of PARSА Foundation will offer around 100 documentary and anthropological films to the Department in order to help create the first Iranian Anthropological Film Archive within the University. In future years the three partners will work on different aspects of Iranian Visual

Anthropology by organising workshops, conferences, book exchanges and so forth.

Summary of future proposals for carrying this event forward include:

- Organising a second event in 2010 along the lines of the 2008 meeting, with a view to establishing a regular biennial series of meetings (Iranian Anthropological Film Festival).
- Creating an 'Iranian Anthropological Film Association/Society' (with financial help of PARSА Foundation) based in the Department of Social Anthropology at the University of St Andrews.
- Establishing an online journal or newsletter regarding 'The Visual Anthropology of Iran' based in the St Andrews Department of Social Anthropology.
- Creating a new Ph.D. scholarship (with financial helps of Houtan Foundation, PARSА Foundation, Iran Society and Centro Incontri Umani) for the

'Anthropology of Iran' in the Department of Social Anthropology at the University of St Andrews.

- Offering a new Visiting Fellowship in the 'Anthropology of Iran' (with financial helps of Houtan Foundation, PARSА Foundation, Iran Society and Centro Incontri Umani) in the Department of Social Anthropology at the University of St Andrews.
- Forming collaborative links with other European centres to circulate and disseminate ideas and to develop joint projects in the domain of the Visual Anthropology of Iran.

Prof. R. Dilley (rmd@st-andrews.ac.uk)

Dr Pedram Khosronejad (Pedram.khosronejad@st-andrews.ac.uk)

Dept. of Social Anthropology
University of St. Andrews
St Andrews, Fife, KY16 9AL

nafa :: notice board

Photographies - Issue 1 Available Free Online

The first issue of *Photographies* was published by Routledge in February 2008. You can read the first issue **free online** by visiting the website: <http://www.informaworld.com/photographies>

Submit a Paper

The Editors of *Photographies* are now inviting submissions. To find out more read the full call for papers here: <http://www.tandf.co.uk/journals/cfp/rphocfp.pdf>

For information about *Photographies*, including how to subscribe, visit the website:

<http://www.informaworld.com/photographies>

'Visual Methods' – available online

I would like to inform you that FQS 9(3) -- "Visual Methods" (<http://www.qualitative-research.net/index.php/fqs/issue/view/11>), edited by Hubert Knoblauch, Alejandro Baer, Eric Laurier, Sabine Petschke & Bernt Schnettler -- is available online. Articles are dealing with "Interpretative Visual Analysis", "Mobilising Visual Ethnography", "Using Video for a Sequential and Multimodal Analysis of Social Interaction" and many other issues.

In addition to articles relating to "Visual Methods", FQS 9(3) provides a number of selected single contributions (on "Methodological Considerations for Conducting Qualitative Interviews with Youth

Receiving Mental Health Services", on "The Role of the Researcher in the Narration of Life" to mention just two examples) as well as articles belonging to various FQS sections, as f.e. a "Book Review Symposium: Between Reflexivity and Consolidation -- Qualitative Research in the Mirror of Handbooks".

FQS is an open-access journal, so all articles are available for free. Since January 2000, 29 special issues with all in all 1.135 articles by 1.063 authors from all over the world had been published (see <http://www.qualitative-research.net/index.php/fqs/issue/archive> for former issues, <http://www.qualitative-research.net/index.php/fqs/search/titles> for a list of titles, and <http://www.qualitative-research.net/index.php/fqs/search/authors> for a list of authors who published in FQS).

Once a month a newsletter is distributed to currently 9.300 subscribers, informing about new articles published in FQS, about coming conferences, open access news and other topics of interest for qualitative researchers (visit <http://www.qualitative-research.net/index.php/fqs/user/register> to register).

FQS - Forum Qualitative Sozialforschung / Forum: Qualitative Social Research (ISSN 1438-5627) <http://www.qualitative-research.net/>
English / German / Spanish

Visual Studies

Visual Studies is interested in considering imaginative review of new media applications and initiatives of interest to our readers

Each installment of *NEW MEDIA REVIEWS* will be subtitled and authored and should be 5000 words in length and take the form of a review essay. Prospective topics might include the following:

- Interactive quantitative social science databases and their applications;
- Websites that visually document various aspects of collective behavior, like religious apparitions, moral panics, popular mobilizations and the like;
- Websites for various types of classroom instruction in the social sciences;
- Websites that encourage healthy skepticism about rumors concerning current events and mores, like the Urban Legends web page;
- Websites that are centers for sociability and interpersonal communication, like Facebook;
- Archives of visual and other cultural materials like the Smithsonian Institute's American Memory photo collection, the American Folklore site, and the Human Area Resources File of world cultural materials.
- Use your imagination.

Articles should briefly describe the websites, how readers of *Visual Studies* might use them, and evaluate their broader cultural, social, political and, if appropriate, educational significance.

Prospective authors should contact:

John Grady, Film and Multi-Media Editor for Visual Studies (jgrady@wheatonma.edu), with proposals and sample websites.

John Grady
Professor of Sociology
Wheaton College
Norton, MA 02766
Faculty website:
<http://www.wheatoncollege.edu/Faculty/JohnGrady.html>

New Media Editor, Visual Studies
<http://www.tandf.co.uk/journals/titles/1472586X.asp>

Seeking research partner - Estonia, Czech Republic or Slovakia

I am leading a group putting together a European research bid on the theme of 'Migration and "the Visual"'. We have partners in a number of 'West European' countries and we are seeking a partner in

East/East Central Europe (Estonia, Czech Republic or Slovakia).

We have some funding available to cover some of the expenses required to attend a planning workshop to be held on the Paisley campus of the University of the West of Scotland (near to Glasgow Airport) on Friday 14th of November 2008.

If you are interested, and meet the criteria outlined below, please contact me, as soon as possible, at: chris.gilligan@uws.ac.uk

(please do not clog up the list with replies, contact me directly)

Potential partners must:

- 1) be in a tenured post in an academic institution which is recognised by one of your countries research funding bodies (ETF, ASCR or MHEST)
- 2) have a track record of research and publication in the field of migration and/or visual studies (this can be broadly defined and does not have to be extensive)

3) be able and willing to conduct research and/or conduct practice on at least one of the following areas: participatory video production with migrants; production and circulation of digital images by migrants; archiving migrants' visual artefacts.

4) be competent in written and spoken English

If you meet the criteria above and are interested in being involved, but are not able to attend a workshop meeting on the 14th of November 2008, please contact me anyway.

Kind regards

Chris Gilligan
Senior Lecturer in Sociology
University of the West of Scotland

Reviews Editor - Ethnopolitics
<http://www.informaworld.com/smpp/title~content=t713735027>

Blogpage
<http://chrisgilligan.blogspot.com/>

nafa :: calendar

Events marked with bold are those still open for entries.

October 15-18, 2008

Being Seen: Paradoxes and Practices of (In)Visibility.
Ethnographic Praxis in Industry (EPIC) Conference,
University of Copenhagen, Denmark

Contact:

For information and registration

Web: www.epic2008.com

October 15-19, 2008

Iran International Documentary Film Festival
Documentary & Experimental Film Center (DEFC)
organizes Cinema Vérité, as the festival
tries to express the relationship between reality and
truth through documentary films.

Deadline of submission: July 15th, 2008

Web: <http://www.irandocfest.ir/>

October 16-17, 2008

The 5th Cosmopolitanities Conference: Tracing the New
Mobilities Regimes, Munich, Germany.

Deadline for papers: March 1, 2008

Contact:

E-mail: sven.kesselring@cosmopolitanities.net

(Cosmopolitanities Network) or

susanne.witzgall@adbk.mhn.de (Munich Academy of
Fine Arts)

Web: <http://www.cosmopolitanities.net/>

October 17-29, 2008

VIENNALE - Vienna International Film Festival,
Austria

Deadline for entries: August 1st, 2008

Contact:

E-mail: film@viennale.at

Web: <http://www.viennale.at>

October 22-25, 2008

Workshop of Nordic Network for Visual Studies,
Workshops for Ph.D. Students/researchers 2008, at the
University of Tampere, Department of Journalism and
Mass Communication. Tampere, Finland.

Contact: janne.seppanen@uta.fi and

Trond.Waage@sv.uit.no.

October 22-30, 2008

Cinemaissi, the Latin-American and Caribbean Film
Festival of Helsinki, Finland.

Deadline for entries: May 15, 2008

Contact:

Cinemaissi / Eva Nyreen

Puistonkatu 11 C 14

00140 Helsinki, Finland

Web : <http://cinemaissi.org>

October 23-24, 2008

Visualisation in Archaeology 2008 Workshop:
Visualisation and Knowledge Formation, at the
University of Southampton, UK

Deadline for abstracts: July 25, 2008

Contact:

E-mail: garry.gibbons@viarch.org.uk

Web: <http://www.viarch.org.uk>

October 27- November 2, 2008

Leipzig Festival for Documentary and Animated
Film

Entry Deadline:

30 May 2008 [for films completed before 1 May]

18 July 2008 [for films completed after 1 May]

E-mail: info@dok-leipzig.de

Web : [http://www.dokleipzig.de](http://www.dokleipzig.de/v2/cms/en/home/index.html)

[de/v2/cms/en/home/index.html](http://www.dokleipzig.de/v2/cms/en/home/index.html)

October 29-30, 2008

"Experimenting the Visual in Art and Anthropology:
The Ethics of Research and Collaborations"

A PhD Student Workshop in Contemporary Art &
Visual Anthropology, at NTNU Trondheim
(organizers Arnd Schneider and Ruth Woods)

Web: <http://www.ntnu.no/ab/visualanthropology>

enquiries to: ruth.woods@ntnu.no

/gedre.jarulaitiene@ntnu.no

October 31-November 3, 2008

Himalaya Film Festival, National Olympics
Memorial Center in Tokyo, Japan

For further information, contact:

E-mail: info@himalaya-archief.nl

Web: www.himalayafilmfestival.nl

November 2008

Margaret Mead Film and Video Festival 2008, at the
American Museum of Natural History in New York,
USA. Deadline for entries: April 30, 2008

Contact:

Margaret Mead Film and Video Festival
American Museum of Natural History

Central Park West at 79th Street

New York, NY 10024 USA

Tel: +1 212.769.5305

E-mail: meadfest@amnh.org

Web: www.amnh.org/mead

November 5-9, 2008

Sheffield International Documentary Festival, UK
 Deadline for entries: October 8, 2008
 Contact:
 Web: www.sidf.co.uk

November 6-7, 2008

MEDIA PRACTICES AND CULTURAL PRODUCERS
 EASA Media Anthropology Network Second Workshop, Barcelona, Spain
 The deadline for submissions is 17 May 2008
 Web: <http://www.uoc.edu/symposia/easa>

November 7-10, 2008

Student Ethnographic Film Festival, at the 6th Platforma Video Festival, Athens, Greece
 Deadline for entries: June 1st, 2008
 The address for submissions is:
 Ethnographic Film Section
 PLATFORMA - Urban Culture Co
 P.O.BOX 27029
 Gr 117 02, Athens, Greece
 For questions and submission forms, contact:
 Kostas Aivaliotis (aivaliotisk@yahoo.gr)
 Christos Varvantakis (cvarvantakis@yahoo.com)

November 7-16, 2008

CPHDOX - International Documentary Film Festival, Copenhagen, Denmark
 Deadline for entries: 1st of May 2008 for films completed between November 2007 – April 2008 and 1st of August 2008 for films completed after April 2008
 Contact:
 CPH:DOX - Copenhagen International Documentary Film Festival
 Stockholmsgade 43
 DK-2100 Copenhagen Ø
 Denmark

Tel: +45 3393 0734/36 / Fax: +45 3312 7005
 E-mail: info@cphdox.dk
 Web: www.cphdox.dk

November 7-16, 2008

The 27th Amiens International Film Festival, Amiens, France
 Deadline for entries (for documentaries): July 15th, 2008
 Contact:
 Festival International du Film d'Amiens
 c/o M.C.A.
 Place Léon Gontier
 F-80000 Amiens, France
 Tel +33 (0)3 22 71 35 70 / Fax +33 (0)3 22 92 53 04
 E-mail: contact@filmfestamiens.org
 Web: www.filmfestamiens.org

November 9-22, 2008

The First Students Workshop on Peace, Religion and Media, Tehran, Qom and Caspian Sea Beach, Iran
 Deadline for application: August 1, 2008
 Contact:
 IRIB University,
 Niyayesh Highway, Vali-e-Asr Street,
 Tehran, Iran.
 Tel: +98 21 22652238
 Fax: +98 21 22652238
 Email: tavakol@religion-media.com
 Web: <http://www.religion-media.com/workshop.htm>

November 10-16, 2008

The XVII International festival of ethnological film, Belgrade
Deadline for entries: October 15th, 2008
Contact:
Sasa Sreckovic, festival manager
E-mail: etnografski.muzej@nadlanu.com
Web: www.etnomuzej.co.yu

November 11-12, 2008

ISEFF 2008: International Student Ethnographic Film Festival, at Goldsmiths, University of London, Deadline for submissions: September 22, 2008
 Contact:
 ISEFF, The Anthropology Society
 Department of Anthropology,
 Goldsmiths, University of London,
 New Cross, London, SE14 6NW
 E-mail: an601lm@gold.ac.uk
 Web: <http://www.goldsmiths.ac.uk/iseff/>

November, 14-21, 2008

Festival dei Popoli - International Documentary Film Festival, Florence, Italy
 Deadline for submission: June 30, August 8, 2008
 Contact: Tel. +39 055 244778 – Fax +39 055 241364
 E-mail: festivaldeipopoli@festivaldeipopoli.191.it
 Web: <http://www.festivaldeipopoli.org>

November 19-23, 2008

The 7th Annual Winnipeg Aboriginal Film Festival (WAFF) - 2008 Winnipeg Aboriginal Film Festival, Winnipeg, Manitoba, Canada.
 Deadline for free submission: July 14, 2008. After July 14, entries face a \$20 late submission fee. The absolute final date for receiving late entries will be August 31, 2008
 Contact (and for complete rules and entry forms -- including on-line and downloadable versions)
 Web: www.aboriginalfilmfest.org
 E-mail: info@aboriginalfilmfest.org

November 19-23, 2008

Panel on videogames 'Beyond the Online: Critical Collaborations and Dialogues among Anthropological Approaches to Video Games', at the American Anthropological Association annual meetings, San Francisco, USA

Deadline for papers: March 21, 2008
 Contact:
 E-mail: roballen@u.washington.edu
 Web: <http://www.aaanet.org/meetings/>

November 20-30, 2008

21st International Documentary Film Festival (IDFA), Amsterdam, the Netherlands.
 Deadline for entries: 1 May and 10 August 2008
 Contact:
 International Documentary Filmfestival, Amsterdam.
 Kleine-Gartmanplantsoen 10, 1017 RR, Amsterdam, The Netherlands.
 Tel: +31 (0) 20 6273329 / Fax: +31 (20) 6385388
 E-mail: info@idfa.nl
 Web: <http://www.idfa.nl>

November 21-29, 2008

ZINEBI – International Festival of Documentary and Short Film of Bilbao
 Deadline for entries: September 1st, 2008
 Contact: Colón de Larreátegui, 37 – 4, 48009 Bilbao, Apdo. 579
 Tel: +34 944248698, Fax: +34 944245624
 E-mail: info@zinebi.com
 Web: <http://www.zinebi.com>

November 25-28, 2008

The 2nd EUROPEAN COMMUNICATION CONFERENCE "Communication policies and culture in Europe", BARCELONA, Universitat Autònoma de Barcelona, Spain.
 Deadline for proposals: February 15, 2008
 Contact:
 E-mail: philippe.meers@ua.ac.be
 Web: www.ecrea2008barcelona.org & <http://sections.ecrea.eu/FS/> & <http://www.ecrea.eu>

November 26-30, 2008

Delhi International Ethnographic Film Festival, at the Department of Sociology, University of Delhi, India
 Deadline for entries: July 30, 2008
 Contact:
 DIEFF, Department of Sociology, Delhi School of Economics, University of Delhi, Delhi 110007, India.
 E-mail: co-ordinator@sociology.du.ac.in ; Registration (guestsdiEFF@sociology.du.ac.in) ; for further information (infodiEFF@sociology.du.ac.in)
 Fax: 011 27667858
 Web: <http://sociology.du.ac.in/>
<http://sociology.du.ac.in/dieff/>

November 27-Dec.7, 2008

Forumdoc.bh.2008 – the 12th Documentary and Ethnographic Film Festival, Belo Horizonte - Minas Gerais, Brasil
 Deadline for entries: September 12th, 2008
 Contact:
 Web: www.filmesdequintal.com.br

November 30-December 4, 2008

'Visual Research in Education', Symposium at the Australian Association for Research in Education Conference in Queensland, Australia.
 Deadline for abstracts for symposia, panels and papers: May 16, 2008
 Contact:
 Dr Julie Matthews, Associate Professor Social Sciences, Director of Research, Faculty of Arts and Social Sciences
 E-mail: jmatthews@usc.edu.au
 See full details on-line / for further information, see website: www.aare.edu.au

December 5-14, 2008

10th Jakarta International Film Festival
 Submission Deadline: September 22, 2008

Contact: JiFFest, Jl. Sutan Syahrir I C, Blok 3 – 4, Jakarta 10350
 Tel: +62 21 31925115
 Fax: +62 21 31925360
 Email: info@jiffest.org
 Web: <http://www.jiffest.org/>

December 11-15, 2008

Kathmandu International Mountain Film Festival 2006, Kathmandu, Nepal.
 Deadline for entries: August 15th, 2008
 Contact:
 Ramyata Limbu (Festival Director)
 Kathmandu International Mountain Film Festival Himal Association, Patan Dhoka Kathmandu, Nepal
 E-mail: kimff@himalassociation.org/
info@himalassociation.org
 Web: www.himalassociation.org/kimff

January 15-25, 2009

Sundance Film Festival, Park City, Utah, USA
 Contact:
 Web: <http://festival.sundance.org/>
 Submission Deadline: Monday, September 8th, 2008

January 21-25, 2009

DocPoint – Helsinki Documentary Film Festival, Finland
 Web: <http://www.docpoint.info/eng/index.html>

21 January - 1 February 2009

38th International Film Festival Rotterdam, the Netherlands.
Deadline for entries: Short films (up to 60 min.) completed *before* 1 July 2008: 1 September 2008. Short films (up to 60 min.) completed *after* 1 July 2008: 1 October 2008. Feature length films (60+ min.): 1 November 2008

Contact (mail): P.O. Box 21696, 3001 AR
Rotterdam, The Netherlands
Contact (express courier): Karel Doormanstraat
278-B, 3012 GP Rotterdam, The Netherlands
Tel: +31.10.890.90.90; Fax:+31.10.890.90.91
E-mail: tiger@filmfestivalrotterdam.com
Web: www.filmfestivalrotterdam.com

January 30-Feb 1, 2009

The 6th Festival International du Film
Ethnographique du Québec (FIFEQ), Québec,
Canada

Deadline for entries: November 21, 2008

Contact:

Web: <http://www.fifeq.ca/en/>

February 5-15, 2009

The 59th Berlin International Film Festival -
Berlinale, Berlin, Germany

Deadline for entries: The guidelines and
application form for entering a film in the Berlinale
2009 will be available online by the end of
September 2008

Contact: phone +4930259200

fax +493025920299

Email: info@berlinale.de

Web: <http://www.berlinale.de>

February 13-21, 2009

Punto de Vista – International Documentary film
Festival of Navarra, Pamplona, Spain

Deadline for entries: September 30, 2008

Contact: Festival de Cine Documental Punto de vista,
Servicio de Acción Cultural,

c/ Navarrería, 39. 31001 Pamplona (Navarra), Spain.

Tel: 848 424684/86 , Fax: 848 424629

E-mail: puntodevista@navarra.es

Web: <http://www.cfnavarra.es/puntodevista/>

February 14-15, 2009

The 6th Himalaya Film Festival, the Netherlands

Deadline for entries: December 1st, 2008

Contact: Himalaya Archief Nederland, P/A: Dr
G.K. Mitrasing, Hortensialaan 162, 1702, KJ
Heerhugowaard, The Netherlands, Fax: 00 31 72
5740492

E-mail: himalaya@pagina.nl

Web: www.himalayafilmfestival.nl

Get connected to our channel:

<http://nl.youtube.com/user/HFF2008>

February 15th, 2009

DEF - Days of Ethnographic Film

Ljubljana. Slovenia,

Contact:

Nasko Kriznar

Audio-Visual Laboratory

ZRC SAZU

Novi trg 2

1000 Ljubljana

SLOVENIA

E: nasko@zrc-sazu.si

fax: +386 1 425 77 52

Web: <http://www.sed-drustvo.si/>

February 23-March 1, 2009

Zagreb Dox TRUE FILM – International
Documentary Film Festival, Zagreb, Croatia.

Deadline for entries: December 1st, 2007

Contact:

ZAGREBDOX, Factum/cdu, Prilaz Gjure Dezelica 26

10 000 Zagreb, Croatia

Tel: +385 1 48 54 821 / +385 1 48 46 176; Fax: Fax

+385 1 48 46 180

E-mail: info@zagrebdox.net

Web: <http://www.zagrebdox.net>

February 26-, 2009

The 5th edition of DOCNZ International
Documentary Film Festival, Australia.

Deadline for entries: Extended Deadline (fee applies):
30 September 2008

Contact: Tel: + 64 9 309 2613, Fax: +64 9 309 4084

Email: info@docnz.org.nz

Web:

<http://www.docnz.org.nz/festival/filmmakers.html>

February 28 – March 7, 2009

FESPACO – Festival Panafricain du Cinema et de
la Television d'Ouagadougou

Deadline for entries: not set

Contact : Tel : (226) 50 39 87 01/02 - Fax : (226) 50
39 87 05

E-mail : sg@fespaco.bf

Web : <http://www.fespaco.bf/>

March 2009

3rd Annual Anthropology Film Festival, Vancouver,
BC

Deadline for entries: will shortly appear on the
festival website

Contact:

<http://anthfilm.anth.ubc.ca/>

March 3-8, 2009

Dialektus Festival - European Documentary and
Anthropological Film Festival, Budapest, Hungary.

Deadline for submission: 2008, October 17 (Are you
a notorious latecomer? Do not give up! It is
possible to send us your application until 31
October 2008 on the understanding that you must
pay a default fee).

More about the application:

<http://www.dialektusfestival.hu/2009/nevezes?lang=en>

Direct access to the application form:

http://www.dialektusfestival.hu/doc/dialektus_english_form_2009.doc

Contact:

Palantir Film Visual Anthropological Foundation
H-1163 Budapest, Katoka u. 46.

Hungary

Tel: +36-1-403-03-52, +36-20-993-40-30

E-mail: info@dialektusfesztival.hu

Web: www.dialektusfesztival.hu

March 6-16, 2009

Cinéma du Reel, 31th International Film Festival of Visual Anthropology and Social Documentation.

Submission of films starts in September 2008

Contact:

Cinéma du Réel, Bpi - Centre Pompidou, 25, rue du Renard, 75197 Paris Cedex 04, France.

Tél. : +33 (0)1 44 78 44 21 - 1 44 78 45 16

Fax : +33 1 44 78 12 24

E-mail : cinereel@bpi.fr

Web: <http://www.cinereel.org/>

March 11-19, 2009

The 11th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.

LATE FILM SUBMISSION DEADLINE:

November 30, 2008

Contact:

One World / People in Need
Sokolska 18, 120 00 Prague 2,
Czech Republic

Tel: +420 226 200 435-6

Fax: +420 226 200 401

E-mail: program@oneworld.cz

Web: www.oneworld.cz and

http://www.jedensvet.cz/ow/2008/index_en.php?id=477

March 13-22, 2009

11th Thessaloniki Documentary Festival, Greece

Deadline for entries: November 30, 2008

Contact:

TDF – IMAGES OF THE 21ST CENTURY

9, Alexandras Avenue, T.K. 114 73

Athens, Greece

Tel: 0030 210 8706000

Fax: 0030 210 6456251

E-mail: documentary@filmfestival.gr

Web: <http://www.filmfestival.gr>

March 14-22, 2009

The Jean Rouch International Film Festival 2009,
28th Bilan du Film Ethnographique, Paris, France.

Deadline for entries: 30th of November 2008

Contact:

Festival International Jean Rouch / Comité du Film Ethnographique

Musée de l'Homme

17, Place du Trocadéro

75116 Paris - France

Web: www.comite-film-ethno.net

March 20-29, 2009

The VII Sobrarbe Ethnographical Documentary Festival, Boltaña (Huesca)

Deadline for entries: November 1, 2008

Contact:

Comarca de Sobrarbe.

Avda. Ordesa 79 - C.P.: 22340 – Boltana, Huesca

Web: www.espiello.com

March 23-29, 2009

The 6th Worldfilm festival in Tartu, Estonia

Contact and submissions:

Festival website with all submission info and entry form: www.worldfilm.ee

Email: festival_at_worldfilm.ee

Deadline for Worldfilm submissions in October 15th, but for NAFA subscribers the organizers have extended the deadline for receiving the preview tapes to November 1st. Please indicate NAFA newsletter as your source of information.

Send to:

Pille Runnel, Taavi Tatsi

WORLDFILM 2009

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409

ESTONIA

March 23-29, 2009

The 19th African, Asian and Latin America Film Festival, Milan, Italy

Deadline for entries: December 20, 2009

Contact:

African, Asian and Latin American Film Festival
Via Lazzaroni 8 - 20124 Milan, Italy

Tel: +39-02-6696258

Fax: +39-02-66714338

E-mail: festival@coeweb.org

Web: <http://www.festivalcinemaafriicano.org>

March 25-29, 2009

FIGRA – Le Festival International du Grand Reportage

d'actualité et du Documentaire de Société (International

Current Affairs and Social Documentary Film Festival),

Palais de l'Europe, Le Touquet Paris-Plage, France

Deadline for entries: October 15, 2008

Web: <http://www.figra.fr>

March 25 - April 5, 2009

The 14th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo, Brazil and

Rio de Janeiro, Brazil. Tour dates and places will be later announced.

Submission deadline: International productions , December 4th, 2008. Brazilian productions, December 7th, 2008

Contact:

It's All True International Documentary Festival
Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010
São Paulo - SP - Brazil

Phone / Fax: (55 11) 3064-7617 | (55 11) 3064-7485

E-mail: info@itsalltrue.com.br

Web: <http://www.itsalltrue.com.br/2009/>

March 27- April 2, 2009

The 6th edition of Docudays.UA

Human Rights Documentary Days, International Film Festival

Kiev, Ukraine

Submission deadline: October, 31th 2008

Contact:

Gennadiy Kofman, Festival director

tel. +38 057 714 0103, fax. +38 057 714 96 03, mob.

+38 050 597 49 27

E-mail: gkofman@docudays.org.ua

<http://www.docudays.org.ua/2008>

March 28-April 4, 2009

The London International Documentary Festival (LIDF)

Deadline for Submissions: 1st December 2008

Late entries accepted until 30th December with penalty.

Contact and further information:

Email: info@pocketvisions.co.uk

Web: www.pocketvisions.co.uk/pv/?cat=2

April 2-5, 2009

Full Frame International Documentary Film Festival

Durham, NC

Regular Deadline for submissions: October 15

Late Deadline: November 30 (subject to Late Entry Fee)

Contact and information:

324 Blackwell Street, Suite 500

Washington Building, Bay 5

Durham, NC 27701

Phone: 919.687.4100

Fax: 919.687.4200

info@fullframefest.org

Web: www.fullframefest.org/

April, 21 – 24, 2009

First International Showcase of Ethnographic and Documentary Cinema in Puerto Rico

Submission deadline: January 20, 2009

Contact:

Muestra de Cine Documental y Etnografico

PO BOX 23345, San Juan, PR,00931-3345

For submission forms and more information contact Carlo A. Cubero at muestrapr@gmail.com.

April 22-28, 2009

9th Festival of Central and Eastern European Film, Wiesbaden, Germany.

Deadline for entries (documentary film): December 31, 2008

Contact:

Deutsches Filminstitut – DIF

Schaumainkai 41

60596 Frankfurt

phone: +49-69 / 961 220 650

fax: +49-69 / 961 220 669

info@filmfestival-goEast.de

www.filmfestival-goEast.de

April 23-29, 2009

Visions du Réel, International Film Festival, Nyon

Deadline for entries: 15th October 2008 for films completed between Mai and September 2008. 05th January 2009 for films completed after September 2008.

Contact:

Visions du Réel, 18, rue Juste-Olivier – 1260 Nyon 1, Switzerland

Tel: +41 22 365 44 55 , Fax: + 41 22 365 44 50

E-mail: docnyon@visionsdureel.ch

Web: <http://www.visionsdureel.ch/>

April 30 – March 10, 2009

Hot Docs Canadian International Documentary Festival, Canada

Deadline for entries: The early-bird deadline is December 15, 2008, and the late entry deadline is January 16, 2009.

Contact: see Web: <http://www.hotdocs.ca/>

May 1-10, 2009

Documenta Madrid 2009, Madrid, Spain.

Deadline for entries: December 31, 2008

Contact:

Area de Gobierno de las artes

Gran Vía 24, 6^a planta

28013 Madrid, Spain

Web: <http://www.documentamadrid.com>

May 6-13, 2009

24 International Film Festival München DOK.FEST, Germany

To stay informed, especially on our regulations and deadlines which will published end of September, please register at our newsletter:

<http://www.dokfest-muenchen.de/newsletter.php>

Contact:

Web: <http://www.dokfest-muenchen.de/>

May 19-24, 2009

Freiburg Film Festival 2009

Deadline for entries: March 15, 2009

Contact: Freiburger Film Forum - ethnologie
c/o Kommunales Kino
Vrachstr. 40, D-79102 Freiburg
Tel: +49 (0) 761-709594
Fax: +49 (0) 761-706921
E-mail: fifo@freiburger-medienforum.de
Web: www.freiburger-filmforum.de

May 22-25, 2009

Telluride Mountain Festival in Telluride CO,
Canada,

Deadline for entries: February 28, 2009

Contact: e-mail: enties@mountainfilm.org
Web: www.mountainfilm.org

May 22 – 31, 2009

The 2009 DOXA Documentary Film Festival,
Vancouver, Canada

Deadline for entries: not set yet

Contact: see Web: <http://www.doxafestival.ca/>

June 17-28, 2009

The 63rd Edinburgh international film festival
(eiff), Edinburgh, Scotland

The 2009 submission process will open on Monday
27 October

Contact:

Edinburgh International Film Festival
88 Lothian Road
Edinburgh EH3 9BZ
Scotland UK

Tel: +44 0131 228 4051, Fax: +44 0131 229 5501

E-mail: submissions@edfilmfest.org.uk

Web: <http://www.edfilmfest.org.uk/info/>

July 22-24, 2009

International Visual Sociology Association (IVSA)
conference 2009, University of Cumbria, UK

'Appreciating the views: how we're looking at the
social and visual landscape.'

Deadline for submissions: Call for panels, closing
date: 24th November 2008 (24.00 GMT); call for
papers, first 'open' closing date: 19th January 2009
(24.00 GMT), second 'extended' closing date: 28th
April 2009 (24:00 GMT)

Contact:

IVSA 2009, RACES, University of Cumbria
Milbourne Street campus, Carlisle, Cumbria
CA3 9AY, United Kingdom

Web: <http://www.visualsociology.org>

August 17-22, 2009

Odense International Film Festival, Denmark

Deadline for entries: Not yet set

Contact: Odense International Film Festival,
Vindegade 18, DK-5100 Odense C, Denmark.

Tel: +45 6613 1372 / Fax +45 6591 4318

E-mail: filmfestival@odense.dk

www.filmfestival.dk

September 2009

The 29th International Nordic Anthropological
Film Association (NAFA) Film Festival 'Visual
anthropology in a diversified Europe: NAFA2009'
and workshop based symposium on Teaching
Visual Anthropology in Europe and Beyond', at
University of Primorska, Koper, Slovenia

Deadline for entries:

The symposium invites both theorists and
practitioners of teaching visual anthropology to
submit proposals for papers and presentations.
Proposals consisting of a max. 300-word abstract
must be submitted no later than 1. April 2009.

General screenings of mainly recent ethnographic
films. Filmmakers must submit DVD copies of
their film, accompanied by a submission form, no
later than 1 April 2009.

Contact:

Until a dedicated website for the event is up and
running, which is expected in early 2009, please
send all queries to the NAFA organiser:
Peter I. Crawford, c/o Intervention Press,
Castenschioldsvvej 7,
DK-8270 Hoejbjerg, Denmark.
E-mail: interven@inet.uni2.dk with a copy to
peter.crawford@sv.uit.no.

October 8-15, 2009

Yamagata International Documentary Film
Festival, Japan

Deadline for entries: YIDFF 2009 will start to call
for entries from autumn in 2008.

Contact: see Web: www.yidff.jp

October 26-1 November 2009

The 10th ASTRA FILM FEST, Sibiu, Romania.

Deadline for entries: not set

Contact:

ASTRA FILM SIBIU 2009

550182 Sibiu, Romania, Piata Huet 12

Tel: [+40 269] 210 134, 213 442

Email: aff@astrafilm.ro & budrala@astrafilm.ro

Web: <http://www.astrafilm.ro>

November 14-20, 2009

International Jean Rouch Symposium: A
Knowledge Beyond Text: Looking at Each Other,
Sharing Interrogations, at Musée de l'Homme,
Paris, France.

Deadline for papers/ contributions: October 15,
2008

Contact:

Comité du Film Ethnographique
Musée de l'Homme

17 place du Trocadéro – 75116 Paris – France

Tél. : 33 (0)1 40 79 36 82 - 33 (0)1 47 04 38 20

colloquejeanrouch@mnhn.fr

www.comite-film-ethno.net