

# nafa : // network

**vol. 20.3 (September 2013)**  
**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're very happy to bring you the programme for the Symposium and the Film Festival of the 33<sup>rd</sup> NAFA FILM FESTIVAL that takes place next month, October 9-13 in Bilbao, Spain. We look forward to spending some wonderful NAFA days in your company. NAFA 2013 is now also open for registration. For details please see below.

In this volume we also bring you information on a position as Associate Professor in Visual Anthropology/Audio-Visual Methods at Leiden University. The deadline for applying is soon coming up (October 1<sup>st</sup>).

In addition you'll find announcements and calls for submissions for a number of our well-known and well-esteemed Ethnographic and Anthropological Film Festivals. Among these announcements we're also happy to bring information on a brand new ethnographic film festival in Paris "First Annual Ethnografilm Festival", that will take place in April 2014. We wish you the best of luck.

Finally, the notice board and the calendar.

Deadline for the next volume is November 20, 2013.

# nafa :: news and announcements

## 33rd NAFA Film Festival and Symposium Alhóndiga Bilbao, Bilbao, 9-13 October 2013



Dear all,

Please find below the SYMPOSIUM for the  
NAFA FILM FESTIVAL 2013  
Bilbao, 9-13 October

You can also download the program from  
<http://www.hautaldea.com/>

Please notice that the programme is still preliminary.

### REGISTRATION

The NAFA Film Festival 2013 has opened the  
registration period for the festival and the symposium.  
For more information see:  
<http://www.alhondigabilbao.com/programacion/nafa-film-etnografico>

Fees: Early (Until September 13th) / Late registration  
110€ / 160€ including meals  
50€ / 80€ not including meals

We look much forward to seeing you in Bilbao!

### HAUtaldea Symposium: CHARACTER AND DESTINY: REFLECTIONS ON CONTEMPORARY ETHNOGRAPHIC FILM AND THE DOCUMENTARY

*Thursday 10th*

9:30 a.m. Opening lecture:

- Catherine Russell: Ethnography, Cinephilia, and the Archive.

11:30 a.m.

1st session: Theoretical Approaches to Filming and Anthropology

- Jouko Aaltonen: Anthropologist by accident.
- Damian Esteban Bretones: Anthropological discourses as tools for contemporary documentary films.
- Frode Storaas: Whose Voice?

*Friday 11th*

9:00 a.m.

2nd session: Ethnographic Cinema, Visibility and Political Self-representation.

- Aljoša Dujmić, Miha Novak, Denis Oprešnik & Miha Poredoš: The responsibility of an anthropologist: Engaged ethnographic films as a tool of resistance against exclusion in contemporary Slovenia.
- Jorge Moreno & Zahira Araguete: Personal objects.
- Paula Restrepo: From ethnographic film to intercultural documentary.
- Rossella Ragazzi: Exceeding Documentary: The Fairy Tale of 1001 Chinese people at Documenta.

11:30 a.m.

3rd session: Ethnographic Film Festivals

- Maria-Paz Peirano: Making the 'other' visible: Indigenous and ethnographic film festivals in Latin America.

- Konstantinos Aivaliotis: Where the ethnographic film is flourishing: from university to film festivals.
- Victoria Chistyakova & Ekaterina Trushkina: Ethnographic film and the documentary in the context of audience studies: a comparative analysis.

Saturday 12th

9:30 a.m.  
4rd session: Documentary Experiences from Ethnography

- Carlo A. Cubero: Sono-Truths: Ethnographic Sound-Film and Documentary Value.
- Catarina Alves Costa: Making films in Cape Verdean islands: poetic versus observational filmic strategies.
- Ionut Piturescu: Rethinking how to avoid not seeing the forest because of the trees. Questions, challenges, strategies regarding decisions and focuses in ethnographic and documentary filmmaking.

12:00 p.m.  
Closing lecture

- J.P. Sniadecki: Affectionate Irreverence.

## NAFA FILM FESTIVAL 2013: FILM PROGRAMME

We hereby proudly present you the Film Programme for the NAFA 2013 Film Festival.

All screenings at Alhóndiga Bilbao.  
Films listed in chronological screening order.



### We want (u) to know

Year: 2011  
Length: 54 minutes  
Director/filmmaker: Ella Pugliese  
Producer/production company: Gregor Matuschek  
Country of production: Cambodia/Germany  
Country/location of film: Cambodia  
*Being screened Wednesday 9 October at 21.30*

*We want (u) to know* reveals how Cambodians are struggling to cope with painful memories at the time of the Khmer Rouge Tribunal. This is a participatory film: villagers from all around the country take the camera in

their hands to document what they have gone through during and after the Khmer Rouge era. Through sharing their stories with the young generation, survivors are breaking thirty years of silence and initiating a powerful discourse about the challenges of the present. The big screen under the trees becomes a public space for confrontation, a picture of hope beyond this film.



### Border Diaries

Year: 2012  
Length: 24 minutes  
Director/filmmaker: Irene Gutierrez  
Producer/production company: Irene Gutierrez, Cienfuegos  
Country of production: Cuba  
Country/location of film: Spain (Ceuta)  
*Being screened Wednesday 9 October at around 22.30*

I was born in Septa, the border between Spain and Morocco. Now I've returned fifteen years after I left, but the place I've found is completely different from the place where I grew up. This film was supposed to be the diary of my journey, but I found someone else's voices, other border diaries.



### Stori Tumbuna: Ancestors' Tales

Year: 2011

Length: 90 minutes

Director/filmmaker: Paul Wolfram

Producer/production company: Paul Wolfram

Distributor: Documentary Educational Resources

Country of production: New Zealand

Country/location of film: Papua New Guinea

*Being screened Thursday 10 October at 16.00*

Living among the Lak people of Papua New Guinea, the filmmaker came to witness an implausible series of events that resulted in bloodshed and death, what's more, he was held responsible. As his relationships with the people grew he was able to glimpse a hidden reality, a dark and menacing history that loomed over the community. Over time the sense that something is amiss grows. His deepening curiosity brings to light dark secrets that set in motion a compelling and deadly set of events.



### Our missionaries

Year: 2013

Length: 8 minutes

Director/filmmaker: Martin Gruber

Producer/production company: Martin Gruber

Country of production: Germany

Country/location of film: Guinea

*Being screened Thursday 10 October at 18.30*

A small village on the coast of Guinea, West Africa. Missionaries settled here in their effort to bring Christianity to this Muslim dominated area. The villagers still speak warmly about their visitors. Nevertheless, the missionaries left after some years – seemingly in a rush, leaving behind many of their belongings. The film “Our Missionaries” tells the story of a misconceived intercultural encounter using the villagers’ memories and images of the missionaries’ material legacy.



### African Urban Dreams

Year: 2012

Length: 50 minutes

Director/filmmaker: Noe Mendelle

Producer/production company: Scottish Documentary Institute

Country of production: Scotland

Country/location of film: Mozambique

*Being screened Thursday 10 October at around 18.45*

*African Urban Dreams* takes us in the slums of Maputo and explores the African dream and challenges of owning a home, in a city where the collective ownership of land is threaten by land speculation. After several decades of political and historical turmoil, it matters a lot to Mozambican families to invest enormous effort and savings in the building of a family home. The film explores how their personal initiative and the rapid expansion of Maputo both solves but also threatens people's dreams of owning a permanent home.





### Home in mind

Year: 2013

Length: 10 minutes

Director/filmmaker: Tami Liberman

Producer/production company: Tami Liberman for the Visual and Media Anthropology Program, Freie Universität Berlin

Country of production: Germany

Country/location of film: Second Life

*Being screened Thursday 10 October at around 19.40*

Tami, a newcomer to the virtual world of Second Life, changes the clothes of the animated avatar she created for herself, and suddenly feels exposed as if she were naked in real life. Even in Second Life, where she is anonymous and free to travel to worlds beyond her reach, all she longs for is a secure home. As she searches the virtual universe, Tami encounters a Second-Life house designer, a Nepalese vagabond, and a woman who puts her avatar to bed in Second Life when she goes to bed in real life. Blending Second-Life and real-life footage, this film explores the cultural experience of home in the global village era, and questions the ability to capture “real life”, not only within the virtual world but through the art of film itself.



### Algorithms: Four Moves in, we are all blind

Year: 2012

Length: 96 minutes

Director/filmmaker: Ian McDonald

Producer/production company: Geetha J.

Country of production: India

Country/location of film: India

*Being screened Thursday 10 October at 21.30*

In India, a group of boys dream of becoming Chess Masters, driven by a man with a vision. But this is no ordinary chess and these are no ordinary players. *Algorithms* is a documentary on the thriving but little known world of Blind Chess in India. Filmed over three years from just before the World Junior Blind Chess Championship in Sweden in 2009 to just after the next championship in Greece in 2011, it follows three talented boys from different parts of India and a totally blind player turned pioneer, who not only aims to situate India on a global stage but also wants all blind children to play chess. *Algorithms* travels with the chess players to competitive tournaments and visits them in their home milieu where they reveal their struggles,

anxieties and hopes. It moves through the algorithms of the blind chess world challenging the sighted of what it means *to see*. Going beyond sight and story, this observational sport doc with a difference elicits hidden realms of subjectivity. It allows for the tactile and thoughtful journey that explores foresight, sight and vision to continue long after the moving image ends.



### Man of nature and me

Year: 2013

Length: 37 minutes

Director/filmmaker: Orsolya Veraart

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

Country of production: Norway

Country/location of film: Romania

*Being screened Friday 11 October at 16.00*

Shot in the forest and hills surrounding a small Transylvanian village in Romania, the film portrays Gabi, a fisherman and forager. We enter his life, closely connected with nature. We get to know what is on his mind, and how he feels about nature; Romania and life in Romania, the fate of the average Romanian surfacing

now and then. The film also presents how the relationship between Gabi and the filmmaker unfolds, and how this development influences the course of the film. The narrative turns into a meta-narrative on the filmmaking process; and the initially naïve, charming film turns out to be different.



### Ronin, plants and dreams

Year: 2013

Length: 54 minutes

Director/filmmaker: Maria Gonzalez

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

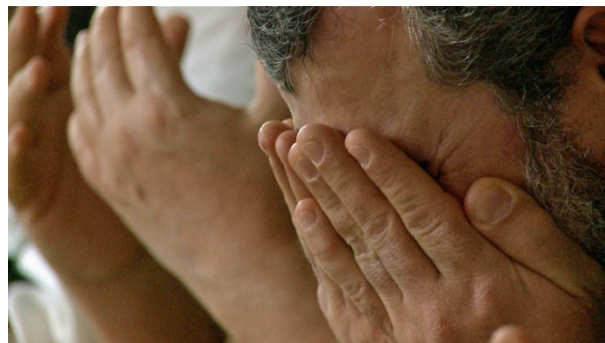
Country of production: UK

Country/location of film: Amazonia (Peru)

*Being screened Friday 11 October at around 16.50*

The juice of a plant, *kene huaste*, is drunk by the indigenous Shipibo in the Peruvian Amazonia with the hope of dreaming with Ronin – a powerful being who teaches them in the art of painting geometric patterns. Ronin lives in the lakes and lagoons near Shipibo

villages and appears as a fearful serpent in life awake, but as a knowledgeable person to be learned from in dreams and visions. The film is an exploration in the theme of dreaming, and follows a woman's search for designs.



### Descending with angels

Year: 2013

Length: 80 minutes

Director/filmmaker: Christian Suhr

Producer/production company: Persona Film

Country of production: Denmark

Country/location of film: Denmark

*Being screened Friday 11 October at 18.30*

A film about Islamic exorcism and psychiatric healthcare in Denmark. A Palestinian refugee has been committed to psychiatric treatment after a severe case of spirit possession that caused him to destroy the interior of a mosque, crash several cars, and insult a number of people. He sees no point in psychotropic medication since his illness has already been treated with Quranic incantations. A psychiatrist and nurse try to understand his point of view but find that even further medication is needed. In the meantime a local imam battles with a stubborn jinn-spirit of Iraqi origin and tries to explain

the Muslims of Aarhus that they should stop worrying so much about jinn, magic, and other mundane affairs since nothing can harm anyone except by the permission of God. The film compares two systems of treatment that despite differences both share a view of healing as operating through submission of faith to an external non-human agency - namely God or biomedicine.



### Noise that brings money

Year: 2013

Length: 41 minutes

Director/filmmaker: Konrad Pilot

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

Country of production: Norway

Country/location of film: Cameroon

*Being screened Friday 11 October at 21.30*

At the Blacksmith market in Maroua, in the Far North region of Cameroon, the hammers clang all day long. Here the local blacksmiths turn scrap iron into objects for everyday use. Car bodies become wheelbarrows, truck wheels are transformed into ploughs and smaller



pieces of scrap iron end up as spoons. The film is a portrait of Abakar, a young creative blacksmith pursuing his dream to modernize his workshop and to establish a blacksmith enterprise. Following Abakar at work at his workshop, at home with his family, at the meetings and exhibitions *Noise That Brings Money* presents a persistent struggle of an individual to fulfill his dreams of successful entrepreneurship, by bringing seemingly unusable pieces of iron back to life.



### Together as one

Year: 2013

Length: 38 minutes

Director/filmmaker: Kilian Lamtur Tanlaka

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

Country of production: Norway

Country/location of film: Cameroon

*Being screened Friday 11 October at around 22.20*

*Together as one* shows the social use of kola nut in Nso' society. Nso' is the biggest Kingdom of the Western Grassfields and an ethnic group in the northeast corner of Cameroon's North West region. Its capital Kumbo is where the ruler (Fon) lives. The Nso' population counts Christians, Muslims, and followers of so-called

indigenous religious beliefs. This film shows what a thing, a nut or a natural resource, can mean to people. Kola nut is an item around which the feeling, experience, sense, and lived 'reality' of belonging, togetherness, being together, unity, oneness, friendship, and peace is being expressed. The kola nut thus plays an important role in bringing very diverse people together, irrespective of their religion, village, quarter, or thoughts.



### Framing the other

Year: 2011

Length: 25 minutes

Director/filmmaker: Ilja Kok

Distributor: Documentary Educational Resources

Country of production: The Netherlands

Country/location of film: Ethiopia

*Being screened Friday 11 October at around 23.00*

*Framing the Other* portrays the complex relationship between tourism and indigenous communities by revealing the intimate and intriguing thoughts of a Mursi woman from Southern Ethiopia and a Dutch tourist as

they prepare to meet each other. This humorous, yet simultaneously chilling, film shows the destructive impact tourism has on traditional communities.



### Good Garbage

Year: 2012

Length: 91 minutes

Director/filmmaker: Ada Ushpiz & Shosh Shlam

Distributor: Go2Films

Country of production: Israel

Country/location of film: Hebron

*Being screened Saturday 12 October at around 16.00*

The Hebron Hills garbage dump serves the Israeli settlements in the area and is a source of an eked-out livelihood for 200 Palestinian families from in and around the Palestinian village of Yatta. The stories of eleven-year-old Harun, seventeen-year-old Ibrahim, forty-year-old Yusuf, and sixty-year-old Badawi, expose a daily struggle for subsistence in an inescapable reality of occupation. These are the children of the Occupation, born after 1967, who know no other reality. The violent daily struggle for every scrap of metal in the dump distracts from other everyday pains: a son who sold lands to the Jews, a woman who cannot reunite with her family in Jordan, a father serving a life sen-



tence in Israeli prison, and illiterate parents who push their children to work in the dump while simultaneously holding onto the dream of seeing them break out of the vicious cycle and completing a high-school degree. For the average person in Yatta, who has lost all faith in politics, personal success and education have become a personal weapon against the Occupation, one that might extricate them from the suffocating trap of the garbage dump, both literally and figuratively.



## Lesha

Year: 2011  
 Length: 32 minutes  
 Director/filmmaker: Elena Demidova  
 Producer/production company: Elena Demidova  
 Country of production: Russia  
 Country/location of film: Russia  
*Being screened Saturday 12 October at 18.00*

Summer 2010. Russia. Almost the entire European part of the country is covered with fire. The village where the main character lives has been almost completely burned down. We walk with him through what is left of the village to the ashes of his house to feed his cat and dog. We walk and talk about the fire, and many other things.



## Alto do Minho

Year: 2012  
 Length: 49 minutes  
 Director/filmmaker: Miguel Filgueiras  
 Producer/distribution company: José Filgueiras  
 Country of production: Portugal  
 Country/location of film: Portugal  
*Being screened Saturday 12 October at around 18.45*

*Alto do Minho* (Heights of Minho) is more than a documentary, it's an impression. It sets off from the lowlands to the high season, to show different shades. The before and after, which are, after all, the same immutable Atlantic cycles of the mountainous landscape. And the upper lands. Where the profane is mistaken for faith, such as the past with present times. *Alto do Minho* is more than a film, it's a moving portrait. Glimpses that may bear the epic background of Gance, but that are an ethnographic pop observation, which rises up to the dormant feeling. It freezes up the anonymous and landscapes of popular festivals, geographies in shots with an impressionist editing, impregnated with an underlying randomness.



## Election Fever

Year: 2012  
 Length: 33 minutes  
 Director/filmmaker: Darja Hoenigman  
 Producer/production company: Darja Hoenigman  
 Country of production: Australia  
 Country/location of film: PNG (East Sepik)  
*Being screened Saturday 12 October at around 19.40*

What do elections really mean in a small, isolated village in Papua New Guinea? This observational film focuses on Kanjime village in East Sepik Province of Papua New Guinea, picking up at the time when outsiders arrive to campaign for candidates in a national election. Disillusioned by governmental neglect, the Awiakay people of Kanjime follow the enthusiastic campaigners with cynicism and astute observations about PNG politics and politicians. Watching 'Election Fever' we're confronted with the reality of what villagers understand of the democratic process, and the many details of how voting is actually carried out in a remote location where literacy and a familiarity with the electoral process cannot be taken for granted. We get to see how people interpret the 'outside world' through the prism of their own world view, and catch a cameo of the election process with its problems and merits ... until "it all gets back to normal".

## Denok & Gareng

Year: 2012

Length: 89 minutes

Director/filmmaker: Dwi Sujanti Nugraheni

Producer/production company: Dwi Sujanti Nugraheni, Credofilm

Country of production: Indonesia

Country/location of film: Indonesia

*Being screened Saturday 12 October at 20.45*

In the constant stream of hoping, failing and making new plans, Denok and Gareng stay united in their passionate struggle to make it up the hill one day. In the modest house of Gareng's mum, the young Muslim couple starts a small pig business, looking for the lucky streak to come over the family. But new challenges constantly arise, putting their cheerfulness and patience on trial. In an entirely observational approach *Denok & Gareng* explores a strong loving relationship inside a strikingly vivid family that sticks together, fights back and laughs, about what others would call a Sisyphus fate.



NAFA Film Festival Programme edited and compiled by Peter I. Crawford (University of Aarhus, Denmark).  
Film selection and programming by the NAFA 2013 Film Selection Committee: Vaida Braziunaite (Lithuania/Iceland), Thera Mjaaland (Norway), Perle Møhl (Denmark), Tanel Saimre (Estonia/Norway), Jan Ketil Simonsen (Norway), and Peter I. Crawford.

## Associate Professor in Visual Anthropology/Audio-Visual Methods at Leiden University

*The Faculty of Social and Behavioural Sciences  
Institute Cultural Anthropology and Development  
Sociology*

The Institute Cultural Anthropology and Development Sociology is one of the five Institutes within the Faculty of Social and Behavioral Sciences of Leiden University, The Netherlands. The Institute aims to strengthen its research and education in the field of visual anthropology and for that reason it aims to expand its staff with an: *Associate Professor in visual anthropology/audio-visual methods (1.0 fie)*. Vacancy number: 13-238

The mission of the Institute is to do research and to offer education in culture and development with a special emphasis on the situational analysis of global challenges. The thematic focus of the Institute's research and education programme is on Media and Material Culture, Global Economy and Culture, and Environment and Development. Its regional focus is on Sub-Saharan Africa and Southeast Asia. Within these frameworks the Institute maintains formal research exchanges and collaborations with numerous institutes within Leiden University but also with other institutes in the Netherlands and abroad.

### Duties and responsibilities

- To supervise the research and education in visual anthropology of the Institute.
- To teach courses in visual anthropology at BA and MA level in cooperation with other staff members.
- To integrate relevant elements of contemporary visual anthropology in the teaching of research

methods, at BA, MA and PhD level. Special attention also needs to be given to the production and use of photographs and audio-visual materials.

- To contribute in the supervision of BA and MA theses.
- To design, implement and lead a research programme in the field of visual anthropology resulting in scientific publications in this field (articles, books, and films).
- If applicable, to co-supervise PhD students as co-promotor.

### Requirements

- A PhD degree in visual anthropology and at least 3-5 years of relevant experience in research and education in modern visual anthropology and/or audiovisual methods.
- Relevant publications in the field of visual anthropology (articles, books, and films).
- Capacity to initiate, design and implement a research programme in visual anthropology.
- Capacity to inspire and stimulate colleagues and students in visual anthropology.
- Capacity to attract funding from external sources for projects in this field.

Education at BA level is largely in Dutch even though some courses are taught in English. MA courses are taught in English. If the successful candidate does not master the Dutch language he/she is expected to learn Dutch within a period of two years.

### What we offer

The appointment is initially for one year. Possibility for a permanent position is subject to satisfactory performance and the budgetary situation of the Institute. Salary and benefits are in accordance with the Collective Labour Agreement for Dutch Universities. Salary 4517,- to 6039,- permonth gross (scale 13/14), with additional holiday and end-of-year bonuses.

### Further information

Further enquiries can be directed to the Institute Director, Professor Gerard Persoon  
atpersoonga@fsw.leidenuniv.nl; +31 71 527 6826.

### How to apply

Candidates are invited to send in their applications, including:

CV // List of publications, including (audio-)visual productions. // List of courses taught at various levels and, if available, their evaluations. // A short outline of an education programme in visual anthropology at BA and MA level. // An outline of the integration of relevant elements of visual anthropology in the teaching of general research methods. // A list of past and ongoing research activities and an outline of planned research.

All documents should be addressed to  
vacature@fsw.leidenuniv.nl  
by 1st October 2013.

We will send an acknowledgement email confirming receipt of your application within three working days.



## Submissions call for the 11th World Film Festival

Dear colleagues,

We are glad to open the submissions call for the official program of the 11th World Film Festival to be held at March 15th-22nd 2014 in Tartu, Estonia.

World Film Festival is a event dedicated to the documentary cinema. The festival develops interest towards anthropological, analytical approach to cultures and societies, welcoming documentary film entries from all over the world. Our film program turns attention to cultural exchange as well as cultural representations of everyday life across the world.

Each year, the festival becomes a lively community of filmmakers and the audience. As film screenings are accompanied by a brief presentation and discussion of the film, the directors of the selected films are preferably present at the festival in order to introduce their films and discuss their works after the screening.

This year our deadline for film submissions is October 20th, but in case of expected World premiere, negotiations for including the films can be made up to the beginning of December. After that we will announce our final selection of films for the official main program.



The festival has no competition program.

With any further questions, please contact us at [festival@worldfilm.ee](mailto:festival@worldfilm.ee).

Yours,

Pille Runnel,  
Director of the festival

Contact and submissions:  
Festival website with regulations and submission form:  
[www.worldfilm.ee](http://www.worldfilm.ee)

Deadline of preview copies: October 20th 2013

Please send copies to:

World Film Festival 2014  
Estonian National Museum  
J.Kuperjanovi 9  
Tartu 50409  
ESTONIA

Conditions of participation:

- The film production date should be later than January 1st 2012
- Suitable screening formats (PAL): Blu-Ray, DVCAM, MiniDV, with English subtitles



## First annual Ethnografilm Festival, Paris: Call for entries

We are delighted to announce and humbly invite your submission to the first annual Ethnografilm Festival, 17-20 April 2014, in Paris, France.

Four years in the making, Ethnografilm will highlight the academic and documentary films that best contribute to the systematic understanding of our social world through film. A global initiative sponsored by the International Social Science Council and the Society for Social Studies of Science, this film festival meets the growing need for non-fiction filmmakers to present peer-reviewed audiovisual work in an international forum.

Ethnografilm solicits submissions in four categories: academic, academic short, documentary, & documentary short (shorts defined as under 10 minutes). Academic films are generally those in which a scholar has a principal role such as editor, director, or producer. Please contact the festival manager (see email below) if there are questions. Ethnografilm makes no distinction by career stage, and particularly solicits films by students and youth.

We are honored to view all contributions to the understanding of the social world.

### *Deadline for submission*

- August 1st: Earlybird submission
- October 1st: Regular submission
- December 1st: Late deadline
- December 31st: WAB Extended deadline

### *Contact*

- E-mail: [info@ethnografilm.com](mailto:info@ethnografilm.com)
- Web: <http://ethnografilm.com/>

## 7<sup>th</sup> edition of Days of Ethnographic film: Call for entries

Dear all,

May I invite you on 7<sup>th</sup> edition of Days of Ethnographic film, which will be held in Ljubljana, March 10 - 14, 2014. You can find entry form and regulations on our web site at: [www.def.si](http://www.def.si)

The international festival Days of Ethnographic Film (DEF) is a joint venture of The Slovene Ethnological Society, The Slovene Ethnographic Museum and The Scientific Research Centre of the Slovenian Academy of Sciences and Arts, since 2007.

The festival developed from an annual review of Slovenian ethnographic films – Ethno Video Marathon, run by the Slovene Ethnographic Museum. The result

of a new concept in 2007 was five days long festival with many different sessions: student films, regular program and a special program. About 30 films are usually selected in the regular, non-competition program.

During the festival Slovene Ethnological Society is giving Niko Kuret's awards for the merits in the development of ethnographic film in Slovenia. So far the winners were: Allison Jablonko, Asen Balicki, Andrej O. Župančič and Boris Kuhar.

Days of Ethnographic Film is the member of CAFFE (Coordinating anthropological film festivals of Europe).

The submission deadline is 1 December 2013.

Best regards,  
Miha Peče

Miha Peče  
Inštitut za slovensko narodopisje, ZRC SAZU  
Institute of Slovenian Ethnology, ZRC SAZU  
E-mail: [miha.pece@zrc-sazu.si](mailto:miha.pece@zrc-sazu.si)  
Web: <http://www.def.si/Days of Ethnographic Film>



## Call for movies – Third Edition Intimate Lens Festival of Visual Anthropology

Organized by B.R.I.O. Brillanti realtà in osservazione and Associazione Bagheria

Time Frame: From November 16<sup>th</sup> to 17<sup>th</sup> 2013

LOCATIONS: Oficina Teatro-  
Viale degli Antichi Platani, 10 San Leucio, Caserta

Locations, dates and final hours may vary after the call for movies. Every change will be communicated immediately to the authors.

Intimate Lens: Festival of Visual Ethnography is intended to promote documentary cinema with particular attention to anthropological topics and methodologies. The international character of the festival is both desirable and unavoidable because of the specific character of the discipline and of the medium of film itself. Even in this second edition we have chosen not to focus on specialist themes but instead to offer an array of work representing different filmic idioms and geographical areas of interest. The festival will have two main sections, both with no restriction on topics: the

first one with requested movies and the second one will be a contest. The same structure is proposed also for the video art festival. The aim of this enrichment is to find a common language, or at least common intentions, about the anthropological object and the even different perspectives that may be privileged.

The selection will be made by the international committee appointed by the organization of the Festival. A first selection will be done in October 2013, to choose the participant movies to all sections. The

*third edition* **Intimamente**  
FESTIVAL DI FILM ETNOGRAFICI CASERTA 2013



same committee, in November 2013, will finally indicate the award winners of the sections and of the special mentions. They will receive the award during the congress organized the last day of the festival.

### CONTEST SECTIONS

Ethnographic Movies: free registration and no age limit. Movies can be sent from July 1st, 2013 to September 30th, 2013 via mail (post). No pre-selected topics, but directors must conform to anthropological themes and method.

For more information, please visit:

Web: <http://intimatelensfestival.com/EN/index.php>

## WHAT IS DOCUMENTARY: CALL FOR PROPOSALS

### WHAT IS DOCUMENTARY? YESTERDAY, TODAY & TOMORROW

#### UNIVERSITY OF OREGON IN PORTLAND, OREGON

**April 24-26, 2014**

Documentaries continue to play important roles in defining, exposing, and transforming social realities. Today, we are witnessing an explosion of documentary making enabled by new digital production and distribution technologies, even as traditional news media may seem compromised and in decline.

We will gather at the University of Oregon's Portland campus from April 24-26, 2014, to explore the past, present and future of documentary in all its forms. The conference will feature a unique coalescing of media scholars and students, media professionals, independent media producers, government and community officials, as well as interested community groups and the public. The event will feature keynote speakers, roundtables, paper presentations, and screenings, in an attempt to

answer questions about the changing nature of documentary.

We welcome proposals that address any and all forms of documentary - film, video, radio, audio, photography, print, digital media, online, etc. We especially welcome paper/presentation proposals on the following topics (as well as others):

- How do we define documentary? by form? by content? by practice? By distribution outlets?
- How is the history of documentary relevant to the 21st century?
- What are the new forms of documentary?
- How have digital technologies shaped/reshaped the production and distribution of documentaries?
- What are the old and new theories that sustain or explain documentary practice?
- What role should documentary media play in society?
- Is reality television a new form of documentary?
- Does user-generated communication and self-documentation change our understanding of documentary?
- How do documentaries fit into media industries?

- Are there new developments in the funding of documentaries?
- What is the relationship of documentary and journalistic practices?
- What is the role of documentary in social change/social movements?
- How does documentary shape or anchor historical and collective memory?
- How have new digital technologies affected the production/distribution/reception of documentaries around the world?
- How have indigenous societies used documentaries?

Send 250-word proposals by October 1, 2013, to:

Janet Wasko ([jwasko@uoregon.edu](mailto:jwasko@uoregon.edu))

or

Gabriela Martinez ([gmartine@uoregon.edu](mailto:gmartine@uoregon.edu))

School of Journalism and Communication  
University of Oregon  
Eugene, Oregon 97405, USA

## Visual Sociology Meeting: Call for Papers

### Visual Challenges in an Unequal World

#### Visual Sociology Working Group, International Sociological Association 13-19 July 2014, Yokohama, Japan

Dear colleagues,

Please find (link below) the Call for Papers for the Visual Sociology meeting in Yokohama under ISA's World Congress (July 2014).

Working under the International Sociological Association (ISA), the Visual Sociology Working Group (WG03) will hold its biennial conference in ISA's XVIII World Congress of Sociology, 13-19 July 2014, in Yokohama, Japan and will focus its sessions on Visual Challenges in an Unequal World, with a subset of sessions focusing on Environmental Visibilities.

Note that abstract submissions for the conference is available only through the online system, which will remain open until September 30th 2013

<https://isaconf.confex.com/isaconf/wc2014/cfp.cgi>

On behalf of the Session Organizers, we're looking forward to receiving your proposals!

All the best,

Regev Nathansohn,  
President and Program Coordinator for ISA's Visual Sociology Working Group (WG03)

## Call for Papers and Creative Works: InVisible Culture, Issue 21: "Pursuit"

For its twenty-first issue, InVisible Culture: An Electronic Journal for Visual Culture invites scholarly articles and creative works that address the topic of pursuit. We encourage authors and artists to reflect on the meaning and mechanics of pursuit across broad ranging phenomena. This term is meant to address two larger and related concerns. First, it prompts a discussion about matters of narrative, aesthetics, and medium, including topics as specific as the 'chase film' and crime narratives, to those as seemingly abstract as failure, paranoia, and process.

Second, the word pursuit is meant to direct thinking toward a number of more clearly socio-political concerns, including, but not limited to, the topics of work and profession. In his new book, *24/7: Late Capitalism and the End of Sleep*, Jonathan Crary

worriedly observes that in the current global paradigm "the highest premium is placed on activity for its own sake," and that it is the pursuit of sleep that stands as the most meaningful form of resistance in this context. We offer the term pursuit as a thematic framework for considering the manifold forms our embeddedness in a fully-networked, around-the-clock habitus can take, and how these forms bear not only on our positions as workers, professionals, and laborers, but also as active subjects.

We welcome papers and artworks that address, complicate, and expand these models of pursuit. Some possible topics of exploration are (but not limited to):

- Purpose and purposelessness, means without ends

- The "pursuit" of media: transmediality; new media; medium specificity; the myth of total cinema; pursuit of perfect software (FOSS, cloud storage, smartphone apps, etc.)
- Paranoia, surveillance, cyberstalking
- Detective fiction
- Gaming culture
- Futurity and speculation
- Surpassing subject/object conditions
- Praxis
- Realism, mimesis
- Labor, work, vocation, craft, profession
- Modernism/contemporaneity
- Failure
- Nostalgia

- Utopias and heterotopias
- Pursuit and politics: feminism, Occupy, Arab Spring; political investments in academia or other professional contexts
- Agonism

Please send completed papers (with references following the guidelines from the Chicago Manual of Style) of between 4,000 and 10,000 words to [ivc.rochester\[at\]gmail.com](mailto:ivc.rochester[at]gmail.com) by January 1st, 2014 at 11:59pm EST.

Inquiries should be sent to the same address.

Creative/Artistic Works

In addition to written materials, Invisible Culture is accepting work in other media (video, photography,

drawing, code) that reflect upon the theme as it is outlined above.

For questions or more details concerning acceptable formats, go to <http://ivc.lib.rochester.edu/contribute> or contact [ivc.rochester\[at\]gmail.com](mailto:ivc.rochester[at]gmail.com).

Reviews InVisible Culture is also currently seeking submissions for book, exhibition, and film reviews (600-1,000 words).

To submit a review proposal, go to <http://ivc.lib.rochester.edu/contribute> or contact [ivc.rochester\[at\]gmail.com](mailto:ivc.rochester[at]gmail.com).

Blog The journal also invites submissions to its blog feature, which will accommodate more immediate responses to the topic of the current issue. For further

details, please contact us at [ivc.rochester\[at\]gmail.com](mailto:ivc.rochester[at]gmail.com) with the subject heading “blog submission”. InVisible Culture (An Electronic Journal for Visual Culture) is a peer-reviewed journal dedicated to explorations of the material and political dimensions of cultural practices: the means by which cultural objects and communities are produced, the historical contexts in which they emerge, and the regimes of knowledge or modes of social interaction to which they contribute.



# nafa :: notice board

## CONNECTED WALLS - CALL FOR DIRECTORS!

Connected Walls is a webdocumentary project that explores lives of communities separated by walls in three conflict zones:

The US/Mexico border  
The Israel/West Bank Wall  
The Morocco/Spain border

3 film crews, each composed of 2 directors from each side of the wall,  
will have 2 months to accomplish 1 mission:  
producing together a 5-minute-documentary every 10 days.

### APPLY NOW TOGETHER!

Deadline for application: 31st of October 2013  
Production: 1ST September 2014 - 31st of October 2014  
For more information, see  
<http://www.connectedwalls.com/>

## NEW BOOK

Dear Colleagues,  
I am pleased to tell you that "So Long a Saga", my latest book on the Badagas of South India, has just been published in New Delhi by Manohar. Please see the attachment for details.

With regards,  
Paul Hockings

*Paul Hockings*  
*demi 8vo. 406 pp. + 16 plates Rs. 1295*  
*So Long a Saga*

Four Centuries of Badaga Social History  
In the sixteenth century the Badagas (meaning 'northerner') fled the crumbled Empire of Vijayanagar and came to seek refuge on the Nilgiri Massif. A few hundred at most, they found themselves among quite unwarlike tribes — the Todas, Kotas and Kurumbas — who understandingly gave them land to settle on. Thus began one of the most successful community transplants that South India ever witnessed. Numbering only 500 or so in 1603, the Badagas were 2,200 at the first rough British census in 1812. After a steady increase, today their numbers have stabilised at around 135,000. They occupy over 460 villages and many are commercial farmers.

Their highly successful adaptation to the hills has come about for several reasons — the availability of land to

farm, willingness to switch to new crops, ability to learn from British planters, healthy food and clean water, an indigenous system of herbal medicine, availability of loans, the presence of village schools since the 1820s, and a general appreciation of education at all levels. Yet their present position followed a great deal of struggle and torment. Back in the 1860s it looked to them as though Badaga society was coming to an end. Temples were being torn down and sorcerers massacred. But then, around 1905, everything calmed down. The new Christian Badagas were accepted, the foreign missionaries became less aggressive, farming became profitable. Today thousands are no longer farmers at all, but professionals in the new urban middle class — teachers, lawyers, doctors, software engineers.

Available in North America at  
South Asia Books

Box 502 Columbia MO 65205, USA  
Phone: 866-513-4700  
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[southasiabooks.com](http://southasiabooks.com)  
[www.manoharbooks.com](http://www.manoharbooks.com)

## NEW BOOK

*American Ethnographic Film and Personal Documentary  
The Cambridge Turn*

Scott MacDonald (Author)

<http://www.ucpress.edu/book.php?isbn=9780520275621>

American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to documentary developed over the past half century.

## NEW BOOK

*Killer Images: Documentary Film, Memory and the Performance of Violence*

Edited by Joram Ten Brink and Joshua Oppenheimer

<http://www.cup.columbia.edu/book/978-0-231-16334-7/killer-images>

Cinema has long shaped not only how mass violence is perceived but also how it is performed. Today, when media coverage is central to the execution of terror campaigns and news anchormen serve as embedded journalists, a critical understanding of how the moving image is implicated in the imaginations and actions of perpetrators and survivors of violence is all the more urgent. If the cinematic image and mass violence are among the defining features of modernity, the former is significantly implicated in the latter, and the nature of this implication is the book's central focus.

This book brings together a range of new essays and interviews from the world's leading academics and documentary filmmakers, including Ben Anderson, Errol Morris, Harun Farocki, Rithy Phan, Avi Mograbi, Brian Winston, and Michael Chanan. Contributors explore such topics as the tension between remembrance and performance, the function of moving images in the execution of political violence, and nonfiction filmmaking methods that facilitate communities of survivors to respond to, recover, and redeem a history that sought to physically and symbolically annihilate them.

About the Author

Joram ten Brink is Professor of Film at the University of Westminster, London, where he is also the director of Doc West, the Centre for Production and Research of

Documentary Film. He is also a filmmaker; his films have been broadcast and theatrically released internationally, and his work has been screened at the Berlin and Rotterdam film festivals and at MoMA in New York. His previous publications include, as editor, *Building Bridges: The Cinema of Jean Rouch* (2007).

Joshua Oppenheimer is a filmmaker based in London and Copenhagen. His most recent film is *The Act of Killing* (2012). He is a founding member of the filmmaking collaboration *Vision Machine*, with whom he worked for over a decade with militias, death squads and their victims to explore the relationship between political violence and the public imagination. He was a senior researcher on the AHRC Genocide and Genre project at the University of Westminster, and is the co-editor of *Acting on AIDS: Sex, Drugs and Politics* (1997).

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## CALL FOR CONTRIBUTIONS: THE CINEMA OF E. HATAMIKIA

Call for chapters

Contributions (in English) are now invited for an edited volume on the films of eminent Iranian filmmaker Ebrahim Hatamikia. Hatamikia's cinema is quite unknown to the West and little has been written about his films on Sacred Defense Cinema, beginning in 1980 and completed during the eight year war with Iraq. Hardly distributed in Europe with English subtitles, his films seem to be restricted to film festivals for cinema specialists in Iran rather than mass audiences in the West. Hatamikia's cinema tackles the Manicheism of

life and death and the mourning process. Images of missing husbands, children or brothers and those for whom there is no actual burial haunt the films of Hatamikia, conjuring up leitmotifs such as traumatic absence, anxiety, guilt, nostalgia and exile.

The dichotomy of presence and absence through testimony, survival and memory, as well as the representations of war symbols are omnipresent in key films by Hatamikia such as *The Scout* (1989), *The Emigrant* (1990) *From Karkheh to the Rhine* (1993), *Scent of Yusef's Shirt* (1996), *The Glass Agency* (1998), *The Red Ribbon* (1999), *Low Heights* (2002), *In Purple* (2004) and *In the Name of the Father* (2005), *Green Ring* (2007).

Being both poetic and aesthetic, Hatamikia's war films offer a unique reflection on Iranian Sacred Defense Culture and a particular part of history of contemporary Iran, but are also animated with a more universal sense of loss and trauma which every society experiences whatever their culture.

Topics may include but not restricted to:

- Hatamikia and school of Illumination cinema (Eshraqi),
- Cinema of Hatamikia and its connection to Morteza Avini's ideologies of Sacred Defense Cinema,
- Cinema of Hatamikia and antiwar films,
- Social representations in Hatamikia's films,
- Hatamikia, Ideals and ideologies of Iranian Sacred Defense Cinema,
- Trauma, loss, presence/ absence,
- War nostalgia and exile,
- Living with the past: writing the mourning process,

- Visual, literary and cultural symbols,
- Language as part of the film aesthetics,
- The relation between cinema and theatre performance.

Abstracts, in English, of 500 words, should be sent to the Editors: Dr. M. Abecassis ([michael.abecassis@mod-langs.ox.ac.uk](mailto:michael.abecassis@mod-langs.ox.ac.uk)) and Dr. P. Khosronejad ([pk18@st-andrews.ac.uk](mailto:pk18@st-andrews.ac.uk)) by 30 April 2014.

Those selected for further consideration will be required to produce their article, of no more than 7000 words, by the end of September 2014. These articles will then undergo a process of peer review, and the volume will be published by Sean Kingston by the end of academic year of 2015.

## CALL FOR FILM REVIEW

The Journal of the Anthropology of the Contemporary Middle East and Central Eurasia (ACME) welcomes film reviews for the second issue of his journal. Should you like to review a particular documentary or send us one to review please email the film review editor: Dr Michael Abecassis directly to: ([michael.abecassis@mod-langs.ox.ac.uk](mailto:michael.abecassis@mod-langs.ox.ac.uk))

For general enquiries and Instructions for Authors, please visit:

<http://www.st-andrews.ac.uk/anthropologyiran/acme>

College Lecturer at Wadham and University College, University of Oxford

Language Centre, 12 Woodstock Road, Oxford, OX2 6HT

## SPECIAL SECTION

### THE INTERNATIONAL JOURNAL OF COMMUNICATION

The International Journal of Communication has published a new special section (7, 2013) on "Digital Art, Political Aesthetic, and Social Media: Case Study of the Iranian Presidential Election of 2009" Guest editor, Dr. Pedram Khosronejad (Department of Social Anthropology, University of St Andrews)

<http://ijoc.org/ojs/index.php/ijoc/issue/view/9>

The Iranian presidential election of 2009 and its tumultuous aftermath was an important starting point for a new wave of visual artists and their artwork in Iran and the rest of the MENA countries. During these democratic movements, the role of visual artists and their artwork drew a great deal of attention for those interested in the study of resistance art and political unrest. Stemming from fundamental political ideas — freedom, liberty of speech, equality — artists/activists used a variety of visual elements to illustrate their deep sense of national identity. This collection is one of the first attempts to show how, during the Iran post-election crisis of 2009, resistance artists expressed the messages of the nation in their artwork.

- Introduction: Digital Ethnography, Resistance Art and Communication Media in Iran, pp. 1298–1315, Pedram Khosronejad



- Thirty Years Later: Iranian Visual Culture from the 1979 Revolution to the 2009 Presidential Protests, pp. 1316–1343, Elizabeth Rauh
- The Green Screen: Neda and the Lost Voices, pp.1344–1370, Andrea Durante
- Aestheticized Politics, Visual Culture, and Emergent Forms of Digital Practice, pp. 1371–1390, Mazyar Lotfalian

Dr. Pedram Khosronejad  
Department of Social Anthropology  
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University of St. Andrews  
St. Andrews, Fife, Scotland KY16 9AL  
Tel: +44 (1334) 461968  
Fax: +44 (1334) 462985  
Email: [pedram.khosronejad@st-andrews.ac.uk](mailto:pedram.khosronejad@st-andrews.ac.uk)

# nafa :: calendar

*Events marked with bold are those still open for entries.*

## **September 20-25, 2013**

24th Nordisk Panorama - 5 Cities Film Festival, the 23rd Nordic Short and Documentary Film Festival, Malmö, Sweden.

Deadline for entries: May 1, 2013

Contact:

Email: [post@nordiskpanorama.com](mailto:post@nordiskpanorama.com)

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

## **October 4-8, 2013**

2013 Taiwan International Ethnographic Film Festival (TIEFF), Taiwan.

Deadline for entries: May 10, 2013

Web: [www.tieff.sinica.edu.tw](http://www.tieff.sinica.edu.tw)

## **October 9 – 12, 2013**

33rd Nordic Anthropological Film Association Film Festival and Seminar in Bilbao, Basque Country

Deadline for submission of films: April 5, 2013

Contact: NAFA2013, c/o Peter I. Crawford,

P.O. Box 5020, DK-8100 Aarhus, Denmark

Ph.: +45 86272333, e-mail:

[info@intervention.dk](mailto:info@intervention.dk) with cc to

[peter.crawford@uit.no](mailto:peter.crawford@uit.no)

Web: [www.nafa.uib.no](http://www.nafa.uib.no) (a festival website will be established later)

## **October 10-17, 2013**

Yamagata International Documentary Film Festival 13. Edition

Entry Deadlines: passed

Web: <http://www.yidff.jp/>

## **October 14-20, 2013**

Astra Film Festival - the Sibiu International Festival for Documentary Film

Sibiu, Romania

Deadline: April 15, 2013

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

## **October 23-28, 2013**

The 16th International Documentary Festival

Jihlava, Czech Republic

Deadline for entries: passed

Web: [www.dokument-festival.cz](http://www.dokument-festival.cz)

## **October 21-27, 2013**

32nd Uppsala Kortfilmfestival

Uppsala, Sweden

Deadline for entries: June 30, 2013

Web: [www.shortfilmfestival.com/](http://www.shortfilmfestival.com/)

## **October 24-November 6, 2013**

VIENNALE - Vienna International Film Festival, Austria

Deadline for synopsis of film: July 31, 2013

[film@viennale.at](mailto:film@viennale.at)

Contact: [film@viennale.at](mailto:film@viennale.at)

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

## **October 24 – November 3, 2013**

The 8th International Documentary Film Festival of Mexico City, Mexico.

Deadline for entries: April 30th, 2013

Contact:

DOCSDF

Republica de Cuba 41, piso 1, Centro Historico  
Mexico City, DF 06010

Web: [www.docsdof.org](http://www.docsdof.org)

## **October 28-Nov. 3, 2013**

DOK Leipzig

56 International Leipzig Festival for Documentary and Animated Film

Final deadline for entries: July 10, 2013

Web: [www.dok-leipzig.de](http://www.dok-leipzig.de)

## **November 2013**

London Iranian Film Festival, London, UK.

Deadline for submissions: July 17, 2013

Contact:

UKIFF Submission Team

Office 441, 22 Notting Hill Gate, London

W11 3JE

United kingdom

E-mail: [submissions2013@ukiff.org.uk](mailto:submissions2013@ukiff.org.uk)

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

## **November 5-10, 2013**

Verzio 10th Human Rights Documentary Film Festival, Budapest, Hungary

Deadline for submission: June 30, 2013

E-mail: [info@verzio.org](mailto:info@verzio.org)

Web: [www.verzio.org](http://www.verzio.org)

**November 7-17, 2013**

CPH:DOX 2013 – Copenhagen International Film Festival,  
Copenhagen, Denmark  
Deadline for entries: passed  
Web: [www.cphdox.dk](http://www.cphdox.dk)

**November 9-15, 2013**

Jean Rouch International Film Festival  
32nd Ethnographic Film Panorama  
Deadline: April 15th, 2013 (all films must have been completed after Jan. 1st, 2012)  
Contact:  
Festival International Jean Rouch  
32me Bilan du Film Ethnographique  
Muséum National d'Histoire Naturelle  
36 rue Geoffroy Saint Hilaire - CP 22  
75005 Paris  
Mail: [festivaljeanrouch@gmail.com](mailto:festivaljeanrouch@gmail.com)  
Web: <http://www.comite-film-ethno.net>

**November 12-17, 2013**

Aarhus Film Festival, Aarhus, Denmark  
Deadline for entries: ?  
Web: [www.aarhusfilmfestival.dk](http://www.aarhusfilmfestival.dk)

**November 16-17, 2013**

Third Edition Intimate Lens – Festival of Visual Anthropology, Boston.  
Deadline for entries: September 30, 2013  
Contact:  
ART DIRECTION  
[info@intimatelensfestival.com](mailto:info@intimatelensfestival.com)  
[info@associazionebrio.eu](mailto:info@associazionebrio.eu)  
Web:  
<http://intimatelensfestival.com/EN/index.php>

**November, 17-20 2013**

36th Margaret Mead Film & Video Festival, New York, USA.  
Deadline for entries: April 1<sup>st</sup>, 2013  
Contact:  
Tel: 212 769 5305 / Fax: 212 769 5329  
E-mail: [meadfest@amnh.org](mailto:meadfest@amnh.org)  
Web: [www.amnh.org/programs/mead/](http://www.amnh.org/programs/mead/)

**November 18-20, 2013**

2013 Visual Research Conference of the Society for Visual Anthropology  
Interactive presentations at the beginning of the American Anthropology Association meetings in Chicago. Open to all SVA members.  
Web: <http://societyforvisualanthropology.org/?p=1832>

**November 20-24, 2013**

112<sup>th</sup> AAA Annual Meeting in Chicago IL  
More information:  
<http://www.aaanet.org/meetings>

**November 20-24, 2013**

The 8th Annual Winnipeg Aboriginal Film Festival (WAFF) -one of North America's longest-running indigenous film and video festivals.  
Deadline for submission: July 30 2013  
Contact: WAFF Office, 82 George Avenue, Winnipeg, MB, R3B 0Z9, Ph: (204)774-1375  
Web: <http://waff.ca/>

**November 20 – December 1, 2013**

The 26th International Documentary Film Festival Amsterdam (IDFA 2013)  
Deadline for submissions: passed  
Web: [www.idfa.nl](http://www.idfa.nl)

**November 22-23, 2013**

Asia Pacific International Ethnographic Documentary Festival  
Melbourne, Australia  
Deadline: August 26, 2013  
Mail: [ecolucci@unimelb.edu.au](mailto:ecolucci@unimelb.edu.au)  
Web: <http://aperturefestival.com>

**November 29 – 30, 2013**

Athens Ethnographic Film Festival  
Deadline for submissions: July 15th, 2013  
Web: [www.ethnofest.gr](http://www.ethnofest.gr)

**November 30- December 7, 2013**

Festival dei Popoli – International Documentary Film festival, Florence, Italy.  
Deadline for entries: June 28, August 28, 'Doc at work': September 30<sup>th</sup> 2013  
Web: [www.festivaldeipopoli.org/en](http://www.festivaldeipopoli.org/en)

**December 11-15, 2013**

11<sup>th</sup> Kathmandu International Mountain Film Festival (KIMFF) 2013, Kathmandu, Nepal.  
Deadline for entries: September 20, 2013  
Contact:  
Ramyata Limbu (Festival Director)  
Kathmandu International Mountain Film Festival  
Himal Association  
Lazimpat, Kathmandu, Nepal  
Mailing address;  
P.O.Box 166  
Patan Dhoka, Lalitpur  
Kathmandu, Nepal  
Tel: +977-1-4440635  
E-mail: [info@kimff.org](mailto:info@kimff.org)  
Web: [www.kimff.org](http://www.kimff.org)

**December 17-19, 2013**

3dr Anthropological Film Festival, The Jerusalem cinematheque in cooperation with the Dept. of Sociology and Anthropology, the Hebrew University of Jerusalem, Israel.

Deadline for entries: May 5, 2013

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/>

**December 18-22, 2013**

24th edition of the Beeld vor Beeld Documentary Film Festival,

Amsterdam, Netherlands

Special theme: Images from the West - Representations of the Dutch Caribbean and Dutch Guiana.

Submission deadline: August 30, 2013

Contact: [beeldvb@gmail.com](mailto:beeldvb@gmail.com)

Web: [www.beeldvoorbeeld.nl](http://www.beeldvoorbeeld.nl)

**January 16-26, 2014**

Sundance Film Festival, Park City, Utah, USA

Deadline for entries:

Early submission August 9, 2013; Official submission August 30, 2013; Late submission September 23, 2013

Contact:

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

**January 22-February 2, 2014**

43 edition of the International Film Festival Rotterdam, the Netherlands.

Deadlines for entries:

Features: 1 November 2012

Shorts (up to 60') completed before 1 July

2013: 1 September 2013

Shorts (up to 60') completed after 1 July

2013: 1 October 2013

Feature-length films (60+min): 1 November 2013

Contact:

Web:

<http://www.filmfestivalrotterdam.com/en/>

**January 28-February 2, 2014**

13 DocPoint - Helsinki Documentary Film Festival

Deadline for entries: not yet set

Contact address: DocPoint, Fredrikinkatu 23, 00120 Helsinki,

Tel. +358 9 672 472, Fax +3589673998

Mail: [info@docpoint.info](mailto:info@docpoint.info)

Web: [www.docpoint.info/en/](http://www.docpoint.info/en/)

**February 6-16, 2014**

The 64th Berlin International Film Festival, Berlin, Germany.

Deadline for entries: October 31/ November 15

Web: [www.berlinale.de](http://www.berlinale.de)

**March 3-12, 2014**

The 16th edition of the One World International

Human Rights Documentary Film Festival in Prague, Czech Republic.

Deadline for entries: 15th November 2013

Contact:

One World/People in Need

Safarikova 635/24

120 00 Prague 2, Czech republic

tel. +420 226 200 400

E-mail: [Mail@oneworld.cz](mailto:Mail@oneworld.cz)

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

**March 5-9, 2014**

The 44th International Tampere Short Film Festival,

Tampere, Finland.

Deadline for entries: 1st Dec 2013

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

**March 10-14, 2014**

7<sup>th</sup> edition of Days of Ethnographic Film, Ljubljana, Slovenia

Submission deadline: December 1, 2013

Contact: [info@sed-drustvo.si](mailto:info@sed-drustvo.si)

Web: [www.def.si](http://www.def.si)

**March 15-22, 2014**

11<sup>th</sup> World Film Festival

Tartu, Estonia

Submission deadline: October 20, 2013

Contact: [festival@worldfilm.ee](mailto:festival@worldfilm.ee)

Web: [www.worldfilm.ee](http://www.worldfilm.ee)

**April 17-20, 2014**

Etnografilm Festival

Paris, France

Submission deadlines: August 1, October 1, December 1, December 31

Web: <http://ethnografilm.com/>

**May 28-June 1, 2014**

12th Göttingen International Ethnographic Film Festival

Submission deadline: 15th December 2013

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



July 2014

EASA biennial Conference in Tallin, Estonia

Deadlines not yet set

Web: [www.easaonline.org](http://www.easaonline.org)

July 13-19, 2014

The Visual Sociology meeting in Yokohama

“Visual Challenges in an Unequal World”

with a subset of sessions focusing on  
Environmental Visibilities, under ISA’s XVIII  
World Congress of Sociology, in Yokohama,  
Japan.

Deadline for papers: September 30, 2013

Contact:

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Nathansohn

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<https://isaconf.confex.com/isaconf/wc2014/cfp.cgi>