

nafa : // network

vol. 25.1 (February 2018)
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

Please send news, articles and announcements to:

Berit Madsen, Anne Mette Jorgensen, Kayla Reopelle, and Christian Suhr
Department of Anthropology, Aarhus University
Moesgaard
8270 Hoejbjerg
Denmark
Fax: +45 89424655
E-mail: nafanet@cas.au.dk

Contents

Editorial	2
JAF: Journal of Anthropological Films	3
NAFA 2018	6
NAFA MEMBERSHIP & ONLINE FILM	7
News from CVA	8
IUAES CONGRESS, BRAZIL July 16-20 2018	8
Call for entries - Astra Film Festival 2018	10
2018 Jean Rouch International Film Festival: Call for films	11
Viscult 2018: Call for Films	11
Ethnographic Documentary Film Festival Joensuu 2018	11
IsReal – Festival del Cinema del Reale: Call for films	12
Unseen Film Festival: Call for entries	13
Audiovisual Ethnography MA - Tallinn University	14
DOX:WORLD, New Film School in Aarhus, Denmark	15
EYE & MIND Visual Anthropology at Aarhus University	16
Global TRACES: Art, Ethnography, Contested Heritage	19
A New Direction For Visual Anthropology (Special Issue)	20
HIGHLAND FLOTSAM: Call for Stuff	21
NOTICE BOARD	23
CALENDAR	24

Editorial

By Berit Madsen, Anne Mette Jørgensen, Kayla Reopelle, and Christian Suhr

In this volume we are PLEASED and PROUD to announce the launching of the Nordic Anthropological Film Association's first edition of Journal of Anthropological Films (JAF) published by Bergen Open Access Publishing (BOAP).

Here, we publish anthropological films as academic 'documents' in their own right, that is reviewed by peers and ready to be inscribed in international credential systems of academic publication on par with written articles. We have dreamt about offering this opportunity for long. It has been a paradox that a visual anthropologist who produced a film would receive no credit for this in the universities' research registration whereas she would if she wrote an article related to it. Now, we have the platform for such credit-giving publication of films and we look very much forward to receive your films for assessment and possible publishing. We consider it to be a work-in-progress and you are cordially invited to provide your feedback on JAF.

Next year's NAFA International Film Festival will take place in September 11-15 in Cluj-Napoca, Romania. The deadline for film submission (official selection) is

just around the corner – the 10 March. Please read the call and more below and on:
<http://nafa.uib.no/?q=festival>.

As many of you know, NAFA has an extensive archive of ethnographic and anthropological films available online – if interested, the archive can be accessed through membership – more information on that below.

In this volume you also find interesting news from CVA (Commission on Visual Anthropology) – e.g. an invitation to the 18th IUAES world meeting in Brazil in July and to submit abstracts for their Visual Anthropology Panels; photographs for the photo exhibition, and films & audio projects for the Audio-Visual Exhibition.

We also bring a call for films for our sister-festivals in Romania (ASTRA FILM FESTIVAL 2018), in Paris (2018 Jean Rouch International Film Festival), in Finland (Viscult 2018) and in Sardinia (the IsReal Festival de Cinema, Nouro) as well as a call for film submissions for the Unseen Film Festival in Bilbao, Spain.

For those who want to go for education in documentary filmmaking and visual anthropology, we share the news of a new Filmschool for Webfilm and Documentary in Aarhus, Denmark DOX:WORLD that runs 16 weeks hands-on courses in documentary filmmaking and of a MA in Audiovisual Ethnography at Tallinn University, Estonia. In addition you will find information about the Eye & Mind Visual Anthropology Track at Aarhus University, deadline for applications is March 1, 2018.

And finally, the usual notice board and calendar. Please observe that deadline for the next volume is June 1, 2018.

nafa :: news and announcements

JAF – JOURNAL OF ANTHROPOLOGICAL FILMS

The Nordic Anthropological Film Association (NAFA) has launched the Journal of Anthropological Films (JAF).

Film cameras, video and sound recorders have for decades been used by anthropologists as research tools, for collecting data, for documentation, for advocacy, for representing a case or a group of people, for disseminating empirical insights and for communicating research findings.

JAF films are free and directly accessible for all

The Nordic Anthropological Film Association (NAFA) has now launched the first edition of Journal of Anthropological Films (JAF) published by Bergen Open Access Publishing (BOAP). Here, we publish anthropological films on par with written articles, assessed by peers, and inscribed in international credential systems of academic publication on par with written articles.

Submitting your film may elicit publication credential points on par with written articles

JAF publishes films that combine documentation with a narrative and aesthetic convention of cinema to communicate an anthropological understanding of a given cultural and social reality. JAF publishes films that

stand alone as a complete scientific publication based on research that explore the relationship between “contemporary anthropological understandings of the world, visual and sensory perception, art and aesthetics, and the ways in which aural and visual media may be used to develop and represent those understandings” to borrow words from Paul Henley (in Flores, *American Anthropologist*, Vol 111, No.1, 2009:95). While most films will stand for themselves, only accompanied by an abstract, supplementary text will be accepted when it adds productively to the anthropological analysis and in case the peer-reviewers will ask for it.

Reviews of entries for JAF will assess the film's ability to communicate social and cultural analysis and to explore and develop anthropological methodologies and film genres. The anthropological approach to fieldwork very much goes along with the ideas of observational cinema, and this genre still inspires much anthropological filmmaking today. However, theories and ideas generated within the discipline influence on what modes of representation will be relevant and how written text and film interplay. Reflexivity was an issue within visual anthropology years before feminism and later postmodernism made it a concern for mainstream anthropology. Postmodernism, furthermore, focused on ethnography and the particular, more than on abstraction and generalization, and these ideas work well with visual anthropology. The later so-called ontological turn within anthropology also opened for interesting contributions from visual anthropology as film can give voice to the protagonists, share their

experiences, the activities, the rhythm and sound of their life, their ideas and beliefs and interpretations of their own cultural contexts. Today technologies develop at a rapid speed and offer still better technical solutions for using audio visual means to produce anthropological knowledge and develop the field of Visual Anthropology.

JAF Edition One goes all around the world

The films published in the first edition of JAF are recorded on nearly all continents and deal with various anthropological themes, such as local politics, climate change, gentrification, cultural heritage, gender, castes, religion, as well as methods and theories on representation. Each film combines documentation with anthropological analysis in a unique perspective on a particular place and people who live there.





The Fish that Disappeared by Bjørn Arntsen (Norway), based on research among fishermen on the Cameroon side of lake Chad, deals with issues on climate change, local politics and what Garrett Hardin (Science, Vol 162, 1968) once labeled the Tragedy of the Commons. The film depicts dilemmas for people trying to find ways around governmental regulations of the resources in order to make a living from the lake.



Bente Sundsvold's (Norway) *To Think Like a Bird*, is a full-length feature film on cultural heritage. The film follows a woman activist and shows the reciprocal practices of people and birds using the tradition of manmade huts in eider conservation.



Grabbing Dignity by Cristian Felipe Roa Pilar, (Chile, Denmark) is a film on moving people by force before destroying illegal settlements. This is a hot political issue, not at least in South America. The film focuses on women and their dignity in this relocation process. In Nepal the government abandoned the caste system by law already in 1990. Still the system is very much part of peoples everyday life.



Why Dalit, by Berit Madsen, (Denmark) deals with that situation from the point of view of, respectively, the untouchable Dalit and the higher castes.



The Possibility of Spirits, by Mattijs Van de Port (The Netherlands) is an expressive, explicit and self-reflexive exploration into the mystery of spirit possession. Based on material from Bahia, Brazil, this experimental film is also a critic of the observational ethnographic film genre.



JAF has chosen to publish Van de Port's film along with an observational film *Between Islam and the Sacred Forest* by Martin Gruber and Frank Seidel (Germany), which explores two ceremonies of different traditions. The film, shot in Guinea, West Africa, follows the ceremonies closely, step by step in a chronological order. It is also a self-reflexive film that involves the filmmakers as part of the narrative as they try to catch and understand what goes on.

By juxtaposing the two films, approaching related anthropological themes from different theoretical perspectives JAF demonstrates how visual anthropology and filmmaking can contribute to methodological debates within the motherdiscipline of anthropology.

Access the films

...simply by clicking on 'FILM' on the index page: <http://boap.uib.no/index.php/jaf/index>
It's free.

There is no need to register unless you submit your film. New JAF editions will be announced in the NAFA Network and on the NAFA site on facebook. We plan to publish three editions every year, subject to the number and quality of the films we receive for review.

Submit your film for publication

Deadline for next edition is 1 March, 2018

If your submission goes through a successful review process we will include it in the next issue. So far, the Norwegian Centre for Research Data has approved JAF on level one, which means that you will receive credential points in the Norwegian system. From here, we expect that it will probably be easier to apply to each national research credit authority, one by one.

Expect changes, we are pioneers

JAF will first of all publish films that present new empirical and theoretical insights within the field of anthropology. Many of the films may inspire comments and debates on particular or general anthropological

issues. We are considering how to open for such debates, and we may later include edited versions of reviews and filmmakers' replies, we may create a discussion forum on JAF's platform, or we may develop still other ideas. JAF is a pioneer journal and still in-the-making so experimentation and adjustments will occur. We wish to include you in the process, so please get in touch with the editorial staff if you have any feedback or suggestions for JAF.

Enjoy the films.



NAFA 2018

38th NAFA International Ethnographic Film Festival

Dear reader,

We are happy to inform you that the 38th NAFA International Ethnographic Film Festival will be held 11-15 September 2018 in Cluj-Napoca, Romania. The festival will consist of three parts:

- The official selection
- A special screening of films from local filmmakers
- A workshop entitled 'work in progress', where invited filmmakers will present their ongoing visual anthropological projects.

Films may be submitted [here](http://nafa.uib.no/?q=festival):
<http://nafa.uib.no/?q=festival>

The deadline for film submission is 10 March 2018.

CinéTrans is organizing the festival in close collaboration with the Babeş-Bolyai University, the Hungarian University Federation of Cluj-Napoca and Asociația ARTA în dialog.

More information: <http://cinetrans.org/festival>

Photo © CinéTrans



Venue

Cinema Arta / Arta Movie Theatre, which is in the very center. On the corner of Strada Universitatii and Strada Ion I. C. Bratianu, very close to Piata Unirii.

Practical information for international participants

Cluj-Napoca has an international airport.

Advisor of the film festival

Frode Storaas, general secretary of NAFA

International film selection committee

Catarina Alves Costa has a degree from the Granada Centre for Visual Anthropology, at the University of Manchester. Apart from being an anthropologist in Lisbon she runs a film production company together with Catarina Mourao.

Peter I. Crawford is an anthropologist, publisher and filmmaker. He has been an active member of NAFA since the late 1970s. He has written extensively on visual anthropology and ethnographic filmmaking and has wide experience in teaching the subject both theoretically and practically. He is professor of visual anthropology at the Visual Cultural Studies program at UiT – The Arctic University of Norway. Peter is the chairman of the film selection committee.

Knud Fischer-Møller is a social anthropologist (cand.scient.anth.) from the University of Copenhagen from 2003. His thesis is based on a long-lasting fieldwork concerning the performance of "Twelfth Night" – a masktradition which takes place at midwinter on an island in Denmark. Knud is a NAFA veteran and has served on the film selection committee several times.

Alyssa Grossman is an American anthropologist and filmmaker, who took both her MA and PhD in Manchester, at the Granada Centre for Visual Anthropology. Alyssa has been serving on the NAFA film selection committee before. She has lived in Gothenburg for a number of years now, working at the

University of Gothenburg. Most of Alyssa's research is based on fieldwork in Romania.

Orsolya Veraart is from Romania and belongs to the Hungarian minority there, but currently lives in Tromsø together with her husband, Ralph Veraart, who is the main mover when it comes to NAFA's official website (nafa.uib.no). Orsolya has a degree from the Visual Cultural Studies program at UiT – The Arctic University of Norway. She has served for several years on the NAFA film selection committee and she is co-founder of *CinéTrans*.

Soon you may subscribe for the work-in-progress-workshop

The workshop is designed to be a great opportunity for the audience to learn the ins and outs of filmmaking from professionals in the field of visual anthropology.

Orsolya Veraart will present her film entitled *Slaughter*. The film is shot in Transylvania around Easter time: we see and hear Hungarian men converse with a Roma man during the lamb slaughter. Through the film we get a bitter glimpse of discrimination – a stark reality in a wonderful cultural and natural setting. Orsolya will address ethical implications in making ethnographic films.

Christian Suhr will discuss his work on a film and research project: "*Plague over Denmark:*" *Radicalisation,*

contagion, and healing among Danish Muslims at the Grimhøj mosque.

Eddy Appels will share personal observations through his ongoing film project about his sister suffering from multiple sclerosis.

Len Kamerling will show the evolution of his Alaska films and the development of his approach of collaborating with Alaska Native communities.

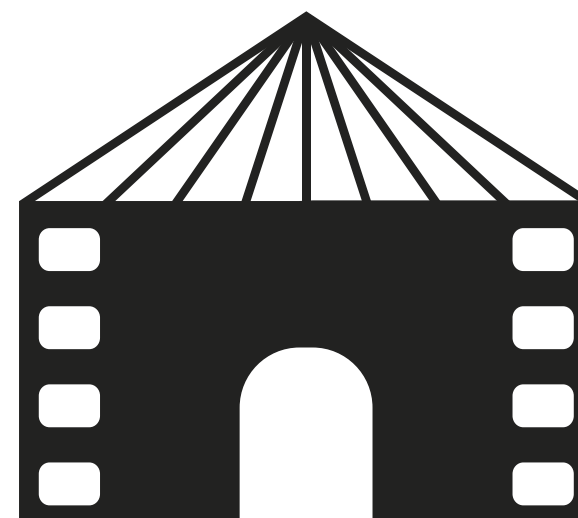
These four projects will be commented upon and the discussions will be guided by the following panel: Peter I. Crawford, Lisbet Holtedahl and Frode Storaas.

NAFA MEMBERSHIP & ONLINE FILM

Dear readers,

We have added several new films to the NAFA collection, and members can now watch all films online.

Not yet a member? Register for 2018 membership:
<http://nafa.uib.no/?q=membership>



News from CVA

By Metje Postma

First Cultural Heritage Film Festival in China

Baojiang announced that the Chinese Commission on Visual Anthropology will co-host a cultural heritage film festival on June 1 to 9, 2018 in Pingyao, Shanxi Province (in the north of China) together with a Center of China's Culture Ministry. It will hold one time each year and this one in 2018 is the first in the program.

IUAES CONGRESS FLORIANOPOLIS, BRAZIL July 16-20 2018

World of encounters: the past, present and future of anthropological knowledge.

The CVA (Commission on Visual Anthropology) of the IUAES (The international Union for Anthropology and Ethnology Studies) in collaboration with the NAVI (Núcleo De Antropologia E Estudos Da Imagem) at the University Reitor Joao David Ferreira Lima, invites you to submit abstracts for the Visual Anthropology Panels and your photo-projects for the photo exhibition, and films & audio projects for the Audio-Visual Exhibition.

The 18th IUAES world meeting offers a large umbrella to discuss the many old and new encounters that made anthropology as it is practiced today, as well as to prospect for what anthropology might be in the future. It intends to embrace different research, methodological and theoretical interests of cultural and social anthropologists, of physical anthropologists, archaeologists and linguists.

Research is made of encounters and findings. What are the encounters that inform anthropologists' findings? In a changing globalized world, how has anthropological knowledge persisted and how will it tackle the political and epistemological challenges of our times?"

Visual Anthropology Program

The NAVI (Núcleo De Antropologia E Estudos Da Imagem) in collaboration with the Commission on Visual Anthropology is planning:

- I. a panel program (Deadline for submission of abstracts: 26 February 2017)
- II. a photo/media-exhibition (Deadline 6 March 2018) and
- III. an audio-visual exhibition/ film screening (Deadline 6 March 2018).

A special program, as tribute to Brazilian anthropological audiovisual and photographic production, will be organized by the Commission of Audiovisual Anthropology of Brazilian Anthropological Association.

You can find more detailed information on all events on the following websites:

1. Visual Anthropology Panels:
http://www.iaes2018.org/conteudo/view?ID_CONTEUDO=565
2. Photo Exhibition:
http://www.iaes2018.org/conteudo/view?ID_CONTEUDO=532

3. Audio-Visual Exhibition:
http://www.iaes2018.org/conteudo/view?ID_CONTEUDO=443

Below you'll find the call for proposals for each element of the program.

I. OPEN PANELS: CALL FOR ABSTRACTS (Deadline 26 February)

All visual anthropologists who want to participate in one of the 5 Panels in the Visual Anthropology Program are invited to submit their abstracts at the Open Panels page at the IUAES2018 Webpage. All 5 Visual Anthropology Panels are listed on:
<http://www.inscricoes.iaes2018.org/modalidadetrabalho/public/openpanel/?EIXO=36>

OP 022. Anthropology of Cinema: Challenges and Dialogues between Filmic Images and Anthropological Analysis

OP 139. On demand. Explorations on commissioned audiovisual productions.

OP 147. Reconciliation projects in the Middle East through visual representations

OP 165. Teaching and research programs in audiovisual anthropology. Experiences and challenges.

OP 192. Visual anthropology and colonialism: critical approaches and future guidelines

II. IUAES PHOTO EXHIBITION (Deadline for submissions: 15 February 2018)

A call for photo-exhibition proposals has been published, on the IUAES website

(http://www.iaaes2018.org/conteudo/view?ID_CONT EUDO=532)

Instructions for registration

1. Submissions for the Photo Exhibition will be accepted from 1 August 2017 until March 6 2018 by completing the online form.
2. The IUAES 2018 Photo Exhibition will accept images that address contemporary sociocultural issues including ethnographic photos and historic processes of anthropological interest.
3. Those interested in participating must complete the registration form and upload all of the following material directly to the website or through a link (dropbox, wetransfer, etc):
 - A descriptive text of the exhibition, maximum 15 lines;
 - High-resolution photos (up to 10 images, 300 dpi, maximum size 20x25cm);
 - Photo captions with up to one line in Times 12 font, in a text file.
4. Selected photographs must be printed at a maximum size of 20x25cm and delivered personally on the first day of the congress or sent by June 1, 2018 to:

Photography Exhibition IUAES 2018/Mostra de Fotografias IUAES 2018
 Secretaria IUAES Brasil 2018 - Sala 114
 Departamento De Antropologia
 CFH / UFSC
 Campus Universitário Reitor João David Ferreira Lima
 Trindade - Florianópolis - Santa Catarina - Brasil
 Postal Code: 88040-970

Dates

March 6, 2018: Closing date for submissions Photo-Projects
 April 2, 2018: Results of the selection
 June 1: Deadline for submitting accepted works
 July 16 to 20, 2018: Exhibition

III. AUDIO-VISUAL EXHIBITION/FILM SCREENINGS (Deadline for Submission: March 6)

Beside individually realised films, the CVA will also enable regional screening-programs (as far as time permits) that will allow visual anthropologists from different countries in the world to present developments within visual anthropology in their region. Please note explicitly on your submission-form if you would like to join a regional screening-program. It is advised to coordinate regional screening-programs in advance within your own country, or to submit a list of films that you wish to be included in a regional program. Due to limited capacity, the definition of regions may have to be decided by the organisation

1. Submissions for the Audiovisual Exhibition will take place from November 24, 2017 until March 6, 2018 by completing the online form on the event website.
2. The Audiovisual Exhibition will accept documentaries and films of research of anthropological interest. Films dealing with contemporary sociocultural issues may be included: people, social groups, collectivities, historical processes of anthropological interest.
3. Only audiovisual productions produced from 2013 on, the date of the last IUAES World Congress in Manchester, that present a recognized technical quality in the area, will be considered suitable for registration.

4. An online form that is in the system of registration of the event must be filled in, listing all features of the project.

5. The films may have been produced in 35mm, 16mm and Super 8 or video films (4K, HDV, Mini DV, DVCam). The display format should be digital.

6. The Exhibition reserves the right to make public exhibitions of the selected films and videos for programs that publicize the event, in festival itineraries, at no additional cost.

7. Films selected by the Commission of the Audiovisual Exhibition should be sent by June 1, 2018. Films that have not been posted until that date will be automatically excluded from the schedule.

8. Movies will be accepted in any language, but once the accessibility of the films is fundamental, it is mandatory that the film is subtitled in one of the official languages of the congress (English, Portuguese, Spanish or French). This will be a pre-selection judgment criterion.

Dates

March 6th, 2017: Audiovisual submission deadline
 April 2nd, 2017: Acceptance notification
 June 1st, 2017 - Selected films submission deadline
 July 16th to July 20th, 2018 - Exhibitions

This Program will be coordinated by the NAVI in collaboration with the CVA. The preliminary outline for the program of the Congress can be found on: <http://www.iaaes2018.org/programacao>

Correspondence about and questions on the Visual Anthropology Program can be directed to: Metje Postma (postmama@fsw.leidenuniv.nl) and Alex Vailati (<mailto:alexvailati@gmail.com>).

Call for entries - Astra Film Festival 2018

SUBMISSIONS ARE OPEN FOR ASTRA FILM FESTIVAL 2018

Dear friends,

We are now accepting submissions for the competitions of the 25th Astra Film Festival and are looking forward to seeing your films.

Astra Film Festival seeks documentaries with a strong presence of the filmmaker's point of view both in form and content. Cinematographic qualities, and the honesty of the filmmaker's approach to their subjects are highly valued. Creative documentaries and auteur films are especially welcome.

Astra Film Festival regards documentary cinema as a mind-broadening medium at the forefront of the process of scrutinizing the human condition and praises those documentaries which show deep involvement in exploring how individual people and communities cope with the circumstances of today's world.

ASTRA FILM FESTIVAL 2018 will take place between 15. and 21. October, in Sibiu, Romania.

Submissions are now open. Click [HERE](https://www.astrafilm.ro/entry-form-en.aspx) (<https://www.astrafilm.ro/entry-form-en.aspx>) to submit your film.

Please read carefully the Festival Rules & Regulations. By submitting your film, you expressly acknowledge and agree that you shall be bound by the terms of the

Rules & Regulations.

Deadline for submissions is March 5th, 2018.

Best regards,
Dumitru Budrala
Astra Film founding director

Astra Film Festival, Romania's leading documentary festival is hosted by the city of Sibiu. The festival is the beating heart for the international and regional annual production. Through its special focus, it is the place to

feel the pulse of documentary film production in the ex-Soviet Block, view the latest Romanian productions, meet fellow-filmmakers from around the world, debate upon major issues faced by documentarists while exposing real life and real people on the big screen, and interact with professionals and with an enthusiastic audience.

Astra Film
Piata Mica, nr.11, Sibiu
Romania
0040-269-202-433
submission@astrafilm.ro
www.astrafilm.ro
<https://www.facebook.com/AstraFilmFestival/>



2018 Jean Rouch International Film Festival: Call for films

The 2018 Jean Rouch International Film Festival is now open for entries.

- The deadline to submit a film is 15th April 2018.
- Entries must have been completed after 1st January 2017.
- Films may be submitted via online screener (secure vimeo link available until November 15th 2018) or DVD.
- Only French or English subtitled versions are accepted.
- You will find the online entry form on our website, via <http://www.comitedufilmethnographique.com/inscription-2018-entry-form-2018/>
- The list of the selected films will be available on our website homepage in early July 2018.

We are looking forward to receiving your film submissions.

With our very best regards.

The Organizing Committee
Barberine Feinberg, Françoise Foucault, Laurent Pellé.

The Festival Jean Rouch, previously known as Bilan du Film Ethnographique, was created in March 1982 by anthropologist and filmmaker Jean Rouch.

Over the past thirty five years, the Festival's aim has been to showcase the most innovative and relevant trends in ethnographic filmmaking, visual anthropology, and to promote dialogue between cultures.

The Festival selects films that document and explore human societies and cultures in their many facets, such as

social and cultural diversity, continuity and change, cultural transmission, relationship to the environment... We welcome submissions of documentary films made by anthropologists, students, and professional filmmakers. We welcome all forms and styles of filmmaking, without restriction to theme and length.

Organized by the Comité du Film Ethnographique, this international film festival is held in Paris (France). Each year, it brings together filmmakers, academics, students and producers, in an attempt to promote discussions and debates amongst ethnographic film practitioners and their many publics, and to favour the diffusion and the distribution of the films.

Viscult 2018: Call for Films

ETHNOGRAPHIC DOCUMENTARY FILM FESTIVAL JOENSUU 24.-26.10.2018

The annual Viscult Film Festival of anthropological and ethnographic documentaries will be held 24.–26.10.2018 in Joensuu, Finland. The theme of Viscult 2018 is *Good Life*.

What is good life and how do ethnographic films depict and discuss its forms and aspirations? How are desires for a good life socially structured and played out in

different cultures and groups? Who has access to a good life?

Conceptions about the ingredients for a good life vary. Cultural models of a good life find their basis in social organizations and power structures, gender, economy, religion, and the environment. The foundation for a good life is often fragile. How are prerequisites for a good life protected and secured in different situations? Does culture change due to aspirations for a good life or do changes in culture and ways of life condition such goals? How does modernization or climate change, for example, affect the prerequisites for a good life? How do



individually and collectively constructed conceptions of a good life match with each other, and what kind of tensions may emerge? What kind of moral and ethical questions link up with desires for a good life and with alienation thereof?

Viscult calls out for new and recent ethnographic films that deal with the prerequisites for a good life and their fulfilment in cultures around the world.

We are now inviting documentary filmmakers to send in preview versions of their recent films relevant to the theme of Good Life. A specialist jury will watch the

received films for selection in the Viscult program. The organizing committee looks forward to inviting selected directors or producers to Joensuu, to attend the Festival in person and to introduce themselves and their work to the Festival audience. However, invitations will be dependent on the festival's funding situation. The main program of Viscult 2018 will be streamed live as a real-time Internet broadcast, so the events can be followed from across the world. Therefore the selection process will prefer those films that can be streamed. The organizers also reserve the right to use trailers and other promotional materials of the selected films in the advertising and marketing of Viscult.

The films should be submitted by March 15, 2018. Please fill the film submission form at: www.viscult.net

Viscult focuses on anthropological and ethnographic documentaries. The program consists of film screenings, student-focused workshops and plenary lectures. The events are free for all.

For the preview by the festival jury, please send a link to streaming services, preferably Vimeo or YouTube. A download link to Dropbox or similar is also accepted. Please also send us the password to access the film, if needed. Please make sure that the film file is available for the Viscult jury until the end of June.

Viscult is organized by the North Karelian Regional Film Association together with Karelia University of Applied Sciences and the Cultural Research section of the School of Humanities at the University of Eastern

Finland. Associated festival partner is the student association Nefa-Joensuu.

Jari Kupiainen
Yliopettaja (FT, dosentti) | Principal Lecturer (Dr., Adjunct Professor)
Karelia-ammattikorkeakoulu | Karelia University of Applied Sciences
Media-ala | Media Studies
Länsikatu 15, FI-80110 Joensuu, FINLAND

jari.kupiainen@karelia.fi
+358 50 4323989
<http://www.karelia.fi>

IsReal – Festival del Cinema del Reale: Call for films



IsReal
Festival di Cinema del Reale
“Sguardi sul Mediterraneo”
3rd Edition
May 2-6, 2018

The third edition of IsReal – Festival del Cinema del Reale organized by I.S.R.E. (Istituto Superiore Regionale Etnografico) with Fondazione di Sardegna and Fondazione Sardegna Film Commission will take place in Nuoro from 2 to 6 May 2018.

The Festival focuses on ethno-anthropological themed documentaries, with particular attention to those produced in the Mediterranean area.

The Festival program includes the following sections:

- International Competition
- Out of Competition films
- Masters of the Real
- Special Events

Films selected for the International Competition are eligible for the following awards:

1st prize: 3500 euros
2nd prize: 2000 euros
3rd prize: 1000 euros

The first and second prize will be awarded by the International Jury, composed by renowned film professionals; the third prize is awarded by a Young Jury, composed by university students.

The deadline for submission to the festival is March 20th, 2018.

Regulations and entry form are available at www.isrealfestival.it

[IsReal Entry Rules ENG](#)

Unseen Film Festival: Call for entries

The call for entries to the 10th Edition of the International Unseen Film Festival “Film Sozialak” Bilbao 2018, that will take place in October 2018 from 18th to 25th, has been launched.

From now to May 15th 2018 you can send your social works to participate.

Please find the Terms & Conditions document for the Festival, as well as the Online Form to be filled, mandatory requirement here: <http://www.kcd-ongd.org/edicion-2018>

In case you can't access the online form, you can download the call for entries form below and send it by email to the following address: cineinvisible@kcd-ongd.org

Along with other ways to send us the films (find them in T&C document) you can send them through Festhome and Clickforfestivals digital platforms. Please spread the call for the competition.

We look forward to your participation!

The International Unseen Film Festival “Film Sozialak” Bilbao is the central activity of KCD NGDO, an annual event devoted to social committed and diverse films.

The Festival invites the audience to reflect and debate issues through works of fiction, documentaries and animations created by communicators from all over the

world. Its content addresses four main themes: Sustainable Development, Gender Equity, Human Rights and Interculturality.

With its ongoing work, the festival has become an essential benchmark for people interested in communication for development and social transformation. This initiative promotes equal opportunity by applying positive actions to provide visibility and encourage the equal inclusion of all people, regardless of their sex, gender identity, ethnicity, choice of religion, etc. This is probably the only gender equitable festival in the world thus guaranteeing a minimum of 40% of films created by women on its program, without this at all affecting the quality of the screenings.

At the 2016 edition, 794 works were submitted for competition, 37% of which were directed or co-directed by women.

For the 8th edition, KCD NGDO selected 86 films (51% created by women).

The Festival took place around 20 venues in the Basque Country, encouraging the creation of global citizens who are aware, critical and active about the challenges that humanity is facing. The venues, distributed around Biscay and Araba, include 9 secondary education institutes.

The audience at the festival encompasses people of different social, cultural and economic characteristics,

thus bringing the festival into contact with a very wide cross section of society.

Women represent approximately 55% of the total public, therefore the figures are very egalitarian. In 2016 9,807 people attended the festival (59% women) aged between 16 and 80, from a wide range of backgrounds. Additionally, there were 15,202 people who watched the videos of the Invisible Express competition, organised with the University of the Basque Country, via the YouTube channel.

Prizes and distinctions

The festival awards prizes and special mentions across different categories in order to offer visibility to and encourage audio-visual works with a social character. However, they also propose reflecting on different social issues, visualizing and promoting films directed by women and Basque cinema, and encourage the participation of people in social spaces. That's why the festival awards a total of 16,500 Euros in prizes, thanks to the support of different public and private entities.

More information about the festival

<http://www.kcd-ongd.org/edicion-2018> **CALL FOR ENTRIES OPEN**



Audiovisual Ethnography MA - Tallinn University

Friends & Colleagues,

We are happy to announce that the admissions for the Audiovisual Ethnography Pathway at Tallinn University are open.

Visit the website of the Audiovisual Ethnography Pathway [here](#).

General information on the Anthropology Programme at TLU can be found [here](#).

Informal queries and general information can be forwarded to ccubero@tlu.ee.

Feel free to share with people you think would be interested in the programme.

all the best,

Carlo A. Cubero, PhD
 Department of Social & Cultural Anthropology
 School of Humanities
 5 Uus Sadama #314
 Tallinn, Estonia 10120

MA in Audiovisual Ethnography

The Audiovisual Ethnography Pathway in Social Anthropology is a 2 year (4 semester) course designed for researchers interested in acquiring practical and conceptual skills in audiovisual methodologies within the context of Visual Anthropology and anthropologically informed discourses and practises of observation, representation, and perception. The

pathway offers a diploma of MA in Social Anthropology using Audiovisual Methods and it operates within the current MA programme in Social Anthropology at the School of Humanities. It is taught and designed in collaboration between the School of Humanities and the [Baltic Film, Media, Arts and Communication School](#) of Tallinn University.

The curriculum's coursework is designed to connect various strands of anthropological and media practise as part of a broader inquiry into the use of audiovisual methodologies as part of social research. The module explores topics such as history of visual anthropology, the development of documentary film, media ethnography, production, the relationship between art, ethnography and cinema, and philosophies of representation.

The different approaches that will be covered in the course-work and research process will be linked together through a commitment to anthropological perspectives, ethics, and methodologies. The particular approaches to audiovisual media of this pathway are consistent with our intellectual traditions and ethical positioning within Social Anthropology and to the practical circumstances under which anthropologists normally work.

The culmination of the pathway is the completion of an independent project that demonstrates competence in the production or textual analysis of film, photography, material display, and sound recordings.

Intended Outcomes

- To familiarise researchers with the main theoretical and methodological issues posed by the use of visual and aural media within anthropology.

- To master the basic techniques of operating a video camera, sound recording equipment and editing software.
- To understand the principles of structuring the produced material into an ethnographically informed narrative.
- To gain experience in conceiving and realizing a fieldwork-based research project using audiovisual methods.



This pathway prepares researchers for further postgraduate work in anthropology or a related branch of academic life. It also prepares practitioners to further develop these skills in an appropriate sector of the media industries.

This pathway will be of interest to researchers with a specialization in the Human Sciences (ie. Social Anthropology, Cultural theory, Ethnology, Sociology, Literature, etc.), who wish to familiarise themselves with the conceptual and technical aspects of using audiovisual media as the main methodology of ethnographic research. It will also create opportunities for audiovisual practitioners to familiarise themselves with discourses and practises associated with Social Anthropology.

Further information on admission
<http://www.tlu.ee/en/admissions>

DOX:WORLD - NEW DOCUMENTARY FILM SCHOOL IN AARHUS, DENMARK

Visual anthropologist and documentary filmmaker Berit Madsen, the creator of *Sepideh*- Reaching for the stars, and experienced filmmaker Finn Mathiasen (ABCFilm) are the founders of DOX:WORLD – a new school for online and documentary films.

The school runs hands-on courses of app. 16 weeks twice a year. The course enables students to create professional documentary films, business profiles, commercials and feature stories. We have a maximum

capacity of 12 students and we have a couple of open spots for March 1st on our very first course.

Follow us on Facebook:
<https://www.facebook.com/doxworldaarhus/>

and feel free to contact us for further information.

We are live at <https://doxworld.dk/in-english/>.



EYE & MIND

Master's Degree Programme in Anthropology at Aarhus University

Visual Anthropology Track: Deadline for Applications March 1, 2018



The Visual Anthropology Track was established in 2014 at Moesgaard Museum and Aarhus University as part of a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination.

The Visual Anthropology Track is one of three specializations of the Master's Degree programme in Anthropology, AU. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

In the autumn of 2014 the new museum building was inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities including special editing facilities, lecture halls and exhibition space for students in the Visual Anthropology Track.

Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical

expression. Traditional academic representations in the form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life, anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction.

New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of the Visual Anthropology Track is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The Visual Anthropology Track equips students of anthropology with special skills in audiovisual analysis and communication. In addition to specific themes in visual anthropology, students attend courses in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through ongoing engagement in audiovisual communication, students receive skills in operating video cameras, sound recording, video editing as well as practical experience in designing and managing audiovisual projects.

Visual Anthropology Track: Courses

- Advanced Anthropological Theory, 1. semester
- Camera as Cultural Critique: Intensive hands-on camera and editing, 1. semester
- History of Ethnographic Film: Theory in Practice, 1. semester
- Audiovisual and Collaborative Research Design, 1. semester
- Anthropological Methods, 2. semester
- Audiovisual Methods Workshop, 2. semester
- Visual Anthropological Fieldwork, 2-3 semester
- Advanced Anthropological Analysis, 3. semester
- Film Editing and Analysis Workshop, 3. semester
- Product Thesis, 4. Semester

Additional activities

- Visual Wednesdays (film screenings and lectures)
- DOX:ACADEMY at CPH:DOX

Affiliated researchers

Ton Otto, Christian Vium,
Karen Waltorp, Malthe Lehrmann,
Susanne Højlund, Christian Suhr (coordinator)

Admission requirements

A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).

A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

Tuition fees for non-EU/EEA/Swiss citizens

Students from Denmark and the EU are not required to pay tuition fee for the graduate programme in Visual Anthropology.

Annual tuition fees for non-EU/EEA/Swiss citizens is Euro 9,100 (60 ECTS).

How to apply

Study Centre Arts, tel: +45 87161087,
studiecenter.arts.aarhus@au.dk

- <http://kandidat.au.dk/en/>

- <http://kandidat.au.dk/en/guidance/>
- <http://kandidat.au.dk/en/anthropology/>

Deadline for applications is March 1.

- Commencement of studies: 1 September.
- Duration of program: 2 years / 120 ECTS.

Specific questions about the programme

Christian Suhr, tel: +45 31600031, suhr@cas.au.dk

- [http://pure.au.dk/portal/en/persons/id\(67d60eea-4f2d-4e2a-b718-ef059b3da62b\).html](http://pure.au.dk/portal/en/persons/id(67d60eea-4f2d-4e2a-b718-ef059b3da62b).html)

Further info about the Visual Anthropology Track at Aarhus University

<http://eyeandmind.dk>

<https://www.facebook.com/Eye-and-Mind-Laboratory-for-Visual-Anthropology-243778592769163/>

<https://www.facebook.com/visualwednesdays>

<http://cas.au.dk/en/about-the-school/departments/anthropology/>

<http://kandidat.au.dk/en/anthropology/>



New Moesgaard Museum, Aarhus, Denmark



*Scenes from fieldwork projects at
Eye and Mind Laboratory for Visual Anthropology,
Aarhus University*

CALL FOR PAPERS

“Global TRACES: Art Practice, Ethnography, Contested Heritage”

Dear friends and colleagues,

Please see below the Call for Papers for GLOBAL TRACES, the international conference in February next year I am organizing here in Oslo.

Please circulate widely, and if you have a paper proposal, let me know!

Hope to see many of you there....

Best wishes,
Arnd

CALL FOR PAPERS

‘Global TRACES: Art Practice, Ethnography,
Contested Heritage’
University of Oslo 7-8 February, 2019

Organizer: Arnd Schneider, Department of Social
Anthropology, University of Oslo
Keynote: Khadija von Zinnenburg Carroll, Chair of
Global Art History, University of Birmingham

This conference aims to present innovative and creative

ethnographic perspectives on the intersection between art, anthropology and contested cultural heritage. One part of the conference will showcase ethnographic work with TRACES: Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production” (EU Horizon 2020 programme, 2016 – 2019, www.tracesproject.eu).

We are looking for contributions that will provide global and post/de-colonial counterpoints to the ‘European’ settings of TRACES and investigate ethnographically and artistically contested cultural heritage (e.g. in museums and heritage institutions, private collections, archives etc.). The purpose of the conference is to open for a critical dialogue with TRACES. Thus, as in our work with TRACES, we are particularly interested in presentations that focus on notions of serendipity, artistic process/production, and relationality in their research with global contested heritage.

Please send your abstract (250 words) to
Magnus Godvik Ekeland
E-mail: magnusek@student.sv.uio.no

- by 19. February 2018.

Enquiries to: Arnd Schneider
arnd.schneider@sai.uio.no

Arnd Schneider
Professor of Social Anthropology
Department of Social Anthropology
University of Oslo
P.O. Box 1091 Blindern
0317 Oslo
NORWAY
arnd.schneider@sai.uio.no
Tel. 0047-22-857625
FAX 0047-22-854502
personal homepage

DIASPORA STUDIES: A NEW DIRECTION FOR VISUAL ANTHROPOLOGY (Special Issue)

The February number of *Visual Anthropology* will be a superb double issue, edited by Lan Duong and Viet Le. It deals with the contemporary visual arts of the Southeast Asian diaspora, which is scattered around Australia, France, United States and elsewhere. We look at film, dance, paintings and installations; and geographically we visit Thailand, Cambodia, Laos, Vietnam, Indonesia and the Philippines. And there's something else we have never before done in this journal — a colour portfolio that samples the work of eight contemporary artists from the region.

Ethnographic film however has always been a central part of this discipline which, for just half a century, we have been calling visual anthropology. The fact was already clear enough to those who read the first edition of my book, *Principles of Visual Anthropology*, for in that edition some 84 percent of the text pages was taken up with extensive discussion of anthropological filming as it then was.

It is no surprise therefore that our journal has over the years also devoted much space to filming, and we make no apology for this; indeed, we have now published at least nine special themed issues on various aspects of film as it is used in anthropology. In May we will once again visit this crucial aspect of our study and practice, by presenting a themed issue entitled "Film, and its Audiences", some of whose papers will pay special attention to the audiences that are watching films around the world.

The issue will begin with a long article by Paul Henley, former Director of the Granada Centre at Manchester University, and an anthropologist who has become our *de facto* historian. The present paper looks once more at the early years of what we have been calling Observational Cinema—also for exactly half a century. Henley here examines especially the role of

Colin Young, then Chairman of the Theater Arts Department at UCLA, a role which saw him leading in the development of a new style of documentary film despite the fact that he did not really make any films himself. He has been, then and ever since, a globally-respected teacher and film critic, now 91 years old.

Following this paper, which will I suspect be regarded as a *tour de force* in the history of visual anthropology, we present several papers that emphasise (rather more than we usually have done) the *audiences* that are looking at films. One paper, by Alessandro Jedlowski, examines some filmic links between Nigeria and Italy; not commercial links, however, but those that fictionalise and provoke debate on Nigerian women who are trafficked to Italy where they will inevitably become prostitutes. The paper examines in particular the way that viewing films in Nigeria allows a platform for public discussion about morality and personal responsibility.

This is one among several papers we have published recently on social issues that visual anthropology might well engage with: for example, alcoholism among the San, a hospice for AIDS patients, extrajudicial killings, youth culture in South Africa, art for those in hospitals, and so on. A concern with pressing social issues today suggests where anthropology is going: it's not just that we abandoned the Ivory Tower long ago to get our feet into the mud. There is also looming over some of us (the British, for example) what Marcus Banks identifies as the "audit culture... within which academics are under increasing pressure to justify and account for their research in terms of its societal impact, and a funding regime increasingly focused on short-term research goals" (Banks, in *Visual Histories of South Asia*, 2018: 1).

Very rarely have we published on Pakistan; but the next paper examines the Islamic restrictions that have constrained the cinema in Pakistan for the best part of a century. This one is by Timothy A.P. Cooper, who has done many months of fieldwork in Lahore.

We then move to Melanesia, the locale for two papers dealing with collaborative filmmaking and audiences. Paul Wolffram writes about his 17 years of what he calls collaborative ethnographic filming in New Ireland, a paper that culminates in an account of filming his own harrowing initiation into the *buia* cult. After this he tells how the locals direct the anthropologist as an actor in a film of their own contriving (he plays the White Man: cf. <https://vimeo.com/213388847>—it's like an inversion of what A.C. Haddon filmed on another Melanesian beach 120 years ago). Geoffrey Hobbs stays within the same country to write on body techniques and audience reception in the Solomon Islands. He focuses in particular on understanding how it is that these Melanesian audiences prefer to watch Westerns, or "cowboy movies," but are uninterested in science fiction, or "new technology movies."

Later in the year (when space permits) we will present half a dozen book and film reviews. The editors are very grateful to innumerable scholars who over the years have contributed reviews to our journal. We realise that these can involve a good deal of time-consuming work (and we do some ourselves); but reviews are important to us because they usefully extend the range of topics that the journal and its readers are able to explore.

Paul Hockings
Editor-in-Chief

HIGHLAND FLOTSAM

A Call for Stuff for an Exhibition Project on Global Connections

Dear members of the Visual Anthropology Network,

We warmly invite you to distribute our Call for Stuff for an Exhibition Project on Global Connections called Highland Flotsam.

Extended Deadline: 15 March 2018

Highland Flotsam

A Call for Stuff for an Exhibition Project on Global Connections

Rather than a Call for Papers, this is a Call for Stuff: we invite submissions for an upcoming exhibition project entitled “Highland Flotsam“. The aim of this exhibition, curated by Marlen Elders and Martin Saxer, is to shed light on seemingly remote mountain areas around the globe.

Edwin Ardener once wrote that remote areas are full of strangers and innovators, full of rubbish and ruins of the past. And, of course, they are in constant connection with the outside world (Ardener 2012). As people move in, move out, and move through, they leave things and stories behind. The Highland Flotsam project seeks to tap into these material sediments and gather them for an exhibition, scheduled for 2019 in Munich, Germany.

Imagine, for example, the following arrangement: a pair of used canvas shoes in front of a large-format print of a construction site somewhere in the highlands of China. The “liberation shoe”, as they are called, have been instrumental in building the contemporary People’s Republic of China. Millions are produced monthly, everybody knows them, and many have owned several pairs. The good ones last for a season, at most, before ending up as flotsam somewhere along the road.

Other flotsam comes to mind: scrap metal scavenged from abandoned factories in Kyrgyzstan; oil barrels used as prayer wheels in Ladakh; empty batteries no longer illuminating the night; blue Chinese tin roofing, leaving tidemarks throughout the Himalayas; the plethora of seasoned tires unfit for further travel on the roads of the world; or shipping containers reused for a variety of purposes at the end of their journeys.

What we seek to tell – and what we believe is important to tell – is not the story of globalisation’s waste left behind. What we want to render visible, and palpable, are the material traces of global connections and the ways flotsam acquires afterlives. We thereby see this



exhibition project as a fleeting yet methodological intervention: we seek to redirect things that became flotsam to a temporary assemblage of narrative material in an exhibition setting. After the exhibition has taken place, we plan to set them free again, sending them on unknown onward journeys. What will remain are memories, perhaps a smile or two about such unexpected diversions, and a documentation of the project in the form of an exhibition catalogue.

With this Call for Stuff, we invite you to participate in the project. We are looking for things and their stories that provide glimpses into this process of mundane yet cosmopolitan sedimentation. Rather than an abstract for a paper, we invite ideas for exhibits. At this stage, we need the following:

- A short description of the potential exhibit, including its specification (size, weight and transportability, etc.)

- Photos of the thing and its surroundings (if available)
- A brief note on its background: where have you found the thing in question? What were the circumstances of its discovery or acquisition? Do you know something about its biography and journey? To whom may it have belonged? And what is the larger story the thing renders visible?

We invite you to submit your ideas by 15 February to m.elders@campus.lmu.de. We will take stock of potential exhibits, put them in relation to each other, select, and get back to you regarding logistics and practicalities of shipping items to Germany.

This exhibition project comes out of the ERC Starting Grant project "Remoteness & Connectivity: Highland Asia in the World".

Martin Saxer is the research group leader of the project. He has a background in theatre, visual arts, and documentary film. He was a junior lecturer at the Ethnographic Museum of Zurich University and recently worked on an exhibition at the Rubin Museum of Arts, New York. Marlen Elders is an anthropologist and member of the project. She has carried out research on concepts of aesthetics and sensory perception to explore new forms of presentation. Recently she worked on an exhibition on Munich's environmental (hi)stories at LMU Munich.

For more information have a look at our webpage: <http://www.highlandasia.net/projects/highlandflotsam.html>

We look forward to your submissions and would be grateful if you could circulate it among your various networks.

Many thanks and best wishes,
Martin Saxer and Marlen Elders

Marlen Elders
Project Assistant, ERC Project Highland Asia
Ludwig Maximilian University of Munich
Institute of Social and Cultural Anthropology
www.highlandasia.net

nafa : : notice board

OXLAEY

NEW CULTURAL HERITAGE MAGAZINE

Dear reader,

You might be interested in our new cultural heritage magazine called OXLAEY.

We tell stories about people and how they express their local culture through work, dance, song, customs, and religion. At our website, you'll find [videos](#), [photos](#), articles, and even a [podcast](#).

Everything is FREE online to read, download and share at www.oxlaey.com. And there is no advertising!

If you'd like a print version instead, [you can order it by making a donation](#). The magazine is the best of our online content in a beautifully designed, 20-page paper format.

In the upcoming issue we go inside a clock in Vienna, get lost at sea with a Thai poet, and kick out all the men at India's Mother's Market.

Explore OXLAEY. It's a not-for-profit project documenting and promoting our world's cultural heritage.

Best Greetings,
Ryan (Project Leader)

OXLAEY

- www.oxlaey.com

DONATE: <https://www.indiegogo.com/projects/oxlaey-a-travel-magazine-for-artists-art>

VIDEOS: www.youtube.com/user/oxlaey

PICTURES: www.flickr.com/photos/oxlaey

FACEBOOK: www.facebook.com/oxlaey

VACANCIES

Dear Colleague,

We are pleased to present you our specialised newsletter including your academic job vacancies in schools of education, arts and languages at Educaloxy.com worldwide.

United Kingdom

- [University Lecturer in Film and Screen Studies](#)
University of Cambridge, Faculty of Modern and Medieval Languages, Central Cambridge

Canada

- [Tenure-Track Position - Assistant Professor, Human Information Interaction PRIORITY!](#)
McGill University
- [Sessional Assistant Professor position in Cinema and Media Studies](#)
York University, School of Arts, Media, Performance and Design

and many more at www.educaloxy.com.

To learn more about these and other job vacancies, we invite you to visit our website www.educaloxy.com and/or to "[register](#)" and/or to "[contact us](#)".

Want to post a job vacancy? Attract the attention of our academic audience of more than 280,000 professors, lecturers, researchers and academic managers who are at present employed in the highest-ranking schools of education, arts and languages worldwide and who receive our specialised newsletters twice a month "[post a job vacancy at Educaloxy](#)" or "[contact us](#)".

Yours faithfully
Sven Lindholm PhD

nafa :: calendar

Events marked with bold are those open for entries.

February 15-24, 2018

Berlinale International Film Festival
Berlin, Germany
www.berlinale.de

March 15-25, 2018

CPH:DOX – Copenhagen International Documentary
Film Festival
Copenhagen, Denmark
www.cphdox.dk

March 18-25, 2018

Festival Cinema Africano, Asia e America Latina
Milan, Italy
<http://www.festivalcinemaafricano.org/>

March 19-25, 2018

World Film Festival
Tartu, Estonia
www.worldfilm.ee

May 4-13, 2018

Taiwan International Documentary Festival
Taipei, Taiwan
<http://www.tidf.org>

April 19-21, 2018

Displacements Film Festival.

Cosponsored by the Society for Visual Anthropology,
for the first time the Society for Cultural Anthropology
Biennial Meeting will take place online (as a virtual
conference)
Deadline for entries/ anthropological films: passed
For more info:
Web: <https://displacements.jhu.edu/festival/>

May 9-13, 2018

German International Ethnographic Film Festival
Göttingen, Germany
<http://www.gieff.de>

May 2-6, 2018

IsReal - Festival di Cinema del Reale
Nuoro, Italy
Submission deadline: March 20
<http://www.isrealfestival.it>

May 17-June 10, 2018

Seattle International Film Festival (SIFF)
Seattle, USA
WIP Deadline: April 1
<https://www.siff.net/>

June 1-9, 2018

Chinese Commission on Visual Anthropology Cultural
Heritage Film Festival
Pingyao, Shanxi Province

June 20-July 1, 2018

Edinburgh International Film Festival (EIFF)

Edinburgh, Scotland
Submission deadline: February 15
<http://www.edfilmfest.org.uk>

July 2018

Pärnu International Documentary and Anthropology
Film Festival
Pärnu, Estonia
www.chaplin.ee/filmfestival/index.htm

July 7-15, 2017

Zanzibar International Film Festival
Zanzibar, Tanzania
Submission deadlines: March 15, April 15
www.ziff.or.tz

July 16-20

IUAES Congress
World of encounters: the past, present and future of
anthropological knowledge
Florianopolis, Brazil
Submission deadline: February 26 (abstracts),
March 6 (photo-media, audio-visual)
<http://www.iuaes2018.org>

September 4-9, 2018

London Open City Doc Fest, London, UK
Submission deadlines: April 8, May 7
<http://opencitylondon.com>

September 11-15, 2018

Nordic Anthropological Film Association Film Festival
and Academic conference

Cluj-Napoca, Romania

Submission deadline: March 10

<http://cinetrans.org/festival>

October 2018

Taiwan International Ethnographic Film Festival

Taipei, Taiwan

<https://www.tieff.org>

October 2018

International Festival of Ethnographic Films

Belgrade, Serbia

Submissions open: March 1

www.etnofilm.org

October 15-21, 2018

Astra Film Festival

Sibiu, Romania

Submission deadline: March 5

<http://www.astrafilm.ro>

October 18-21, 2018

Margaret Mead Film Festival

American Museum of Natural History

New York, USA

Submission deadline: April 16

www.amnh.org/explore/margaret-mead-film-festival

October 18-25, 2018

International Unseen Film Festival

“Film Sozialak” Bilbao

Submission deadline: May 15

<http://www.kcd-ongd.org/edicion-2018>

October 24-26, 2018

VISCULT Festival of Visual Culture

2018 Theme: Good Life

Joensuu, Finland

Submission deadline: March 15

www.viscult.net

October 29 - November 4, 2017

DOK Leipzig: International Leipzig Festival for
Documentary and Animated Film

Leipzig, Germany

Submissions open: March 3

www.dok-leipzig.de

November 2018

Athens Ethnographic Film Festival

Athens, Greece

<http://www.ethnofest.gr>

November 3-10, 2018

Jean Rouch International Film Festival

Paris, France

Submission deadline: April 15

<http://comitedufilmethnographique.com/>

November 14-25, 2018

IDFA - The International Documentary Film Festival
Amsterdam, The Netherlands

Submission deadline: May 1, August 1

www.idfa.nl

2019

Highland Flotsam Exhibition

Munich, Germany

Extended deadline: March 15

www.highlandasia.net/projects/highlandflotsam.html

January 24 – February 3, 2019

Sundance Film Festival

Park City, Utah, USA

Submissions open: May 2018

www.sundance.org/festivals/sundance-film-festival

January 23 - February 3, 2019

IFFR - International Film Festival Rotterdam

Rotterdam, The Netherlands

Expected submission deadline: October 15

<https://iffr.com>

February 7-8, 2019

Global TRACES: Art Practice, Ethnography, Contested
Heritage

Oslo, Norway

Submission deadline: February 19, 2018

www.tracesproject.eu