

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 Berit Madsen, Anne Mette Jørgensen and Christian Suhr

Dear readers,

In this volume we are very happy to announce the 31st NAFA – Nordic Anthropological International Film Festival & Symposium 2011. This forthcoming NAFA event will, once again, move out of the Nordic countries, this time to beautiful St. Andrews, Scotland. The theme of next year's symposium is 'People Over the Sea: Nordic and Scottish Perspectives'. Please note that although the festival is held in conjunction with the symposium, this does NOT mean that only films on this theme are accepted. On the occasion of the 2011 NAFA programme, the Department of Social Anthropology of the University of St. Andrews, will host two accompanying programmes on Visual Anthropology and Ethnographical Films of Iran. We very much look forward to seeing you in Scotland!

In this volume, we also bring you interesting news from CVA. Furthermore, you will find announcements of media positions in Tromsø and New York, PhD scholarships in Germany and of an Advanced Laboratory for Visual Anthropology in the Department of Anthropology at California State University, Chico for graduate students.

As 2011 is just around the corner, in this volume we also bring announcement of a row of splendid visual anthropology and documentary film festivals of 2011 such as Tartu World Film, RAI International Festival of Ethnographic Film, the Open Russian Anthropological Film Festival among others. Please also notice the Himalaya Film Festival in N.Y and the conference on Dilemma and Decision: Ethnographic Filmmaking in the Making in London that will take place in a short notice from now.

In this volume we are also pleased to bring Slawomir Sikora's review of the 30th NAFA International Film Festival and Conference that took place at Moesgaard, Aarhus, Denmark in the early autumn. We cordially thank the organizers Rossella Ragazzi, Ditte Seeberg, Paolo Chiozzi and Peter Crawford to create this beautiful event and are happy to share some of the impressions with you in Slawomir Sikora's review. We also bring you a report on Recognition of audio-visual products/publications by Peter Crawford.

Finally the notice board and the calendar.

Happy reading.

Deadline for the next volume is February 8, 2011.

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

By Metje Postma (POSTMAM@FSW.leidenuniv.nl)

- 1: News from Iran
- 2: Knowledge and Value in a Globalising World 2011
- 3: The Gift of Australian Dichotomies

NEWS FROM IRAN

The Institute of Anthropology and Culture in Teheran, Iran is conducting a training on "Visual recording of everyday life " with the support of the Tehran municipality in November. The trainers are 2 documentary filmmakers: "Mehrdad Oskouie" and "Pirouz Kalantari".

KNOWLEDGE AND VALUE IN A GLOBALISING WORLD

Disentangling Dichotomies, Querying Unities

**AAS/IUAES/ASAANZ CONFERENCE 2011
THE UNIVERSITY OF WESTERN AUSTRALIA**

Call For Panels is open until October 22nd, 2010

Please send panel proposals to:
conference2011-anthropology@uwa.edu.au

The conference Organising Committee welcomes proposed panels for the joint conference of the International Union of Anthropological and Ethnological Sciences (IUAES), Australian Anthropological Society (AAS) and the Association of Social Anthropologists of Aotearoa / New Zealand (ASAANZ) to be held July 5-8, 2011, The University of Western Australia

'Anthropology, sometimes, is the voice of discomfort.'
(Gusterson and Besteman, 2005)

As anthropologists have sought to argue for the relevance and efficacy of their discipline in the globalizing world, they have been both guided and constrained by its constitutive key concepts. Increasingly, culture and ethnography have been appropriated by self-proclaimed pundits, while popular paradigms have explicitly depended upon such time-worn dichotomies as modernity and tradition, society and community, hybridity and unity, among others. Throughout the history of anthropology itself such dichotomies and unities have undergone substantial internal critiques, but that history has been remarkably unheeded in the texts through which these concepts

have entered popular parlance. In part because of analytic interest in a putative globalised 'knowledge' society or 'economy', even questions of knowledge, its production, and distribution that have been at the forefront of recent anthropological work, risk reducing its complexities.

Knowledge becomes reduced to commodity form or in technoscience merely a device that permits action. Similarly such debates as those between substantivists and formalists and advocates of 'moral economy' and 'rational economy' have revealed how basic dichotomies have structured understandings of even the concept of value. More recent work, which resurrects a theory of value drawing from Marxist, Simmelian, structuralist and exchange theory sources, has sought to bridge the dichotomy of meaning and desire.

This joint conference of the Australian Anthropological Society (AAS), Association of Social Anthropologists of Aotearoa / New Zealand (ASAA/NZ), and the International Union of Anthropological and Ethnological Sciences (IUAES) seeks to catalyse a global discussion on our basic categories of understanding, both as they 1 Gusterson, Hugh & Besteman, Catherine (2005) 'Introduction.' In *Why America's Top Pundits are Wrong: Anthropologists Talk Back*, California Series in Public Anthropology, ed. C.

Besteman & H. Gusterson. Berkeley: University of California Press. have informed developments in anthropology and its various subdisciplines and as they have informed popular discourse regarding the contours and trends of our globalizing world. Of course, critically evaluating popular uses and promoting strategies to transcend oversimplifications in public discourse also requires critical examination and re-evaluation of the uses of key concepts within anthropology itself. While such revaluations have certainly been forthcoming within the various traditions of anthropology throughout the world, there is often little sense of the resonances across anthropology's diverse theoretical trajectories, and within heterodox writings that have not fitted snugly within various national and regional traditions of anthropological production. By convening a conference that seeks to bring together practitioners of three associations, two of which are national and one of which is global in its orientation, we seek to encourage critical perspectives upon the genesis, development, deployment, diffusion and reception of anthropological traditions in various regions throughout the world.

We are particularly keen to promote comparisons not only of the theoretical concepts of different regions, but also of traditions of anthropological practice, exploring, for example, the diversity of ways in which academic and applied anthropology have been conceptualized (e.g. along axes of purity) and deployed (with either overlapping or complementary distribution of practitioners across such lines). We also invite exploration of such topics as the divergences and convergences in the theorizing and practices evident in anthropological associations of academic and public orientation in various regions, and how these have intersected with such dichotomies as Stocking's positing of anthropologies of nation-building and anthropologies of imperialism. As such rubrics certainly do not exhaust the full range of topics encompassed by a concern with 'disentangling dichotomies' and

'querying unities', we invite panels and papers from across all subdisciplines. In particular, we seek those that address epistemological and ethical issues arising from the use of constitutive concepts whose value derives not only from their relations with each other, but also from their engagement with other disciplines, and in the practice of applied and public anthropology

In keeping with the wide scope of our theme, we shall seek to be inclusive rather than restrictive in our evaluation of panels and papers. Panels may include, but are not restricted to, areas such as:

- Indigenous knowledges
- Neoliberalism's exception?
- Ethnographic innovations
- Security, surveillance and the self
- Migration and imagination Circulations
- Health, political economy and local knowledge
- Development and sustainability
- Anthropology and interdisciplinarity
- Environmental uncertainties

Panel proposals should include a title, 250-300 word abstract, panel convener contact details and information regarding sponsoring commission if relevant.

Please email your panel proposals to us at the email address below, by Friday October 22nd, 2010.

conference2011-anthropology@uwa.edu.au
Organizing Committee
IUAES/AAS/ASAANNZ Conference 2011
Discipline of Anthropology and Sociology

The University of Western Australia M-255
35 Stirling Hwy
Crawley, WA 6009
ph: +61864882853
Fax: +61864881062
CRICOS No. 00126G
<http://www.anthropology.arts.uwa.edu.au>

The CVA suggests to submit the following panel proposal for the 2011 Perth Intercongress from 5-8 July 2011:

THE GIFT OF AUSTRALASIAN DICHOTOMIES

Panel-Proposal by the Commission on Visual Anthropology
Perth Intercongress 2011,
July 5-8, 2011

This joint conference seeks to catalyze a global discussion on our basic categories of understanding, both as they have informed developments in anthropology and its various subdisciplines and as they have informed popular discourse regarding the contours and trends of our globalizing world.

In Visual Anthropology there has always been a wavering position with regard to who we designate as our intended audience(s). Although 'Ethnographic film' is often discarded by television stations as too long, too boring and too foreign in its content, we as ethnographic filmmakers still make our films from the point of view that we may share our acquaintance with the community that is subject to our films, our vision

and knowledge of them, with a wider audience, whilst at the same time we are working hard to get 'ethnographic film' accepted as an academic category among our peers within our universities. Discourses on ethics have emphasized the importance of a 'shared anthropology' (Jean Rouch in Hockings 1975) Unlike writing anthropologists we also regard the community itself as an important target audience. In many cases anthropologist filmmakers decide to even hand the camera, or direction over to the community itself in a genuine effort to support the community to 'get a voice'. However when working for and with the community, again other criteria are at play. This unclear position about our aims has led to often unsatisfactory results with regard to these three target-audiences and our academic profiling.

The Australasian region has been subject to many outstanding and exemplarily ethnographic films (Roger Sandall, Ian Dunlop, Robert Gardner, Gary Kildea, Dennis O'Rourke, David and Judith MacDougall, Bob Connolly and Robin Anderson, Tim and Patsy Asch, Kim McKenzie, Chis Owen and many others), ranging between the categories described above. Insights from the different Australasian native cultures have also informed and inspired anthropological theory (Howard Morphy 1984, 1993, James Fox 2004), and all working methods between communities and anthropologist-filmmakers have been tried out.

The CVA invites all filmmakers and writing anthropologists from and about the region and inspired by what has been achieved in the body of work from this region, to submit their papers and films to

contribute to a mixed film/paper presentation panel to discuss how ethnographic films have contributed to positive or negative developments that have affected the image, self representation and fates of the communities that are subject to ethnographic films and how these films and co-operations may have inspired anthropological theory.

Please send us your comments or adjustments to the following address of Metje Postma; chair of the CVA: postmam@fsw.leidenuniv.nl

Announcement of NAFA 2011 – the 31th International Nordic Anthropological Film Festival and Symposium

By Dr. Pedram Khosronejad and Peter I. Crawford

Presented by:

The Department of Social Anthropology of the University of St. Andrews, Scotland
The Nordic Anthropological Film Association
27 August - 3 September 2011, Department of Social Anthropology, University of St Andrews, Scotland

For additional information about the event see:
<http://www.st-andrews.ac.uk/anthropology/nafa/>

Dr. Pedram Khosronejad
Department of Social Anthropology
71 North Street
University of St. Andrews
St. Andrews, Fife, Scotland KY16 9AL
NAFA2011@st-andrews.ac.uk

As part of the 600th anniversary celebrations of the University of St-Andrews, the Department of Social Anthropology welcomes you to the 31st International NAFA Film Festival and Symposium.

Colin Young, former director of the National Film and Television School in Beaconsfield (UK), honorary member of NAFA and alumnus of the University of St Andrews (philosophy), will kindly serve as an 'in-festival commentator' in connection with the NAFA 2011 film screenings.

Film Festival

Please note that although the festival is held in conjunction with the symposium 'People Over the Sea: Nordic and Scottish Perspectives', this does NOT mean that only films on this theme are accepted. The festival itself comprises general screenings of ethnographic and documentary films chosen by a selection committee consisting of members of NAFA. NAFA has no rules re year of release only that films should not have been previously submitted. No submission fee. For further info and film submissions please contact the Chairman of the Selection Committee : Peter I. Crawford, info@intervention.dk.

Symposium People Over the Sea: Nordic and Scottish Perspectives

Conveners:

Prof. T. Ingold
(Chair, Department of Anthropology, University of Aberdeen, Scotland)

Dr. P. Khosronejad
(Department of Social Anthropology, University of St-Andrews, Scotland)

On the occasion of this year's NAFA programme, the Department of Social Anthropology will host two

accompanying programmes on Visual Anthropology and Ethnographical Films of Iran:

Symposium and Film Season: Photography and Cinematography in Qajar Era Iran

In Memoriam: Farrokh Ghafari (1921-2006)

Conveners

Prof. M. M. Eskandari-Qajar
(President, IQSA; Director, Middle East Studies Program, Santa Barbara City, USA)

Dr. P. Khosronejad
(Department of Social Anthropology, University of St-Andrews, Scotland)

Symposium and Film Season: People of the Air: Iran, the Persian Gulf and Neighbouring Countries

In Memoriam: Gholam Hoseyn Saedi (1936-1985)

Conveners

Prof. W. O. Beeman
(Chair, Department of Anthropology, University of Minnesota, USA)

Dr. P. Khosronejad
(Department of Social Anthropology, University of St-Andrews, Scotland)

Visual Cultural Studies (VCS) at the University of Tromsø offers a Master of Philosophy in Visual Cultural Studies

VCS emphasises film and other audio-visual means as tools for successful communication between researchers and local/global communities/networks. The programme is international and our students – who have different academic backgrounds – come from countries all over the world.

The students are trained in using a camera in the research process; and make films by developing and working on their own research projects.

The films produced at VCS are used for teaching purposes at universities, colleges, high schools and at conferences. Most of the films are screened at different international film festivals, where they have won several prizes, and some have been screened on television. Most academic members of the staff are anthropologists while other staff come from various disciplines and are involved in diverse research projects in a wide range of settings. The scope of the projects varies from working with young people on the street, collaborative projects in Africa and the Pacific, to developing resources for educational purposes at university level.

Deadline for applications for international students wishing to enrol for the 2-year course starting in August 2011 is: 1 December 2010.

For further information, please contact Eva-Britt Abelsen (eva.b.abelsen@uit.no) or consult the webpage: http://www2.uit.no/ikbViewer/page/ansatte/organisasjon/artikkel?p_document_id=168247&p_dimension_id=88154&p_menu=42374&p_lang=2

PHD Stipends: Anthropological Knowledge

The Mercator Research Group at the Ruhr-University Bochum "Spaces of Anthropological Knowledge" invites applications for up to six PHD Stipends: Anthropological Knowledge

The Mercator Research Group "Spaces of Anthropological Knowledge - Production and Transfer" investigates the production and circulation of knowledge from mid 19th century to today. It focuses on the effects of the introduction of media, technologies and forms of epistemic writing into the science of the human. The interdisciplinary team comprises scholars from History of Science, Literature Studies, Media Studies, and Cultural Psychology.

The four areas of study are:

A. History of life sciences and anthropology since the late 19th century; case studies on research practices, conceptual transfers or philosophical and cultural representations of the human

B. Literature and anthropological knowledge around 1900 and research on the history of case studies, production and circulation of textbook knowledge, epistemic writing

C. Media studies with expertise in media history or media-cultural analysis and interests in the history of psychology

D. Ethnographic studies in cultural psychology/science & technology studies, focus on knowledge of the effects of violent media on children and its circulation among diverse areas in society

For full details see www.ruhr-uni-bochum.de/mrg/knowledge/positions

Please address inquiries to Prof. Christina Brandt (A), Prof. Yvonne W?bben (B), Prof. Anna Tuschling (C), Prof. Estrid Sørensen (D). To apply, send CV, project outline and contact information of two referees to tomrg2@rub.de until October 14, 2010. The Ruhr-University Bochum is committed to equal opportunity. We strongly encourage applications from women and persons with disabilities.

E-Mail: mrg2@rub.de

Web: <http://www.ruhr-uni-bochum.de/mrg/knowledge>

NSF Grant Brings Digital Cinema to the Department of Anthropology, CSU Chico

A grant from the National Science Foundation, Major Research Instrumentation program is funding the creation of the Advanced Laboratory for Visual Anthropology in the Department of Anthropology at California State University, Chico. Faculty and graduate students in the new facility will use Red Digital Still Motion Picture Cameras to create documentaries spanning the breadth of the field of anthropology. This technology is in use in major Hollywood productions, but so far has not been widely adopted in academic contexts. The Advanced Laboratory for Visual Anthropology will therefore be a unique facility, unmatched by any other laboratory for anthropological cinema in the world.

Professor Brian Brazeal is the Project Director on the NSF grant and heads up the Department's offerings in visual anthropology. He is an ethnographer and filmmaker who believes that in order for anthropologists to reach the audiences they deserve, we must make motion pictures of the highest possible quality. High production values are essential to visual anthropology's twin aims of producing visual documents for scientific analysis and documentaries for wide dissemination. Our movies will be made by researchers who have rigorous training in traditional anthropological methods and in cinema production.

We are therefore seeking graduate students who want to use this revolutionary new equipment. Our first

cohorts will be small and will work in close collaboration with each other and with faculty to produce motion pictures of the highest quality. Students will receive a four-fields MA in anthropology, but will make films as part of their thesis requirement.

If you are interested in applying to this exciting new program, please visit <http://www.csuchico.edu/anth/index.shtml>. Applicants are encouraged to provide samples of their work in visual media along with their applications.

If you have further questions please contact Professor Brazeal at bcbrazeal@csuchico.edu or at 530-898-619

Department of Media, Culture, and Communication, NYU: Position Announcement

The Department of Media, Culture, and Communication in the Steinhardt School of Culture, Education, and Human Development at New York University invites applications for a tenure-track position at the rank of Assistant Professor to begin September 1, 2011.

We are seeking a scholar of global media and communication technologies with a special emphasis on East Asia, including China, South Korea, and Japan. Scholars with focuses in one or more of the following are of particular interest: East Asian media institutions, alternative media practices, and contemporary forms of public culture within the region. Preferred candidates will have a demonstrated interest in interdisciplinary scholarship and current theoretical and methodological debates in global and comparative media studies.

The Department of Media, Culture, and Communication is home to 28 full-time faculty and serves approximately 750 undergraduate majors, 120 MA students, and 35 PhD students. NYU's dynamic Global Network University includes NYU Abu Dhabi and international programs and academic centers around the world. The department is active in the NYU Global Network University, with a particular emphasis on sites in Paris, Prague, Buenos Aires, and Shanghai. NYU Steinhardt faculty may be afforded the opportunity to work at these global study and research sites. For more information see: <http://steinhardt.nyu.edu/mcc/> Qualified candidates should have a Ph.D. and an active agenda of research, publication, and teaching. Responsibilities include undergraduate and graduate teaching and advising; and department and University service.

Applications: Please apply online with a cover letter, CV, names and contact information for three references, and a brief sample of work to: www.nyuopsearch.com/applicants/Central?quickFind=50689

Further information about the position can be obtained from: Ted Magder, Search Committee Chair, Department of Media, Culture, and Communication Steinhardt School of Culture, Education, and Human Development, ted.magder@nyu.edu
New York University
239 Greene Street, 7th floor
New York, NY 10003

Applications are due no later than November 15, 2010. New York University is an Equal Opportunity Employer and is committed to building a culturally diverse educational environment.

Dilemma and Decision: Ethnographic Filmmaking in the Making

Dear colleagues and friends,

We would like to invite you for an interesting international film colloquium: Dilemma and Decision: Ethnographic Filmmaking in the Making
Dates: 29th and 30th October, 2010, 9.30 am to 6.30 pm
Location: ISCM, Aga Khan University, 210 Euston Road, London, NW1 2DA

Each participating filmmaker will show a complete film, then screen some clips from an earlier rough cut, as a basis for a discussion paper. The topic is to discuss a dilemma in the filmmaking which was resolved in the

final cut. This will open out further discussion about the decision and its consequences for the film.

The registration fee is £10 per day, and a buffet lunch, for £ 8 per meal, will be offered at the Euston Square Hotel.
For the registration form and further information please contact the convenor Prof. Richard Werbner:
richard.werbner@manchester.ac.uk

Web: http://www.therai.org.uk/index.php?option=com_eventlist&view=details&cid=26&Itemid=83

It would be a pleasure to meeting you at this occasion

Best wishes,

Susanne Hammacher
Film Officer | Festival Manager

The Royal Anthropological Institute
50 Fitzroy Street
London W1T 5BT
UK
tel +44-(0)20-7387 0455
fax +44-(0)20-7388 8817

film@therai.org.uk
<http://www.therai.org.uk>

Worldfilm: Call for entries 2011

Dear friends and colleagues,

We are glad to announce that the 8th Worldfilm festival will be held in Tartu, Estonia from March 21st to March 27th, 2011!

CALL FOR ENTRIES

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.

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.

Festival does not have competition program. In addition to the film program, the festival involves workshops, exhibitions and special programs.

Please find the festival regulations and submission information at:
<http://www.worldfilm.ee/call-for-entries-2011>

DEADLINE FOR FILM SUBMISSION AND DELIVERY OF PREVIEW TAPES: OCTOBER 15th, 2010

Contact:

WORLDFILM 2011
Estonian National Museum
J.Kuperjanovi 9
Tartu 50409
ESTONIA
E-mail: festival@worldfilm.ee
Phone: + 372 735 0447

We welcome you to Tartu!

Announcement of the 12th RAI International Festival of Ethnographic Film 2011

Dear colleagues and friends,

The next RAI Film Festival will take place in June 2011 in London, hosted by UCL. The festival team would like to draw your attention to the call of submissions.

Call for submissions:

The 12th RAI International Festival of Ethnographic Film 2011

held in London, 24 - 26 June 2011

Sponsored by:

The Royal Anthropological Institute (RAI) and
The Department of Anthropology, University College
London (UCL), and
InSight Education

Submissions are invited from any field of ethnographic film. Only films released (first screened in public) after 1st January 2008 are eligible for competitive screening.

Please submit the form and stills by e-mail (film@therai.org.uk) and send the preview DVD and proof of entry fee by post. Deadline for Submission is 15 January 2011

For submission conditions, entry forms and awarded prizes & awards please check the RAI website <http://www.therai.org.uk/film/film-festival/> or the dedicated Film Festival website www.raifilmfest.org.uk (under construction). Here you will soon find as well information about the international conference, workshops and a London 'Open City' Documentary Weekend, which will be held in London around the festival.

Please contact me for any enquiries.

Awaiting your submissions, with very best wishes

Susanne Hammacher
Film Officer | Festival Manager

The Royal Anthropological Institute
50 Fitzroy Street
London W1T 5BT
UK

film@therai.org.uk or festival@therai.org.uk
<http://www.therai.org.uk>
phone: +44-(0)20-7387 0455
fax number: +44-(0)20-7388 8817

Announcement of the 13th Annual One World Film Festival

SUBMIT YOUR FILM TO THE 13TH ANNUAL ONE WORLD FILM FESTIVAL!

The 13th edition of the One World International Human Rights Documentary Film Festival will take place March 8-17, 2011 in Prague, Czech Republic. As in years past, the festival will be held under the auspices of Václav Havel.

One World would like to invite you to send your submissions for the next edition of the festival. Feature length documentaries, short documentaries (up to 35 minutes) and animated films (up to 35 minutes) are considered for the festival program.

FESTIVAL DATES: March 8-17, 2011

LATE FILM SUBMISSION DEADLINE: November 30, 2010

The late submission deadline will not be extended. We kindly ask filmmakers to send their submissions as soon as possible.

On-line entry form and further information about the festival is available at:
<http://ow.pinf.cz/entryform/ow/en/>

One World 2011 will include:

- Documentaries from all over the world

- An International Competition of feature length documentaries
- A Right to Know Competition for investigative documentaries
- International guests, thematic categories, retrospectives, workshops, and many special events

Contact

One World / People in Need
Safarikova 24, 120 00 Prague 2,
Czech Republic
Tel: +420 226 200 411
Fax: +420 226 200 401

program@oneworld.cz
www.oneworld.cz

About One World:

One World is today the largest and most important human rights film festival in Europe and is firmly

established as one of premier cultural and media events in the Czech Republic. One World features engaged and concerned documentary filmmaking that at the same time demonstrates high artistic qualities. One World presents documentary films from all around the globe and seeks to promote the best quality documentary filmmaking on social and political issues.

In 2006, One World was awarded a UNESCO special mention for its contribution to human rights and peace education, the first film festival ever to receive this prize.

Himalaya Film Festival 2010: A Visual Feast in New York City



FIRST TIME IN AMERICA!! Explore the Himalayas...in New York City!

When:
Friday, October 22 – Thursday, October 28, 2010

Where:
The Quad Cinema, Greenwich Village, 34 W 13th St,
New York NY 10011

What: The Himalaya Film Festival, a celebration of films featuring the Himalayan region

Contact: Dana Moyal Kolevzon Cell: 646 320 7592
dana@himalayafilmfestival.us

The Himalaya Film Festival connects you with the captivating people, culture, nature and politics of the Himalayan region, and offers you the virtual opportunity to experience the Himalayas.

The Himalaya Film Festival offers a fascinating selection of 31 films, featuring breathtaking images from Bhutan, India, Nepal, and Tibet. The films highlight dramatic landscapes, heartwarming scenes of everyday life, cultural gems and colorful religious festivals.

The Himalaya Film Festival is an established yearly cultural event throughout Europe. The founder and organizer of the annual festival is Glenn Krishna Mitrasing, MD.

“Audience numbers continue to rise every year. It's no small achievement that since the festival's inception in Amsterdam in 2003, the event has traveled to Tokyo, and now to the United States,” explains Mitrasing. “The program will be divided into sessions of two or three films, each of which focus on a common theme. The films will be screened at the Quad Cinema in Greenwich Village, at the cultural heart of Manhattan.

The Quad is the perfect venue for the first American screenings, as its audience is made up of passionate moviegoers eager to see the best in independent, foreign and documentary films.”

Come witness the people living on top of the world and find out what inspires them.

The majestic natural beauty of the Himalayan mountain range has inspired awe and religious devotion around the world for millennia. With thirty snowy peaks above 25,000 feet, the Himalayas surpass all other mountains, stretching 1,677 miles across India, Pakistan, Nepal, Tibet, and Bhutan.

This film festival shows some of the dynamic changes affecting the area and will provide intimate knowledge of the landscape and of the region's diverse people. The Himalaya Film Festival offers you the opportunity to travel beyond the ordinary images and experience the intensity of the Himalayan region in all its grandeur.

A full program with in-depth descriptions of films will be available starting October 1st 2010 at www.himalayafilmfestival.us

Email: dana@himalayafilmfestival.us

7th Open Russian Anthropological Film Festival (RAFF) Ekaterinburg (Russia), April 2011: Call for films

7th Open Russian Anthropological Film Festival is the biennale international competitive festival of anthropological films. The festival program is formed of the fiction, documentary and television anthropological films, created by directors from Russia and another countries.

7th RAFF will be held in Ekaterinburg (Ural, Russia) at April 2011. RAFF focuses on man in culture and culture in man. Its formula art+science unites filmmakers and researchers expressing by film-language the peculiarity and diversity of the cultural values, it's important link between film makers and anthropologists of Russia and all worlds on the whole. The film-anthropology does not avoid actuality, but we discharge the depressive negativism and focuses attention to an aesthetics and semantics of cultural space in which the dramatic art of personal destinations shows. Films and videos of high value and quality, recording human activities in social, historical or

ecological context are accepted for competition screenings. Films of high level creativity, a rigorous scientific content or of new forms of audiovisual expression will be preferred. The propagandizing cultural and a racial discrimination films that exchange abuse and cause divisions between people, nations, neighbors are not supposed for the festival.

Submission

The works created not earlier than 2008, made with a film (35 mm, 16 mm) and video film HDV, Betacam, DVCAM, DV (PAL) are available for the competition. There is no special duration restriction. The films containing materials, offending human being or growing the xenophobia are not supposed to the Festival. For the preselecting the film copy and the registration form filled with the author's signature and the production studio's press (if that is available) should be send to Festival Management on DVD. The

application package should be received by organizers not later than 1st of February, 2011 (deadline). We will inform you about the results of selection before 1st of March, 2011. So the application is consisted of: 1. filled registration form; 2. film copy on DVD. The films which have been selected for the competition, should be sent to the organizers with one of the above-stated digital formats (DVCam is preferable) not later than 1st of April, 2011.

Please, mail your film copy with the signed entry form to the Direction at the following address: Ethnographic Bureau (to 7th RAFF) 620062

Russia Ekaterinburg Gagarina Str. 35/a-47 For electronic submission please mail your entry form to: info@rfaf.ru, ethnobs@mail.ru (copy, with mark "7th RAFF – entry form").

Web: <http://rfaf.ru/eng/raff/300/310> / <http://rfaf.ru/eng/raff/300/309>

AUC Documentary Film Festival - call for submissions

Focus on the Middle East!

Now in our third year, the American University in Cairo will host a documentary film festival between March 18-26, 2011. Recognizing the need for more documentaries produced about and in the region to be made available to local audiences, this year's program will feature documentary films specifically about social

and cultural issues in the Middle East. Accordingly, we seek recently produced documentaries that utilize innovative ways to address social and cultural sites of contestation.

EGYPT RISING

Egypt Rising, the thematic focus for this year's festival, thus aims to confront the unsophisticated stereotypes

typically placed on Egypt. We seek films that challenge the way that the pharaonic past typically eclipses contemporary Egypt as well as to challenge the equally misguided claims that Egypt is culturally and socially 'backwards'. Rather than an historical outlook, we are interested in the dawning horizon and what the future will bring to Egypt.

While we have particular interest in documentaries about Egypt for this year's festival, we seek submissions from across the region. We are also interested in documentaries that focus on the Middle East in non-conventional locations, perhaps among diasporic or religious communities residing elsewhere. We will consider any film informed by the documentary tradition, but strongly encourage experimental work.

In addition to the new documentaries in the Egypt Rising program, we will also be featuring a retrospective of older work and work from outside Egypt, guest speakers and filmmakers, and panel discussions about

the state of documentary in the Middle East and Egypt today.

For more information about the festival's themes visit <http://aucdocfest.blogspot.com/p/call-for-films.html>
For the submission form, visit <http://aucdocfest.blogspot.com/p/submission-form-for-films.html>

Call for Submissions due by December 1, 2010.

WEBSITE:<http://aucdocfest.blogspot.com/>
FACEBOOK:<http://www.facebook.com/group.php?gid=143087022401854&ref=nf>

EMAIL:aucdocfest@gmail.com

FESTIVAL DIRECTOR:
Mark R. Westmoreland
Assistant Professor of Anthropology
Director of Graduate Program in Sociology & Anthropology
The American University in Cairo

The London International Documentary Festival (LIDF)

CALL FOR FILMS

Text: The London International Documentary Festival (LIDF) in association with the London Review of Books is calling for submissions. The call is open and international. All subject matter is considered. Short and Feature length films are accepted. First time and established filmmakers all welcome. Films must be produced after January 1st 2009.

The LIDF is the UK's largest independent documentary festival. Since 2007 the festival has worked to ensure that London is host to exciting, diverse, challenging and inspiring films from every corner of the globe.

The festival is committed to providing the highest quality platform for international documentaries and their directors. It does this by working with globally recognised partners and venues, such as the British Museum, the Barbican Centre, and the TATE modern. It also provides a year-round programme of screenings and other events.

The LIDF 2011 is scheduled to run for 10 days between 5 May to 15 May 2011.

For full details, Frequently Asked Questions, and the On-Line Entry Form please go to: www.lidf.co.uk.

Deadline for Submissions: 1st December 2010.

Late entries accepted until 30th December 2010 with additional penalty fee (see regulations).

We look forward to seeing your films.

Patrick Hazard
Director, London International Documentary Festival (LIDF)
www.lidf.co.uk
M: 07706 160661
Skype: [patrick.hazard](https://www.skype.com/profile/patrick.hazard)
<http://twitter.com/patrickhazard>

Indaba on 50 Years of Film in Independent Africa

FILMING AGAINST THE ODDS
Indaba on 50 Years of Film in Independent Africa

FINAL CALL FOR PAPERS

African Media Centre, University of Westminster,
UK / LONDON AFRICAN FILM FESTIVAL
Filming Against the Odds Conference, London, 27-28
November 2010

Keynote Speaker: Professor Ferid Boughedir
Tunisian filmmaker and historian of African cinema
(his filmography includes *Camera d'Afrique - Twenty
Years of African Cinema* (1983); *Camera Arabe*
(1987); *Halfaouine - Child of the Terraces* (1995); *A
Summer in Goulette* (1996); *Villa Jasmine* (2008)).

New Abstract Deadline: 15 October 2010. Please e-mail
your 200-word abstract to Helen Cohen at:
journalism@westminster.ac.uk

Other confirmed speakers include:

- Barclays Foubiri Ayakoroma, National Institute for Cultural Orientation, Nigeria
- Brigitte Rollet, University of London Institute in Paris, France
- Daniela Ricci, Université Jean Moulin Lyon3-Lyon, France
- Guido Convents, Consultant, President of the Belgian African Film Festival, Belgium
- Ifeoma T. Amobi, Department of Mass Communication, University of Lagos, Nigeria
- Melissa Thackway, Freelance critic/researcher, Paris, France

- Melita Zajc, University of Maribor, Ljubljana, Slovenija
- Muhammed Musa, University of Canterbury, New Zealand
- Nnamdi John Ejekwumadu, Udongalasi Foundation, Lagos, Nigeria
- Nneka Onwusanya, Criminologist, London, UK
- Petty Sheila, Humanities Research Institute, University of Regina, Canada
- Ramota Koiki, Dept. of Mass Communication, University of Lagos, Nigeria
- Ros Gray, Department of Art, Goldsmiths College, University of London, UK
- Shaibu Hussein, Arts/Film Journalist, The Guardian, Lagos, Nigeria
- Stefanie Dresch, Academy for Film and Television Konrad Wolf, Germany
- Theresa I. Amobi, University of Lagos, Lagos, Nigeria

Details of the Call

The African Media Centre at the University of Westminster is organizing a one-day conference on 50 years of filmmaking in independent Africa. A half a century ago, Sub-Saharan Africa welcomed independence with a wave of optimism. A new cinema was born, championed by the Senegalese film-maker Ousmane Sembène. This new cinema would provide a conduit of expression for voiceless Africans - revealing social conditions and sharing stories. Sembène's first short film, *Borom Sarret*, was a watershed. It reached a worldwide audience with a plot based on the tale of a poor cart driver whose tragic life mirrored the hazards facing many ordinary people. *Borom Sarret*'s issues became dominant themes in African cinema. Prior to

political independence, colonial rule did not allow Africans to make their own films. African independence seems to have given the environment needed to produce African stories on the screen. Not only was political independence a subject in films, but the environment it created gave an added impetus to both independent and institutionally supported film-making in Africa. African filmmakers have produced stories that celebrate success and failure in their societies. African history, language and etymology are evident in the ways in which some filmmakers have sought an independent form to help indigenize the medium.

Today, Nigeria has become the centre of a lucrative home video industry known as Nollywood. According to a recent UN statement, around 900 titles are released in Nigeria each year and bring revenue of about \$100m, and Nigeria has surpassed Hollywood to become the world's second largest film producer after Bollywood. Movies are made on the cheap and copies are exported, sold on the street, or distributed via increasing numbers of video clubs. The film-makers have to work fast and around the clock in their desperate attempt to fend off the pirates.

The contemporary African film industry is clearly of global proportions. However, the questions that must be asked are: whose languages are spoken in African film? What are the patterns of stories that have been told so far? What formats do African filmmakers use? What themes? How has funding affected what is produced? What are the politics of film-making in Africa? Apart from development, education and entertainment, has film on the continent advanced the emancipation of Africans? What has been the relationship between political independence and African

film? The conference will include a session with leading African filmmakers. Papers may include, but are not necessarily limited to, the following:

- Precolonial film in Africa
- Contemporary and historical dimensions of film in Africa
- Language and African film
- African languages and film in Africa
- Global, national, local aspects of film in Africa
- Screen media Africa
- Identity politics and the media in Africa
- Film funding in Africa
- Educational film in Africa

- Politics and film in Africa
- Distributing films in Africa
- Style and aesthetics of African film
- History of African film
- Film audiences in Africa

Please e-mail your 200-word abstract to Helen Cohen at: journalism@westminster.ac.uk

All submissions must include the title of the conference, topic, an abstract and should list the author's full name, with contact information and affiliation. The deadline for the submission of abstracts is 15 October 2010 and those whose abstracts are accepted will be notified by 20 October 2010.

Dr. Winston Mano
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Visual Representations of the Iranian Presidential Election Crisis of 2009

Call for contributions to an edited book

Editor:
 Pedram Khosronejad

Publisher:
 SEAN KINGSTON PUBLISHING

Deadlines:
 • Submission of titles and abstracts: 1 December 2010
 • Selection of chapters: 1 February 2011
 • Submission of complete chapters: 1 August 2011
 • Provisional publication date: Spring 2012

Crises occur and arrive in many forms, and even well prepared organizations will face a crisis at some time during their existence. The Iranian presidential

election of 2009 has become one of the most important topics in the history of contemporary Iran. The political and social crises before, during and after this election have transformed it into one of the most important case studies for those who are interested in the visual representation of crisis, crisis communication and trauma studies in the contemporary Middle East.

A year on, visual representations of the presidential election crisis – digital photos, cell phone footage (tekkehy-e film) and pictorial updates from the streets of Iran – still continue to pour into social networking and image-sharing websites. The Iranian presidential crisis has indeed revealed the new and complex role of social media and citizen journalism in the visual representation of crisis.

However, there are disciplines which consider such visual mediums and images as suspicious resources. Despite the privilege given to the authority and presence of documentary photographs and films, these disciplines consider them, ultimately, as just an “image”, a “picture”, which might be manipulated or biased in perspective: it does not fully reveal the “truth” of what it claims to represent (F. Guerin and R. Hallas, 2007). This scepticism has become even more pronounced in an age of greater technological sophistication when digital images can be generated without an original referent.

These disciplines also suggest that it is not only the production and proliferation of such images that

generate doubt about their veracity; their modes of exhibition and circulation do little to build our confidence in their truth value. They argue that this iconoclasm that pervades the production, dissemination and philosophy of the image in the twenty-first century is nowhere more pronounced than in relation to images of traumatic historical events, such as the Iranian presidential election crisis. In spite of the ubiquity of public images that bear witness to such events, there is a persistent scepticism expressed towards their capacity to remember or redeem the experience of the traumatised victim.

Therefore, visual representations of crisis and traumatic historical events, especially in such a digitized and virtual world, become an extreme test case for ever-present questions about the “suspicious”, “validity”, “ethical” and “political” status of images in the twenty-first century.

Iranian visual materials relating to the presidential election crisis have the potential to become the sites of analysis and debate for fields as diverse as history, visual history, memory and post-memory, or trauma studies. References to memory are now omnipresent in scholarly discourse and in a wider public debate: “social memory”, “collective remembrance”, “national memory”, “public memory”, “counter memory”, “popular history making” and “lived history” jostle for attention. (P. Connerton 2009)

Today, a year after the Iranian presidential election, it is not only images themselves but also exciting curatorial and publicity initiatives such as exhibitions, public

installations, the World Wide Web and media activism of these traumatic and political events which are now at the forefront of efforts to memorialize, interrogate and, at times, create individual and collective experiences of these events.

In this regard we wish to invite scholars who are working in fields such as visual anthropology, media studies, visual studies and journalism, and who are interested in participating in this publication project, to submit (via e-mail) the titles and abstracts (700 words, Word format) of their contributions to the following address:

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Some of our main topics of interest centre on:

- The role of Iranian media communication in the pre- and post-presidential election crisis;
- The importance of media relations, online social networking (weblogs, Twitter, Facebook, email messages, etc.) and image-sharing websites in visual representations of the Iranian presidential election crisis;

- “Media richness theory” and its influence on visual representations of the Iranian presidential election crisis;
- “Citizen journalism” and its role in visual representations of the Iranian presidential election crisis;
- The influence of visual representations of the Iranian presidential crisis in the construction of historical trauma;
- “Image restoration theory” and the death of Neda Agha-Soltan;
- The role of digital technology in the manipulation and distortion of the realities of the Iranian presidential election crisis;
- The role of visual representations of the Iranian presidential election crisis in the construction of historical memory;
- The reactions and positions of Iranian independent documentary filmmakers during the Iranian presidential election crisis.

Even though we are specifically interested in the above topics, other themes proposed could also be taken into consideration.

Keywords: visual studies, visual anthropology, media studies, trauma studies, visual memory

IMAGE=GESTURE - November 9-11, 2011: Call for papers

**The 2011 Nomadikon Conference
Bergen, November 9-11, 2011**

Confirmed keynote speakers:

Martin Jay (UC Berkeley)
Wendy Steiner (University of Pennsylvania)
Libby Saxton (University of London)
More TBA.

Images seduce. Images deceive. Images conceal. Images reveal. Images make icons. Images break icons. Images are agents of political struggle. Images are sacred. Images are secular. Images are powerful. Images are powerless. Images are banal objects. Images are aesthetic artefacts. Images embody cultural concepts materially. Images create concepts. Images are bodies without organs. Images are photographic. Images are cinematic. Images are digital. Images are real. Images are reality. Images are mimetic. Images are amimetic. Images are currency. Images are worthless. Images want something from us. Images witness. Images haunt us. Images are fundamentally unknowable. Images are entelechial. Images travel. Images are boundless. Images are transmutable. Images are ephemeral. Images are excessive. Images are inadequate. Images are mute. Images are language. Images are beyond language. Images disturb us. Images hurt us. Images are destructive. Images are redemptive. Images are transcendental. Images are transparent. Images are opaque. Images are worth more than a thousand words. Images are primitive. Images are historical. Images are poetic. Images are synechdochic. Images are rhetorical. Images shape the imaginary. Images are neural. Images are neutral. Images are ubiquitous. Images are haptic. Images are spiritual. Images are matter. Images matter.

Nomadikon now invites paper proposals that relate to the overall conference topic and to one or more of the streams below. Abstracts should not exceed 400 words. Please include a short bio. Deadline for submitting abstracts: November 10, 2010. Nomadikon also intends to publish one or more anthologies of articles based on material from the conference.

As a critical and heuristic trope, the gestural galvanizes many of the most pertinent areas of inquiry in contemporary debates and scholarship in visual culture and related disciplines:

- a) *Ethics: Images and their values and affects.*
- b) *Ecology: Iconoclastic gestures and spaces of conflict.*
- c) *Experience: The human as acts of mediation/product of the gaze.*
- d) *Epistemology: Archive, document, memory.*
- e) *Esthetics: From visual essentialism to transesthetics and synesthesia.*

As both a cultural phenomenon and a philosophical concept, the notion of gesture straddles several disciplines, such as anthropology, linguistics, performance, theater, film and visual studies. At once a codified and natural expression, the gestural is peculiarly and somewhat ambiguously situated between the realm of the discursive and the realm of the instinctual, between the culture-specific and the universal, and between the corporeal and the visual. As a mode of mediation the gestural also traverses the distinct, albeit interrelated spheres of the political, the aesthetic and the everyday. A space of visual articulation in which rhetoric and semiotics intersect, the gestural produces movements and energies of eloquence capable of generating ideas, perceptions and affect.

Within the context of the present event, we would like to suggest that gesture could also rewardingly be re-deployed as a metaphorical and figurative concept. As among others Hans Belting has shown, there is a rather

intimate connection between bodies and images, and if bodies can convey gestures, maybe images can too. Thus, we would like to ask:

How may one speak not only of the gestures of the body but also of the gestures of the image? What constitutes gestuality in the image and, more broadly, what are the gestures of the aesthetic itself?

In W.J.T. Mitchell's already canonical postulation, pictures must be considered animated beings with drives, demands and desires of their own. They are, however, also in a sense mute beings incapable of speaking the hegemonic vernacular of logocentric discourses. But while pictures cannot speak in the literal sense, perhaps they have a gestural language of their own?

The artwork and its complex gestures remains an under-explored theoretical topos in contemporary visual culture studies. In our turbulent mediasphere where images – as lenses bearing on their own circumstances – are constantly mobilized to enact symbolic forms of warfare and where they get entangled in all kinds of cultural conflicts and controversies, a turn to the gestural life of images seems to promise a particularly pertinent avenue of intellectual inquiry. In visual art, the gestural appears to be that which intervenes between form and content, materiality and meaning. But as a conceptual force it also impinges upon the very process of seeing itself, as Marie-José Mondzain has pointed out: "The image is only sustained through a dissimilarity, in the space between the visible and the seeing subject. But is this space visible? If it were, it would no longer be a space. Thus, in the act of seeing, there is an invisible gesture that constitutes the space of seeing."

**Please submit your abstract to this email address:
tonje@nomadikon.net**

Remarks on NAFA film festival and conference (2010)

By *Slawomir Sikora*

This year's Nordic Anthropological Film Association festival took place in Moesgård Museum (Århus, Denmark) and comprised this time of two clearly separated parts – the symposium *Perceiving Children. Visual Anthropology of Childhood* and film festival, during which children's issues were strongly but not exclusively represented. During evening screenings that accompanied the symposium participants could watch David MacDougall's *Gandhi's Children* (2008) and John Marshall's selected retrospective on children issues commented by Judith and David MacDougall and Peter I. Crawford (films mainly from Ju/hoansi (!Kung San) series provided by DER).

The conference was organised by Ditte Marie Seeberg and Rossella Ragazzi in cooperation with Peter I. Crawford and Paolo Chiozzi. The latter provided patronage for a group of researchers' presentations from university in Florence. The main organizer of the festival part was Peter I. Crawford. My short remarks will mainly touch on the second part, but first a few words about the first one.

In my peregrinations I will allow myself for a touch of subjectivism, as it would be difficult to give justice to all presentations and films. One may find detailed programme with abstracts on the following website <http://www.moesmus.dk/page.asp?sideid=1480&zcs=4>. It is worth noting that most presentations during the first part of the meeting also referred to visual materials and research focusing on visual methods (films and

photographs, finished as well as ongoing projects). The mood of the conference is well captured by the organizers' words: „...children as subjects have often been marginalized in social research, and children as social actors have produced representations that are often considered ephemeral and unachieved because of their transitory age.” And the field of interest was described as: „children and childhood as represented in media anthropology and museums. Children perceiving and children perceived. (...) mixed-media representations of, by or involving the active participation of children”.

The opening lecture was given by Christina Toren. Presented paper discussed the process of children's socialization with regard to their age and was based on her fieldwork in Fiji. It was aimed at showing how children's perception of future gradually changes and how their concepts of self-location change along with this process.

Peter Crawford discussed some problems connected with doing a research as a development consultant in a particularly difficult environment in Mozambique (armed conflict, extreme poverty). In the face of absolute passivity and despair of the adults who are wrecked by the war experience, the only hope lies in the children and cooperation with them. Crawford concluded that it is worth doing research rather *with children* than on children. He quoted Keith Warren's poetry which in his opinion grasps what the so-called 'scientific' description misses. When Warren, it is worth

adding, after some negative experience with the aid agencies, decided to stay and live there, the children started coming over to him with their problems. In this way he acquired the role of a “facilitator” who helped develop local initiatives.

It should be also pointed to a couple of main themes present during the symposium. Museums and exhibitions – are one of the frequently discussed issues. Lisbeth Ruben concentrated on ways of organizing intercultural exhibitions for children (Tropenmuseum, Amsterdam). The main idea is to create unrestricted access to objects from other cultures using theatrical methods, engaging different media, sounds and images. In similar vein Ditte Marie Seeberg (Moesgård Museum) talked about an exhibition *Childhood in Bhutan* that is being prepared and based on field research. Lene Birgitte Mirland (Moesgård Museum) developed in her speech a metaphor of museum as a garden, in which the fence is build by the museum curators who also supply tools, but the “gardening work” is done together with the smallest museum visitors. In all those projects visiting museum was thought as an “immersive experience”, which in my opinion not only is an interesting way of experiencing other realities and other cultures, but it is also a way of crossing fixed cultural borders. It is worth considering to what extent such ideas could be used also for grown-up visitors. I would like to mention also the paper given on UNESCO collection lent to schools for educational aims, which crosses the established definitions of collection.

Another important theme was connected with the use of film and visual material in research; different topics were presented by Teresa Longo and Thierry Roche, Federica Caroti, Antonella Schena, Sandro Pintus, Minamide Kazuyo, Trond Waage, Ylva Nutti, Max Mauro and Manuela Cecotti. Two papers interestingly discussed the “universality” of reading signs: Elisa Rossignoli focuses on Italian children reading road signs from different parts of world and Roberta Bonetti on controversy evolving around gender categories in Vienna informational campaign. Last but not least, I would like to mention an interesting paper presented by Tove Lise Indeberg discussing how different categories organize children’s play and processes of construction of their ‘own world’. This account is a far cry from exhausting the topic but I will move on to the second, festival part of the meeting.

During a conversation about the subject of next NAFA festivals Rossella Raggazzi mentioned that she is fed up with all those discussions about the boundaries between ethnographic and anthropological film and that (at least I understood her so) in her opinion they remain no longer relevant. However, I think this is a constantly recursive theme. The issue we have to deal with is not so much about what materials can be used by anthropologist, but rather it is a matter of what kind of films might be done by anthropologists so that their colleagues would still recognize his/her work (it is well understood that they could do practically any film, to mention only Jørgen Leth or Polish ethnography graduate Jerzy Skolimowski.) The discussion about the borders and the centre (e.g. Banks and Morphy) should be at least continued at times. This endeavour is not to retain borders and the centre, but rather to reflect on possible changes especially in the areas that are at the intersection of anthropology and other disciplines. It is also important to take into consideration how some

established meanings and practices are redefined (a set of guidelines formulated by Karl Heider – called once ‘the most restrictive code of film rules’ – surely still has its followers). It is worth noting that the view that interesting ethnographic work is not restricted only to anthropological field becomes more and more widespread. It is maybe time to acknowledge the fact stated quite a long time ago by James Clifford that ethnography is a rising interdisciplinary phenomenon – we have seen very good examples proving that during the festival. This endeavour must also encompass a quest to determine the significance of certain categories. Searching for those answers we may have to face the issue of “national schools and traditions”, which all have their histories. In fact this was the theme of the previous NAFA festival and symposium, as well as the topic of the forthcoming book (to be published by Intervention Press). *A man from Congo River* (dir. Jouko Aaltonen, 2009), a film about the Finns’ entanglement in colonialism (while Finland was under foreign rule and “colonialised” itself), proves that it is important to approach some problems more and more subtly.

During last year’s NAFA meeting (Koper, Slovenia) Peter Crawford noticed that the festival took place in a country, which history is shorter than the history of visual anthropology. This comment in the margin means that however borders are more permeable, they still seem important. Although one can easily move around them – as Rouch has personally proved long time ago through his approach to anthropology, film and documentary or with a help of his friends Damouré, Lama and Illo (*Jaguar*) – certain gates will persist even if they were moved... This seemed to be the aim of Suzette Heald’s questions about anthropological criteria in particular films asked during the discussions after the screenings. Certainly ideas about anthropological films change and it seems quite

significant that not only theoretical deliberations and films themselves, but also festivals’ programs prove it. Perhaps festivals become a discrete place of enlarging the space for ethnographical/anthropological cinema.

It would be hard to do justice to all films, thus I will focus on selected works, which especially made an impression on me and which I consider important with regard to the ways in which they show how anthropological films change, reflecting also the growing entanglement of subjects situated on both sides of the camera (here I refer to Crawford’s appeal).

First I would like to discuss the opening screening – *Juarké. Boys made men in Mboum society*, a film by Mohamadou Saliou (a would-be graduate from Tromsø University), which won wide recognition. The story is composed of two intertwined and complementing narrative threads: an interview with a representative of the group’s elders and the story of preparations for the ritual of circumcision. The film provides a very interesting account of the two aspects of the ritual in the face of social changes in the local community (Mboum people, Northern Cameroon). The elder’s representative emphasises the role of tradition, cultural norms and knowledge and its indisputability. The other storyline, which concerns the rituals of circumcision itself, shows that although the ritual has to take place it may be given different forms and to some extent accidental – some wounds heal faster other slower, some boys approach consecutive phases more courageously others face it as more difficult. The film shows certain randomness of the ritual and its praxis sphere. It begins with a scene with the elders’ representative – we see his back and then the camera looks in his face en face. From the very beginning the standard of relation is set: the questions about the ritual are returned and the interviewee asks his questions. That’s a different kind of

reversal that we know from the memorable scene in Antonioni's *The Passenger* (1975) when David Locke (Jack Nicholson) tries to conduct an interview with a local chief and the interviewee inverts the camera saying: now you could ask me the same questions as before. This reversal marks the necessity to find a new way and redefine relation between anthropologist and the subject. The research transforms itself into a 'studying up' project (it's worth adding that Saliou comes from the neighbouring city). When the question is returned for a moment the anthropologist's filmmaker is in the centre of attention. "Are you circumcised?", "Do you understand this symbol?" – the elder draws a circle and he plugs a stick inside. The filmmaker replies humbly that he is not. The ontological and existential status of knowledge is put into question. Anthropologist's position becomes redefined. As he was not circumcised in a traditional way, he is not allowed to watch the nub of the matter. This enforced 'antivisualism' introduces also a kind of discretion and respect towards the researched reality: we clearly know that it is not a spectacle.

While Saliou could well be considered a native anthropologist, the film by Olisarali Olibui, *Shooting with Mursi* (co-authored by Ben Young, 2009) would be closer to what is called indigenous media. "I found a new weapon and I want to give my people a voice... Camera bullets go all over the world". Besides some well edited shots à la „National Geographic" (showing partly naked, picturesque indigenous people with lip plates, walking around with machine guns) there are many scenes in which Mursi voice their own opinions and talk about their problems. Their local world is entangled in many ways in the "wide world's matters". Surrounded by three national parks they have a very limited access to their former pastures and they are not allowed to hunt unlike the tourists who pay for it

generously. The latter visit them very often and are eager to take picturesque photographs for which the Mursi would pose and pay them next to nothing. The film depicts the tourist business in a 'reversed' way, however not so viciously as *Cannibal Tours* by Dennis O'Rourke (1988). The tourist trade as seen by the eyes of the native peoples was also the main theme of another film screened during the festival – *Shaman Tour* (dir. Laetitia Merli, 2009). Although these films differ greatly in many respects, it would be difficult to differentiate them and hierarchize with reference to the "field of anthropology".

Difficult Birth (dir. Christa Pfafferoth, 2009), an intriguing film from "outside the discipline" (I would like to recall Clifford's remark), tells a story of becoming a mother or rather a process of living up to being a mother. A casual relationship. A coincidence. A baby. The camera starts following the family when the child is already born. It accompanies mostly the child and the mother (the father remained an important but a background figure). It is not a film about ways of taking care of children in our culture, but rather what is apparent but not easy to verbalise – that the new relation (being a parent) redefines everything. The baby's mood and behaviours seem to reflect her mother's utterances in a remarkable way. When she gradually changes her thinking about the baby, its behaviour seems to follow that change. Initial scepticism expressed in a variety of ways by all members of the family emphasises and authenticates the child's behaviour. Along with the harmony and peace of mind that appears later in the mother's narration the little human being seems to achieve a sense of calmness. Culture (a suspicious figure in nowadays anthropology) remains in the background. This particular story is not of course a model, a typical story but rather a distinct example. However Robert Bellah quite some time ago

mentioned that there's not much 'we' behind the 'I' in our culture.

The film could be interpreted also differently: it is not only a matter of the mother gradually living up to her new role. The camera – one may have an irresistible impression – is not only a witness of this process, but also a medium that contributes to it, mirroring the observed situation releases a process of self-reflection. Rouch inventively claimed that a camera is the co-producer of distinct truths. However Christy Pfafferoth's film is not 'rouchian' in its form (and maybe it is a matter of a different kind of truth), the camera seems to be a good mediator (between the family and filmmaker and later the audience) and a catalyst that allows for a new meaning to be born. (The term 'catalyst' which has become more and more popular recently was used in an intriguing way in the context of her anthropological film research by Daniela Vávrová during the last year's NAFA festival). Pfafferoth's film makes an interesting example of 'homework' (as a parallel to *fieldwork* when it concerns the 'anthropology at home'). Could this film be regarded as an anthropological work? Does it not prove that we can talk about a widespread anthropologisation of reality?

Another film that I would like to recall, *Desert Brides* by Ada Uspiz (2008), crosses conventions of ethnographic documentaries. Its plot interwoven from life stories of Beduin (Negev) women who have to reconcile themselves to the thought of leaving in polygamous families. Uspiz creates a fictionalized documentary using true interviews (a filmmaker, woman herself, who records wedding movies is a leitmotiv), which is a reversed Woody Allen's story of Zelig. In contrast to Allen's film, where the real protagonists were supposed to lend verisimilitude to the fictionalised story, in Uspiz's film fiction served as a glue that binds together

individual authentic life stories and experiences. Anthropologists have long called for experimenting in the endeavour to create anthropological representation (both in print and a film), however they often accepted the outcomes with anything but scepticism and distance. Eliot Weinberger's remark that most ethnographers-filmmakers prefer to consume raw what they caught still holds, however it did not maintain the status of an absolute truth. Fictionalisation can facilitate focusing on certain subjects and narrating certain truths (in this respect Ari Folman *Waltz with Bashir* or Avi Mograbi's *Z-32* are worth mentioning with emphasis on individual memory and experience in spite of the historical wartime circumstances). I believe that the more we will be familiar with other cultures, the more we will accept their fictionalised descriptions. Paul Rabinow suggested the ethnographic "precision" and "mundaneness" should not impair the possibility of theoretical anthropological generalisations. This remark relates also to the ethnographic film. In fact, there seem to be two seemingly contradictory positions: on one hand wide range of ethnographic accounts (with a possibility of shift from *fieldwork* to *homework*, whereas *home* does not necessarily mean only Europe and North America and with an assumption that every description

is interpretative and thus tinged with theory) and on the other hand more enterprising anthropological endeavour within the field of fiction. *Kites* (dir. Beata Dzianowicz, 2007) could serve here as a good example. It is a documentary about film workshops organised by Polish filmmakers for teenagers in Kabul. Film footage shot during these workshops by children as well as fragments of their edited films are also used in the documentary. The task given by the workshop's convener is: show me Kabul as you see it. Thus this documentary shows Kabul (AD 2006) and the workshop participants (both the film crew's and the teenager's) struggle with cultural translations and misunderstandings. This documentary depicts it clearly that film can serve as common ground for a transcultural meeting – a kind of relation, but also a distinct evidence of transgression and translation.

Those few aforementioned examples do not exhaust the variety and multitude of films screened during the festival with regard to different aspects such as topics, geographical location and manner of handling the subject. A film in a way ordered by a local society from anthropologists compellingly titled – *If vagina had teeth* (Liivo Niglas & Frode Storaas 2009) is one that

completes this spectrum of different options of filmmakers positioning. I mentioned only selected films which in my opinion illustrate the view espoused in this review that anthropological boundaries become more and more blurred.

As a kind of concluding remark I would like to refer to Steef Meyknecht's intriguing comment expressed during one of the *frutti* breaks that a time will come when those Others whom we are trying to depict will open our archives one day and analyse them critically. Certainly it will be an interesting lesson for us... however anthropology has always been interested in alterity and difference, the meaning of it has been changing. The borders will not certainly vanish, but it is worth to perceive them not as borders which divide but also as Roman *limes*, the ways that connect.

Translated by Karolina & Dagmara Dudek

Recognition of audio-visual products/publications: A brief report

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At the beginning of last year (2009), following encouragement from several colleagues, I sent out an enquiry through a number of visual anthropology networks (e.g. NAFA, CVA, VANEASA, SVA/AAA, Viscom) regarding ways in which audio-visual work was being recognised around the world. The following excerpt from the 'call' sums up the purpose:

We are struggling with a problem that many of us, who have been involved with visual anthropology and audio-visual productions, have been facing and discussing for many years, namely the official recognition of our work as being scientific/academic alongside the 'normal' written forms of production such as monographs, books and articles in journals. In Norway one of the consequences is practical and material in that the production of academic staff actually counts in allocation of funds to the university departments. I know that this is also the case in many other countries. In Norway we register all our publications through a central system (called FRIDA) electronically. When it comes to audio-visual productions there are two main problems. Firstly there is what we may describe as a systemic problem. When we try to enter our audio-visual work the system recognizes this only as 'artistic' work, i.e. we cannot register it under the same heading or category as written work as being academic. Secondly, and more importantly, such work is not recognised or acknowledged at par with written work, resulting in no funds being released from registering it.

The purpose of this brief note is to solicit experiences from other parts of the world. Do you have similar systems of registration of academic work in your countries? Do you experience similar difficulties in getting audio-visual works (e.g. films) recognised in an academic context? Do you have the same budgetary problems as a consequence of this? How are you dealing with these problems?

It took me a while to get round to it (so matters may already have changed in some countries, hopefully for the better), but the following is a brief report on the results of the enquiry. There is good news and there is bad news, and I will start with the good news in a way that summarises a main finding. There seems to be no doubt, in general, global terms, that audio-visual and other 'creative' work, such as ethnographic film, is far more recognised today compared with the situation in the late 1970s, when this reporter, and many of the respondents to the enquiry, first became involved in visual anthropology. In many countries such work, interestingly alongside other forms of what we may describe as more practice-based research (e.g. art productions, drama, biographies), is not only regarded as being permissible in the context of academic production and publishing but is also officially acknowledged and recognised. There are at least two indicators of this. Firstly, that we can find a number of degree courses (graduate and post-graduate) being established at universities around the world, in which practice-based research is a key word, i.e. that there are

successful programmes – otherwise universities would not approve of them – in which this is the case. Secondly, that research products emerging from practice-based research, at least in some countries, are regarded as equally valid as demonstrations of academic credibility, achieving academic merit equalling that of more traditional, text-based products. I will get back to the 'bad news' below.

While thanking all respondents for their feedback, I must haste to say that one shortcoming of the investigation is that almost all responses came from the so-called Western world, with a strong bias towards the situation in Europe, the **U.S.A.**, Australia, and South Africa, and with particular focus on the Anglophone world, one reason why I may have been able to introduce this report with 'good news,' since that is where most 'progress' seems to have been made. Regarding this as an ongoing project, I am hoping that the looking into this issue, which I consider as a priority area for the newly formed nucleus group of the Commission on Visual Anthropology (CVA) of the International Union of Anthropological and Ethnological Sciences, under the helm of the new chairwoman, Metje Postma, will be continued and that they will try to rectify the biases that obviously are linked to the responses I have received.

Turning to the actual responses I received, and starting with the situation in the U.S.A., a 'Statement on

Ethnographic Visual Media', adopted by the AAA executive board in 2001, seems to mark a turning point and to have had quite an impact. The statement was based on a draft prepared by the Society for Visual Anthropology, mainly authored by Peter Biella based on inputs from among others Harald Prins, Kelly Askew, Jeff Himpele and David MacDougall. Since the statement is readily available (see, e.g., *American Anthropologist*, Vol. 104, No. 1, pp. 305-6, March 2002), I shall merely recommend that visual anthropologists in other parts of the world read this statement, which has a rather comprehensive outline of reasons to recognise (audio-)visual media and offers guidance in how to evaluate such work. According to several responses I have received, it actually works in the sense that visual anthropologists now have an official document they can refer to. However, as Ann Marie Barry (Boston College), reported, she still feels that there is a 'verbal hegemony' and raised a related problem for those of us working with images, namely that of obtaining copyrights to use visual material in published written work. Wearing the cap of a publishing editor I cannot but agree.

From across the border, in **Canada**, I received a few responses, which actually referred to the AAA guidelines, indicating that they are also being used in Canada. However, one response (Christopher Fletcher, University of Alberta) stressed the importance of having the support of faculty members and heads of departments to get 'not-quite-traditional' work recognised. It seems the Canadian evaluation system is not as structured as is the case with e.g. the Norwegian FRIDA, mentioned in the call, so the problem may not, yet, be as acute. There is a pressure to publish but one that may leave room for encouraging 'experiments with alternative forms of representation and thought.'

I received several responses from **Australia** (from, among others, Howard Morphy and David

MacDougall, both at the ANU), all indicating that there has been a drastic change there, film and other forms of more creative production now being officially recognised. To summarise the responses I quote at some length, because it nicely sums up some of the arguments, a reply received from Howard Morphy (February 2009, so the report from the mentioned research assessment exercise should be out by now):

Surprisingly Norway seems to be behind in these matters. I always thought that they were ahead. Australia is now going through a research assessment exercise (ERA). The guidelines have just been released for the humanities and the works to be assessed state 'research outputs include individual journal articles, book chapters, artistic performance and films, etc.' Not only in the humanities but in social sciences film and digital media are considered essential contemporary media for academic publication and for the wider dissemination of research results. At the Australian National University in a number of disciplines film and digital media are considered acceptable formats for doctoral theses. In most cases a written component is also required but reduced in proportion to the substance of the alternative format, for example a 40,000 word written thesis instead of the 100,000 norm. In the case of theses in the creative arts the creative work is the primary basis of the assessment, the written exegesis being for guidance only. We are moving into a digital age when visual media are going to be routinely used in conveying research results and information. If we do not quickly include such works in our research assessment and evaluation processes we will be doing a great disservice to the future. We will be failing to critically evaluate the major media that people are using and accessing. It would be the equivalent of insisting that academic articles be written in Latin or some other language not currently in use, or indeed hand-written!

In **South Africa**, recognition of more 'artistic' outputs still seems to be a major problem. Temple Hauptfleisch (University of Stellenbosch), a drama scholar, sent not

only an e-mail response but an article ('Artistic output, arts research and the rating of the theatre practitioner as researcher. Some responses to the NRF rating system after the first three years', In: SATJ, Vol. 19, 2005) addressing the ways in which the SA National Research Foundation evaluate and rate research, emphasizing what seems to be a related additional problem in many parts of the world:

One of the most tantalizing and annoying aspects of the current academic situation – in South Africa and elsewhere – is the enormous emphasis placed on the quantity (not quality!) of research outputs as a measure of excellence and a funding criterion, and consequently the way creativity is viewed and treated by academic planners and educational authorities.

Moving to **Europe**, there seem to be very different situations and diverse experiences, with, on the one hand, the UK and a few other countries resembling the situation in America and Australia, i.e. widespread and increasing recognition of audio-visual work, and on the other hand, countries, such as Norway, where there is no 'official' recognition through the existing research evaluation and rating systems.

In the **UK**, there is perhaps no doubt that the institutionalization of visual anthropology programmes, such as the Granada Centre in Manchester and the programme at Goldsmiths, have contributed to achieving recognition of ethnographic film as a valid form of research output. In general there also seems to be a growing and wider acceptance of other forms of practice-based research, reflected, for example in a number of new research initiatives and new PhD programmes specifically related to 'practice'. It seems that the research councils are actually supporting their own publicity regarding 'going beyond text.' I have received responses from, apart from the Manchester environment and a few others, Joram ten Brink and

Zemirah Moffat (University of Westminster), who were both involved in a project of particular relevance to this enquiry, namely the AVPhD project:

Begun in September 2005 AVPhD was an AHRC funded training and support network for all those doing, supervising and examining audio-visual practice based doctorates. The practice research projects covered focused on audio-visual time based media, inclusive but not restricted to documentary, fiction, narrative/non-narrative film, and non-linear/new media. Following symposiums in Dublin, Edinburgh, London, Manchester, Newport, Sunderland and Sussex, the steering group curated Viva Viva, the first UK exhibition of AVPhDs. (quoted from website: <http://www.avphd.ac.uk>)

While the situation in the UK seems to be enviable for many other European countries, I cannot help quote a more personal e-mail Zemirah sent me: ‘To paraphrase and misquote Margaret Mead, ‘more money seems to be spent arguing for the merits of audio-visual materials, than goes into the creation and support of the work itself.’

From the European continent I have received very diverse responses. The situation in **Switzerland** seems to indicate that they, like the UK, are ahead of most other countries. Luc Schaedler, at the time reporting from the Department of Visual Anthropology of the Ethnographic Museum of Zürich University, notes how the ground-breaking work of Professor Michael Oppitz there, since the mid-1990s, has facilitated the work with visual means and enabled MA and PhD students to submit visual work as a main component of their theses. Tommi Mendel is a Swiss filmmaker currently doing a PhD at the Institute of Religious Studies, also in Zürich. His research results will be presented in the form of an ethnographic film, the only accompanying written material being a kind of ‘script’. Tommi has also, as a member of the Audiovisual Committee of the

Swiss Ethnological Society, reported that they are working on a paper with criteria for audiovisual academic work to be used at Swiss universities. I do not know whether this paper now exists?

I have received very few responses from **Germany**, quite surprising since I know that new visual anthropology programmes and activities have been developed in recent years. However, Beate Engelbrecht (IWF and GIEFF, Göttingen) confirms that there are still major problems with academic recognition of audio-visual work but that they do not have the problem of central registration and rating that we find in many other countries.

I received only one response from **Italy**, from Rossella Schillaci, whose story may sadly cover the situation there or at least in some parts of the country. While studying for her thesis in Italy she wanted to make a film as part of it, only to be told by her teachers that “there was not enough time.” Frustrated about her possibilities in Italy she went to Manchester to do the MA in Visual Anthropology, and for the first time felt that someone appreciated the use of film, which of course is an encouragement we all need. Rossella made an award-winning film (Vjesh) but returning to Italy eventually gave up the struggle and left the academic world (a sad story, similar stories of which are actually referred to in some of the other responses I have received from around the world). Of course, one report from Italy, telling as it may be, does not cover the situation everywhere and I do know that there is important work being carried out elsewhere, and recognised, such as that of Christina Grasseni and colleagues (University of Bergamo) and different groups in Florence doing work together with Paolo Chiozzi.

The situation in **Portugal** may be quite similar but again I received only one response, from Teresa Fradique, an anthropologist working in an art school

(Visual Arts, Design and Theatre), who confirms that she is struggling with the problem and trying to raise a debate about it. From personal connections again, I do know that there are a number of visual anthropology projects and activities going on, for example the work of Catarina Alves Costa and Humberto Martins, both of whom have studied in Manchester, where Humberto did his PhD on a project very much based on visual work.

Although I have no actual ‘direct’ reports from **The Netherlands**, Erik de Maaker (who had actually raised the issue of giving academic credit to film during the EASA conference in Ljubljana the year before) and Metje Postma (both University of Leiden) were both involved in part of this enquiry by attending meetings in some of the networks, such as a meeting held in conjunction with the Beeld voor Beeld festival in 2009 (where also Nasko Kriznar, Beate Engelbrecht, David MacDougall, and this reporter were present). The impression I have of the situation in The Netherlands is that it is somewhere in between the extremes we have seen as a result of this enquiry, i.e. that there is some recognition but still some way to go to have the official ‘stamp’ we can see in the US, Australia and the UK.

Finally, one of the most surprising results of the investigation in **the Nordic countries** (Iceland, Finland, Denmark, Sweden, and Norway) was that I received no response whatsoever! This may, of course, be because the situation in Norway was already mentioned in the actual ‘call’ and also because I had been on the board of the Nordic Anthropological Film Association (NAFA) for 30 years, my colleagues perhaps assuming that I had all the information I needed. But it would have been nice with reports from all over these countries to support the ‘case’ and strengthen the cause vis-à-vis research councils and other funding, evaluation and rating agencies. Another, less positive reason, may be that, despite the impressions one may have, due to

e.g. the existence of NAFA and the Visual Cultural Studies Programme in Tromsø, scholars in tenured positions at universities and other research institutions in the Nordic countries are actually producing/publishing very little audio-visual material (or, for that matter, written material linked to the visual) in the form of for example ethnographic films, with a few notable exceptions, such as Frode Storaas at Bergen Museum in Norway, who in recent years has been putting out 1-2 films per year. Maybe museums provide a better platform for such work in the Nordic countries?

The enquiry has thus produced both good and bad news. Looking at the responses, one may conclude that the question of institutionalisation may be pertinent, given that the 'success' in the US, Australia and the UK seems to at least be partly due to the positive institutional developments there. On the other hand, why has that not been the case, at least to the same extent, in the Nordic countries, NAFA, for example, being the oldest association/festival in Europe?

I have gone beyond my duties, set by myself, more or less, as reporter on this by not being able to restrain myself from commenting on a few related issues. I find it thought-provoking, if not actually mind-boggling, that most films shown at ethnographic film festivals are made by non-anthropologists or with no anthropologists involved, and in contexts outside the academic world. This year alone, for example, I have served on the selection committee of the Göttingen International Ethnographic Film Festival (GIEFF, where more than 380 films were submitted) and chaired the selection committee of NAFA (where more than 140 films were submitted). In both cases, and with some degree of overlap, the vast majority of submitted,

but also selected, films, had no or very little reference to anthropology in a strict academic sense, i.e. very few films were produced or made by anthropologists in general or anthropologists in tenured positions in particular, where their departments could directly 'gain' from it. Susanne Hammacher, the Film Officer of the Royal Anthropological Institute (UK), at one of the meetings in one of the networks (CAFFE, Coordinating Anthropological Film Festivals in Europe) discussing the issues covered by this report, once commented upon the 'peer review' requirement of academic publishing nowadays, by underlining that the selection of films for ethnographic film festivals, using selection committees mainly if not exclusively consisting of anthropologists, in a sense provided a kind of 'peer reviewing.' Others responding to this enquiry have actually sent me comments along the same lines. However, as my experiences show, what is the point if so few of the films submitted are actually made by anthropologists from research institutions relying on 'academic credit'? I must, somewhat embarrassingly, conclude that many of those most critical of the ways in which filmic approaches employed in anthropological enquiry are given appropriate credit for their work, and this to a certain extent sadly includes my own work, actually fail to deliver the 'required' results. There is thus firm evidence that not only are far too few, for example, ethnographic films produced (here defined rather strictly as films made by what Jay Ruby, pers. com. to many of us, has often called 'card-holding' anthropologists, i.e. those with a PhD and a tenured position), but that those who make them, seem to neither deliver academically in text nor film forms (again with a few notable exceptions). In many ways I regard this as far more serious than what initially triggered the whole investigation of which this is the report. Referring to Zemirah Moffat's misquote of

Margaret Mead above, one may ask whether it were not time to quit the complaining and get the work done. If this work is done properly, I am convinced that we would in the long run be able to persuade the evaluation systems that it warrants academic credit, even in the Nordic countries, especially when referring to the situations in e.g. the US, Australia and the UK. One needs not subscribe to the notions of 'publish or perish' or, as some put it, the 'factory-like' characteristics of contemporary university politics, to argue that our destiny as producers of 'alternative', 'creative' and 'practice-based' research outputs very much lies in our own hands (and minds).

As to the future and follow-up to this brief enquiry, I very much hope that the CVA will take over (I, of course, offer my humble services, also if you feel you have 'not been heard', so please do send me an e-mail if that is the case), and try to investigate further, especially in those parts of the world not addressed here due to lack of response, which may, or not, be because the existing networks of visual anthropology are also 'biased' towards the parts of the world mainly mentioned in this report, despite many efforts being made to ensure that the 'call' was disseminated as widely as possible.

As a kind of *post scriptum*, I should like to add that Jay Ruby recently sent me an e-mail suggesting that there is a need to, for the first time ever, organise a separate world congress of visual anthropology, and encouraging me to (help) organise such an event. While not totally rejecting that idea, but again believing this should be the responsibility of the CVA, it is my sincere hope that the issues of this brief report would figure at the top of the agenda of such an event.

nafa : : notice board

JRAI: Film reviews + call for proposal for special issue

Dear colleagues,

1) The JRAI, The Journal of the Royal Anthropological Institute, is now accepting films for review; The first reviews will be published in the December 2010 issue.

BOOKS & FILMS FOR REVIEW: Please send books and films (DVD only, not older than two years after release) for review to JRAI Reviews, Royal Anthropological Institute, 50 Fitzroy Street, London W1T 5BT, UK.

Submitted books and films will not be returned.

See as well:

Web: <http://www.therai.org.uk/publications/journal-of-the-royal-anthropological-institute/>

CALL FOR PROPOSALS FOR THE SPECIAL ISSUE TO APPEAR IN 2013

Following the successful launch of the JRAI Special Issue series in 2006 (the sixth and seventh volumes in the series will appear in 2011 and 2012) the RAI Publications Committee now invites proposals for the Special Issue to appear in 2013. Proposals should be sent to the RAI office by post at 50 Fitzroy St, London W1T 5 BT and by email to the Office Manager admin@therai.org.uk to arrive by 1 November 2010.

See further details:

<http://www.therai.org.uk/publications/jrai-special-issue/jrai-special-issue/>

Best wishes,
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Note: The 12th RAI International Festival of Ethnographic Film Will be hosted by UCL in London, 24-26 June 2011: www.raifilmfest.org.uk

New Book: Indigenous Screen Cultures in Canada

Sigurjón Baldur Hafsteinsson and Marian Bredin, eds.
September 2010

Who has the power to narrate and the power to suppress indigenous narratives? Are indigenous media representations themselves appropriate? What is the role of indigenous media in striking a balance between

external interests and local constituencies? Indigenous Screen Cultures in Canada explores these key questions and undertakes a critical examination of the history and role of indigenous media organizations, content, and audiences in Canada and their growing importance in domestic and global movements for information democracy.

Drawing upon work in anthropology, sociology, media studies, and Native studies, the book investigates the political economy of contemporary indigenous television, film, and cyber production. Focussing primarily on Aboriginal television and the first ten years of the Aboriginal Peoples Television Network, the authors also examine indigenous language broadcasting in radio and film; Aboriginal journalism practices; audience creation within and beyond indigenous communities; the roles of program scheduling and content acquisition policies in the decolonization process; the roles of digital video technologies and co-production agreements in indigenous filmmaking; and the emergence of Aboriginal cyber-communities. Each chapter provides concrete examples of how mass media permits increasing cultural and social agency among indigenous groups and how Aboriginal producers conceive of traditional knowledge, language, and practices as vehicles of modern culture.

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1: First Peoples' Television in Canada: Origins of the Aboriginal Peoples Television Network by Lorna Roth

2: Clear Signals: Learning and Maintaining Aboriginal Languages through Television by Jennifer David

Part II: APTN and Indigenous Screen Cultures

3: Aboriginal Journalism Practices as Deep Democracy: APTN National News by Sigurjón Baldur Hafsteinsson

4: APTN and Its Audiences by Marian Bredin

5: Aboriginal Media on the Move: An Outside Perspective on APTN by Kerstin Knopf

6: Regina's Moccasin Flats: A Landmark in the Mapping of Urban Aboriginal Culture and Identity by Christine Ramsay

Part III: Transforming Technologies and Emerging Media Circuits

7: Co-producing First Nations' Narratives: The Journals of Knud Rasmussen by Doris Baltruschat

8: Wearing the White Man's Shoes: Two Worlds in Cyberspace by Mike Patterson

9: Taking a Stance: Aboriginal Media Research as an Act of Empowerment by Yvonne Poitras Pratt

FOR FURTHER INFORMATION GO TO:
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The editors
Sigurjón Baldur Hafsteinsson is assistant professor at the Department of Museology, University of Iceland.

Marian Bredin is Associate Professor in the Department of Communication, Popular Culture and Film, and Director of the Centre for Canadian Studies at Brock University.

New Book:

BETWEEN ART AND ANTHROPOLOGY: CONTEMPORARY ETHNOGRAPHIC PRACTICE

Arnd Schneider & Christopher Wright

Between Art and Anthropology provides new and challenging arguments for considering contemporary art and anthropology in terms of fieldwork practice.

With cutting-edge essays from a range of key thinkers such as acclaimed art critic Lucy R. Lippard, and distinguished anthropologists George E. Marcus and Steve Feld, *Between Art and Anthropology* will be essential reading for students, artists and scholars across a number of fields.

<http://www.bergpublishers.com/?tabid=13872>

New Book:

Refracted Visions. Popular Photography and National Modernity in Java

Karen Strassler
2010, Duke University Press

A young couple poses before a painted backdrop depicting a modern building set in a volcanic landscape; a college student grabs his camera as he heads to a

political demonstration; a man poses stiffly for his identity photograph; amateur photographers look for picturesque images in a rural village; an old woman leafs through a family album. In *Refracted Visions*, Karen Strassler argues that popular photographic practices such as these have played a crucial role in the making of modern national subjects in postcolonial Java. Contending that photographic genres cultivate distinctive ways of seeing and positioning oneself and others within the affective, ideological, and temporal location of Indonesia, she examines genres ranging from state identification photos to pictures documenting family rituals.

Oriented to projects of selfhood, memory, and social affiliation, popular photographs recast national iconographies in an intimate register. They convey the longings of Indonesian national modernity: nostalgia for rural idylls and "tradition," desires for the trappings of modernity and affluence, dreams of historical agency, and hopes for political authenticity. Yet photography also brings people into contact with ideas and images that transcend and at times undermine a strictly national frame. Photography's primary practitioners in the postcolonial era have been Chinese Indonesians. Acting as cultural brokers who translate global and colonial imageries into national idioms, these members of a transnational minority have helped shape the visual contours of Indonesian belonging even as their own place within the nation remains tenuous. *Refracted Visions* illuminates the ways that everyday photographic practices generate visual habits that in turn give rise to political subjects and communities.

New Book:**Defiant Images. Photography and Apartheid South Africa**

Darren Newbury
University of South Africa Press, 2010

“This book is much more than just a discourse on photography in the land of apartheid. And it goes well beyond sophisticated debate on the artistic merits of images. While keeping the lens trained on the evolution of photography it plunges the reader into a sharp and evocative socio-cultural history of a country in deep conflict.” – Albie Sachs

Photography is often believed to 'witness' history or 'reflect' society, but such perspectives fail to account for the complex ways in which photographs get made and seen, and the variety of motivations and social and political factors that shape the vision of the world that photographs provide. *Defiant Images* develops a critical historical method for engaging with photographs of South Africa during the apartheid period. The author looks closely at the photographs in their original contexts and their relationship to the politics of the time, listens to the voices of the photographers to try and understand how they viewed the work they were doing, and examines the place of photography in a post-apartheid era.

Based on interviews with photographers, editors and curators, and through the analysis of photographs held in collections and displayed in museums, *Defiant Images* addresses the significance of photography in South Africa during the second half of the twentieth century.

Blurred Genre Films

I recommend a recent New York Times article on blurred genre films - combining fiction and documentary - something Jean Rouch experience with over and over again.

Web:
http://www.nytimes.com/2010/08/22/movies/22hybrid.html?_r=1&scp=1&sq=it%27s%20actual%20life&st=cse

Pity more anthropological filmmakers have not experimented with this form.

Jay Ruby

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Free online access means you can read all the articles or issues highlighted until the end of the year.

The First Issue - go back to the beginning and take a look at the first issue of *Visual Studies*.

Key Articles - visit a variety of issues and read articles which highlight the journal's ongoing commitment to developing methodology.

The Latest Issue - find out about the journal's latest special issue which marks the start of the 25th volume.

<http://www.tandf.co.uk/journals/articlecollections/revisiting/documents/visualStudies.pdf>

FipVideo and Skype

Verena Paravel has made a series of videos recorded entirely through Skype:

<http://artistsincontext.org/index.php/submit-an-event/view/192/195.html?tmpl=component>

Relatedly, I'm happy to announce that another 'vilm' by Paravel and JP Sniadecki, *Foreign Parts* -- made in the Film Study Center and the Sensory Ethnography Lab at Harvard -- has just this week won two awards (the "Leopard for the Best First Feature" and the "Special Jury Prize – Filmmakers of the Present") at the Locarno Film Festival.

<http://filmstudycenter.org/news.html>

Ernst Karel
Lecturer on Anthropology
Manager, Sensory Ethnography Lab
Assistant Director, The Film Study Center
Harvard University
filmstudycenter.org
sel.fas.harvard.edu

Blog: Side By Side

A recent discovery:

"Side by Side is a blog about practices of collaborative art and ethnography - that is using creative methods (such as photography, video, writing, visual art) to represent community and cultural stories in a collaborative way."

<http://www.sidebyside.net.au/>

Cheers,
Kerim

P. Kerim Friedman
Assistant Professor
Department of Indigenous Cultures
College of Indigenous Studies
National DongHwa University, TAIWAN

Mongolian Film Project

Dear All,

I'm currently working on a film project on issues regarding the changing perceptions of natural wealth resulting from urbanisation and economic growth in Mongolia.

As a way to acquire funding for this project, we've set up a page on kickstarter.com <<http://kickstarter.com/>> . Kickstarter describes itself as "a new way to fund creative ideas and

ambitious endeavors". The beauty here is that by funding the film you can receive really great rewards... like a copy of the film and Mongolian gear.

If you are interested in helping fund the project or just interested in learning more, check out our page at:

<http://www.kickstarter.com/projects/rexratillo/unspoiled-a-documentary-film-on-the-fight-for-mong-0>

Regards,

Henry
Un Spoiled [unspoiledthefilm@GMAIL.COM]

VIDEO ACTIVITIES 2009 IS BLANCO Y NEGRO - LIMA, PERÚ

Dear friends,

We would like to manifest our gratitude to those who follow and support our work and to those who appreciate the value and use of photography as a tool for knowledge, comprehension of social reality and view of the social actors, as well as for civilian education, participation and surveillance.

We invite you to watch our latest video, a summary of the activities in the year 2009, by clicking on the following link:

<http://www.youtube.com/watch?v=fbimMVfKjDE>

Thank you for your permanent interest and support.

Sincerely yours,

Iniciativa Social Blanco y Negro
Lima, Perú

Other links about our work:

<http://www.multimagen.com/notas/nota.php?id=7078>

<http://www.youtube.com/watch?v=ZX8l2CZtt8k>

<http://www.youtube.com/watch?v=5CPuL2NyDuE>

<http://www.youtube.com/watch?v=6KCz0CPfIN8&feature=channel>

http://www.youtube.com/watch?v=9BwS_UtyBT8

<mailto:IVSA@listserv.uwindsor.ca>

Presentation on FORA.TV

Alison Nordstrom on Photograph: the ethics of looking

http://fora.tv/2010/07/26/Alison_Nordstrom_Photo_graphy_and_the_Ethics_of_Looking

cheers Rochelle

Rochelle Woodley-Baker Ph.D
rochelle@rwbsocialplanners.com.au
Rochelle.Woodley-Baker@unisa.edu.au
Mobile 0411 096 851
Home 08 8362 3612
PO Box 2486 Kent Town South Australia 5067

nafa :: calendar

Events marked with bold are those still open for entries.

October, 2010

3rd Himalaya Film Festival, The Netherlands.

Deadline for entries: September 1st, 2010

Contact: Himalaya Archief Nederland

P/a: Dr G.K. Mitrasing

Hortensialaan 162

1702 KJ Heerhugowaard

Fax: 072 57 40 492

Email: himalaya@pagina.nl

Web: himalayafilmfestival.us

October 7-15, 2010

Pusan International Film Festival, Korea

Pusan International Film Festival accepts features, documentaries, short films and animation. The film has to be produced no earlier than Oct 2009.

Deadline for entries: passed

Web: www.piff.org

October 15-19, 2010

The 4th Cinema Verite Documentary Film Festival, Tehran, Iran

Contact:

Documentary and Experimental Film Center (DEFC)

No. 15th, Ghandi SQ (Palizi), Shariati Ave. Tehran-

Iran Tel: 0098-21-88511326

`begin_of_the_skype_highlighting` / 0098-21-

`88511326` `end_of_the_skype_highlighting` Fax:

0098-21-88528318 Web: <http://www.defc.ir> /

<http://www.irandocfest.ir>

Leila Hosseiny, International Affairs & Festival

Coordinator E-mail: int@defc.ir

October 18-24, 2010

DOK Leipzig

53 International Leipzig Festival for Documentary and Animated Film

Deadline for entries: July 10, 2010

Web: www.dok-leipzig.de

October 21-November 3, 2010

VIENNALE - Vienna International Film Festival, Austria

E-mail: film@viennale.at

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

October 21-28, 2010

12th Mumbai international Film Festival (M.I.F.F), Mumbai, India.

Deadline for entries: August 10, 2010

E-mail: mumbaiilmfest@gmail.com |

info@mumbaiilmfest.com | www.mumbaiilmfest.com

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

October 22-28, 2010

Himalaya Film Festival USA - New York City, The Quad Cinema, Greenwich Village, 34 W 13th St, New York NY 10011, USA

Contact:

Dana Moyal Kolevzon

Cell: 646 320 7592

E-mail: dana@himalayafilmfestival.us

Web: www.himalayafilmfestival.us

October 22-31, 2010

Taiwan International Documentary Festival

Deadline for entries: June 15, 2010

Web: http://www1.tidf.org.tw/2010/en/guide_en.html

October 25-31, 2010

29e Uppsala Kortfilmfestival

Uppsala, Sweden

Deadline for entries: June 30, 2010

Web: www.shortfilmfestival.com/

October 26-31, 2010

The 14th International Documentary Festival Jihlava, Czech Republic

Deadline for entries: June 30, 2010

Web: www.dokument-festival.cz

October 29-30, 2010

Dilemma and Decision: Ethnographic Filmmaking in the Making, an international

film colloquium, ISCM, Aga Khan University, 210

Euston Road, London, NW1 2DA

For the registration form and further information please contact the convenor Prof. Richard Werbner:

E-mail: richard.werbner@manchester.ac.uk

Web:

http://www.therai.org.uk/index.php?option=com_eventlist&view=details&id=26&Itemid=83

November 2010

The third edition of Contro-Sguardi: International Anthropological Film Festival, at Perugia, Italy.

Deadline for entries: July 30, 2010.

E-mail: controsguardi@gmail.com /

controsguardi.press@gmail.com

Web: [http://www.controsguardi.blogspot.com /](http://www.controsguardi.blogspot.com/)

Entry form:

<https://docs.google.com/document/edit?id=1qHQMjIvYFIzKY5cQcaFSAbpJ>

Regulation:

https://docs.google.com/leaf?id=0B1RZ94ksC_grN2Y1MWVmZjYtYTFhZC00Yj

November 2-7, 2010

Verzio 7 International Human Rights Documentary Film Festival,

Deadline for entries: August 31, 2010

E-mail: info@verzio.org

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

November 3-7, 2010

Sheffield Doc/Fest

Deadline for entries: June 30, 2010

Web: www.sheffdocfest.com

November 3-7, 2010

Alter-Native 18 International Short Film Festival, Tirgu

Mures – Romania.

Deadline for entries: September 10, 2010

Contact:

U.D.T.M. MURES

Str. Gh. Doja nr. 9/81 Tg. Mures 540015

ROMANIA

Tel. +40 265 267547

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267547_end_of_the_skype_highlighting

Fax. +40 265 268573

E-mail: festival@rdslink.ro

Web: www.madisz.ro

November 5-14, 2010

CPH:DOX 2010

Copenhagen, Denmark

Deadline for entries: May 15/August 1, 2010

Web: www.cphdox.dk/d/a1.lasso

November 11-14, 2010

34th Margaret Mead Film & Video Festival, New York, USA.

Deadline for entries: May 30, 2010

Contact:

Tel: 212 769 5305 / Fax: 212 769 5329 E-mail:

meadfest@amnh.org

Web: www.amnh.org/programs/mead/

November 12-21, 2010

30e Festival international du film d'Amiens

30th Amiens International Film Festival, Amiens, France

Deadline for entries (for documentaries): July 15th, 2010

Contact: Amiens International Film Festival, MCA, Place Léon Gontier, F-80000 Amiens, France.

Tel: +33 3 22 71 35 70 / Fax: +33 3 22 92 53 04

E-mail: contact@filmfestamiens.org

Web: www.filmfestamiens.org

November 13-20, 2010

The 51st Festival dei Popoli International Documentary Film Festival, Florence, Italy

Deadline for entries: passed

Contact:

Festival dei Popoli Borgo Pinti 82r 50121 Florence - Italy

Web: www.festivaldeipopoli.org

November 15-16, 2010

The Society for Visual Anthropology Visual Research Conference takes place in the two days prior to the start of the AAA Annual Meeting.

The deadline for submissions for the 2010 New Orleans Conference was March 27, 2010

More info on

http://societyforvisualanthropology.org/?page_id=26

November 18-28, 2010

International Documentary Film Festival Amsterdam (IDFA)

Deadline for entries: passed

Contact:

International Documentary Film Festival

Amsterdam Frederiksplein 52 1017 XN

Amsterdam Netherlands Tel: +31 (0)20 6273329

begin_of_the_skype_highlighting / +31 (0)20

6273329 end_of_the_skype_highlighting Fax: +31

(0)20 6385388

E-mail: info@idfa.nl, Web: <http://www.idfa.nl>

November 25-26, 2010

The 3rd Ethnographic Film Festival of Athens, Nixon Cinema Athens Greece.

Deadline for entries: passed

Contact:

Athens Ethnographic Film Festival Fragogiani 27 156

69 Papagou Athens, Greece Attention: Nicholas

Sfakianakis

E-mail: Konstantinos Aivaliotis and Nicholas

Sfakianakis at ethnofest@gmail.com

Facebook: <http://www.facebook.com/group.php?gid=120012632125>

November 26-28, 2010

4th Festival of Visual Anthropology ASPEKTY, Torun, Poland.

Deadline for entries: August 1st, 2010

For more information and submission forms, rules please visit

Web: <http://aspektyfestival.pl/en>

E-mail: festival@aspektyfestival.pl

E-mail Lukas Jakielski: lukas@aspektyfestival.pl

27-28 November 2010

London African Film Festival,

Filming against the Odds w

Indaba on 50 Years of Film in Independent Africa,

Conference, African Media Centre, University of Westminster, London, UK

New Abstract Deadline: 15 October 2010. Please e-

mail your 200-word abstract to Helen Cohen at:

journalism@westminster.ac.uk

<http://hausahomevideoresourcecentre.wordpress.com/2010/05/25>

December 9-12, 2010

Kathmandu International Mountain Film Festival
2010, Kathmandu, Nepal.

Deadline for entries: August 15, 2010

Contact:

Ramyata Limbu (Festival Director)

Kathmandu International Mountain Film Festival

Himal Association, Patan Dhoka

Kathmandu, Nepal

E-mail: kimff@himalassociation.org /

info@himalassociation.org

Web: <http://www.kimff.org/content/>

January 20-30, 2011

Sundance Film Festival, Park City, Utah, USA

Deadline for entries: passed

Web: <http://festival.sundance.org/>

January 25-30, 2011

10th DocPoint - Helsinki Documentary Film Festival,
Helsinki, Finland.

Deadline for entries: The selections are done by the
artistic direction of the festival on "invitation only"
basis and therefore the festival doesn't have an official
deadline for submissions either.

Web: <http://www.docpoint.info/en>

January 26-February 6, 2011

40th edition of the International Film Festival
Rotterdam, the Netherlands.

Deadline for entries: Sept 1/Oct 1/Nov 1

Web: www.filmfestivalrotterdam.com/en/

February -March, 2011

The 6th Documentary Edge Festival, Australia.

Extended Deadline: 1 October 2010 (postmarked)

Email: info@docnz.org.nz

Web: www.docnz.org.nz

February 10-20, 2011

The 61st International Film Festival - Berlinale, Berlin,
Germany.

Deadlines:

Feature length films: Nov 1, 2010

Short films: Nov.14, 2010

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

February 22-27, 2011

Punto de Vista – International Documentary film

Festival of Navarra, Pamplona, Spain

Deadline for entries: October 3rd, 2010

Web: <http://www.expcinema.com/site/en/calls-for-entries/punto-de-vista-2011>

February 26-March 5, 2011

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

Deadline for entries: October 31, 2010

Contact : Tel : (226) 50 30 83 70

Fax : (226) 50 30 83 75

E-mail : sg@fespaco.bf

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

February 27-March 6, 2011

Zagreb Dox International Documentary Film Festival,
Zagreb, Croatia.

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

February-March, 2011

The 6th edition of Documentary Edge Festival, New
Zealand

Deadline for entries: passed

Contact: The Documentary New Zealand Trust PO

Box 90943, AMSC, Auckland 1142, New Zealand

E-mail: info@documentaryedge.org.nz

Web:

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

March 8-17, 2011

The 13th edition of the One World International
Human Rights Documentary Film Festival in
Prague, Czech Republic.

Deadline for entries: 30th November 2010

Contact:

One World/People in Need

Safarikova 635/24

120 00 prague 2, Czech republic

tel. +420 226 200 400

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400 end_of_the_skype_highlighting

E-mail: Mail@oneworld.cz

Web: <http://www.oneworld.cz/ow/festival/>

March 9-13, 2011

The 41st International Tampere Short Film Festival,
Tampere, Finland.

Deadline for entries: 1st Dec 2010

Contact:

Web: <http://www.tamperefilmfestival.fi>

March 18-26, 2011

AUC Documentary Film Festival - Focus on the
Middle East, the the American University in Cairo,
Egypt.

Deadline for entries: December 1st, 2010.

Contact:

For more information about the festival's themes
visit: <http://aucdocfest.blogspot.com/p/call-for-films.html>

For the submission form,visit:

<http://aucdocfest.blogspot.com/p/submission-form-for-films.html>

WEBSITE:<http://aucdocfest.blogspot.com/>

FACEBOOK:[http://www.facebook.com/group.php?](http://www.facebook.com/group.php?gid=143087022401854&ref=nf)

[gid=143087022401854&ref=nf](mailto:aucdocfest@gmail.com)

EMAIL:aucdocfest@gmail.com

FESTIVAL DIRECTOR:

Mark R. Westmoreland

Assistant Professor of Anthropology
Director of Graduate Program in Sociology &
Anthropology
The American University in Cairo

March 21-27, 2011

The 8th Worldfilm festival, Tartu, Estonia
Deadline for entries: October 15, 2010

Contact:

Pille Runnel,

Taavi Tatsi

WORLDIFILM 2010

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409, ESTONIA

E-mail: festival@worldfilm.ee

Web: www.worldfilm.ee

March 23-7, 2011

FIGRA – Le Festival International du Grand
Reportage d'actualité et du Documentaire de Société
(International Current Affairs and Social
Documentary Film Festival),

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

Deadline for entries: October 31, 2010

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

March 24-April 3, 2011

Cinéma du Reel, 33th International Film Festival of
Visual Anthropology and Social Documentation.

Deadline for entries: 15th Nov 2010

Contact:

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

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

Fax : +33 1 44 78 12 24

E-mail : cinereel@bpi.fr

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

April 2011

The 7th Russian Anthropological Film Festival in
Ekaterinbrug

Deadline for submission: 1st February 2011

E-mail: ethnobs@mail.ru Tel: 00 7 950 2017911, 00
7 343 3629096

Web: rfaf.ru/eng/raff/300/310

April ?, 2011

The 16th edition of IT'S ALL TRUE International
Documentary Film Festival, São Paulo and Rio de
Janeiro, Brazil.

Submission deadline: Dec 10, 2010

Contact:

It's All True International Documentary Festival

Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010

São Paulo - SP - Brazil

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

E-mail: info@itsalltrue.com.br

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

April, 1-10 2011

The VIII Sobrarbe Ethnographical Documentary
Festival, Boltaña (Huesca)

Deadline for entries: November 15, 2010

Web: www.espiello.com

April 5-15, 2011

The London International Documentary Festival
(LIDF)

Deadline for Submissions: 1st December 2010 (Late
submission possible until 31st Dec 2010)

Email: info@pocketvisions.co.uk

Web: www.pocketvisions.co.uk

April 7-13, 2011

Visions du Réel, International Film Festival, Nyon

Deadline for entries: not known

Contact:

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

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

E-mail: docnyon@visionsdureel.ch

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

April 28-May 8, 2011

Hot Docs Canadian International Documentary
Festival, Canada

Deadline for entries:

Dec 3, 2010 / Jan 14, 2011

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

May? 2011

Documenta Madrid 2011, Madrid, Spain.

Deadline for entries: December 31, 2010

Area de Gobierno de las artes

Gran Vía 24, 6ª planta

28013 Madrid, Spain

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

May 4-11, 2011

26 International Film Festival München

DOK.FEST, Germany

Deadline for entries: 17th Dec, 2010

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

May 5-15, 2011

The London International Documentary Festival
(LIDF), London, UK.

Deadline for entries: December 1st, 2010 (Late
entries accepted until 30th December 2010 with
additional penalty fee (see regulations)

For full details, Frequently Asked Questions, and the
On-Line Entry Form please go to: www.lidf.co.uk.

Contact:

Patrick Hazard

Director, London International Documentary
Festival (LIDF)

Web: www.lidf.co.uk
 M: 07706 160661
 Skype: patrick.hazard
<http://twitter.com/patrickhazard>

May 31-June 15, 2011
 Freiburg Film Festival
 Deadline for entries: 15th March, 2011
 E-mail: fifo@freiburger-medienforum.de
 Web: www.freiburger-filmforum.de

June 15-26, 2011
 The 65th Edinburgh international film festival (eiff),
 Edinburgh, Scotland
 The 2011 submission process will open on
 November 1
 Web: <http://www.edfilmfest.org.uk>

June 24-26, 2011
 The 12th RAI International Festival of Ethnographic
 Film, London, UK.
 Deadline for entries: 15th January, 2011
 Contact:
 Susanne Hammacher
 Film Officer | Festival Manager
 The Royal Anthropological Institute
 50 Fitzroy Street, London W1T 5BT
 UK
 Tel +44-(0)20-7387 0455
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 0455 end_of_the_skype_highlighting

Fax +44-(0)20-7388 8817
 E-mail: film@therai.org.uk
 Web: <http://www.therai.org.uk>

JULY 5-8, 2011
 AAS/IUAES/ASAANZ CONFERENCE 2011
 KNOWLEDGE AND VALUE IN A GLOBALISING
 WORLD
 Disentangling Dichotomies, Querying Unities
 THE UNIVERSITY OF WESTERN AUSTRALIA
 Deadline for panel proposals: October 22nd, 2010
 Please send panel proposals to:
conference2011-anthropology@uwa.edu.au
 Contact:
 Organizing Committee
 IUAES/AAS/ASAANZ Conference 2011
 Discipline of Anthropology and Sociology
 The University of Western Australia M-255
 35 Stirling Hwy
 Crawley, WA 6009
 ph: +61864882853
 Fax: +61864881062
 CRICOS No. 00126G
 E-mail: conference2011-anthropology@uwa.edu.au
 Web: <http://www.anthropology.arts.uwa.edu.au>
 August 27 - September August, 2011
 31st International NAFA Film Festival and
 Symposium
 At the Department of Social Anthropology,
 University of St Andrews, Scotland

For further info and film submissions please contact
 Peter I. Crawford: info@intervention.dk.
 For the Symposium, enquiries and additional
 information and details should be addressed to the
 main convener of programme Dr. Pedram
 Khosronejad after 25th Oct. 2010.
 Dr. Pedram Khosronejad
 Department of Social Anthropology
 71 North Street
 University of St. Andrews
 St. Andrews, Fife, Scotland KY16 9AL
NAFA2011@st-andrews.ac.uk

October 6-13, 2011
 Yamagata International Documentary Film Festival
 12. Edition
 Deadline for entries: 15th Dec 2010/ 10th April
 2011 / 31st May 2011
 Web: <http://www.yidff.jp/>
 Nov, 2011
 The 30th International Jean Rouch Film Festival,
 Deadline for entries: April 15, 2010
 Contact:
 Comité du Film Ethnographique
 Festival International Jean Rouch
 Muséum National d'Histoire Naturelle, CP 22
 36 Rue Geoffroy Saint Hilaire, 75005 Paris – France
 The entry form can also be downloaded on our
 website, where you can learn about our other
 activities.
 Web: <http://www.comite-film-ethno.net>