

nafa : // network

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Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

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Editorial

By Anne Mette Jørgensen, Berit Madsen and Christian Subr Nielsen

We are truly happy to open the doors in a week's time for the 29th edition of our Nordic Anthropological Film Association (NAFA) festival of ethnographic film "Visual anthropology in a diversified Europe: nafa2009", this year with a symposium on Teaching Visual Anthropology in Europe and Beyond and a special section with Iranian films, as well as screenings of numerous new high quality ethnographic films. We cordially welcome you all to Koper, Slovenia - the beautiful scene of this year's festival. We also cordially thank Peter I. Crawford (NAFA/University of Tromsø/Intervention Press) for his effort in organizing this event in cooperation with Nasko Kriznar (Faculty of the Humanities, University of Primorska/Audio-Visual Laboratory at the Scientific Research Centre, Slovenian Academy of Sciences).

In this volume you'll also find news from CVA by Metje Postma, covering among other issues news about the 16th World Congress of IUAES which took place

in China recently, as well as an update on the ASTRA Film Festival in Romania in Oct-Nov., this year celebrating its 10th edition Jubilee. We congratulate you with 10 years of great festivals! Below you'll also find calls for entries to a variety of film festivals and workshops in 2009-2010: the Dialektus Documentary and Anthropological Film Festival in Budapest; to the The 7th Worldfilm festival, Tartu, Estonia; to a workshop on "The visual presentation of self in situations and interactions" at the University of Iceland, Reykjavik in November; to Platforma Video9 International Film Festival in Athens in December which is also the host of the 2nd International Student Ethnographic Film Tribute film festival; and to the third edition of the Development & Climate (D&C) Days film festival taking place during the UN Copenhagen climate change summit 2009 in Denmark in December; and finally a call for submissions to the Different from what? Film & Video Festival in Temple, AZ in January 2010, exploring e.g. in what ways do our cultural practices

reflect conventions and expectations that make some differences visible while obscuring others.

In this volume we also bring you the announcement of a great and well deserved honor by the Unesco's Memory of the World Register to John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 as recognition of its exceptional value as part of world documentary heritage. Below also a report by Itsushi Kawase on the Workshop "Visualizing Japan: An Investigation of Epistemology and Methodology based on Dialogues with Filmmakers" which took place in Kyoto in May.

And finally the Notice Board and Calendar. Festivals still open for entries are marked with bold.

Deadline for the next volume is October 5, 2009

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

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

News from the CVA, by Metje Postma and Itsushi Kawase:

- Lifetime Award for Asen Balikci handed out in Leeds at the RAI Ethnographic Filmfestival.
- Report on the Visual Anthropology Section of the 16th IUAES Conference in Kunming
- New members for the CVA Commission
- Words of Appreciation for Rolf Husmann as former Chairman of the CVA.



CVA Lifetime Award for Asen Balikci handed out in Leeds at the RAI Ethnographic Filmfestival

Announced earlier in this Newsletter as an event that would take place at the Kunming IUAES Conference, the handing over of a first CVA lifetime achievement award to Asen Balikci was eventually performed during the closing ceremony of the RAI Ethnographic Filmfestival in Leeds. Asen Balikci also received a lifetime award from the RAI at that occasion and was able to attend the ceremony himself, together with his daughter Anna.

Handing out a CVA award to Asen was the idea of the former CVA chairman : Rolf Husmann. At the Leeds RAI festival Rolf Husmann showed his portrait of Asen: The Professional Foreigner, shortly before the Award ceremony, which sparked some very interesting discussions and brought new insights in Asen's career and his vision on the profession. Asen still holds on to the importance of ethnographic film as 'Cultural record', a vision that was shared by the Inuit filmmaker and researcher Jobie Weetaluktuk, who praised Asen for his important contribution to the remembrance and survival of Netsilik people's culture, and identity, thanks to his detailed documents of a way of life that now hardly exists anymore.

The speakers who handed out the awards (Hugh Brody and Metje Postma respectively) praised Asen's

dedication to developing the discipline, through his inspirational work as an anthropologist- filmmaker of some of the most renowned Film-eposes in Ethnographic Filmhistory: The Netsilik Eskimo Series, and the film Sons of Hadji Omar, mentioned his inspirational teaching all over the world especially to indigenous people, his always stimulating attendance of 100's of Conferences and Ethnographic Filmfestivals and his great work for the Commission on Visual Anthropology (from 1981 till 1989). The CVA newsletter and CVA Review were the first platforms through which Visual Anthropologists (mostly ethnographic Filmmakers) could be informed and hear about each other's work.

Colleagues from all over the world had sent their best wishes and words of appreciation to Asen. Asen was deeply moved by the honor bestowed on him, and thanked everyone in an emotional speech.

Brief Report on the Visual Anthropology Section of the 16th IUAES Conference in Kunming

The 5-year IUAES Conference that had been postponed after the Tibet uprising last year, was eventually held from the 27th till the 31st of August, in Kunming, China. Fully organized on the ground by the ICAES, the Conference, ran very smoothly and drew a

list of more than 3000 participants for over more than 400 panels .

The Visual Anthropology discipline was richly represented with 18 panels organized by the Visual Anthropology section of the Executive Committee of the IUAES in China. The Commission also organized a well attended Film festival that showed a selection of 23 of the best International and Chinese Ethnographic films. To 6 of these films, the Festival handed out 6 awards for what they considered the most outstanding Ethnographic Documentaries. The Awards went to: Jean Lydall and Kaira Strecker for Duka's Dilemma, to Gary Kildea for 'Koriam's Law', to Patrice Fava for Han Xin's Revenge, a Daoist Mystery, to Pang Tao for The Rules Inherited from the Ancestors, to Wang Yizhong for People living in the Golden Triangle, I and to Jia Ding for The Family.

Most Conference panels were conducted in Chinese. Some were specially dedicated to specific 'Nationalities'; Ethnic Groups in China, like the Mongolians, The Han, the Uygurs, and the Miao, others to Visual Anthropological Methodology, the Cross-cultural gaze, Costumes and Applied Visual Anthropology, to mention just a few themes. The atmosphere was electrified by the enthusiasm and devotion of all the participants. Ethnographic filmmaking in China is very much alive, but still searching for footholds in Academia.

The panel organized by the Commission on Visual Anthropology was in English and brought together 18 speakers from all over the world. The theme of the panel: Towards an epistemology of Media in Ethnographic Film, inspired many excellent papers that explored questions of knowledge, ethics, research with the camera and the application of Ethnographic Film in the communication with the filmed community.

The common experience that was reflected in the discussions is that of a still unsolved epistemological position of audiovisual media within academia which complicates the practice and integration of audiovisual productions as academic output, within Anthropology as a discipline. Only through applying audiovisual media in anthropological research and time and again reflecting on its use and status within the discipline can we gradually define the specific epistemological value of the many different applications of the medium. Developing an epistemology of media within the context of Anthropology seems one way of avoiding definition with the criteria of writing anthropology of what knowledge we generate and communicate by using the camera. We strive to publish a selection of papers from the Conference.

New members for the CVA Commission

The Commission was extended with two new members: from Russia: Ilia Rogotnev from Perm University, and one person from Iran. We wish them a warm welcome. We have invited them to introduce themselves in the next newsletter but are a little cautious with mentioning our Iranian colleague's name in light of the present political tensions in Iran.

Words of Appreciation for Rolf Husmann as former Chairman of the CVA

Rolf Husmann was the dedicated Chairman of the Commission on Visual Anthropology from 2001 till August 2008. Although informally I had already taken over his role, we dedicated some time to the official transfer of the chair during the IUAES Conference and to his contributions as Chairman of the CVA. His portrait of Asen Balicki: The professional Foreigner,

was screened, and we discussed Rolf's work as a chairman of the CVA. In his period as Chairman, Rolf Husmann organized two Visual Anthropology sections in the IUAES conferences that were held in 2003 in Florence and for the Conference that was to be held in 2008 in Kunming, but that was postponed to this year. To this end, Rolf developed a very constructive cooperation with the Visual Anthropology section of the Chinese organization of the IUAES conference in Beijing. Rolf's good relations with the Chinese colleagues already originated from his cooperation with China within the framework the establishment of the East Asia Institute for Visual Anthropology (EAIVA) as the result of a cooperation between the IWF and Yunnan University that was supported by the Volkswagen Foundation between 1998 and 2003.

It was Rolf's steady and dedicated work for the CVA that kept the commission afloat and made it possible for many scholars to participate in the IUAES Conferences.

It was Rolf who decided to merge the CVA newsletter with the NAFA-Newsletter which has extended the scope of both Newsletters and solved the risk of overlap of these Newsletters.

His conscientious and dedicated approach to running the CVA is an inspiration to me and I have till now made regular use of his rich experience and support in my own first steps on the road to fulfill this role. We welcome him at all our future meetings and we hope to be able to keep co-operating with him in different fields.

We thank Rolf for his dedicated work for the CVA and hope he will be able to use his rich experience in many other contexts and will now find the time to execute projects of his own.

Visual anthropology in a diversified Europe: NAFA2009 Koper, 7-11 September 2009 (www.nafa2009.eu)



By Peter Cramford (info@intervention.dk)

29th International NAFA Festival Teaching Visual Anthropology

Celebrating thirty years of visual anthropology in Europe, this event consists of a 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.

We cordially welcome you to NAFA 2009!

Below you'll find the programme for the symposium and for the film festival screenings, incl. a session of anthropological films from and on Iran which will take place Wednesday 9 September in the 2 afternoon sessions. The special screenings of Iranian films are organised and chaired by Dr Pedram Khosronejad (University of St Andrews, Scotland) and Mr. Mojtaba Mirtahmasb, President of the Iranian Documentary Filmmakers' Association (IRDFA). For more info, please visit NAFA2009 website www.nafa2009.eu

NAFA 2009: Teaching Visual Anthropology in Europe and Beyond

Symposium programme: 7-11 September 2009, Faculty of Humanities, University of Primorska

Monday: 7 September 2009: 15.00-17.00

Welcome and official opening of 'Visual Anthropology in a diversified Europe: nafa2009'

Dr Vesna Mikolic (Dean of the Faculty of Humanities, University of Primorska)

Dr Naško Kriznar (Audio-Visual Laboratory, Scientific Research Centre of the Slovenia Academy of Sciences, Co-organiser of nafa2009)

Prof. Peter I. Crawford (NAFA/University of Tromsø, Co-organiser of nafa2009)

Symposium session 1

(Chaired by Peter I. Crawford)

Prof. Paolo Chiozzi (University of Florence, Italy):

Teaching Visual Anthropology in Florence (... 20 years later)

Monday: 7 September 2009: 17.30-19.30

(Chaired by Peter I. Crawford)

Keynote address

Prof. Colin Young (UK, retired, first director of the National Film and Television School, Beaconsfield, UK): *Anthropology and documentary: happily married or strange bedfellows?*

Symposium session 2

Allison Jablonko (US/Italy): *Teaching Visual Anthropology in Nova Gorica and other places*

Tuesday: 8 September: 9.00-11.00

Symposium session 3

(Chaired by Naško Kriznar)

Torsten Näser (University of Göttingen, Germany):

Visual Anthropology in Göttingen

Dr Rolf Husmann (University of Göttingen, Germany):

Teaching Visual Anthropology in New Zealand. Some Personal Experiences

Prof. Lisbet Holtedahl (University of Tromsø, Norway):

Teaching visualization in applied research. Examples from Norway, Cameroon, and Mali

Tuesday: 8 September: 11.00-13.30

Symposium session 4

(Chaired by Nadja Valentincic Furlan)

Prof. Slobodan Naumovic (University of Belgrade, Serbia): *Teaching Anthropology through Images: Scenes from a Personal Road Movie*

Dr Victoria O. Chistyakova (Russian Institute for Cultural Research, Moscow, Russia): *Visual anthropology in the context of public media: a festival format*

Tuesday: 8 September: 15.00-17.00

Symposium session 5

(Chaired by Frode Storaas (University of Bergen, Norway))

Dr Roger Canals (University of Barcelona, Catalonia):

Teaching Visual Anthropology in Barcelona

Dr. Erik de Maaker (University of Leiden, The Netherlands): *Teaching Visual Anthropology in Leiden* (to be confirmed)

Tuesday: 8 September: 17.30-19.30

Symposium session 6

(Chaired by Peter I. Crawford)

Prof. Paul Henley (University of Manchester, UK):

Teaching at the Granada Centre for Visual Anthropology: the first 20 years

Film by Rolf Husmann: *The professional stranger* (60')

Wednesday: 9 September: 9.00-11.00

Symposium session 7

(Chaired by Rolf Husmann)

Dr Naško Kriznar (Audio-Visual Laboratory, Scientific Research Centre of the Slovenia Academy of Sciences and Arts): *On teaching visual ethnography in Slovenia*

Daniela Vávrová (Institute of Anthropological and Spatial Studies, Scientific Research Centre of the Slovenia Academy of Sciences and Arts): *Camera as a catalyst: experience from Papua New Guinea*

Nadja Valentincic Furlan (The Slovene Ethnographic Museum, Ljubljana): *Educational aspect of visual ethnography in the museum*

Wednesday: 9 September: 11.00-13.30

Special session

Chaired and organised by Dr Naško Kriznar
Koper students' work

Nafa2009 Film Screenings

Films listed in chronological screening order



Rough Aunties

Year: 2008

Length: 103 minutes

Director/filmmaker: Kim Longinotto

Producer/production company: Rise Films, London, UK

Country of production: UK

Country/location of film: Durban/South Africa

Fearless, feisty and resolute, the "Rough Aunties" are a remarkable group of women unwavering in their stand to protect and care for the abused, neglected and forgotten children of Durban, South Africa. This newest documentary by internationally acclaimed director Kim Longinotto (*SISTERS IN LAW*, *DIVORCE IRANIAN STYLE*) follows the outspoken, multiracial cadre of Thuli, Mildred, Sdudla, Eureka and Jackie, as they wage a daily battle against systemic apathy, corruption and greed to help the most

vulnerable and disenfranchised of their communities. Neither politics, nor social or racial divisions stand a chance against the united force of the women. Once again Longinotto has managed to bring us an intimate portrait of change from Africa, this time from post-apartheid South Africa, a nation being transformed with hope and energy into a new democracy.

Being screened Monday 7 September at 11.00



Salaam Aleykum Copenhagen

Year: 2008

Length: 19 minutes

Director/filmmaker: Sašo Niskač

Producer/production company: Sašo Niskač

Country of production: Slovenia

Country/location of film: Copenhagen/Denmark

Salaam Aleykum Copenhagen is a short documentary about Haluk, Iman and Allan – three young people with Turkish, Kurdish, Lebanese and Danish backgrounds

living in Copenhagen. How do they confront their lives with the atmosphere of Copenhagen, their new home? The film is a portrait of their attitudes towards the questions of immigration and integration, their daily problems and challenges, family values, their view on Danish society and Copenhagen itself. While presenting their worlds they are opening the doors towards understanding of Copenhagen itself. They are Copenhagen and Copenhagen is them.

Being screened Monday 7 September at around 12.50



Qian Men Qian (A disappearance foretold)

Year: 2008

Length: 85 minutes

Director/filmmaker: Oliviers Meys

Producer/production company: Limited Adventures/C.B.A., Brussels

Country of production: Belgium

Country/location of film: Beijing/P.R. China

Qianmen is a popular neighbourhood in the very heart of Beijing, just south of the Tiananmen Square. In the perspective of the 2008 Olympic Games, the city decided that the six hundred years old neighbourhood has to be 'rehabilitated'. It is now in the line of fire of the promoters, and the 80000 people living there are facing drastic (and dramatic) changes. The film follows the rapidly changing life in the neighbourhood for more than a year and a half, from one reality to another, completely different one. Little by little, fragment per fragment, the film is drawing a portrait of a neighbourhood, recording memory of a soon disappearing reality. A story of China today.

Being screened Monday 7 September at 21.00



The Professional Stranger: Asen Balikci and visual ethnography

Year: 2009

Length: 60 minutes

Director/filmmaker: Rolf Husmann and Manfred Krüger

Producer/production company: Institute for Visual Ethnography

IVE, Göttingen

Country of production: Germany

Country/location of film: Global

Asen Balikci has been a leading figure in making ethnographic films for many decades. In a series of talks between Balikci and filmmaker Rolf Husmann in different locations, the life and work of Asen Balikci are shown and discussed: the film takes us from Asen's youth in Istanbul to his career in Canada where he became famous for making the Netsilik Eskimos Series, to filming in Afghanistan and then turning to two other activities of his: as a networker for the Commission on Visual Anthropology (CVA) and as a teacher of Summer Schools in Siberia and Bulgaria. His film work among the Bulgarian Pomak and his still ongoing work in Sikkim (India) conclude the film which is not only the portrait of a famous expert in Visual Ethnography, but also more generally touches upon vital issues of ethnographic filmmaking.

Being screened Tuesday 8 September at 16.00



Route 206

Year: 2008

Length: 54 minutes

Director/filmmaker: Catarina Alves Costa

Producer/production company: Laranja Azul, Lisbon

Country of production: Portugal

Country/location of film: Portugal

Textile Factory. National Highway 206. North of Portugal, in the River Ave Valley.

In my search for personal experiences of school, I came

across the everyday life and routine of a factory that never shuts down, day or night, and those who work in there. The film shows an 80 years old textile factory. With 1200 workers, the factory exports 80% of its production to Germany, the EUA and Japan producing high quality textile for Armani and Hugo Boss. The factory still belongs to the Oliveira family. Inside its corridors and enormous machines, we follow the workers daily life as they talk about different professional and scholar experiences.

Being screened Tuesday 8 September at around 18.20



Oh, Protector of the Gazelle (Ya Zamen-e Ahu)

Year: 1970

Length: 26 minutes

Director/filmmaker: Parviz Kimiavi

Producer/production company: ?

Country of production: Iran

Country/location of film: Iran

A masterpiece of the history of documentary cinema. The film, which was shelved for many years, focuses on men and women visiting the shrine of Imam Reza, the eighth Shiite Imam, in the city of Mashhad in the northeast of Iran. Will the life of the believers change at the end of the day? According to a legend, people call

Imam Reza the Guardian of Deer. It is said that Imam Reza once protected a deer chased by a hunter. "There is the religious belief which leads the human beings to the shrine. All that I do is to show the space between the hands of the believers and the shrine. The symbolism in my film is rooted in reality. All the human beings and things in the film are real, nothing has been arranged."

Parviz Kimiavi

Being screened Wednesday 9 September at 15.00



Karb

Year: 2002

Length: 19 minutes

Director/filmmaker: Mahdi Moniri

Producer/production company: ?

Country of production: Iran

Country/location of film: Iran

Karb is a special religious object made of wood. In some communities in the north of Iran there exists a special ceremony with the name of Karbzani; this ceremony is in memorial of the martyrdom of Imam Hossein, grandchild of the Prophet Mohammad, during Moharram.

Being screened Wednesday 9 September at around 15.40

Infidels (Koffar)

Year: 2004

Length: 40 minutes

Director/filmmaker: Bahman Giarostami

Producer/production company: ?

Country of production: Iran

Country/location of film: Iran

The Godars are nomadic gypsies who migrated from India to Iran. Their original religion, animism, was based on the belief that natural objects and phenomena possess lives and souls. During the Islamic Revolution they were forced to convert, and although they are now officially Shiite Muslims, they are still outcasts and considered infidels. Infidels recounts the four ways that the Godars make their living: dancing, acting, hunting and music, and showcases their dedication to preserving their art and age-old rituals.

Being screened Wednesday 9 September at approx. 16.10



Lost Melodies

(Navahay-e Gomshodeh)

Year: 2008

Length: 24 minutes

Director/filmmaker: Alireza Ghasemkhan

Producer/production company: ?

Country of production: Iran

Country/location of film: Iran

The first Iranian documentary film in which Master H. Alizadeh explores and explains the origin of pre-Islamic musical instruments and statutes of musicians that have been found in archaeological excavations in Iran.

Being screened Wednesday 9 September at 17.30

The Refrain of Locked Lenjs (Safir-e Lenjhayeh Darband)

Year: 2005

Length: 38 minutes

Director/filmmaker: Mehdi Omidvari

Producer/production company: ?

Country of production: Iran

Country/location of film: Iran

A dreamlike journey to the south of Iran is accompanied by the sound of the damman (Dohol), a traditional drum, which is an integral part of everyday culture. The damman drumbeat resonates at work, and at times both of joy and of sorrow.

Being screened Wednesday 9 September at approx. 18.00



Back Vocal (Sedayeh Dovom)

Year: 2004

Length: 40 minutes

Director/filmmaker: Mojtaba Mirtahmasb

Producer/production company: Contact:

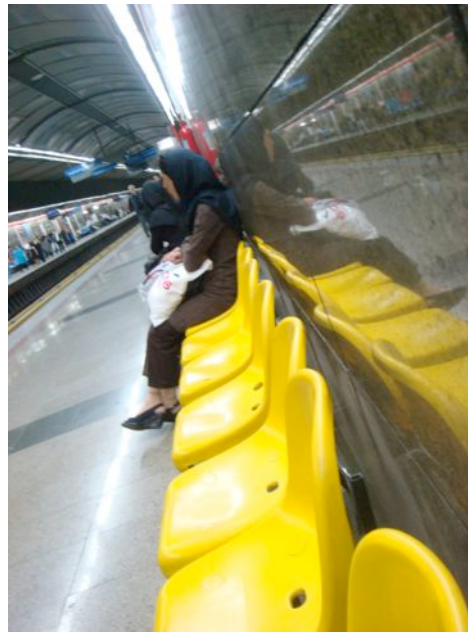
yasna_mi@hotmail.com

Country of production: Iran

Country/location of film: Iran

24 years after the Islamic Revolution of 1979 and the legal prohibition against female solo singing in Iran, rumours about females being permitted to sing in duets have encouraged female singers to take the initiative to record and release their musical albums.

Being screened Wednesday 9 September at around 18.40



Their life is somewhere else!

Year: 2008

Length: 13 minutes

Director/filmmaker: Mona Rafatzadeh

Producer/production company: Mona Rafatzadeh

Country of production: Iran

Country/location of film: Iran

In the Tehran metro, female and male sections are separate. In the women's carriage some people sell their stuff and some are waiting to arrive at their destination and the others...

The film is an image of women in the place special to them; an urban train!

Being screened Wednesday 9 September at 21.00



Odd's Odds

Year: 2009

Length: 25 minutes

Director/filmmaker: Ånund Austenå

Producer/production company: Torstein Nybø,
Norwegian Film Institute

Country of production: Norway

Country/location of film: Norway

Odd's odds is a film that has come out of a long and enduring relationship. Having known Odd for 15+ years I felt he could tell me, and all of us, a tender story of the taste and flavour of rock bottom loneliness. I wanted to take the audience for a warm-hearted but disturbing tour of human despair, well hidden behind the facades of modern social democracy.
Being screened Wednesday 9 September at approx. 21.20



Old Man Peter

Year: 2008

Length: 26 minutes

Director/filmmaker: Ivan Golovnev

Producer/production company: Ethnographic Bureau Studio

Country of production: Russia

Country/location of film: Siberia

This film takes us into the world of old man Peter Sengepov, the last surviving Shaman of the Kazym River, who lives alone in the depths of the Siberian taiga. The region of the Khanty people is the basic source of oil recovery in Russia. About 70 % of all Russian oil is extracted here. The oil companies actively buy huge territories in the North of Siberia. Indigenous people are compelled to leave these places, their own patrimonial territories, and so a modern civilization gradually absorbs an ancient culture.

Being screened Wednesday 9 September at around 21.55



Prirechnyy – the town that no longer exists

Year: 2006

Length: 52 minutes

Director/filmmaker: Tone Grøttjord

Producer/production company: Rune Denstad Langlo Norwegian Film Institute

Country of production: Norway

Country/location of film: Russia

The inhabitants of the Russian town of Prirechnyy have received a letter from the county of Murmansk telling them that their town no longer exists. Still, a handful of retired persons refuse to leave this once-proud mining community. We meet four of them in their absurd, small universe in northern Russia. Aina and Fiodor have been married for fifty-three years. While Aina yearns for her husband's attention, Fjodor is mostly concerned with his vegetable garden. Maria has lost her dear husband and has grown bitter about her two sons. Diana is the town's diva. She dreams about love in a place where there live only five men.

Being screened Wednesday 9 September at approx. 22.30



The shield is my brother

Year: 2009

Length: 26 minutes

Director/filmmaker: Mark Eby

Producer/production company: Mark Eby, Azbri Productions

Country of production: U.S.A.

Country/location of film: Papua New Guinea

Every generation loses an art or skill practiced by their parents or grandparents. In the highlands of Papua New Guinea, the difference between generations is quite dramatic. Tribal fighting is no longer practiced with bows and arrows and wooden shields but, encouraged by the film-maker, a group of young men set out to learn the art of shield making, guided by the elder, Pop Toul, affectionately known as Tomahawk.

Being screened Thursday 10 September at 9.00



Enet Yapai, an Ambonwari girl

Year: 2008

Length: 25 minutes

Director/filmmaker: Daniela Vávrová

Producer/production company: Institute of Anthropological and Spatial Studies/ZRC SAZU

Country of production: Slovenia

Country/location of film: Papua New Guinea

Enet Yapai was six years old when I met her for the first time in 2005. Two years later I returned to Ambonwari village, East Sepik Province, Papua New Guinea. Between November 2007 and April 2008 I followed Enet and her mother Alexia on their way to process sago, catch fish, or collect grass for baskets and mats. Enet “entered” the camera in a way which we both found amusing and rewarding. The film is an experiment of a subtle and non-predictable interaction between Enet Yapai, video camera, and me.

Being screened Thursday 10 September at 9.35



Masked corroborees of the northwest

Year: 2008

Length: 45 minutes

Director/filmmaker: Dominique Sweeney

Producer/production company: Centre for Cross-Cultural Research/ANU

Country of production: Australia

Country/location of film: Australia

In northwest Australia a range of corroborees incorporate the use of masks. These and other performance objects connect bodies to country, cultural knowledge and ancestors. The Miriwung, Narinyman and Worla people in the film discuss and perform the animation of Ungud (rainbow serpent) and Ngarrangkarni (dreamings) through performance. Do performances then mean the same when performed away from their country of origin at national and international festivals? Are the conceptual categories "performance" and "mask" sufficient to describe what is happening in these circumstances?

Being screened Thursday 10 September at 10.05



Harvesting the wasteland

Year: 2008

Length: 58 minutes

Director/filmmaker: Hilde K. Kjøs and Karoline Grindaker

Producer/production company: Hilde Skofteland, Skofteland Film as, Oslo

Country of production: Norway

Country/location of film: Norway

Three generations of the Lykken family live under the same roof on a farm in the remote village of Lykkja (Happiness) in Norway. A mother-in-law and a daughter-in-law govern this traditional household side by side in a place where there is really only room for one of them.

Being screened Thursday 10 September at 11.30



The Thirst of a Stone Sea

Year: 2009

Length: 58 minutes

Director/filmmaker: Vladimir Perović

Producer/production company: Vladimir Perović and Anka Perović

Country of production: Montenegro

Country/location of film: Montenegro

The picturesque mountainous region of Cuce (western Montenegro) is the place where the 21st century met the 17th, where the reality seldom runs surrealistic. Scattered houses built long ago at the slopes of ravines; the lack of drinking water and female newcomers; isolation, solitude and abandonment.

Few remaining people live with ancestors' habits and folk customs preserved. Many uncommon characters, impressive images gathered within the frame of four seasons, tell us the story of living in a harsh karsts, at the edge of so called civilization. We testimony both the hardship and the beauty, sadness and dignity, pride and pain of their life... as well as an unexpected and touching cohesion with their harsh, rocky and arid soil...

But... the authenticity and the strength of that life are however jeopardized – by first announcements of globalization appearing in the remote region...

Being screened Thursday 10 September at around 12.35



Fish on!

Year: 2008

Length: 60 minutes

Director/filmmaker: Frode Storås, Liivo Niglas & Diane Perlov

Producer: Frode Storås, Liivo Niglas & Diane Perlov

Production company: mp docs

Country of production: U.S.A./Norway/Estonia

Country/location of film: U.S.A.

The Klamath River of Oregon and California is one of the most important salmon runs in the United States. While it is a shadow of what it once was, it still supports an abundance of life and diverse economies all concerned with its future course. This is a film about the Indian tribes of the river ecosystem – what the Klamath means to them and how they draw on traditional and modern resources to restore its strength, beauty and balance. The film focuses on several tribes of the Klamath River Basin – the Yurok, Hoopa, and

Karuk. Yet this story has implications for any number of river ecosystems and indigenous peoples around the world. Through the self described Fish People of the Klamath, the film reminds us how the health of a people and the health of its lands are integrally linked.

Being screened Thursday 10 September at 15.00



Doing the Norway

Length: 30 minutes

Director/filmmaker: Gry Elisabeth Mortensen

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Alaska

In Petersburg, Alaska, the inhabitants celebrate their Norwegian heritage with great enthusiasm. By the use of old symbols and artefacts, and the annual “Little Norway Festival”, an abstract relationship with “the old county” is constituted. For some, being “Norwegian” plays a vital role in the making of identity, even though the bloodline is getting washed out and the first-hand

connection with Norway is limited. The strive for belonging and people's need to feel special are fundamental subjects in this film, as we follow Vikings and Valkyries, Leikarring Dancers, Rosemalers and other inhabitants through the making of the 50th Little Norway Festival.

Being screened Thursday 10 September at 16.15



Jørgen Leth on Haiti

Year: 2007

Length: 51 minutes

Director/filmmaker: Olatz González Abrisketa

Producer/production company: Olatz González Abrisketa

Country of production: Basque Country

Country/location of film: Haiti

Jørgen Leth on Haiti is a documentary about postcolonial relationships and imaginaries. The camera enters Leth's private home in Haiti, asking the Danish filmmaker about the people who work for him in the house. Together with his testimony, the images from people working in the house, and from Jørgen Leth's films about Haiti, introduce the audience to an inner universe which echoes a collective one, that which usually arises from the anthropological distance:

exoticism. Moreover, the film deals with European contradictions when facing up to Others. This issue is specified above all in the director's figure, in her production choices. On the one hand, she consciously assumes Leth's guest role, sharing his position in the house and leaving out others' voices and, on the other, has the feeling of the audience's contempt.

Being screened Thursday 10 September at 17.30



The Golden Beach

Year: 2008

Length: 58 minutes

Director/filmmaker: Hasse Wester

Producer/production company: Hasse Wester. Lila Film

Country of production: Sweden

Country/location of film: India

A small group of farmers belonging to the Halakki Gowda tribe live by a small beach in a valley in southern India. When the Swedish film-maker Hasse Wester was first there twenty years ago, the farmers had little contact with the outside world. Hasse lived with the farmers for more than a year. He learned their language and developed a close friendship with a thirty year old man called Maneshwara. Today life in the valley has changed drastically. There are plenty of cafés

and hotels, and white tourists in bikinis are sunbathing on the beach. In the film we follow the farmers' encounter with the white tourists, and Hasse's friendship with Maneshwara over a period of twenty years.

Being screened Thursday 10 September at approx. 18.35



Counting tiny little steps

Year: 2009

Length: 80 minutes

Director/filmmaker: Bogdan Palici, Matei Budes & Simona Gal

Producer/production company: ViraFilms, Barlad

Country of production: Romania

Country/location of film: Romania

This documentary film reveals a demystified space with traces of nostalgic thoughts, which has known the breach of traditions. The central purpose of our attempts was to follow up the process of a tradition reconfiguration called "Maruntele", initiated by the mayor of Bogdana commune, Vaslui County, Romania. The main questions were: Are the traditions surviving at least in the memory of native people? Is it possible to reconfigure traditions or could we expect their imminent loss?

We also wanted to draw out impressions from the untarnished life of the village and its people's personal universe.

Being screened Thursday 10 September at 21.00



Side effects

Portrait of a young artist in Lahore

Year: 2009

Length: 34 minutes

Director/filmmaker: Mashood Ahmed Sheikh

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Pakistan

Lahore is the second largest city of Pakistan with a population of more than 10 million. The city is famous for exquisite food, its rich culture, as an education capital and as the core of Pakistan's media and arts scene. The film takes us deep into the life of a struggling young middle-class art student in Lahore.

Being screened Thursday 10 September at around 22.45



The Principal's Fight

Year: 2009

Length: 30 minutes

Director/filmmaker: SidyLamine Bagayoko

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Mali

The Principal's Fight examines the case of Community School, Sector II, Sabalibougou, and the struggles of Negueting Traore and his fellow teachers to keep it functioning. Along the way we see something of the home life of Principal Traore and his wife – who also teaches at the school – and we come to realise that they have a fight on their hands just to keep their own family viable. We meet various government officials who emphasise the importance of community schools to the nation without being able to guarantee sufficient support to keep Sector II viable.

Being screened Friday 11 September at 9.00



Rehe. The blacksmiths of Mogodé

Year: 2009

Length: 32 minutes

Director/filmmaker: Gamache Thomas Kodji

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Cameroon

Among the Kapsiki, a mountain dwelling ethnic group in far North Cameroon, blacksmiths (rehe) perform many trades and crafts calling for specialization, such as music, divination, magic, medicine, pottery, leatherwork, funeral, forging iron and casting brass. All these trades are crucial for the clans and the whole village connecting to the social division of labour. The main focus of this film is death, the three days of performance of the blacksmiths during a burial ceremony. It is about how they organize and make the weeping less dramatic and unfortunate for the bereaved family with their special burial music but also how they take care of the body from the time the man dies until they bring him to the cemetery, ending by the traditional surgery that they make before the burial. In brief, this film is about the traditional conception of burial among the Kapsiki.

Being screened Friday 11 September at around 9.35



Cinema in Sudan: Conversations with Gadalla Gubara

Year: 2008

Length: 52 minutes

Director/filmmaker: Frédérique Cifuentes

Producer/production company: Frédérique Cifuentes

Country of production: France

Country/location of film: Sudan

This is a portrait of a great Sudanese film-maker, Gadalla Gubara (1920-2008). He was still working at the age of 88, one of the pioneers of cinema in Africa, although he had lost his sight, filming life in Sudan as no one before him. Through his work, Gadalla reveals to us a Sudan both mysterious and misunderstood. Conversations with Gadalla Gubara retraces the struggle of a man who received the 2006 Award of Excellence for his career at the Africa Academy Awards in Nigeria. It shows a unique collection of archive footage and still photos from one of the founding fathers of African cinema.

Being screened Friday 11 September at around 10.20



We are alright till now

Year: 2008

Length: 68 minutes

Director/filmmaker: Vladimir Bocev

Producer/production company: Mramor

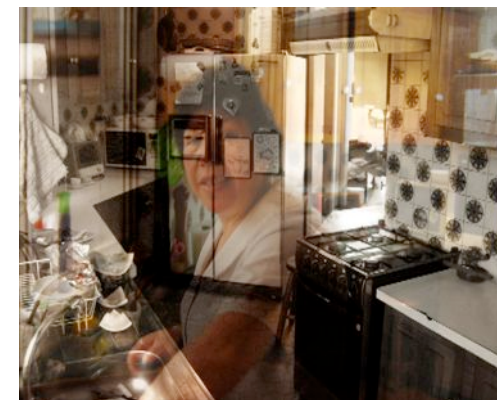
Country of production: Macedonia

Country/location of film: Macedonia

A process of so-called industrialization began in Macedonia in the middle of the 1960s. Big industrial complexes built in towns increased the need for manpower and persuaded the rural population to move to towns. The extensive migration considerably affected the Macedonian villages, resulting in their extreme depopulation. Most villages are inhabited mainly by elderly people, who take care of themselves and their properties. Young people have left their native home a long time ago, moving to towns and leaving their parents on their own. In general terms the film reflects the current state of Macedonian villages.

Cveta and Dimche, Menka and Blagoja are aged members of two lonely families. They live with the thought that the train arriving at and leaving the village every day would one day bring some of their numerous children and grandchildren to visit them.

Being screened Friday 11 September at 11.45



La Ausencia

Year: 2008

Length: 12 minutes

Director/filmmaker: Ricardo Greene

Producer/production company: Ricardo Greene

Country of production: UK/Argentina

Country/location of film: Chile

Set to unravel the central yet invisible place of female domestic workers in Chilean culture, this film departs on a journey through time and space, exploring the production and reproduction of family memories through photo albums and the uses of space. Walking across the different rooms of a particular home, *La Ausencia* aims to unlock the stories fixed in its walls. This micro-expedition raises questions regarding the limits of memory, the sense of place, the uses of photography and the fussiness of kinship, through which it finally conveys the concealed and blurred situation in which domestic workers are immerse.

Being screened Friday 11 September at around 13.10



Casado's Legacy

Year: 2008

Length: 49 minutes

Director/filmmaker: Valentina Bonifacio

Producer/production company: Granada Centre for Visual Anthropology, University of Manchester

Country of production: UK/Paraguay

Country/location of film: Paraguay

Paraguay, 2007. For 100 years Maskoy people worked in Carlos Casado's tannin factory, and lived in a urban district. The factory, which had been founded on their land, based its production on the exploitation of local natural resources. After exploiting the territory, in 2001 the company closed the factory and sold the land. For Maskoy people who fought against the company to repossess their former territory, Casado's legacy is a land without food. On this impoverished land, they have to create a new way of living and imagining their future. In the film – shot over a period of one year – the history of Maskoy people is told through a chain of encounters between them and representatives of the 'White' society: the filmmaker, the mayor, a member of the parliament, the president of the Institute of the Indian, a soldier, the abandoned factory guard and Carlos Casado ghostly presence. In the meanwhile, a

female initiation ritual is performed again after a gap of many years. The film is built in the form of a riddle, where the viewer is left to imagine a variety of alternative futures.

Being screened Friday 11 September at 15.00



Being Daisy

Year: 2009

Length: 50 minutes

Director/filmmaker: Penelope Moore

Producer/production company: Granada Centre for Visual Anthropology, University of Manchester

Country of production: UK

Country/location of film: Austria

Being Daisy is a film about music-making. Filmed in Austria, it centres on musician and composer Daisy Jopling. What is it like to live a life that is every day infused with music? For Daisy it is life enhancing. Music is about everything and everything is about music. As Daisy searches for a still point where thinking and doing and music and life can come together, we

come to see music making as a mirror for the many struggles involved in living a life.

Being Daisy was filmed and completed as an integral part of my PhD research and forms part of my thesis. I undertook fieldwork in Vienna with professional musicians. My interest focuses on how these musicians make the space to be creative. The thesis has come to be about how to live a musical life.

Being screened Friday 11 September at around 16.00

It is not over yet!

We finish off Friday with two 'surprise' films, one about 'sound' and one about 'love'. Don't miss them! oooOooo

ASTRA Film Festival 2009 Jubilee (10th) edition

26th October – 1st November 2009, Sibiu, Romania

ASTRA FILM SIBIU 2009 is a major event in the Central East European film community as it is unique in this part of Europe. It offers the opportunity for documentary film-makers and anthropologists from all over the world to meet, while promoting not only the production of good quality non-fiction film in Romania and in the region, but also for discussions related to the use of visual media in human studies.

Our previous editions have proved that there is an amazing appetite, especially among young people, for this type of films and visual anthropology programmes. The Sibiu Festival attracts large groups of students from universities all over Europe. In 2008, ASTRA FILM won the Civil Society Award for the Best Cultural Event in Romania.

The key-word of success is interactivity and a great public. Whether you are a student, a member of the general audience or a specialist in documentary film, ASTRA FILM is the place to discuss and debate upon major issues faced by documentarists while exposing real life and real people on the big screen. Today, there are hundreds of film festivals, internet distribution is available, and both filmmakers and viewers have grown in number. However, ASTRA FILM will be, we hope for the years to come, one of the main events in the field. Neither the internet, nor other events, can offer the unique atmosphere of ASTRA FILM.

ASTRA FILM FESTIVAL 2009 – Programme (soon a more detailed programme on <http://www.astrafilm.ro/en/astra-film-festival-2009-festival-program>)

A. COMPETITION

International

Fifteen finalist productions from: Argentina, Australia, Belgium, China, Hong Kong, India, Iran, Israel, Mexico, Siria, South Africa, Switzerland, USA; Europa / documentaries in the selection approach present European issues in the newly extended EU, but also Europe in its geographic sense, covering the former communist countries. The finalists are from Finland, Croatia, Estonia, Czech Republic, France, Germany, Hungary, The Netherlands, Makedonia, Italy, Greece, Belgium, Slovakia, Romania; Romania / section designed for the domestic production

Student / films made by students from: HFF Konrad Wolf, University of Tromsø, Visual Cultural Studies, The Polish National Film, Television and Theatre School, University Of Silesia, National Film School Bucharest, University of Leiden - Cultural Anthropology & Development Sociology, Harvard University / Harvard Media Anthropology Lab, School film - Royal Holloway University of London, Geneva University, Granada Manchester, Oxford Academy of

Documentary Film, University College London/ Marie Curie Post-doctoral studies;

B. SPECIAL PROGRAMMES

Our Unknown Neighbour - Turkey:

Documentary films on contemporary realities in Turkey. Children of the World – actors and spectators of documentaries:

The programme is designed for children between the age of six and twelve, and presents films about the lives of children in Mexico, India, Siberia, Nepal, China, Morocco, Cambodia, Japan, Senegal, and some European countries. It is an interactive programme, which involves the children (young students from the local schools) in a series of activities related to the films.

C. MADE IN ROMANIA

Romania has a special situation: although it is part of EU, it still has many aspects of social life which normally are thought to be in the third world countries (poverty, ethnic issues etc). Therefore Romania remains one of the main target of European documentarist to choose a subject from. This section will show a panorama of documentary films made by Romanian as well as by foreign directors/producers in the last 2 years about ROMANIA.

D. FOCUS

Romanian Documentary Film, after 20 years Debates, round table, presentations made by professionals and organizations involved in the domestic documentary film production, and the official release of "Book of the Romanian Documentary Film / Two decades of post-communism"

E. DOCUMENTARY FILMS AND THE CIVIL SOCIETY

The public interest on the agenda of the media is a competition open for local private television channels, aiming to encourage them to produce and broadcast documentary films as a means to debate social issues. The programme is organized together with the Soros Foundation Romania.

E. PROFESSION: DOCUMENTARY FILMMAKER

Portrait: LEONARD HELMRICH (The Netherlands)
Leonard Retel Helmrich is a Dutch/Indonesian filmmaker who worked as a drama director and

cameraman in the Netherlands before going to Indonesia to make a series of documentaries that have won awards world wide. His most famous film Shape Of The Moon won Best Documentary in the World Docs Competition at Sundance 2005 as well as at the International Documentary Film festival Amsterdam (IDFA) in 2004 where he won the prestigious Joris Ivens Award. Leonard developed a theoretical perspective for his work as well as a practical technique for an approach that he calls 'single shot cinema', involving long takes with a constantly moving camera. He has also designed a special camera mount that allows extraordinary stability and maneuverability in shooting called "Steadywings". Having spent years designing this technique he now also runs workshops for broadcasters and with filmmakers to share his skills. The programme screens three of his films, introduced and commented by the author, and followed by open debates with the audience.

Cut! – watch, shoot, edit

An interactive presentation of the best filming and editing equipment for documentarists, made by Sony Romania for film professionals.

Astra Film & Oxford Academy Of Documentary Film Workshop

Introduction to documentary film production
A one week workshop open to social scientists who are interested in a career in documentary filmmaking. It is structured as an intensive course, at the end of which the participants become familiar with the basics of documentary film production. We still accept applications!!!!, more details
<http://www.astrafilm.ro/en/training/>

We address a warm welcome to the Astra Film Festival 2009, you will not miss the music performances and a special atmosphere that some of you already have experienced!

Students who can advertise Astra Film Fest 2009 in media (online or printed) benefit 50% discount on their youth hostel accommodation (contact for student accommodation olimpia@astrafilm.ro) All the details related how to reach easiest Sibiu, including the list of low cost flights you can find at
<http://www.astrafilm.ro/en/astra-film-fest-2009-travelling-directions-2>

Dialektus Festival 2010: Call for entries

European Documentary
and Anthropological Film Festival
Budapest, 2010, March 3-9.
www.dialektusfesztival.hu

Enter your documentary into the competition or into the student film competition of the festival!

Submissions deadline: 2009, September 25.
Payer submissions deadline: 2009, October 9.

Some of the films we saw this March are still in our mind's eye, however we are already preparing for next year's festival. At any given time we may recall the neon coloured sculpture of Rhunama, the so-called Holy Book manifesting the megalomania of the Turkman dictator, as well as remembering the Palestinian sportsmen and -women practising with track tires for the Olympic Games in Beijing, or the overcrowded elevator of 'Chicago block' in the outskirts of Antwerp, the mature hippies who refused to return to welfare society after the sixties and seventies India-mania.

These stories now belong to us too! We own them all, because we have seen them, we could laugh and cry, fret, remember and live together with people we would never have got to know without documentaries and the people who made them.

We ate up the world this March, but that feast is long over and unfortunately (or even fortunately) our appetites are whetted again, and admittedly we're already looking out for next year's menu...

Give us more!

This year we had 47 films from 17 countries in competition, all of them were (and still are!) available in the archive of DocuArt Shed, one of the festival's locations.

Our aim for next years March is to surprise and delight the audience with at least as many splendid documentaries on Dialektus Festival 2010. For this we hardly need more than for auteurs to make their films and then. send them to us.

From now on we're awaiting entries for Europe's most creative and keen documentary film competition! If you are a filmmaker and you have a documentary film made in 2007 or later, we hope to receive your entry before 25 September, 2009!

Are you a notorious latecomer? Do not give up! It is possible to send us your application until the 9th of October 2009 on the understanding that you must pay a default fee.

Like in previous years, we reserve a separate category for student films. Watch out: competition is pretty tough in the "Student Work" section!

Direct access to the application form:
http://www.dialektusfestival.hu/doc/dialektus_entry_form_2010.doc

Attracting ever more attention both in Hungary and throughout Europe, Dialektus Festival pays special attention to creating opportunities for filmmakers and other trade representatives to meet each other and their audience on professional forums, targeted, thematical events besides creating an informal, inspiring, buoyant festival-atmosphere. All because we need documentaries and documentary needs us too: to discover its priceless values, to point out to the possibilities it carries, to celebrate it, to talk about it - to treat it as well as it deserves. This is our way of encouraging dialogue between European filmmakers of different countries and different cultural backgrounds, to boost the popularity and strengthen the distribution of the documentary film.

Palantir Film Visual Anthropological Foundation
H-1461 Budapest, Pf.: 64., Hungary
Tel: +36-1-403-03-52, +36-70-409-77-45
E-mail: info@dialektusfesztival.hu
Web: www.dialektusfesztival.hu

The 7th Worldfilm festival, Tartu, Estonia

Call for entries

Dear friends and colleagues,

We are glad to announce that the 7th Worldfilm festival will be held in Tartu, Estonia, on March 22nd–28th, 2010!

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

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 2009

Send to:
Pille Runnel,
Taavi Tatsi
WORLD FILM 2010
Estonian National Museum

J. Kuperjanovi 9
Tartu 50409
ESTONIA

Please enclose:

- copy of the film on DVD or VHS
- a signed entry form (download from 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)

Conditions of participation:

- The film production date should be later than January 1st 2007.
- Suitable screening formats (PAL): Betacam SP (2 audio channels), DVCAM, MiniDV
- Original version with English subtitles
- Worldfilm festival does not offer a screening fee

The visual presentation of self in situations and interactions

FIRST CALL OF PAPERS AND DOCUMENTARIES

The visual presentation of self in situations and interactions

Workshop convened by the Nordic Network for Visual Studies, University of Iceland, Reykjavik - Iceland, November 25-27 2009

We seek papers and documentary films that address various aspects of self, situations and interactions with presentations in visual media. In particular, we seek papers and filmic works that critically engage with the earlier works of Ervin Goffman. We seek works that advance social theorizing in this area while adding to the empirical stock of knowledge. Special screenings of films will be arranged in relation to the workshop. Specially invited filmmakers and scholars will discuss their films at the event. All costs related to the workshop, including travel, accommodation and meals for the participants, will be met by funds from NordForsk.

The workshop will take its point of departure in Ervin Goffman's influential theories, presented *inter alia* in his book *The Presentation of Self in Everyday Life* (1956). Later, Goffman developed his theories in relation to visual imagery in *Gender Advertisements* (1976). Goffman's *The Presentation of Self in Everyday Life* has profoundly influenced work within the social sciences. His work is a key reference for the study of identity, identity management and how relations develop within groups. It is also a major work when it comes to methodological approaches to the

study of continuity and change in social relations. Throughout, Goffman argued for the importance of gestures and facial expressions as well as other visual cues in social interaction, in the management of social situations and in the ordering of social life. Other writers have approached this subject from their own perspectives, from Pierre Bourdieu's book on photography to Howard Becker's longstanding interest in the subject, expressed in numerous publications. Thus, both the visual analysis of social situations and the study of how they are expressed in visual images have a long history but this perspective can and should be updated and developed further.

Presentation of self and social interaction is accomplished with the aid of visual technologies like photographs and videos, and often through the web or other internet applications. Self-presentation is about much more than just the management of appearances. Tokens of specific group identities, tangible cultures and the material manifestations of social institutions can all be analysed as "visual artefacts of the self." While navigating social worlds we create and learn of distinctions of appearances, fashions, tastes, accessories, "body language", institutions and mobilities. This leads on to the study of things, lands, homes, workplaces, and consumption which are, in addition to their technical functionalities, multiple presentations of self(s). Thus, several thriving

fields in contemporary social studies can benefit from a more systematic discussion of interactive visuality and the visualizing of sociality.

The meeting will begin in the evening on the 24th of November and be concluded in the evening of the 26th. The meeting is scheduled in accordance with Icelandair flights.

Submission of Papers

Deadline of abstracts of papers is September 15th 2009. Notification of acceptance will be sent out by October 1st. Papers for presentation have to be submitted to the organising committee by November 10th and will be made available to workshop participants through the workshop's website.

Papers presented at the conference will be considered for publication in an anthology or special issue of a suitable journal.

Please, send your abstract of papers by September 15th to Sigurjon Baldur Hafsteinsson at sbh@hi.is.

Submission of documentary films

Deadline of synopsis of films is September 15th 2009. Notification of acceptance will be sent out by October 1st. Documentary films for presentation have to be submitted to the organising committee by November 10th. Films can be in different stages either finished, rough cuts or other presentable stages.

Please, send your synopsis of film by September 15th to Tinna Grétarsdóttir at tgretars@temple.edu.

Organizing committee:

Árni Sverrisson, PhD. University of Stockholm.
arni.sverrisson@sociology.su.se

Sigurjón Baldur Hafsteinsson, PhD. University of Iceland. sbh@hi.is
Tinna Grétarsdóttir, ABD. Temple Unversity.
tgretars@temple.edu
Örn D. Jónsson, PhD. University of Iceland. odj@hi.is
Trond Waage, PhD. University of Tromsø.
trond.waage@uit.no

Documentary film screening coordinators:

Tinna Grétarsdóttir, ABD. Temple Unversity.
tgretars@temple.edu
Áslaug Einarsdóttir, University of Iceland. ase3@hi.is

Open Call for submissions at PLATFORMA VIDEO9

The International Film Festival PLATFORMA VIDEO9 will be held December 3-6, 2009 in Bios Cultural Center.

With two distinctive competition sections, Platforma Selection & Audience Prize, this year's Festival hosts films from around the world, while presenting a festival's tribute with the participation of well known international festivals, ethnographic documentaries, music in motion, etc. Moreover, the programme is enriched with workshops, seminars and open discussions regarding contemporary audiovisual issues as well as DJ sets and parties each night.

The Festival will be completed with the closing ceremony and prize awards.

PLATFORMA VIDEO9 invites you to submit online your films for preselection until October 20, 2009

For submitting entries, go to www.platformavideo.eu

The 2nd International Student Ethnographic Film Tribute

The 2nd International Student Ethnographic Film Tribute will be hosted in the International Film Festival PLATFORMA VIDEO9 to be held at 3-6 December in Athens...

...the (sort of) ethnographic film festival is aiming in films made from anthropology students or related after 2005, either as dissertations or as assignments. This is done, for we aim to discuss the innovations and restrictions of student ethnographic filmmaking (i.e. time, production, department conventions, experimentation).

This ethnographic section of the festival doesn't have a competitive character. However, we are keen to invite some of the filmmakers during the festival, depending

on available funds. Additionally, we are organizing again an open discussion - the subject of which will be announced very soon - where we hope to engage in a dialogue on / with the future of ethnographic film.

The deadline for films submission is the 20th of September, 2009.

Questions and prior notice for submissions should be directed to:

Konstantinos Aivaliotis: aivaliotisk@yahoo.gr
Nicholas Sfakianakis: nicksfak@hotmail.com
Christos varvantakis: rudrrrr@googlemail.com

The Platforma Video webpage is www.platformavideo.eu

Call for films - D&C Days at COP 15

Dear friends and partners,

This is a call for film submissions for the third edition of the Development & Climate (D&C) Days film festival!

We are looking for short films (up to 10 minutes) on climate and development. The festival will run over the weekend (12-13 December) during COP 15 in Copenhagen, Denmark, as a parallel event to the D&C days.

If you would like to submit a film fill in the form below. The deadline for sending a hard copy of your film is October 15, 2009.

Please send your DVD to:
IIED Climate Change
Att: D&C Film Festival
3 Endsleigh Street

London
WC1H 0DD
UK

Formats:

Thank you for sending a DVD that will be readable by a DVD player. If you are able, do also send us your film in any of these formats on a separate DVD: AVI, MOV (quicktime). MPEG-1, MPEG-4.

Notes on the application process:

- In order to promote discussions after screenings, we will give preference to films which can be introduced by a representative. Selected participants will be notified by email.

- If you have MORE THAN 1 FILM: Please use only one individual form per video. You can do this by filling out the details of the first film, submitting the information and reloading the form again by clicking the link in your email.

- For the selection process, it is very helpful for us if you can provide a URL where your film can be viewed online.

- We will notify you as to whether your film has been selected or not at the end of November.

Development and Climate Days at COP 15 is being organised by the International Institute for Environment and Development (IIED), the International Institute for Sustainable Development (IISD) and the Stockholm Environment Institute (SEI).

Warm regards,
The IIED climate change team
For more information visit www.dccdays.org
or contact Isabelle Lemaire at:
dcvids@googlemail.com
or
isabelle.lemaire@gmail.co

Different from what? Film & Video Festival

Tempe, AZ January 29-31, 2010

Call for submissions

This festival explores the expression and construction of ability and disability from multiple perspectives. In what ways do our cultural practices reflect conventions and expectations that make some differences visible while obscuring others? Who and what conspires to

compose these defining images and in what ways are they avoided, resisted, negotiated, and challenged? Participants will be intrigued by this mélange of film, conversation, and celebration of the differences that punctuate our community discourses.

We welcome submissions in the following categories: drama, comedy, documentary, animation or experimental.

Deadline for submissions:
October 25, 2009

FOR GENERAL
INFORMATION AND
SUBMISSION MATERIALS,
VISIT
WWW.DIFFERENTFROMWHATFILM.COM



PRESS RELEASE for John Marshall films UNESCO honor

Documentary Educational Resources, in conjunction with The Human Studies Film Archives, Smithsonian Institution is pleased to announce that the John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000 has been recognized for its exceptional value as part of world documentary heritage and has been added to UNESCO's Memory of the World Register.

The John Marshall Ju/'hoan Bushman Film and Video Collection, held at the Smithsonian Institution's Human Studies Film Archives, is one of the seminal visual anthropology projects of the 20th century providing a unique example of sustained audiovisual documentation of one cultural group, the Ju/'hoansi, of the Kalahari Desert in northeastern Namibia, over half a century. It is an unparalleled historical record not only of an indigenous people's traditional way of life and ties to the land but of the transformation of their life in the rapidly changing political and economic landscape that developed in concert with the struggle for Namibian independence. The collection is only the fourth documentary property held in a United States archive or library to be added to the Memory of the World Register.

Filmmaker John Marshall documented the lives of a group of Ju/'hoansi (!Kung San Bushmen) of the Kalahari Desert in Namibia from 1950-2000. Marshall and his colleagues shot over one million feet of film and, in addition, video (722 hours), beginning in the last years that the Ju/'hoansi still lived by gathering and hunting in their harsh desert environment. Tremendous and rapid changes occurred during the ensuing fifty years, both on the individual level and within Ju/'hoan society at large. Marshall's film and video documents these changes, along with interviews in which Ju/'hoansi share their thoughts and feelings about the past and their hopes and concerns for the future.

All this, as well as audio recordings, photographs, maps, film and videotape logs, translations, and other papers, comprises the John Marshall Ju/'hoan Bushman Film and Video Collection, 1950-2000. This audiovisual collection is unique in the world for its focus on one group of people over such a long period. The materials can be used to study historic and contemporary Ju/'hoan life and culture, as well as the politics of international development, and the cultural landscape of the Kalahari Desert.

More details about the collection can be found in the finding aid:
<http://www.nmnh.si.edu/naa/fa/marshall.pdf>
Marshall's edited films, study guides, etc. are distributed by Documentary Educational Resources:
<http://www.der.org/films/kung-series.html>
UNESCO's press release contains additional information about the Memory of the World Register as well as the full list of inscriptions for 2009:
http://portal.unesco.org/en/ev.php-URL_ID=46187&url_DO=DO_TOPIC&url_SECTION=201.html

Cynthia Close
Executive Director
Documentary Educational Resources
101 Morse Street
Watertown MA 02472
www.der.org
617-926-0491
800-569-6621
Fax: 617-926-9519

Report on the Workshop “Visualizing Japan: An Investigation of Epistemology and Methodology based on Dialogues with Filmmakers”

By Renato Rivera, Kyoto University Graduate School of Letters, renato@rivera.mbox.media.kyoto-u.ac.jp

Date: May 16th and 17th

Place: Kyoto University, Faculty of Letters 2F, Lecture Room No. 6.

Program: www.itsushikawase.com/workshop

Host : Kyoto University GCOE program

"Reconstruction of the Intimate and Public Sphere in 21st Century Asia" The Project on the Visual Image and the Intimate/Public Sphere (<http://www.gcoe-intimacy.jp/>)

Introduction

May 16th and 17th 2009 saw the Kyoto University Graduate School of Letters hold the international workshop, “Visualizing Japan”, in conjunction with the Japanese Government-funded Global COE Program “Restructuring the Public and Intimate Spheres” ongoing research project; and coordinated by Itsushi Kawase, the provocative director of such films as *Lalibalocc* and *Room 11, Ethiopia Hotel*. The weekend provided a rich smorgasbord of participants from across the globe, spanning many disciplines and backgrounds, as well as a diverse range of films of many genres, themes and techniques. This meeting of minds formed very real bonds and will no doubt manifest itself in some groundbreaking collaborations which we ought to look forward to later down the line.

Coordinators

Itsushi Kawase (Research Fellow, Japan Society for the Promotion of Science/Kyoto University)

An van Dienderen (Postdoctoral Research Fellow, Royal Academy for the Arts, University College Ghent)

Presenters

Marc Hatzfeld (Sociologist, Laboratoire de démographie historique -Ecole des Hautes Etudes en Sciences Sociales, Paris)

Alain Saulière (Documentary filmmaker, *Ateliers du passeur, Les Vans*)

Thierry Ribault (Project leader: Economist, Cersé-Cnrs-Meshs, Lille)

Tommi Mendel (Telephone participation) (Filmmaker, University of Zurich)

Roberto Maxwell (Videographer, Journalist)

Tamarah Cohen (Associate Professor, Kansai Gaidai University)

An van Dienderen (Postdoctoral Research Fellow, Royal Academy for the Arts, University College Ghent)

Day One: Part One

The first afternoon began with a brief introduction from Mr. Kawase, outlining the importance of our interdisciplinary exchange for the creation of an expanding global network of researchers and filmmakers with special attention given to films and film project dealing with “Japan”.

We heard presentations from three French guests: the economist Thierry Ribault, sociologist Marc Hatzfeld, and documentary filmmaker Alain Saulière; colleagues working on a joint research project entitled “Japanese Youth in Emergency” sponsored by CNRS and MESHS. After an introduction to the project proposal by the leader Mr. Ribault, Professor Hatzfeld took to

the stage and presented some clips from his films, “No Problem” and “Doors and Straights”, painting an image of the changes in attitudes within immigrant labourers in France. While the showings were mostly in non-translated French dialogue (with some other languages), Prof. Hatzfeld addressed the importance of focusing on things like the hand movements of the workers, and what kind of interactions are depicted in the workplace. While the content of the films screened in this section were not directly connected to Japan, they gave a vivid impression as to the kinds of themes they would later go on to tackle in their proposed research project focusing on Japanese youth, and also gave us a look at some experimental filmmaking techniques. Mr. Saulière in particular fielded many comments and questions regarding his screened excerpt, a record of musicians of different backgrounds meeting and performing together such as choir groups and tribal chanters, shot in Morocco. These gave rise to discussions concerning planning and calculating each shot before filming, from a filmmaker’s perspective, versus filming as events unfold without any prior calculations. It also marked the first of many mentions of visual anthropologist Jean Rouch and his landmark techniques, bringing to the table the concept of “mind-editing”, which is that Rouch extensively planned out every image he recorded so that he would not have to edit the film later. He was known for making long cuts out of necessity due to the expense and heft of film and equipment at the time, and this was juxtaposed with Saulière’s method of simply filming everything as it develops, while nobody, not the filmmaker nor the participants can determine the outcome. Debate here

arose with regards to whether or not the experiment – both the actual collaboration between the two groups of musicians and the filming method adopted by Mr Saulière – was a success, with the point brought up by Pnina Werbner (Professor, Keele University), that the participants in the film after a long process of trying to synchronize, eventually gave in to the “lowest common denominator” and revealed in that “they could all bang a drum”, thus sparking a heated discussion.

Day One: Part Two

Next, two films, “Down and Out in Osaka” and “Arukihenro” were screened in their entirety. While being of entirely different content, both were fine examples of powerful visualization used for a convincing narrative. A telephone interview with Switzerland-based Tommi Mendel – director of the latter work – followed. Personally, the most intriguing aspect of these back-to-back showings is how, as an audience member, one would deconstruct and reconstruct the theme of this workshop – “Visualizing Japan” – using these polar-opposite images. The former paints an image of Japan as oppressive and dismissive towards the homeless population, while the latter follows the pilgrims in a rite of passage of sorts. As representations of Japan, either one would be equally striking whether familiar or unfamiliar with “Japan”, yet in entirely different respects. The evening ended with a closing commentary by myself, attempting to tie up the many threads of discourse, which would eventually manifest itself as a theoretical analysis of the role of the filmmaker, and how he/she is personified in each visual work, whether intentionally so or otherwise. This theme would be brought even further to the forefront with the remaining screenings and presentations on day 2.

Day Two: Part One

After a relaxed yet lively informal dinner the previous night, the second day brought new audience members and presenters forward to continue our pursuit of visualizing meetings of cultures.

The first such endeavour was Roberto Maxwell’s presentation and film screening of “Dekasegui”, a mixture of interview footage and creative stylings depicting the life of an individual who is not easily identifiable as either Brazilian or Japanese. This spurred the discussion on cultural identification and affiliation, in this case how one can be “Japanese” in Brazil, and “Brazilian” in Japan, which formed the main theme for most of the remainder of the day.

As if to bring highlight the care in planning of the workshop’s program, the next session segued seamlessly on thematically and served as a natural progression for discussion of this topic. It was presented by Tamarah Cohen from Kansai Gaidai, and focused on her extensive project, “We Japanese”, a monumental series of visual interviews on the subject of “international identity”, spanning many volumes. Obviously, showing the films in their entirety would prove impractical, so instead several short clips were shown, to give the audience a sense of the methodology and content. Here, again, the issue of the filmmaker as participant was brought into question. Ms. Cohen described how in all of these interviews, her intention was to have the frame set up so as to show the subject communicating to the audience: thus, the interviewer sat behind the camera (she describes herself almost as if hiding), and having her eye level as close as possible to that of the lens, with the subject immediately in front. She also explained how, although up until this point all of the material was viewable on the internet, there had been some internal controversy regarding the content matter and unfortunately the conclusion was that the interviews be taken offline. Again, this sparked further debate and food for thought.

Day Two: Part Two

After a brief break, the reins were handed over to An van Dienderen, for her introduction to and Japanese premiere screening of “Patrasche: A Dog of Flanders (Made In Japan)”. The audience’s response to this masterful work of research and filmmaking was that of overwhelming praise, with the theme of two cultures meeting (or perhaps clashing?) and re-interpreting and reconstructing each other, adding a fitting logical progression which was also a summary of our discussions over the weekend.

Kimio Ito (Professor, Kyoto University) provided a closing speech which also included a brief showing of the animated wartime movie “Momotaro Umi no Shinpei (Momotaro, Divine Warrior of the Sea)”, mostly focusing on one interesting concept brought up during the “Patrasche” documentary, which was that of images of children’s death in animation. He demonstrated that the example of this in “Momotaro” is a very abstract one, with the defeated soldiers being represented as falling playing cards. Lastly, as the discussion threatened to run overtime, it was moved over to a nearby izakaya, or Japanese-style restaurant, to continue our musings and ponderings. Overall, the workshop proved to be a meaningful opportunity for interdisciplinary exchange and the meeting of diverse concepts and ideas provided the seeds towards new endeavours for all involved.

nafa :: notice board

Magic Lantern Foundation

I just came across this:

<http://www.magiclanternfoundation.org/index.php>

http://www.magiclanternfoundation.org/about_us.html

Cheers,
Joanna Kirkpatrick

New web page

I have just completed a web page titled "The Anthropology of Visual Communication at Temple University - 1967-2005. The url is <http://astro.temple.edu/~ruby/vatu/>.

Jay Ruby

New Book

Toril Jenssen
Behind the Eye. Reflexive methods in culture studies, ethnographic film, and visual media
Intervention Press, 2009

The communication and dissemination of research form an important aspect of the relationship between

scholar and informant in visual anthropology. Research employing film as method cannot avoid reflections on how to communicate with informants and how to represent their stories audio-visually, requiring that the anthropologist is conscious about her own participation in the whole process. This book looks into the concept of reflexivity, exploring the many ways in which it is used, and linking it to the cultural forms of expression of modernity, as well as to the research methods used in the social sciences. It also presents the historical role of visual media in the production of knowledge and in research communication. Visual media are part and parcel of living culture and underpin important aesthetic and ethical issues related to the construction of social life.

New Book

Keyan Tomaselli and David Scott
Cultural Icons
Intervention Press, 2009

The Eiffel Tower-this symbol of industrial development and the French Republic is now associated with a romantic vacation in Paris. Nelson Mandela-the hero of the struggle against apartheid was featured in a British Airways magazine article called "The Power of Brand Mandela." This book explores these and other contemporary cultural icons that, over time, have been endowed with a complex and powerful layering of meanings. The authors analyze the way in which such icons, whether objects or persons, living or mythical,

are constructed and disseminated. They also critically investigate the implications, in semiotic and cultural terms, of the accretion of meaning and popular recognition attached to them, their moral and aesthetic ambiguity, and their enduring appeal to a fascinated public. This slim and provocative volume is ideal for courses in and related to cultural studies.

Himalaya Film festival USA 2010

Dear all,
You may think: at what stage are we with the organization of Himalaya Film Festival USA? So far we have started identifying a number of venues and it's really a matter of physically visiting these places, meeting the staff members and discuss the strategy. This will most likely happen in October 2010 as that seems to be a good period in some of the bigger cities and we would like to see how these venues deal with festivals and breathe the atmosphere. Those who have been in Amsterdam know that a relaxed & friendly atmosphere is very important to us. What you can do: invite your USA based friends to become a member of the Facebook group. Every PR is PR. They can also add themselves to the mailing list which has been activated at <http://www.himalayafilmfestival.us>

Any suggestions: do so!

Sincerely yours,
Glenn Mitrasing
gk.mitrasing@planet.nl, himalaya@pagina.nl

The Poster journal - call for papers

The Poster is a new peer-reviewed journal published by Intellect. Lead by Simon Downs (s.t.downs@lboro.ac.uk) at Loughborough University, the journal draws on an editorial team from Loughborough, the Universidade De Aveiro, the University of Guadalajara and the University of New South Wales.

The Poster provides a forum for debate about the ways in which visual devices are used to form opinion, sway, persuade, provoke, unite and divide us. Scholars and practitioners of visual culture, visual ethnography, critical studies, cybernetics and the social sciences are invited to join in the discussion about the ethics, aesthetics, effect and operation of visual rhetoric in the public sphere.

Submissions can be practical, theoretical or philosophical in nature, from essays on industrial practice (e.g. successful campaigns, analysis of trends and methods) to artefacts from practitioners in the field of visual communication (e.g. graphics, illustration, curation, experience design, photography, etc).

For further information, please visit <http://tinyurl.com/theposterjournal>. Thank you.

Visual Culture in Britain

First Issue Published by Routledge - Now Available

Routledge is delighted to announce that Volume 10, Issue 1 of Visual Culture in Britain is now available.

Visual Culture in Britain publishes original work that places a broadly defined visual culture encompassing painting and sculpture, architecture and design, print, film, photography and the performing arts in relation to its wider geographical and historical contexts.

The journal seeks material engaged with the period from the 18th century to the present day and addresses a range of debates involving constructions of racial, ethnic, sexual and gender identities, nationality and internationalism, imperialism and colonialism, high, low and consensus cultures; the role of institutions and cultural groupings, and models of production and consumption. Submissions which consider theoretical and interpretive issues as well as those concerned with empirical research in relation to cultural production and representation are encouraged.

Free Online Access for 2009

This is the journal's first issue published by Routledge and to celebrate we are offering free online access to all articles in this issue for the remainder of 2009.

Read the articles from this issue here:
<http://www.informaworld.com/smpp/title~db=all~content=g911231917>

Read more about the journal here:
www.tandf.co.uk/journals/rvcb

nafa :: calendar

Events marked with bold are those still open for entries.

September 7-11, 2009

29th Nordic Anthropological Film Association (NAFA)
Festival of Ethnographic Film, at
University of Primorska, Koper, Slovenia
Contact: Peter I. Crawford, c/o Intervention Press,
Castenschioldsvej 7, DK-8270 Højebjerg, Denmark.
E-mail: interven@inet.uni2.dk with a copy to
peter.crawford@sv.uit.no.
Web: www.nafa2009.eu

September 15-17, 2009

The 1st International Visual Methods Conference,
University of Leeds, UK.
Deadline for submitting papers: Friday 27th March /
June 1st.
Web:
[www.education.leeds.ac.uk/research/visualmethods-
conference/](http://www.education.leeds.ac.uk/research/visualmethods-conference/)

September 25-30, 2009

Nordisk Panorama 2009 -5 Cities Film Festival, the
20nd Nordic Short and Documentary Film Festival,
Reykjavik, Iceland
Deadline for entries: closed
Web: <http://www.nordiskpanorama.com>

September 29-Oct 4th, 2009

The IX International Documentary Film Festival of
Barcelona, Spain
Deadline for entries: passed
Web: www.docupolis.org

October 2-6, 2009

2009 Taiwan International Ethnographic Film Festival
(TIEFF), Taiwan.
Deadline for entries: June 10, 2009
Web: www.tieff.sinica.edu.tw

October 8-11, 2009

The 9th Annual International Festival of Visual Culture,
Joensuu, Finland.
Deadline for entries: June 1st, 2009
Contact: Festival of Visual Culture, The Regional Film
Center of North Karelia
Länsikatu 15, FIN-80110 Joensuu, Finland
Contact: info@viscult.net
Web: www.viscult.net,

October 8-15, 2009

Yamagata International Documentary Film Festival,
Japan
Deadline for entries: passed
Web: www.yidff.jp

October 15-19, 2009

"Cinema Vérité" -3rd Iran International Documentary
Film Festival, Tehran, Iran.
Deadline for entries: July 15, 2009
"Cinema Vérité" -Festival Office
No.17, PALIZI(Ghandi) Sq, Shariati ave, 15569,
Tehran, Iran
Tel: +98-21-88511326
Fax : +98-21-88511242
Web: <http://www.inte.irandocfest.ir>

October 21-30, 2009

Cinemaissi, the Latin-American and Caribbean Film
Festival of Helsinki, Finland.
Deadline for entries: June 15, 2009 (extended call)
Web: <http://www.cinemaissi.org/cms/>

October 22-25, 2009

The XVIII International Festival of Ethnological
Film, at the Ethnographic Museum in Belgrade, Serbia.
Deadline for entries: August 15, 2009
Contact:
Sasa Sreckovic, festival manager
Ethnographic Museum in Belgrade
Studentski trg 13, Belgrade, Serbia
Tel.: +381 (11) 3281-888
Fax: +381 (11) 3282-944
E-mail: etnografski.muzej@nadlanu.com
Web: www.etnografskimuzej.rs

October 26-Nov 1, 2009

10th ASTRA FILM FESTIVAL, Sibiu, Romania
Deadline for entries: May 1st, 2009
Contact:
Astra Film Festival
Pia..a Huet 12, 550182 Sibiu Tel + 40 269-213 442,
210 134
E-mail: aff@astrafilm.ro
Web: www.astrafilm.ro

October 26-Nov 1, 2009

52nd International Leipzig Festival for Documentary
and Animated films.
Deadline for entries: passed
Web: www.dok-leipzig.de

November 28-30, 2009

3rd Festival of Visual Anthropology ASPEKT, Torun, Poland.

Deadline for entries: August 1, 2009

Contact:

Lukas Jakielski

Cell: +48 609 688 852

E-mail: festival@aspektyfestival.pl

Web: www.aspektyfestival.pl

November 2009

The 6th annual international human rights documentary film festival – Verzio 6,

Budapest, Hungary

Deadline for entries: August 31, 2009

Contact: <http://www.verzio.ceu.hu>

November 1-7, 2009

Festival dei Popoli – International Documentary Film festival, Florence, Italy.

Deadline for entries: June 15, 2009

Web: <http://www.festivaldeipopoli.org/en>

November 4-8, 2009

Sheffield Doc/Fest, Sheffield, UK

Deadline for entries: June 17, 2009

Web: <https://sheffdocfest.com/>

November 6-15, 2009

CPHDOX -Copenhagen International Documentary Festival, Denmark

Deadline for entries: May 15, 2009

Web: www.cphdox.dk

November 12-15, 2009

AARHUS Film Festival, Aarhus, Denmark

Deadline for entries: September 9, 2009

Web: www.aarhusfilmfestival.dk

November 12-15, 2009

The 33rd Annual Margaret Mead Film and Video Festival, New York, USA.

Deadline for entries: June 26, 2009.

Web: <http://www.amnh.org/programs/mead/>

November 13-22, 2009

The 29th Amiens International Film Festival, Amiens, France

Deadline for entries (for documentaries): July 15, 2009

Web: www.filmfestamiens.org

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

November 18-22, 2009

The 8th Annual Winnipeg Aboriginal Film Festival (WAFF) -one of North America's longest-running indigenous film and video festivals.

Deadline for submission: June 19, 2009

Contact:

2009 WAFF

E-mail: info@aboriginalfilmfest.org

Web: www.aboriginalfilmfest.org

November 19-29, 2009

The 22nd International Documentary Film Festival Amsterdam (IDFA), The Netherlands

Deadline for entries: passed

Contact:

International Documentary Film Festival Amsterdam
Kleine-Gartmanplantsoen 10

1017 RR Amsterdam

the Netherlands

Tel: +31 20 6273329

Fax: +31 20 6385388

E-mail: info@idfa.nl

Web: www.idfa.nl

November 25-27, 2009

The visual presentation of self in situations and interactions.

Workshop convened by the Nordic Network for Visual Studies

University of Iceland, Reykjavik – Iceland.

Deadline for papers and documentaries: September 15, 2009

Contact:

Organizing committee:

Árni Sverrisson, PhD. University of Stockholm.

arni.sverrisson@sociology.su.se

Sigurjón Baldur Hafsteinsson, PhD. University of Iceland.

sbh@hi.is

Tinna Grétarsdóttir, ABD. Temple University.

tgretars@temple.edu

Örn D. Jónsson, PhD. University of Iceland.

odj@hi.is

Trond Waage, PhD. University of Tromsø.

trond.waage@uit.no

Documentary film screening co-ordinators:

Tinna Grétarsdóttir, ABD. Temple University.

tgretars@temple.edu

Áslaug Einarsdóttir, University of Iceland.

ase3@hi.is

November 26-Dec 4, 2009

The 13th International Ethnographic Film Festival
Mostra

International do Filme Etnografico),

Rio de Janeiro, Brasil
 Deadline for entries: passed
 Web: www.mostraetnografica.com.br

December 2009

The 2009 VISUAL RESEARCH CONFERENCE, to be held in Philadelphia in on the Tuesday and Wednesday before the AAA Meetings.
 Deadline: March 20th 2009
 Web: www.societyforvisualanthropology.org/

December 3-6, 2009

The International Film Festival PLATFORMA VIDEO9, In Bios Cultural Center, Athens, Greece.
 Deadline for films: October 20, 2009
 Contact:
 Web: www.platformavideo.eu

December 3-6, 2009

The 2nd International Student Ethnographic Film Tribute, hosted at the International Film Festival PLATFORMA VIDEO9, Athens.
 Deadline for films: October 20, 2009
 Questions and prior notice for submissions should be directed to:
 Konstantinos Aivaliotis: aivaliotisk@yahoo.gr
 Nicholas Sfakianakis: nicksfak@hotmail.com
 Christos varvantakis: rudrrrr@googlemail.com
 The Platforma Video webpage is www.platformavideo.eu

December 12-13, 2009

The third edition of the Development & Climate (D&C) Days film festival, during the COP 15 in Copenhagen, Denmark.
 Deadline for entries (short films (up to 10 minutes) on climate and development): October 15, 2009
 Contact:
 IIED Climate Change
 Att: D&C Film Festival
 3 Endsleigh Street
 London
 WC1H 0DD
 UK
 For more information visit www.dcdays.org
 or contact Isabelle Lemaire at:
dcvids@googlemail.com
 or
isabelle.lemaire@gmail.com

January 26-31, 2010

9th DocPoint – Helsinki Documentary Film Festival, Finland
 No deadline for entries will be set
 Web: www.docpoint.info

January 27-Feb 7, 2010

39th International Film Festival Rotterdam, the Netherlands.
 Deadline for entries: September 1/ October 1/ November 1, 2009
 Web: www.filmfestivalrotterdam.com

January 29-31, 2010

Different from what? Film & Video Festival, Tempe, AZ January 29-31, 2010
 Deadline for submissions: October 25, 2009
 Contact/for general information and submission materials:
 Web: www.differentfromwhat.com

March 3-9, 2010

Dialektus Festival 2010 -European Documentary and Anthropological Film Festival
 Budapest
 Deadline for entries: September 25, 2009
 Contact:
 Palantir Film Visual Anthropological Foundation
 H-1461 Budapest, Pf.: 64., Hungary
 Tel: +36-1-403-03-52, +36-70-409-77-45
 E-mail: info@dialektusfesztival.hu
 Web: www.dialektusfesztival.hu

March 22-28, 2010

The 7th Worldfilm festival, Tartu, Estonia
 Deadline for entries: October 15, 2009
 Contact:
 Pille Runnel,
 Taavi Tatsi
 WORLDFILM 2010
 Estonian National Museum
 J.Kuperjanovi 9
 Tartu 50409, ESTONIA
 E-mail: festival@worldfilm.ee
 Web: www.worldfilm.ee