

nafa : // network

vol. 18.2 (June 2011)
Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

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

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Editorial

By Berit Madsen, Anne Mette Jørgensen and Christian Suhr

Dear readers,

In this volume we send you the latest news of the 31st International Nordic Anthropological Film Association (NAFA) Symposium: "People Over the Sea: Nordic and Scottish Perspectives". The film selection committee of this year's NAFA Film Festival will gather in a few weeks' time to finalize the film program of NAFA 2011. We'll send out a special volume dedicated to NAFA 2011 Film Festival in the beginning of August. On the occasion of this year's NAFA programme, the Department of Social Anthropology in St. Andrews will host a Symposium "Photography and Cinematography in Qajar Era Iran. In Memoriam: Farrokh Ghafari (1921-2006)". We bring you information on this event below.

We hope to see many of you in late August in St. Andrews, Scotland, the beautiful location of this year's

event. For more information on NAFA 2011, please visit: <http://www.st-andrews.ac.uk/philosophy/anthropology/nafa>.

Below Metje Postma send you an update on news from CVA, followed by announcements of Ethnographic visual events in the months to come. In this volume we have a substantial list of news and announcements in the Notice Board, and, finally, the Calendar.

Sad news have reached us that French filmmaker and longterm friend of NAFA, Vincent Blanchet passed away on March 13 after months of struggles against cancer. Vincent Blanchet was a driving force in les Ateliers Varan in Paris and many of us knew him as an enthusiastic and original teacher and/or friend. Vincent directed numerous films in France, and not least his

sophisticated experimenting with sound in ethnographic film deserves mention. Our thoughts go to Perle and Virgil, and to colleagues and friends at les Ateliers Varan.

Deadline for the next volume is October 5, 2011

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

By Metje Postma (POSTMAM@FSW.leidenuniv.nl, Chairman of the CVA)

1. The Perth IUAES/ InterCongress 2011

From 5 till 8 July, the Perth IUAES Intercongress will soon take place in Perth, Western Australia, in cooperation with the Australian Anthropological Society (AAS) and the Association of Social Anthropologists of Aotearoa / New Zealand (ASAANZ), on the University of Western Australia's campus along the Swan River.

There will be an extensive film program along the three day conference program with panels, organized by RAI festival programmer: Susanne Hammaxher, Lisa Stefanoff and Caro McDonald. Emphasis will be put on films from the region and films made in a participatory mode. The full program will soon be available at the IUAES website.

There will be two Visual Anthropology Panels:

1. Ethnographic films and their audiences in a globalising world: the role of film in public anthropology convened by Caro MacDonald (co-convened by Susanne Hammacher), and
- 2 Subtitling Ethnographic Films: Knowledge And Value In Translation, Co-convenor: Jinghong Zhang co-convenor: Darja Hoenigman,

2. Change of editorial Board of the Journal for Visual Anthropology

In March 2011 a shift in the editorial board of the Visual Anthropology Journal (Editor: Paul Hockings) was announced. The new editorial board consists of:

Sylvia Caiuby Novaes Brazil
Chan Kwok-bun Hong Kong
Peter Ian Crawford Denmark
Joyce Hammond USA
Paul Henley United Kingdom
Luc de Heusch Belgium
Rolf Husmann Germany
Jayasinhji Jhala India
David MacDougall Australia
Rosella Ragazzi Norway
Keyan Tomaselli South Africa
Jean-François Werner France

3. The 2013 IUAES Congress, Manchester 05- 10 August 2013

In 2013 the next IUAES Congress will take place in Manchester. (see <http://www.iuaes2013.org/>)

The congress will be hosted by the University of Manchester, and will take place from Monday, August 5 to Saturday, August 10, 2013.

The call for panel proposals for IUAES 2013 is now open! The deadline for panel proposals is 1st August 2011. Please read the information on website and see the General Organization and Tracks and Panels sections of the site for further details. We invite all Visual Anthropologists who would like their panels to be organised together with the CVA (Commission on Visual Anthropology) to submit their panel-proposals, films and other suggestions before the 20th of July at: postmam@fsw.leidenuniv.nl

The Congress will be built around a series of thematic tracks. The organization strives for most panels to fit into one or other of these tracks, but do not seek to exclude panels that fall outside these themes and sub-themes. These themes are:

- Being Human
- Life and Death
- Producing the Earth
- Survival and Extinction
- The World of the Mind and the Mind in the World
- Movement, Mobility and Migration

Panel proposals should be submitted in the normal way. Information about how to propose films for screening at the congress and the address to which they should be sent for evaluation will appear on the 'Visual Anthropology page' in mid-2011 (<http://www.iaes2013.org/Visual.html>)

4. Discussion on the Evaluation Criteria of ethnographic Films

In the last NAFA/CVA Newsletter we invited Visual Anthropologists to enter the discussion on the assessment and accreditation of Ethnographic films and Anthropological Documentaries. (I suggest to use the term: ethnographic films for films on specific (aspects of) communities with a primarily denotative character, whilst 'anthropological documentaries' refers to the documentary cinematic genre of films that includes an anthropological analytical interpretation in form and content.)

We received the following guidelines from the president of the Audiovisual Commission of the Swiss Ethnological Society: Tommi Mendel. These are used for the assessment of ethnographic films in academia in Switzerland.

We invite all other Visual Anthropologists that are involved in academic assessments of ethnographic Films, to send us their guidelines, so we publish them in the NAFA/CVA Newsletter, and prepare a thorough discussion during the next CVA meeting and panels at the IUAES Congress in Manchester in the United Kingdom. The CVA will organize a panel where the issue will be further discussed and joint guidelines will be proposed and developed to function as a model for academic assessment of audio-visual productions and multimedia-projects in anthropology.

Quality criteria for the assessment of ethnographic films

Background

How to assess ethnographic films that are submitted as Seminar- BA or MA projects, is always subject to debate. Uncertainty arises amongst others, in relation to the question: what is the right approach for the production of an ethnographic film. The definition of quality criteria can therefore not be seen separate from that question. The following summary, therefore first sketches a 'model' for the process of producing an ethnographic film And describes based on that a selection of the most important quality-criteria. The proposed process is not intended to be perceived as normative, but as empirical knowledge, which highlights possible steps of action for those students that may want to make an ethnographic film, in the production process.

1. Approach to the production of ethnographic films - Description of the research, production and post production process

The following summary is based on the film production process and can only partly be transferred to other media. The procedure described is designed according to the function that a production must fulfill and to the audience it is intended for, in different ways. In particular with regard to the question of whether the product is intended for academic or applied anthropology.

1.1 Research / Preparation

First phase: in analogy to survey in case of doing research for a written work, the first Step, consists of studying existing (visual) representations of the focus group or of the research topic (films, reports, scientific work, TV productions, etc.) –

Depending on the topic, it is possible also to study the visual practice of the focus group itself (private collection of photos, footage, etc.)

Second phase: Ethnographic research in the focus group, respectively, researching the topic selection and inspection of the locations contacting potential protagonists and explanation of their intentions

Third phase: Methodological use of the camera and formal-aesthetic decisions (observational cinema, dialogical, evocative, subjective inclusion of fictional elements, re-enactment, application of the feedback method (elicitation technique), cinéma vérité, experimental, etc.). Determination of the target audience. Writing of a treatment (in the observational mode: by the filmmaker, in a participatory mode together with research partners). Selection of the technical equipment. Ev. Fundraising. Ev. Obtaining a film-permit

1.2 Production

Recording in the field

- Variant a) Observer Mode

Participant observation with the camera in the treatment in focused areas. Target (depending on treatment): maximum participation in social life

- Variant b) Participatory approach

Discussion of existing themes, determining the film-locations and moments with the research partners

- Optional: Use the feedback method

- Optional: Procurement of visual documents of the focus group

- viewing of the recorded material

1.3 Post-production

- For large amount of material producing a cut list (with details of the Time Code)

- Cutting / Montage
- a) observational mode, by the filmmaker
- b) participatory mode, together with research partners
- the visual examination of the rough cut with the research partners / representatives of the target audience
- Final cut

1.4 Distribution

- Dependent on the target group
- Dependent on the medium

1.5 Evaluation / writing of the accompanying text

- Critical reflection about the methods chosen field research, the choice of the genre / style/ documentation and justification of each step, from research to distribution/ cooperation with research partners/ the selection of the protagonists, etc.
- Discussion of the work in relation with the theory of visual anthropology / Media Anthropology
- Theoretical and practical implications for the sub-discipline of visual anthropology /Media Anthropology

2. Quality criteria for the assessment of ethnographic films

2.1 Assessment of the (cinematic) product: scientific intentions, knowledge and formal-aesthetic approach

In principle the evaluation of the scientific and formal-aesthetic quality of an audiovisual product, should be considered as one analytical unit. In the written assessment therefore cinematic scenes and sequences, the use of camera, sound and lighting, and specific assembly techniques should be woven into the argument. The quality of an ethnographic film is based largely on the quality of previous research, respectively the research with the camera. The following criteria are limited to the style of the film:

- Is the film mainly depending on dialogues respectively on interviews?
- Is the person interviewing respectively, the filmmakers in the picture? Which 'statement' is connected with that choice?
- Is the film with long or short sequences?
- What with the rhythm in the statement?
- What functions have certain cinematic settings as close-ups, respectively. Long shot?
- What role have the original sound, respectively mounted to the music?
- Is the film with a commenting voice off?
- If it is narrative, and if so to what effect?
- Special effects are used?
- Appears in the film text and with what effect?
- The film is subtitled?
- Etc.

The description and analysis of the style of a film helps to identify scientific evidence and to assess and judge the formal aesthetic interpretation in their interconnectedness.

2.2 Assessment of the approach and its reflection in the written work: adequacy of the (methodological) approach and use the (technical) resources

Depending on the function of the product (Archival material for further processing and analysis, production, which contributes to the theoretical discussion, didactic teaching film for the mass media of certain film, commissioned film in applied anthropology, etc.), what should be assessed is how the methodology is presented in the written work and expressed in the film :

- Did the purposes of goal-oriented approach and field research with the research group lead to the required scientific results?
- Is the (methodological) approach in the written work presented plausible and convincing?
- Are the technical and respectively formal aesthetic decisions, discussed critically in relation to their respective impact on how the content is communicated?
- Did the method used - for example the feedback technology - achieve the desired objectives?
- Have your own action, the chosen genre, respectively, the stylistic devices been reflected upon in a critical manner (eg, strengths and weaknesses of the audiovisual media in the context of the subject matter)?
- Has the researchers own behavior and way of engagement been adequately integrated in the theory of visual anthropology / media anthropology?

2.3 Scientific quality, innovation, originality and ethical acceptability

Formal-aesthetic approach, innovation and originality
The scientific quality is as said closely tied to the formal-aesthetic realization of the cognitive aim. So in assessing the Montage should be considered whether and in what way the presented ethnographic material (percepts) require factual context within the montage. But also in terms of innovativeness and originality of the film project, the formal-aesthetic approach plays a central role. In particular, we assess whether and how the camera through its use itself has become a research tool.

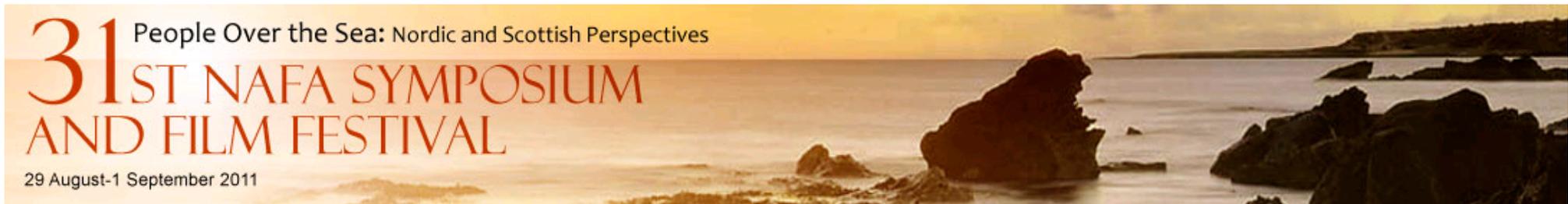
Ethical considerations

- Inherent in the use of the medium film is that the relationship of the ethnographer with the subjects is

visible in the material itself - for example in the manner in which the protagonists react to the filmmaker -. The film material thus allows conclusions on the relationship between researcher and research partners.

- For the release of a film, other criteria have to be considered than for scientific text, as film potentially reaches a wider audience. In particular, visual materials are not anonymous and its publication requires prior arrangements with the protagonists.

Kathrin Oester, in cooperation with the Audiovisual Committee of the Swiss Ethnological Society
January 2011



The 31st International Nordic Anthropological Film Association (NAFA) Symposium: "People Over the Sea: Nordic and Scottish Perspectives" (29-30 August 2011)

By Dr. Pedram Khosronejad (nafa2011@st-andrews.ac.uk)

As the University of St Andrews celebrates its 600th anniversary, the Department of Social Anthropology welcomes you to the 31st International Nordic Anthropological Film Association (NAFA) Symposium: "People Over the Sea: Nordic and Scottish Perspectives" (29-30 August 2011)

Conveners

Prof. T. Ingold (Dept. of Anthropology, University of Aberdeen)

Dr. P. Khosronejad (Dept. of Social Anthropology, University of St Andrews)

Speakers

Lauren Doughton
PhD Candidate, Department of Archaeology,
University of Manchester, U.K.
"Walking on Water: Blurring the Boundaries Between
Land and Sea in Prehistoric Shetland"

Cristián Simonetti
Department of Anthropology, University of Aberdeen,
Scotland
"Moving on Land and Underwater: Changing
Mediums and the Imposition of
Dimensional Space"

Marianne E. Lien
Department of Social Anthropology, University of
Oslo, Norway
"Fluid livelihoods: Reconceptualising Communities in
the Coastal North"

Gro B. Ween
Department of Social Anthropology, University of
Oslo, Norway
"Stories from Tanafjord: An Elaboration on Forms of
fluidity"

Silke Reeploeg
Centre for Nordic Studies, University of the Highlands
and Islands, U.K.

“Of Boats and Men: Flows of Objects, Narratives and Memory in Shetland and Western Norway”

Catherine Turnbull
Centre for Nordic Studies, University of the Highlands and Islands, U.K.

“Singing Around the North Atlantic Rim: the Voyage of Two Songs”

Andrew Jennings
Centre for Nordic Studies, University of the Highlands and Islands, U.K.
“There Will be Gaels in South Iceland, Faeroes and Fair Isle”

Bente Sundsvold
Visual Cultural Studies, University of Tromsø, Norway
“Eider Performances”

Johanna Markkula
École des Hautes études en Sciences Sociales, Paris, France
“Changing Course”: Navigating the Global Maritime Industry

Rolf Scott
University of Bergen, Norway
“The Yacht, the Individual, a Global Heartland, and Ideal Individuality”

Peter I. Crawford
Visual Cultural Studies/Institute of Archaeology and Social Anthropology, University of Tromsø, Norway
“People of the Sea and People of the Land. Visual Representation(s) of Two Neighbouring Communities in the Reef Islands”

Confirmed speakers

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/nafa/speakers>

Speaker biographies

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/nafa/biographies>

Programme

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/nafa/programme>

Abstracts

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/nafa/abstracts>

Website of conference

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/nafa/conference>

For booking your place and registration, please visit

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/registration>

For Enquiries, additional information and details, please contact

Dr Pedram Khosronejad (nafa2011@st-andrews.ac.uk)

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Symposium: Photography and Cinematography in Qajar Era Iran (27-28 August 2011) In Memoriam: Farrokh Ghafari (1921-2006)

University of St Andrews
The Department of Social Anthropology

On the occasion of this year's NAFA programme, the Department of Social Anthropology will host the Symposium: Photography and Cinematography in Qajar Era Iran (27-28 August 2011). In Memoriam: Farrokh Ghafari (1921-2006)

Conveners

Dr. P. Khosronejad
(Dept. of Social Anthropology, University of St Andrews)

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

Confirmed speakers

Julia Allerstorfer, Catholic Private University Linz, Austria
"The Photographical Depiction of Women in the Imperial Qajar Harem"

Fereydoun Barjesteh, International Qajar Studies Association
"Persia through the Lens of a Dutch Industrialist: the Albert Hotz Collection of 19th Photographs at Leiden University"

Mirjam Brusius, PhD Candidate, University of Cambridge, U.K.
"Image problems: Photographic (self-)representations of Persia by Nasser Al-Din Shah and European travelling artists in the mid 19th century (late Qajar Era)"

Layla Diba, Independent Researcher, U.S.A.
"Qajar Photography and its Influence on Modern and Contemporary Persian Painting"

Ali Gholipoor, Tarbiat Modares University, Tehran, Iran
"Photographic Documentation of Tazieh and Taqlid during the Qajar Era in Iran"

Carmen Perez Gonzalez, Museum of East Asian Art, Cologne, Germany
"World Art Studies and Local Photography: A Comparative Visual Analysis between Nineteenth-Century Iranian Portrait Photography and Persian Painting"

Nasim Khaledi and Sana Khaledi, Islamic Azad University, Abadan Branch, Abadan, Iran
"Photography and Its Impact on the Qajar Era Seven-Color Tiling in Shiraz"

Basak Kilerci, PhD Candidate, Bogazici University, Turkey
"Portraiture in Qajar Iran and Ottoman Empire: A Comparative Approach"

Ali Mir-Ansari, Head of Persian literature Department, in The Centre for the Great Islamic Encyclopedia, Tehran, Iran
"Theatre or Cinema? The Impact of Two Dramatic Arts on Political and Social Thought in Iran during the Constitutional Period, 1903-1925"

Golbarg Rekabtalaei, PhD Candidate, University of Toronto, Canada
“Picturing Modernity: Early Cinema in Qajar Era Iran”

Mehrnaz Soleimani, Elmi Karbordi Higher Education Institute, Tehran, Iran
“A Research on Photos of Iran’s Constitution Era”

Mohammad Reza Tahmasb-pour, Independent Researcher, Iran
“Eighty Three Years of Qajar Photography”

Website of conference:

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/qajar/conference>

For booking your place and registration, please visit:

<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/registration>

For Enquiries, additional information and details, please contact:

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Web: <http://www.st-andrews.ac.uk/anthropology/files/staff/142/CV.pdf>

Athens Ethnographic Film Festival - Call For Films 2011



Dear friends,

The ‘Ethnographic Film Festival of Athens’ continues the exploration to the anthropological world through the image and as last year, in our 2nd edition we are looking for films made from filmmakers with anthropological(or related) background including students' works either as dissertations or as assignments along with films made by professional filmmakers or film students who had a collaboration with anthropologists or/and social scientists.

This ethnographic festival doesn't have a competitive section but through its 3 main sections (Student's Films, Panorama and Tributes) is aiming to look at the contemporary tendencies of visual anthropology but also at the roots of today's directions. Additionally, during the festival there will be open discussions and presentations where we hope to engage in a dialogue on

/ with the future of ethnographic film and audio-visual anthropology.

The festival addresses a wide audience, and it is an event where ethnographic films directed by anthropologists, or by professional filmmakers or by students, are seen together in a combined programme.

Two copies of the films should be submitted in DVD format, containing English sub-titles and they should be accompanied by a submission form (sent only via e-mail) in this e-mail address.

The form can be found here as attachment or download it from: <http://ethnofest.wordpress.com>

<http://ethnofest.wordpress.com/2011/02/15/call-for-film-2011/>

The deadline for films submission is the 15th of July 2011.

The address - for the films to be sent - is:

Athens Ethnographic Film Festival
P.O.BOX 66009
155 01 Holargos
Athens, Greece

Questions and prior notice for submissions should be directed to: ethnofest@gmail.com

Thank you very much

Konstantinos Aivaliotis
Athens Ethnographic Film Festival
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E-mail: ethnofest@gmail.com
Blog: www.ethnofest.wordpress.com

Days of Ethnographic Cinema – 2011: Call for entries

24–30 September 2011 the Russian Institute for Cultural Research in co-operation with the Likhachev Russian Research Institute of the Cultural and Natural Heritage, the Gerasimov All-Russian State University of Cinematography, and the National Association of Audiovisual Archives will hold the Days of Ethnographic Cinema.

The event is organized under the aegis of the Year of Russia in Italy and the Year of Italy in Russia and will

comprise the Anthropology of Labor Screening Programme (Film Festival), special programme (screenings, international colloquium and photo exhibition) devoted to the history and present condition of visual studies in Italy, and public lecture by Michael Herzfeld, professor of the Harvard University. Filmmakers are kindly asked to submit a DVD- copy of the film with the English subtitles, a transcript of soundtrack in Russian and / or English (Word file), and

a Film Submission Form filled out in Russian and/or English.

The deadline for submission of registration forms and films is 25 July 2011.

For film submission form and more information, see Web: <http://www.ricur.ru/events.php>

Regard Bleu: Festival for ethnographic student film and media: Call for entries

We are proud to announce this years 7th edition of the festival 'Regard Bleu', September 30 – October 2, 2011, held again at the beautiful location at the Völkerkundemuseum, in the heart of the city in the quiet surroundings of the old Botanical Gardens of the University of Zürich. As its name suggests 'Regard Bleu' is a festival dedicated to fresh and aspiring audio-visual projects concerning man, culture and society, not limited by any academic discourse or thematic restrictions.

We invite student producers of audio-visual media from all over the world to submit their projects.

Submission deadline is: Friday, June 17th, 2011.
For online submission and information, please go to Web: <http://www.regardbleu.ch/>

'Regard Bleu' welcomes a wide variety of films and other audio-visual media and has been able to unite work prepared at Universities and Art and Film Schools from Austria, Brazil, France, Germany, Great Britain, India, Norway, Romania, Slovenia, the U.S. Over the last couple of editions the festival has grown to be a scintillating but still cosy event, where ambitious students, open minded professionals and the interested

public meet to view interesting and inspiring works and discuss the current trends in this effervescent field. The locality and the festival cafeteria provide a relaxed and friendly atmosphere.

We are looking forward to getting to know you and your projects!

Contact:
Email: thurnherr@vmz.uzh.ch

Call for entries: VERZIO HR Doc Film Fest, November 2011

CALL FOR ENTRIES!

VERZIO 8 HUMAN RIGHTS DOCUMENTARY
FILM FESTIVAL

BUDAPEST, HUNGARY

FESTIVAL DATES: November 8-12, 2011
SUBMISSION DEADLINE: July 31, 2011

CATEGORIES: Human rights related documentary
films including shorts

Send your film to:

Verzio Documentary Film Festival/OSA
Attn.: Aniko Kovacs
1051 Budapest
Arany Janos u. 32.
Hungary

MORE INFO:

E-mail: info@verzio.org
Web: www.verzio.org

SVA panel @AAA 2011 "Signs in the City"

Seeking papers for a panel to be submitted for AAA
Montreal 2011: "Signs in the City"

This panel seeks papers that examine the
visuality/aesthetics of urban settings and market places.
We would welcome contributions on material/visual

culture such as commercial/store-front art, signage,
posters, bill-boards, publicity and advertizing materials,
stickers, graffiti. Geographical region is open.

If interested to contributing a paper to this panel, please
contact Liam

Bucklely (bucklelm@jmu.edu) and Joseph Hellweg
(jhellweg@fsu.edu)

12th RAI FESTIVAL 2011: online program available

Dear Colleagues and Friends,

We would like to invite you for the 12th RAI
INTERNATIONAL FESTIVAL OF
ETHNOGRAPHIC FILM 2011, held from Thursday
23rd June to Sunday 26th June 2011 at UCL, Roberts
building, in the heart of Bloomsbury, Central London.

OVER 80 NEW FILMS - shortlisted for various prizes
and special screenings
RAI & BASIL WRIGHT, INTANGIBLE CULTURE
(Music – Dance – Performance), MATERIAL
CULTURE & ARCHAEOLOGY, STUDENT Film
Prize screening strands, including Q&A with the
filmmakers
Film Archive Workshop at the British Library:
WHOSE FILM IS IT ANYWAY?

VARIOUS WORKSHOPS, PANELS AND SPECIAL
SCREENINGS ON MIGRATION; ETHIC & WORK
OF ANTHROPOLOGISTS; COMMUNITY MEDIA
Related events: OPEN CITY FESTIVAL, MyStreet

The programme is now available online - including film
descriptions! Have a look around and start planning
your days at the RAI Film Festival!



12th RAI
INTERNATIONAL
FESTIVAL OF
ETHNOGRAPHIC FILM

<http://raifilmfest.org.uk/film/festival/2011/home/programme>

For information on how to join the RAI go to:
<http://www.therai.org.uk/joining/types-of-affiliation/>

The RAI Film Festival team is looking forward to meeting you in London in June !

With very best wishes

Susanne Hammacher
Film Officer | Festival Manager

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fax number: +44-(0)20-7388 8817

Call for papers - Networked Revolts

Online journal Re-public invites contributions for its upcoming special issue titled “Networked revolts”. The continuing uprisings spreading across North Africa and the Middle East have been inherently associated with the increasing entanglement of social media, or digital networks in general, with everyday life. The multiple uses of technologies –cell phones, Facebook, twitter, the Internet– by local participants and by global supporters and observers and the counter-measures of blocking access and shutting down communication channels by the toppled or still surviving governments have gained global attention and have already ignited a series of related debates. Are the social media causes or symptoms of the Arab revolts? How can we determine their degree of influence in the revolts?

The special issue will attempt to move beyond these debates and approach the Arab revolts by making no ontological distinction between the digital and the real.

The primary aim is to address questions on the forms, the organisational structures of the revolts and new political possibilities that they have opened up through the prism of the digital networks that the revolts produced, or challenged, or transformed, or hacked.

Submissions may address some of the following themes in relation to the revolts:

- production of digital networks
- radical uses of corporate social media (facebook, twitter)
- bypassing government control of digital networks
- horizontal forms of digital network organisation

Essays should be approximately 1,500 – 1,800 words.

Please send your contributions in electronic format to:

E-mail: editors@re-public.gr

Deadline for submissions: 30 June 2011

More information at <http://www.re-public.gr/en/?p=4193>

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New Programmes and courses in Portugal ISCTE/IUL (University Institute Lisbon)

Post-Graduation Programme in: Digital Visual Culture

The aim of the programme is to provide a critical introduction to key notions, debates and practices in the area of visual anthropology with particular attention to digital technologies. How do new imaging technologies contribute in renewing our approaches to images and visual culture? Approaching visual culture and digital technologies as perspectives and tools for re(thinking) anthropological knowledge at large the programme aims at questioning also what happens if we, instead of 'writing' and 'reading' culture, start 'seeing', 'showing', 'sounding' and 'feeling' it. Besides offering a central theoretical component a significant part of the course will in fact be devoted to practical work with instruments of visual communication. This will be made possible by the access to the newly built Image Lab which is equipped with technologies for producing and editing images and sound. This practical component offers the opportunity to explore the new paths at our disposal for communicating anthropological knowledge.

Length: 1 year
Deadline for registration: September 6th, 2011
Beginning date: end of September 2011

Summer Course in: Interactive Ethnographic Documentary Filmmaking

In the latest years new digital technologies have made possible the birth of new forms of viewing, making and sharing images. In the field of documentary filmmaking this has had its major and most interesting expression in the emerging production of non-linear and participative projects, i.e. of visual products that rely on the one hand upon the growing availability of cheap technologies for making and editing images and on the other on the connected birth of a new spectator able to construct her own path in the exploration of a documentary film hence becoming a proper author. Based upon an integration of practice and theory this course brings in touch the world of interactive documentary with that of ethnographic image-making. Merging the knowledge that has been accumulated

throughout the history of visual anthropology with the latest imaging technologies the students will learn to produce new critical and creative pieces of ethnographic image-work.

Length: 4 weeks
Deadline for registration: June 15th, 2011
Beginning date: June 30th, 2011

Both these programmes are coordinated jointly by the Department of Anthropology of the School of Social Sciences ISCTE/IUL and the Centre for Research in Anthropology (CRIA). Convenor: Paolo Favero.

For more info: www.cria.org.pt <http://pcvd.da.iscte.pt/>
http://www.iscte-iul.pt/cursos/pos_graduacoes/12108/apresentacao.aspx

Contacts:
secretariado.da@iscte.pt /
cria@cria.org.pt

Spanish Ethnographic Documentary Film Festival: The Espiello Prize 2011

ESPIELLO: THE ONLY ETHNOGRAPHIC DOCUMENTARY FILM FESTIVAL IN SPAIN CLOSES THE NINTH EDITION WITH A FEMINIST POINT OF VIEW

The Espiello Prize this year goes to a woman who dedicated the award to the brave women who fight for human rights in her country, Iran. Sudabeh Morzai has filmed a deep, difficult and sometimes funny documentary on temporary marriages: "In The Bazaar Of Sexes". The Special Prize of the festival has been given to Sahara, a feminist and pro independency activist: Mariem Hassan, and many awards were to gender orientated topics (the Best Research was for Tommy Mendel for "Bunong's birth practices" and the one of the Young Prizes for a documentary on women on the border of Galicia and Portugal, by Diana Gonçalves).

Espiello has celebrated its ninth edition, being the only ethnographic film festival in Spain. Since its first edition Espiello is a great window to South American documentaries but in Espiello competition have been projected films from all over the world. Espiello takes place every spring and a big part of Sobrarbe's small community gets involved to make this festival a very special event for all the participants. We

are also proud of the collaboration established with world top authorities in Visual Anthropology (Dr. Paul Henley from Manchester University, Dr. Bernt Schnettler from Bayreuth University or Dr. José Carmelo Lisón from Universidad Complutense of Madrid who have presided last editions juries) and with one of the most relevant broadcasters in our country: Eugenio Monesma.

For many years anthropologists came to Sobrarbe's villages, set in beautiful and isolated mountains, to study Pyrenean culture. They wrote, draw, took pictures and filmed us. Now we are aware that being able to tell our own history is important and that being able to listen to others, too. Espiello (that is mirror in Aragonese) has become a place for reflection and communication in these Pyrenees that we understand not as a border but as a cultural causeway.

HONOUR PRIZE 2011: MARIEM HASSAN

Besides the contest awards, Espiello gives an Honour Prize to artists with an outstanding career related with the defence of cultures: well known photographers, ethnographers, filmmakers... have been distinguished with a special mirror sculpture. This year this Honour Prize is for Mariem Hassan, the voice of the desert, a

Sahara singer that has strengthened her culture in the hardest conditions: living in a refugee's camp. Mariem sung in Boltaña and received her prize from the Culture and Education authority in the government of Aragon: M^a Victoria Broto. Mariem Hassan has ever sung to freedom her people and she received the prize with the cry: "Sahara libre (Freedom for Sahara)".

ABOUT IN THE BAZAAR OF SEXES

A lonesome middle-aged bachelor, a divorced single mother, and a jovial young mullah (a priest) are the protagonists of this intimate account of gender relations in Iran. Their stories revolve around the institution of temporary marriage, also called lust-marriage, a Shia practice that allows a man and a woman to legally marry for a fixed period of time ranging from one hour to 99 years. Religiously sanctified prostitution or a loophole for couples to have a relationship within the rigid Islamic laws? Religious dogma meets macho sentimentality meets female realities. A relentlessly honest, eye-opening, and sometimes funny account of Islamic sexual and gender politics.

Review of the first Festival of Ethnographic and Anthropological Film, Sofia, Bulgaria 2010

By *Atanaska Stanchev*

From 25th to 28th November in Sofia took place the first edition of the Festival of Ethnographic and Anthropological Film (FEAF) with accent to the films of prof. Asen Balikci and Jean Rouch.

The idea is not a new one. In the year of 1998 the visual anthropologist prof. Asen Balikci organizes Festival of the Ethnographic Movie at the Dom na kinoto (Home of cinema), with the French anthropologist and a movie filmmaker Jean Rouch (one of the founders of *cinéma Vérité*) as a special guest. Nowadays Association for Cultural Initiatives continues this tradition by organizing FEAF- Sofia 2010.

Special guest to the Festival was professor Balikci. He has been living in Istanbul, Sofia, Genève, Ottawa and New York, which towns is connected to different moments of his personal and professional life. At the end of the 50 years of last century Balikci begins his researches among Eskimo people and this work lasts more than a decade.

Product of his researches is not only numerous science publications, but also the documentary series of movies "Netsilik Eskimo Series" (1967). They are used in the American educational system under the title "Man: A Course of Study" (MACOS) and were shown in different festivals for the ethnographic films all over the world. The ethnographic work of Balikci leads him to the desert in Ethiopia, in north-east Afghanistan, to the Eskimo people Sireniki in East Siberia, to the ex-kingdom Sikim in the Himalayas and naturally - to

the Balkans. Results of these expeditions are the movies:

"The Sons of Haji Omar" (1978), Chronicle of Sereniki in Siberia (1989), "Pomak portraits" (1997-98), "Muslim labyrinths" (2003), "A Month In The Life of Ephtim D." (2003), the last three of them shot in Bulgaria. Part of the movies will be shown in the programme of FEAF.

Other accent in the festival was the movies of Jean Rouch (1917 – 2004 r.) He was working more than 60 years in the field of visual anthropology and most of them in Africa. Jean Rouch's films are qualified as ethno fiction – at the border of the cinema, influenced by the encounter of the surrealism of the 20 years of 20th century and the pure documentary movie. In the year of 1941 Rouch works as a hydro engineer in the African colonies. Meanwhile, in one of the construction depot, which he supervised ten people was stricken by lightning and died. The grandmother of Damur Zika, a friend of Rouch, from the Sorko tribe, performs a ritual for purifying the dead. That is the moment when Jean Rouch decides to make ethnographic movies.

Zika is on the focus of many of Rouch's films where he performs the traditions and culture of the people from the valley of the river Niger. During the period 1967 – 1974 Jean Rouch and Germaine Dieterlen shot a ceremony Sigui of the Dogon in several movies. This ceremony takes place once in a period of 60 years and coincides with a definite moment from the orbit of Sirius.

Programme of FEAF except presented eight films of prof. Balikci and six of Jean Rouch showed work of several Bulgarian museums in shooting of ethnographic films. Viewers can see part of the masquerade games in Europe in the movie "Carnival – a king of Europe", the



secret rituals of the nestinari in Strandzha mountain and Greek village Agia Eleni, the contemporary life of the Egyptian people through the eyes of one ethnologist. Ruse museum participated with the last representatives of the blacksmiths and preserved tradition among the gypsy community in Ruse area. The colleagues from the Architectural – Ethnographic Complex Gabrovo represented a ritual of traditional Bulgarian harvesting, etc.

The four days of the FEAF included 25 productions, and with the exception of the French movies, all of them were presented by their authors.

The Festival for Ethnographic and Anthropological film took place in the Conference hall at the University of Sofia “St.Kliment Ohridski”.

The main part of the public was the academy and students auditoria, with specialized interests in the area of the visual anthropology. Speaking of the educational character of the event there were many parents with children. Over 400 people attended to FEAF, like the biggest interest was focused of prof. Balikci movies.

FEAF Sofia 2010 was organized by Association for Cultural Initiatives and the Ethnologic Academic Association, with the partnership of the French Institute in Sofia and the Ethnology Department in The University of Sofia. Media partner was the magazine “Obekti”.

The entrance was free for all festive days. The next edition coming up this fall and will put accent on the Balkan reality and the Balkans in transition.



nafa : : notice board

Visual Anthropology Editorial Board

Dear Colleagues,

The editors of Visual Anthropology, in collaboration with the CVA, have revamped the Editorial Board of the journal to involve several younger, active persons, and to reflect the continuing importance of European scholars in the subdiscipline.

Sylvia Caiuby Novaes Brazil
Chan Kwok-bun Hong Kong
Peter Ian Crawford Denmark
Joyce Hammond USA
Paul Henley United Kingdom
Luc de Heusch Belgium
Rolf Husmann Germany
Jayasinhji Jhala India
David MacDougall Australia
Rosella Ragazzi Norway
Keyan Tomaselli South Africa
Jean-François Werner France

Editorial policy at the journal remains unchanged, and contributions from scholars all over the world are always welcome. During the coming months the journal will be publishing two special themed issues: "Ethnocinema in Five Nations" and "Unburied Memories: Visual Representations of Martyrs and their Memorial Objects" (guest editor, Pedram Khosronejad).

With regards,
Paul Hockings

NEW MANAGER OF VISCOM

VISCOM@LISTSERV.TEMPLE.EDU

I am delighted to announce that Naomi Schooler will shortly become the manager of VISCOM. For those of you who do not know here here is a quick intro

Dr. Naomi Schiller is an assistant professor of Anthropology at Temple University. Her research and teaching interests include the anthropology of media, visual anthropology, the state, social movements, and Latin America. She is currently completing a manuscript on the production of community television in Caracas, Venezuela. In collaboration with community media makers in Caracas, Dr. Schiller has produced several short films about community television production in Venezuela, which were broadcast on local and national Venezuelan television stations.

There should be no disruption to the listserv. Should you wish to contact Naomi her email address is naomis@temple.edu. Wish her luck.

Jay Ruby

Conference Notice: Figures and Fictions: The Ethics and Poetics of Photographic Depictions of People

The centre for the Study of Contemporary Art, UCL, in collaboration with the Victoria & Albert Museum is organising an international conference to coincide with the exhibition *Figures and Fictions: Contemporary South African Photography* curated By Tamar Garb (UCL) and Martin Barnes (V & A), open from 12 April - 17 July 2011 at the V & A.

Conference to be held on 24 and 25 June 2011 at the V & A.

Speakers include Achille Mbembe, Michael Godby, Jo Ractliffe, Joy Gregory, Zwelethu Methethwa, Roelf van Wyk, Sarah Nuttall, Ashraf Jamal, Darren Newbury, Elizabeth Edwards, Kerryn Greenberg, Sean O' Toole, Saul Dubow, Annie Coombes, Liese van der Watt, Carli Coetzee, Amy Halliday and Christopher Pinney.

A full programme will be posted on the History of Art Department's website shortly:

<http://www.ucl.ac.uk/art-history/events/portrayal>

For information about the show and related events please see www.vam.ac.uk/figuresandfictions

For films related to the show, see www.vam.ac.uk/channel

Booking through:
www.vam.ac.uk/figuresandfictions

Tamar Garb
Durning Lawrence Professor in the History of Art
University College London, Gower Street
London, WC1E 6BT
Direct line: +44 (0) 203108 4014
UCL internal 54014

Cities in Conflict - conference

The Centre for Urban and Community Research and Unit for Global Justice invite you to:
Cities in Conflict
Held at Institute of Contemporary Art (ICA), London
20 June 2011 09.00am-18.00pm

Cities have increasingly become targets, terrains, and territories of conflict as well as places of consociation, rebuilding and making new urban lives. Sociologists, urban theorists, photographers, documentary makers, architects, architectural theorists, urban planners and lawyers explore:
Architectures of Conflict, Cities at War, Urban Violence and Reconstructing Urbanity together with an exhibition and discussion of images of urban conflict.

Speakers include:
Mark Cousins
Costas Douzinas
Michael Keith
AbdouMaliq Simone
Martin Coward
Eyal Weizman

Web: <http://www.gold.ac.uk/cucr/events/>

Organized by Caroline Knowles and Kirsten Campbell
Centre for Urban and Community Research and Unit
for Global Justice, Goldsmiths, University of London.

Visual Studies - Special Issue Now Available

Visual Studies, vol. 26, n. 1, March 2011
The latest issue of Visual Studies is a special issue -
Locative Media and the Digital Visualisation of Space,
Place and Information. This issue is now available
online.

Find our more at www.tandf.co.uk/journals/rvst
Follow us on Twitter at www.twitter.com/routledge_art
Join us on Facebook at www.facebook.com/routledgeart

SUMMARY

Sarah Pink Sensory: digital photogrpahy: re-thinking
moving and the image

Francesco Lapenta Geomedia: on location-based media,
the changing status of collective image production and
the emergence of social navigation system

William Uricchio: The algorithmic turn: photosynth,
augmented reality and the changing implications of the
image

Lev Manovich: What is visualization?

Fabian Holt: Is music becoming visual? Online video
content in the music industry

VA - announcement of special issue, Hybrid Hong Kong

Visual Anthropology, vol.24, nos.1-2: Hybrid Hong
Kong

Visual Anthropology has done something quite new
early in 2011: bringing out a Special Issue (vol. 24, nos.
1-2) that is a rounded co-operative ethnography of the
hybrid social situation that is Contemporary Hong
Kong. This Issue consists of 13 papers by 16 authors,
nearly all of them dealing squarely with the visual
aspects of this complex hybrid situation (one that we
could also find in such cities as Singapore or New
York). Painting, music videos, iconography, film,
television, museums, fashion design, theatre, dance
music, cuisine, medicine, gay identity, and Muslim
youth are all dealt with, and prefaced by a highly
theoretical paper by the Guest Editor, Chan Kwok-bun,
and his son Chan Nin. Chan Kwok-bun is Chair
Professor of Sociology at Hong Kong Baptist
University, and also Founder and Director of the Chan
Institute of Social Studies.

Visual Anthropology is published by Routledge. Very
favourable subscription rates are available to readers
who are already members of the SVA or the IVSA. For
subscription details, please see
tf.enquiries@tfinforma.com or, if you are in the United
States, customerservice@taylorandfrancis.com .

Paul Hockings
Editor-in-Chief
visualanthro@yahoo.com

Beyond the Iranian Frame: From Visual Representation to Socio-political Drama

Iranian Studies, Journal of the International Society for Iranian Studies, Routledge

Editor: Homa Katouzian

Guest Editor:

Dr Pedram Khosronejad, Department of Social Anthropology, University of St Andrews

Volume Number: 44, 3, May 2011

Michaël Abecassis, University of Oxford, UK
Iranian War Cinema: Between Reality and Fiction

Mehrzad Karimabadi, San Jose State University, USA
Manifesto of Martyrdom: Similarities and Differences between Avini's Ravaayat-e Fath, i.e. Chronicles of Victory and more Traditional Manifestoes

Shahab Esfandiary, University of Nottingham, UK
Mehrjui's Social Comedy and the Representation of the Nation in the Age of Globalization

Christine Horz, PhD candidate, University of Erfurt, Germany
Challenged Media Participation of Diasporas: Iranian productions in Public Access TV Channels in Germany

Amy Malek, PhD Candidate, University of California, Los Angeles (UCLA), USA

"If you're going to educate 'em, you've got to entertain 'em too": An Examination of Representation and Ethnography in Grass and People of the Wind

Elhum Shakerifar, Independent Visual Anthropologist, UK
Visual Representations of Iranian Transgenders

Pedram Khosronejad, University of St Andrew, UK
Some Observations on Visual Representations of 2009 Iranian Presidential Elections' Crisis

Visual anthropology and ethnographical film studies are gaining an increasingly critical place in the study of contemporary Iran, and of its diverse people, traditions and ways of life. At a time when much research in Iran still proves to be a close to impossible task, visual materials are often the only resources available to those seeking to understand Iranian current affairs and sociality. This collection brings together one of the first interdisciplinary sets of research conducted by a new generation of visual anthropologists, visual researchers and film specialists, studying Iran through documentary films and visual resources. Part of its originality stems from the freshness of some of the subject matter presented. The contributors of this collection dialogue not just with more familiar, albeit complex topics, such as pastoral nomadism, the Iran-Iraq war, and Iranians in the diaspora, but are also interested in exploring new and emerging phenomena in Iran such as transgenderism, globalization, and the multiple consequences of the 2009 presidential crisis. This is a timely and relevant set of essays that aims to contribute towards a more complete appreciation of a society currently undergoing significant and impacting changes.

<http://www.tandf.co.uk/journals/titles/00210862.asp>

Robert Gardner: "The Impulse to Preserve: Reflections of a Filmmaker"

Studio7Arts is currently offering a special promotion of Robert Gardner's "The Impulse to Preserve: Reflections of a Filmmaker".

Hailed for classic ethnographic films such as *Dead Birds*, *Rivers of Sand*, and *Forest of Bliss*, Robert Gardner received the Society for Visual Anthropology's Lifetime Achievement Award in December 2005. Despite Primo Levi's dire warning about the "inadequacy of documentary evidence," Gardner's work shows that capturing the light reflected from actuality has its revelatory moments. Including nearly 500 photographs, *The Impulse to Preserve* reflects a lifetime spent probing human experience in the world's most remote corners.

Robert Gardner is an anthropological filmmaker who has for four decades balanced on a tightrope between the sensibility of the artist and the discipline of the ethnographer. This is his memoir of that extraordinary feat. Turning the pages, we come across some of the iconic images in ethnographic film as well as aperçus of light and line that hold their own artistic truth. Arthur Kleinman, author of *The Illness Narratives: Suffering, Healing & the Human Condition*.

Please visit our official website_ <http://www.studio7arts.org/index.php?/projects/the-impulse-to-preserve/> for more information.

Established by Robert Gardner, who also held the positions of Chairman of the Department of Visual and Environmental Studies and Director of the Carpenter Center for Visual Arts at Harvard University,

Studio7Arts is an organization that produces, promotes and supports work that interprets the world through the creation of nonfiction media.

New Journal Announcement: SENSATE

Sensate is an online, media-based journal for the creation, presentation, and critique of innovative projects in the arts, humanities, and sciences. Our aim is to build on the current groundswell of pioneering activities in the digital humanities, scholarly publishing, and innovative media practice to integrate new modes of scholarship into the cognitive life of the academy and beyond.

Sensate aims to foster new forms of scholarship that expand the traditional paradigm of academic discourse and open new possibilities for scholarship and artistic creation. Fundamental to this expansion is reimagining what constitutes a 'piece' of scholarship or art. Work featured in Sensate might take the form of audiovisual ethnographic research, multimedia mash-ups, experiments in media archaeology, participatory media projects, or digitized collections of archival media, artifacts, maps, or objects. By highlighting the processes of media and knowledge production, we hope to foster emergent and generative scholarship.

We hope that you will find many ways to engage with not only the content, but the ever-expanding network of Sensate collaborators. We welcome any feedback, provocations, and invitations for collaboration.

Please contact us at: info@sensatejournal.com.
Sensate is free and open-access.

Please visit the site at: <http://www.sensatejournal.com/>

Lost Bulgaria

"Lost Bulgaria" is the biggest private photo archive in Bulgaria designed by Mr. Peyo Kolev (Sofia).
<http://www.lostbulgaria.com/>
<http://www.lostbulgaria.com/>

3639 rare with high quality photographs have already been presented there.

This archive presents pictures of Bulgarian people and Bulgarian social life during a long period of time.

"Lost Bulgaria" promotes the use of images for the description, analysis, communication and interpretation of human and community behavior. By making use of these freely accessible visual documents 'small-scale' research and other types of studies in the field of local/family/community history could be carried out.

Folkstreams

Folkstreams was set up by Tom Davenport, a filmmaker who worked extensively with folklorist and ethnomusicologist Dan Paterson and others. He also has a wonderful YouTube video on artificial insemination of cows. You can Wiki him for more details. He set up Folkstreams as a way to archive and make available the rich lode of American folklore on film from the the last half of the century just past. All the films that stream are also archived in Digibeta format, and those still in distribution are tagged with the distributor information. It was an heroic effort to preserve a rapidly decaying body of film/video work. Unfortunately nothing similar has been done for

anthropological film from the 1970-80s and most of the works made by non-canonical filmmakers, or single films made by an anthropologist in that verdant period have now faded beyond saving.

John Bishop

The Stolen Scream

I think watching this short clip is important for those who work on circulation of Image on the web.

http://www.youtube.com/watch?v=A51EMIf7_FM&feature=feedu

“... Today, more than 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 and the World Wide Web, media activism of these traumatic and political events which are now at the forefront of efforts to memorialize, interrogate and, at times, create the individual and collective experiences of these events...”
P. Khosronejad, 2011 (May) , Iranian Studies, Vol.44 (3).

Cheers,
Dr. Pedram Khosronejad
Department of Social Anthropology
71 North Street
University of St. Andrews

Using Videos in the Classroom: Pedagogy and The Sociological Cinema

An excerpt from the American Sociological Association's Teaching and Learning Section Newsletter 39, 3, Spring 2011. "Using Videos in the Classroom: Pedagogy and The Sociological Cinema" by Lester Andrist, Valerie Chepp, and Paul Dean, University of Maryland

"The Internet, and especially video-streaming sites such as YouTube, has greatly expanded our access to videos for use in our classrooms. However, these digital warehouses and their seemingly unlimited content from so many different sources often make it difficult for instructors to efficiently find useful clips for the classroom. We can easily lose hours browsing videos that have marginal relevance or poor quality, or we can simply get distracted by the latest batch of viral videos. So, back in early fall of 2009, we began collecting and cataloguing video clips we found useful in our own classrooms. In the hopes of helping out other sociology instructors, we built a website, The Sociological Cinema, around these videos and added space for a blog, class assignments, and other video-related content. Along the way, we have drawn explicitly upon the scholarship of teaching and learning to better develop our pedagogy, which is the topic of this short article. While we have personally found videos very effective for engaging students in unique ways, a growing body of evidence supports this conclusion and even expands on it. According to sociologist Michael Miller (2009), "[videos'] most critical function in terms of cognitive learning appears to lie in their capacity to serve as representational applications for key course ideas." For example, an excerpt from a CNN broadcast on the propagation of closed circuit television cameras (CCTVs) is very useful for encouraging students to

apply Foucault's theories of surveillance and discipline, and an episode from the popular television show *Wife Swap* works well to illustrate Bourdieu's notion of cultural capital."

Here is their website:
<http://www.thesociologicalcinema.com/>

Jerome Krase, Ph.D.
Emeritus and Murray Koppelman Professor
Brooklyn College
The City University of New York

An American Family - notes

An American Family online (excerpts)
WNET has put excerpts from all 12 original episodes of An American Family online, in preparation for marathon re-broadcasts of the entire.
See: <http://www.thirteen.org/american-family/>

Jeff

An American Family on DVD
Web: <http://www.ioffer.com/i/an-american-family-dvd-1973-pbs-documentary-series-197108430>

On January 6, 1973, the anthropologist Margaret Mead published a startling little essay in TV Guide. Her contribution, which wasn't mentioned on the cover, appeared in the back of the magazine, after the listings, tucked between an advertisement for Virginia Slims and a profile of Shelley Winters. Mead's subject was a new Public Broadcasting System series called "An American Family," about the Louds, a middle-class California household. "Bill and Pat Loud and their five children

are neither actors nor public figures," Mead wrote; rather, they were the people they portrayed on television, "members of a real family." Producers compressed seven months of tedium and turmoil (including the corrosion of Bill and Pat's marriage) into twelve one-hour episodes, which constituted, in Mead's view, "a new kind of art form"—an innovation "as significant as the invention of drama or the novel."

Read more
"http://www.newyorker.com/arts/critics/atlarge/2011/05/09/110509crat_atlarge_sanneh#ixzz1LO0jeSVX"

More on "An American Family" and Margaret Mead
More on Margaret Mead's influence on documentary:

The producer/director of An American Family, Craig Gilbert, directed a feature documentary about Mead in 1968, Margaret Mead's New Guinea Journal. In the course of this project, Gilbert and Mead became close friends. Mead's anthropological research clearly influenced Gilbert's idea to make a documentary about a year in the life of one American family. Mead was a steadfast advocate of Gilbert's idea.

The cinematographer Gilbert hired to shoot Margaret Mead's New Guinea Journal was Richard Leiterman, the talented cameraman who filmed Frederick Wiseman's *High School* (1968) and Allan King's *A Married Couple* (1969), the latter a precursor in subject matter and style to An American Family.

Susan Raymond, the young woman who recorded sound on An American Family, was inspired by Margaret Mead's example to major in sociology as an undergraduate at DePaul University.

JR

Research Grant: the photographs of Antoin Sevruguin's photographs of Iran

The Freer Gallery of Art and the Arthur M. Sackler Gallery (F|S), the Smithsonian's national museums of Asian art, have received a generous grant from the PARSA Foundation to complete a catalogue and inventory of the photographs of Antoin Sevruguin's photographs of Iran, ranging in date from the 1880s to the 1930s. This project entails researching some 850 photographic prints and glass plate negatives: reviewing and revising the current data; adding historical, cultural, and artistic information for each image, which eventually will be made available on the Smithsonian Institution Research Information System (SIRIS).

The project will include the following:

- Researching the historical and artistic background of Persian nineteenth-century photography and Antoin

Sevruguin's role and career to gain an understanding of the photographer's importance to the history of Iran.

- Review previous cataloging information for approximately 850 images and glass plate negatives and verify and correct captions.

Types of information to verify may include subject, official title, date ranges, print format, and negative numbers. Research will require extensive use of published authoritative sources in Persian and European languages, such as English, French, Italian, or German to confirm data. Research will also entail occasional consultation with other authorities on Iranian history, photographic history, archaeology, etc.

- Additional research relating to specific images to identify personalities, events, locales, etc. and developing a basic bibliography. Preliminary work will be conducted using available sources to identify identical prints in different parts of the collection or in other institutions.

- Consulting and liaising with F|S archives staff and curatorial staff to develop the project in accordance to established cataloguing standards and scholarly requirements.

The work is anticipated for a nine-month full-time schedule; the timeline is flexible and the starting date negotiable.

Applicants should be able to fluent in Persian, have a minimum of an M.A in Persian history; an A.B.D is preferred. Familiarity with visual materials, especially photographs, is desirable.

Requirements:

- 1) Curriculum vitae
- 2) Writing sample of maximum 1000 words
- 3) Two references

Please send information to: Maya Foo at Foom@si.edu and title it "Sevruguin Project" by Friday, June 17, 2011.

nafa :: calendar

Events marked with bold are those still open for entries.

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 7-12, 2011

beeld voor beeld Documentary Film Festival

Tropentheater Amsterdam / Museum Volkenkunde
Leiden

Festival Director, Eddy Appels

Deadline for film entries: February 25

info@beeldvoorbeeld.nl;

Tel. + 31 20 568 8520

Web: www.beeldvoorbeeld.nl

June 8-12, 2011

Sheffield International Documentary Festival (SIDF)

Deadline for submission: closed

Contact:

Sheffield Doc/Fest

The Workstation

15 Paternoster Row

Sheffield, S1 2BX, UK

Tel: +44 (0)114 276 5141

Fax: +44 (0)114 272 1849

E: info@sidf.co.uk

Web: <http://sheffdocfest.com>

June 8-13, 2011

DocPoint NYC –Finnish Documentary Film Event
New York City

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

June 9-26, 2011

ENCOUNTERS South African International

Documentary Festival, Cape Town and Johannesburg

Web: www.encounters.co.za/

June 12-22, 2011

Film-making for Fieldwork: practical short courses at
the Granada Centre -

Editing: 12 - 22 June 2011 (Introductory: 22 May - 3
June).

For further details see:

Web:

[http://www.socialsciences.manchester.ac.uk/disciplines/](http://www.socialsciences.manchester.ac.uk/disciplines/socialanthropology/vi)
[socialanthropology/vi](http://www.socialsciences.manchester.ac.uk/disciplines/socialanthropology/vi)

[sualanthropology/newfieldworkfilm/](http://www.socialsciences.manchester.ac.uk/disciplines/socialanthropology/newfieldworkfilm/)

June 18-26, 2011

14th Festival of the Dhow Countries/ Zanzibar

International Film Festival 2011, Zanzibar

With the theme: A Season of Visions

Web: <http://www.ziff.or.tz/>

June 20-21, 2011

CFP: 2011 Yunnan University Visual Anthropology
Conference, Kunming, China: 2nd Annual Conference
on Visual Anthropology: Film Education and
Pedagogy.

Presented by the Visual Anthropology Studio at the
Center for the Research of the Ethnic Minorities of
China's Southwestern Borderlands, Yunnan University,
Kunming, Yunnan Province, China

Important Deadlines and Dates:

15 April 2011 – Deadline for paper abstracts and film
submissions

30 May 2011 – Deadline for final drafts of papers
(word limit 5000-6000 words)

For more information, contact

Li Wei,

Correspondence Person, Conference on Visual
Anthropology: Film, Education, and Pedagogy

Phone: +86 871 5031607

Email: documentary.forum@gmail.com

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 16 – 19, 2011

The Open City

London Documentary Festival

More information: www.opencitylondon.com

June 18-24, 2011

Flaherty Film Seminar SONIC TRUTH,

Colgate University, Hamilton, NY

Registration is closed

Reduced Student registration

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

June 23-25, 2011

The 8th International Ethno Film Festival „Slavonian
Heart“, held in cooperation with Town of Djakovo,
Croatia and the famous ethno festival „Djakovacki
Vezovi“.

Except ethno films, the festival will have other activities such as: photo exhibitions, promotions, concerts and many workshops.

Deadline for entry: April 30, 2011

Contact:

Ruza Mikesic

ETHNO FILM FESTIVAL DJAKOVO

FKK Djakovo

For Slavonian Heart

PP 80, 31 400 ĐAKOVO

Croatia

Tel: +385 91 518 30 78

Web: <http://rezovi.eu/>

June 23-26, 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

Fax +44-(0)20-7388 8817

E-mail: film@therai.org.uk

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

June 30 (beginning date), 2011

Summer Course in Interactive Ethnographic Documentary Filmmaking, ISCTE/IUL (University Institute Lisbon), Portugal

Length: 4 weeks

Deadline for registration: June 15th, 2011

Beginning date: June 30th, 2011

For more info:

Web: www.cria.org.pt <http://pcvd.da.iscte.pt/>

<http://www.iscte->

iul.pt/cursos/pos_graduacoes/12108/apresentacao.aspx

E-mail: secretariado.da@iscte.pt /

cria@cria.org.pt

July 4-24, 2011

Pärnu International Documentary and Anthropology Film Festival

Web: www.chaplin.ee/filmfestival/index.htm

July 6-11, 2011

Festival International de Documentaire de Marseille – FIDMARSEILLE

Contact : Tel : +33 (0) 495044490

Email : welcome@fidmarseille.org

Web: www.fidmarseilles.org

July 4-8, 2011

The Perth InterCongress

Combined AAS/IUAES/ASAANZ Intercongress at the University of Western Australia in Perth

Further information: Metje Postma, University of

Leiden, E-mail: POSTMAM@fsw.leidenuniv.nl

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>

July 6-8, 2011

IVSA Conference: Visual Research as a Collaborative and Participatory Practice, University of British Columbia, Vancouver, Canada

Deadline for Submissions: February 15, 2011

Web: www.visualsociology.org/conference.html

August 2011

(Post-)graduate Workshop on Visual Anthropology
Ascona, Switzerland,

Organised by the Centro Incontri Umani in collaboration with University of Göttingen, University of Tromsø, Centre d'Etudes des mondes

Africains, and CNRS Paris I

Submission deadline: 15.1.2011

Contact: Dr. Beate Engelbrecht, Email:

beate.engelbrecht@sowi.uni-goettingen.de

August 12-17, 2011

Globians Doc Fest Berlin 2011

Globians world+culture Documentary Film Festival Berlin

Facebook: www.facebook.com/globians

The direct submission link at Withoutabox.com for

GLOBIANS DOC FEST BERLIN 2011:

<https://www.withoutabox.com/login/3821>

phone +49.331.279 76 62

email info@globians.com

August 22-27, 2011

Odense International Film Festival

Odense, Denmark

Web: filmfestival.dk/

August 29 – September 1, 2011

The 31st International Nordic Anthropological Film Association (NAFA) Film Festival and Symposium: "People Over the Sea: Nordic and Scottish Perspectives".

Deadline for film entry: 4 April 2011

Submission of abstracts for the conference part: 28 February 2011

More info on <http://www.st-andrews.ac.uk/anthropology/nafa/nafa/conference/>

September 2011-Sep 2012**Post-Graduation Programme in Digital Visual Culture,**

ISCTE/IUL (University Institute Lisbon), Portugal

Length: 1 year

Deadline for registration: September 6th, 2011

Beginning date: end of September 2011

For more info:

Web: www.cria.org.pt <http://pcvd.da.iscte.pt/>

http://www.iscte-iul.pt/cursos/pos_graduacoes/12108/apresentacao.aspx

E-mail: secretariado.da@iscte.pt / cria@cria.org.pt

September 13-15, 2011

Second International Visual Methods conference

The Open University, Milton Keynes, UK

Mail: IVM-Conference@open.ac.uk

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

September 23-28, 2011

Nordisk Panorama 22 edition

Five Cities Film Festival

Aarhus, Denmark

<http://www.nordiskpanorama.com/>

September 24-30, 2011

Days of Ethnographic Cinema — 2011, Moscow

Deadline for submission (registration forms and films): July 25, 2011.

For film submission form and more information

Web: <http://www.ricur.ru/events.php>

September 29-Oct 9, 2011

DOCSDF 2011, 6th International Documentary Film Festival of Mexico City.

Deadline for submission: May 13, 2011

Contact: Festival Internacional de Cine Documental de la Ciudad de Mexico

Republica de Cuba 43, 1er Piso.

Colonia Centro CP 06010

Mexico DF, Mexico.

E-mail: entries@docsdm.com

Web: www.docsdm.com

September 30-Oct 2, 2011

Regard Bleu: Festival for ethnographic student film and media, University of Zürich

We invite student producers of audio-visual media from all over the world to submit their projects.

Deadline for submission: June 17th, 2011.

For online submission and information, please go to

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

Contact:

Email: thurnherr@vmz.uzh.ch

October 6-8, 2011

Viscult 2011

Slavery - From oppression to resistance

Joensuu, Finland

Deadline for film entry: June 1, 2011

Contact:

Viscult

The Regional Film Center of North Karelia

Länsikatu 15

FIN-80110 Joensuu, Finland

Mail: info@viscult.net

Web: www.viscult.net

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/>

October 6-8, 2011

Busan International Film Festival, Korea.

(former Pusan IFF)

Deadline for short films (duration less than 60 min)

is June 30, and deadline for feature length films

(duration more than 60 min) is July 31

Contact, submission form and further info on

Web: www.biff.kr

October 7-11, 2011

The 6th Taiwan International Ethnographic Film Festival "Suffering and Rebirth", Taipei, Taiwan

Deadline for submission: 31 May, 2011

Contact:

Taiwan Association of Visual Ethnography

2011 Taiwan International Ethnographic Film Festival

Room 2610, Institute of Ethnology, Academia Sinica,

Nankang, Taipei 115, Taiwan

Tel: +886 2 26523453

Fax: +886 2 26523457(to Room 2610)

E-mail: tieff@gate.sinica.edu.tw

Website: www.tieff.sinica.edu.tw

October 13-20, 2011

13th Mumbai International Film Festival (M.I.F.F), Mumbai, India.

Deadline for entries: August 1, 2011

Contact:

E-mail: mumbaiilmfest@gmail.com |

info@mumbaiilmfest.com |

www.mumbaiilmfest.com

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

October 17-22, 2011

The 20th International Festival of Ethnological Film,
the Ethnographic Museum in Belgrade.

Deadline for film submission: May 25, 2011.

Contact:

Sasa Sreckovic, Festival administrator

Tel + 381 11 2625-140

Fax + 381 11 3282-944

E-mail: info@etnografskimuzej.rs

/ sasasrec@gmail.com

Web: www.etnografskimuzej.rs

October 17-23, 2011**DOK Leipzig**

**54 International Leipzig Festival for Documentary
and Animated Film**

Final deadline for entries: July 10, 2011

Web: www.dok-leipzig.de

October 20-November 2, 2011

**VIENNALE - Vienna International Film Festival,
Austria**

Deadline for synopsis of film: 31 July 2011

Contact:

E-mail: film@viennale.at

Web: http://www.viennale.at

October 24-30, 2011**30 Uppsala Kortfilmfestival**

Uppsala, Sweden

Deadline for entries: June 30, 2011

Web: www.shortfilmfestival.com/

October 25-30, 2011

Astra Film Festival - the Sibiu International Festival for
Documentary Film

Sibiu, Romania

Deadline: 1 May 2011

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

October 25-30, 2011

**The 15th International Documentary Festival
Jihlava,**

Czech Republic

Deadline for entries: May 31/June 30, 2010

Web: www.dokument-festival.cz

November 1-4, 2011

Jerusalem Cinematheque and Israeli film Archive
Anthropological 1st Film Festival

Contact:

Jerusalem Cinematheque - Israel Film Archive

c/o Films and Anthropology

P.O.B 8561

Jerusalem 91083

Israel

Web: http://www.jer-cin.org.il/

November 3-13, 2011**CPH:DOX 2011**

Copenhagen, Denmark

**Deadline for entries: 1st of August 2011 for films
completed after April 2011**

Web: www.cphdox.dk

November 7-12, 2011

Jean Rouch International Film Festival

30th Ethnographic Film Panorama

Seeing the World Differently

Deadline: April 15th, 2011

Contact:

Festival International Jean Rouch

30ème Bilan du Film Ethnographique

Muséum National d'Histoire Naturelle

36 rue Geoffroy Saint Hilaire - CP 22

75005 Paris

Mail: festivaljeanrouch@gmail.com

Web: http://www.comite-film-ethno.net

November 8-12, 2011

**Verzio 8. Human Rights Documentary Film Festival,
Budapest, Hungary**

Deadline for submission: July 31, 2011

**CATEGORIES: Human rights related documentary
films including shorts**

Contact:

Verzio Documentary Film Festival/OSA

Attn.: Aniko Kovecs

1051 Budapest

Arany Janos u. 32.

Hungary

E-mail: info@verzio.org

Web: www.verzio.org

November 9-13, 2011

**Alter-Native 19 International Short Film Festival,
Tirgu Mures – Romania.**

Deadline for entries: September 20, 2011

Contact: U.D.T.M - MADISZ

540015 Tirgu Mures, ROMANIA

Str. Gheorghe Doja Nr. 9/81

Tel: (+)40-265-267547

Fax: (+)40-265-268573

E-mail: alternative@madisz.ro

web: www.madisz.ro

November 10-13, 2011

35th Margaret Mead Film & Video Festival, New York,
USA.

Deadline for entries: June 1, 2011

Contact:

Tel: 212 769 5305 / Fax: 212 769 5329

E-mail: meadfest@amnh.org

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

November 11-20, 2011

**31e Amiens International Film Festival, Amiens,
France**

**Deadline for entries (for documentaries): July 15th,
2011**

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 12-19, 2011

The 52nd Festival dei Popoli International
Documentary Film Festival, Florence, Italy
Films must be submitted no later than June 20th
2011 for films produced before April 30th 2011; no
later than August 1st 2011 for films either produced
after April 30th 2011 or still in production.

Contact:
Festival dei Popoli
Borgo Pinti 82r
50121 Florence - Italy
Web: www.festivaldeipopoli.org

November 14-20, 2011

Ethnographicterminalia 2011,
Montreal
field, studio, lab
Society for Visual Anthropology
Submission deadline: 24 June 2011 @ 5pm PST.
www.ethnographicterminalia.org
ethnographicterminalia@gmail.com

November 16-27, 2011

The 24th International Documentary Film Festival
Amsterdam IDFA 2011, Amsterdam.
Deadline for submissions:
May 1, 2011 for all films completed between 1
August 2010 and 1 April 2011.
August 1, 2011 for all films finished after 1 April
2011. However, it is important to enter your
documentary at the earliest possible moment.
Contact: Web: www.idfa.nl

November 16-20, 2011

AAA Annual Meeting in Montreal, Canada
More information:
<http://www.aaanet.org/meetings/index.cfm>

December 8-12, 2011

Kathmandu International Mountain Film Festival
2011, Kathmandu, Nepal.

Films made after 1 January 2009 are eligible for
entry.

Deadline for entries: July 30, 2011

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 19-29, 2012

Sundance Film Festival, Park City, Utah, USA
Deadline for entries: August 15/September
2/September 26, 2011

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

January 25-February 2, 2012

41st edition of the International Film Festival
Rotterdam, the Netherlands.
Deadline for entries: Short films (up to 60 min.)
completed before 1 July 2011: 1 September 2011,
Short films (up to 60 min.) completed after 1 July
2011: 1 October 2011, Feature length films (60+
min.): 1 November 2011
Web: <http://www.filmfestivalrotterdam.com/en/>

February 9-19, 2012

The 62nd International Film Festival - Berlinale,
Berlin, Germany.

Deadline for entries: The guidelines and application
form for entering a film in the Berlinale 2011 will be
available online by mid-September 2011
Web: <http://www.berlinale.de/>

February 21-26, 2012

Punto de Vista – International Documentary film
Festival of Navarra, Pamplona, Spain
Deadline for entries: September 30, 2011
Web: <http://www.puntodevistafestival.com/indexEN.asp>

April 26-May 6, 2012

Hot Docs Canadian International Documentary
Festival, Canada
Deadline for entries: not yet set
Contact:
Web: <http://www.hotdocs.ca/>

May 9-13, 2012

11th Göttingen International Ethnographic Film
Festival
Submission deadline: 15th December 2011
<http://www.gieff.de/>