

nafa : // network

vol. 26.1 (April 2019)

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:

Anne Sofie Askholm, Anne Chahine, Armina Dinescu,
Kayla Reopelle, Christian Suhr, and Christos Varvantakis,

Department of Anthropology

Moesgaard

8270 Højebjerg

Denmark

E-mail: nafa@cas.au.dk

Contents

Editorial	2
News from CVA	3
A man among men: Asen Balikci (1929-2019)	3
The Viscult 2019 and the 39th NAFA, call for films	6
Symposium: The Nordic Eye (and Mind) meets the South ...	7
Listening Post at James Cook University, Australia	10
NOTICE BOARD	12
CALENDAR	15

Editorial

By Anne Sofie Askholm, Anne Chahine, Armina Dinescu, Kayla Reopelle, Christian Suhr, and Christos Varvantakis

Dear readers,

Happy spring! Here in Aarhus, the days are getting a little longer and a little warmer, and the editorial board is pleased to bring you the latest issue of NAFA Network.

As usual our newsletter incorporates the Commission of Visual Anthropology (CVA) Circular, but in the issue unfortunately also providing us with the In Memoriam of one of the foundational figures of visual anthropology, Asen Balikci, who passed away on January 2, 2019. Balikci's long term fieldwork with the Netsilik Eskimos of the Canadian Arctic Coast in the 1950s and 60s, resulting in the classic Netsilik Eskimo film series, was one of his many major achievements. In this newsletter we are grateful to be able include Metje Postma's reflections on the importance of his contribution as a person, as a filmmaker, and scholar through his role as establisher of the Commission on Visual Anthropology and as a key innovator in the field of ethnographic filmmaking.

In this issue of the NAFA Network we also provide you with the latest information about the 17th annual Viscult Film Festival for ethnographic documentaries which will be held 22–25 October

2019 in the University of Eastern Finland Joensuu Campus together with the Nordic Anthropological Film Association NAFA. The event is also the 39th NAFA Conference, held every other year in Europe. The call for films is open until April 17, 2019. Send your films and make sure to put the dates of this event in your calendars.

In addition we bring you the announcement of a forthcoming symposium entitled “The Nordic Eye (and Mind) meets the South: Visual Anthropology and Cultural Critique in the Nordic Countries and in Northern Cameroon”. This event is organised by Peter I. Crawford (Professor of Visual Anthropology, Department of Social Sciences, Faculty of Humanities, Social Sciences, and Education, UiT – The Arctic University of Norway) and Rossella Ragazzi (Associate Professor, Tromsø University Museum) and will be held at the Tromsø University Museum, UiT, 26 to 28 August 2019. The aim with the symposium is to facilitate an exchange between the Camera as Cultural Critique research programme in Aarhus (2013-2017), the mainly film-based visual anthropological research that has taken place at UiT, and the results, when it comes to current research activities, of the training of

numerous students from Cameroon and Mali, with a focus on the research potential of the current VISCAM programme (2017-2022).

We also provide the news of a new installation work entitled the “Listening Post” at The Cairns Institute, James Cook University, Australia, aiming to promote an art of deep listening amidst the non-stop noise of the digital world.

And finally the notice board and the calendar.

We look forward to receiving your visual anthropology related announcements to share in the next NAFA Network: nafanet@cas.au.dk

Please observe that the deadline for the next volume is June 15, 2019.

Happy reading!

nafa :: news and announcements

News from CVA

A man among men: Asen Balikci (1929-2019)

By Metje Postma in name of the CVA

On the second of January of this year, the famous Arctic Anthropologist and one of the key figures in our field of Visual Anthropology of the last 50 years: Asen Balikci, passed away in his home in Sofia, Bulgaria. Saddening news that shocked all Visual Anthropologists and us as members of the CVA even though his passing had been long anticipated. For Visual Anthropologists of my age and time and many before and beyond, Asen Balikci was a household name, a man who everybody in the field knew and who knew everybody. Asen Balikci's contribution to the emerging field of Visual Anthropology in the 60's till the 80's; especially for ethnographic filmmaking, cannot be underestimated. This In Memoriam intends to honor his contribution to the field through his important role in Visual Anthropology and as establisher of the Commission on Visual Anthropology, but especially the person that he was.

What will always stay with me, and resonates inside me when thinking of Asen [1], is his deep interest in and respect for any person he encountered and unwavering dedication to and earnestness in his mission to document the ways of life and knowledge

of ethnic minorities and indigenous communities. Over the last decades of his life he acquired the insight, (together with his colleagues of the same generation like Timothy Asch, Jean Rouch, David MacDougall and Ian Dunlop), that films should be made through deep collaboration with or by enabling people from communities suffering from outside cultural domination, to make their own records by training and supporting them in documenting and reclaiming their cultural heritage and identity.

Academically he will always be associated with two major film projects: the Netsilik Eskimo film series; a major project initiated within the larger MACOS[2] educational Program and for his research and initiation of the documentary with study guide for : The sons of Haji Omar[3], together with Timothy and Patsy Asch, and for his role as establisher of the Commission on Visual Anthropology of the IUAES. As chair of the CVA he focused on networking between persons and institutions, and to spread news, and start up the international discourse within the emerging field, by published the quarterly CVA Newsletter and by



Asen at the RAI Conference in Leeds (2011)

encouraging the establishment of the Journal for Visual Anthropology.[4]

It is indicative of his great value for the discipline but also of his talent for storytelling, that there is probably no Visual Anthropologist, except perhaps Jean Rouch, John Marshall and Robert Gardner, who's personal and professional life and achievements have been so well documented, as that of Asen. To mention just a few in depth on camera interviews: Mark Turin's 3 part interview in Sikkim[5], recorded in 2003; Manfred Kruger and Rolf Husman's film The Professional Stranger[6]

from that same year, and the 17 parts mammoth interview in French, that was published by Montreal University in 2016[7].

These, and many other sources have contributed to an understanding of how Asen viewed and evaluated his choices in life and his experiences as (filming) anthropologist in detail. As Peter Crawford already stated in his In Memoriam on the NAFA website, there is no reason for us to repeat those sources, but they do remind us of his rich career and contribution to a whole list of initiatives. For this in memoriam however, I'd like to briefly look back at some of my encounters with him, that made me understand his everlasting dedication and impressed and uplifted me. I heard many the same experiences from other colleagues that reacted to his passing.

The last time I met Asen was in 2011 in Leeds, when the CVA handed out a lifetime achievement award to Asen. He had just finalized the training and filming of two projects with his daughter Anna in Sikkim, whose work at the Namgyal Institute of Tibetology, he greatly supported and admired[8]. Talking with Asen would transform any moment into a valuable experience. There was something in the insistence and enthusiasm with which he would express his interests (or dislikes) in things going on, people and conversations, that made me want to match his intensity. It was easy to imagine how any person with whom he performed research would feel honored and encouraged to share his or her story. His slightly squinting eye had the effect of a camera-lens; it intensified every lived second of the encounter and trapped you in its gaze.

The festival showed the documentary by Rolf Hussman and Manfred Kruger (*The Professional Stranger* 2007), in which we see him in the process

of collaborating with the monks he was training to record their rituals and ceremonies. He is also shown to receive the Blue Ribbon Award by a representative of the Nunavut nation for his contribution to the preservation of their cultural heritage. We see Asen at the age of 78, climbing the steep paths of the Sikkim mountains, panting with every step, but never stopping to express his admiration and respect for the events he was observing there. It was in this moment that I realized that he was a man who could disconnect physical suffering from his perseverance in wanting to contribute to ethnographic documentation. I suddenly experienced how he was happy and inspired by genuinely felt deep love and respect for the richness of cultural expressions. He wanted to help preserve cultural heritage, not only for its obvious socio-political and cultural value for the community but also for its intrinsic worth for human existence.

It is therefore that initiating the CVA suited him so well. In 1984 Asen was invited by the General Secretary, of the IUAES (International Union for Anthropological and Ethnological Studies): Cyril Belshaw to establish the Commission on Visual Anthropology. He takes this assignment very serious, as he does all projects he takes on. He organized a very successful IUAES sessions in visual anthropology, the largest one at the XIIth ICAES in Zagreb in 1988[9] and he takes on the mission to inform and connect visual anthropologists all over the world. He did so very successfully by establishing the 'CVA Newsletter', in those days distributed in printed form to several hundred recipients. I remember that we would also receive it at our university and would read it dedicatedly. His daughter, Anna Balikci described once to me how Asen would travel to the university of Montreal every Monday-morning to check the mail for the



Asen Balikci with Knut Ekstrom discussing the merits of digital photography in Guangzhou, China (2008)

CVA and for the Newsletter. He would dedicate the whole Monday to processing the news and correspondence, aware of its unique and important function. It was Asen who made it important by generating a world in which Visual Anthropology found a place.

When I discussed my anticipated role as chair of the CVA with him at another occasion in Guangzhou, China in 2008, he emphasized that the commission's members should not only come from North America and Western Europe, but to a large degree also from Eastern Europe and the 'South', as it was there that the lack of information and communication in visual anthropology was mostly felt.

This was not a platitude of his; with his pension in sight, Asen had decided not to stay in the USA or Canada, but to migrate back to Bulgaria, his homeland, now open to him again since the collapse of the Soviet Union. There he concentrates, with tremendous enthusiasm, on supporting the rapid

emergence of post-Soviet Visual Anthropology in Eastern Europe. Rosella Ragazzi who would sit with him in the SIEFF selection committee for many years, remarked that it was this total lack of cynicism that made him the tireless educator and researcher he was.

In 1991 Asen Balikci organizes a field seminar on Visual Ethnography in the village of Kazym in northwestern Siberia together with Mark Badger. In the journal: *Polar Record* of 1993, they verbalize their mission, applicable to all Asen's endeavours: 'The intention was to help establish the practice of visual ethnography among a small group of native Siberians interested in actively promoting their culture.... 'In 1994 he gives a training workshop to members from the Pomak, Bulgarian speaking Muslims inhabiting the Rhodopi mountains in Southern Bulgaria, and produces 4 films with them[10]. Not long after that, in 1996 he organizes a seminar in collaboration with a Bulgarian Roma community, to teach 7 of them to make their own documentaries in defense of the deeply ingrained prejudices against their community in the Balkans. And as referred to before: at the end of the 90's and beginning of the 21st century, he often joins his daughter Anna Balikci Denjongpa in Sikkim and

helps to train Tibetan monks, connected to the Centre to document their disappearing cultural rituals and ceremonies. Undoubtedly, many other of his generous investments in training young people in the Balkans and Eastern Europe have not been mentioned here, nor his many honorable and effective memberships and contributions to supporting film festivals, and taking seat in film selection committees and jury's[11]. Many a

colleague found advice, collaboration or funding via Asen, but above all: genuine interest and friendship.

As visual anthropologists we can only honor him by not becoming cynical ourselves and carrying on the task of supporting communities in the process of documenting and preserving their cultural heritage, where that is requested, or apply our ethno-cinematographic skills in other ways.

In Mark Turin's interview from 2003 in Sikkim, Asen states that he had made a mistake to accept the offer to join Montreal University instead of staying at the National Museum of Canada in Ottawa. Since then, he claims, his academic focus on research and publication had moved to the background and he was consumed by the mission of ethnographic filmmaking and all that comes with it. I wish we would all make mistakes that work out so well and I doubt that he would have acquired a position that had satisfied him more than the role he has played for all of us, but especially for the communities whose cultural heritage he helped to preserve.

Thank you dear Asen, R.I.P. Your heritage will be preserved and celebrated by the global network you helped create.

[1] At the Freiburg International Filmfestival: 1997, Germany; at the Beeld voor Beeld Festival 2001 in Amsterdam, The Netherlands, at the 5th ICAES Conference in Guangzhou in China (2008) and the RAI- festival in Leeds, UK in 2009.

[2] Man a Course of Study, was an educational project initiated by Doug Oliver from Harvard University in collaboration with a

committee of anthropologists headed by Margaret Mead and later developed further by Jerome Bruner, an educationalist and Peter Dow as Project Director, that intended to promote scientific literacy and an understanding of what it meant to be human. Also see Charles Laird's documentary: *Through these eyes* (2004) : <https://libguides.ioe.ac.uk/c.php?g=482312&p=3298501> . The program was closed by Congress in 1975 as result of much controversy, encouraged by conservative Christian and Republican voices.

[3] Filmed and edited by Timothy and Patsy Asch - written by Timothy Asch, Patsy Asch and Asen Balikci, directed by Timothy Asch, , Patsy Asch and Asen Balikci; produced by Smithsonian Institution and National Film Board of Canada (Watertown, MA: Documentary Educational Resources (DER), 1978), 58 mins.

[4] with Jay Ruby as its chief editor in 1987[4]. Since 1991, the editor has been Paul Hockings.

[5] Interview Mark Turin with Asen Balikci in Sikkim (2003), Part 1 of 3: <https://youtu.be/sDwfvUTJntc>

[6] *The Professional Stranger* by Rolf Hussman (2009, 60'): <https://raifilm.org.uk/films/the-professional-foreigner/>

[7] See Part 1: <https://youtu.be/fBgjScvq3bo>

[8] <http://tibetology.net/?research-projects=the-sikkim-video-archive>

[9] Since Balikci's retirement from the position in the early 1990s, the CVA chairmanship has been held by Antonio Marazzi (Italy) and since 2001, by Rolf Husmann (Germany), and passed on to me (The Netherlands) in 2009.

[10] <https://doi.org/10.1525/var.2007.23.1.92>

[11] like the SIEFF, Bilan du Cinema Ethnographique, the NAFA filmfestival, The Moscow Ethnographic Filmfestival, the Sibbiu Ethnographic Filmfestival, the Gottingen International Ethnographic Filmfestival, the Days of Ethnographic Film in Slovenia, Beeld voor Beeld in Amsterdam, Viscult in Finland and the Freiburg International Filmfestival to mention a few.



The Viscult 2019 Film Festival and the 39th NAFA Conference: *Cultural Connections* **Call for Films is open until April 17, 2019**

The Viscult 2019 Film Festival and the 39th NAFA Conference will be held in October on the theme *Cultural Connections*.

Call for Films is open until April 17, 2019

The 17th annual Viscult Film Festival for ethnographic documentaries will be held 22–25 October 2019 in the University of Eastern Finland Joensuu Campus together with the Nordic Anthropological Film Association NAFA. The event is also the 39th NAFA Conference, held every other year in Europe. The previous NAFA Conference in Finland was in 2002, and also in the Viscult Film Festival.

The Viscult–NAFA 2019 Call for Films is open until 17 April 2019 at the NAFA website

<http://nafa.uib.no/?q=festival>

The Viscult–NAFA 2019 program consists of documentary films, academic plenary lectures, student-oriented workshops and side events. The main program will be streamed online, as has been customary for the Viscult since the first festival in 2001. The live stream enables interactive viewing of the festival contents in homes and educational institutions regionally and internationally.

The Viscult–NAFA 2019 is organized by the North Karelia Regional Film Association together with the Karelia University of Applied Sciences Media Studies, the Cultural Studies section of the School of Humanities at the University of Eastern Finland, and the Nordic Anthropological Film Association NAFA. The student associations Nefa-Joensuu and Muuvi are supplementary festival partners.

Additional information:

www.viscult.net

www.facebook.com/viscultfestival

viscultinfo@gmail.com

Symposium: The Nordic Eye (and Mind) meets the South: Visual Anthropology and Cultural Critique in the Nordic Countries and in Northern Cameroon

By Peter I. Crawford

Organised by Peter I. Crawford (Professor of Visual Anthropology, Department of Social Sciences, Faculty of Humanities, Social Sciences, and Education, UiT – The Arctic University of Norway) and Rossella Ragazzi (Associate Professor, Tromsø University Museum)

Venue: Tromsø University Museum, UiT – The Arctic University of Norway
Dates: 26 to 28 August 2019

In some respects, the development of ethnographic film and visual anthropology in the Nordic countries was ahead of time, the Nordic Anthropological Film Association (NAFA) being the oldest of its kind and its annual international ethnographic film festival being the oldest in Europe. When it comes to formalised teaching programmes at universities, however, the Nordic countries seemed to lag behind countries such as the United States, the United Kingdom, and The Netherlands. Today, the two existing master programmes in visual anthropology in the Nordic countries, the Eye & Mind programme at Aarhus University in Denmark, and the Master of Philosophy in Visual Anthropology at UiT – The Arctic University of Norway – have established themselves as being among the most reputable in the world. Despite their reputation and popularity over the years among students, it may be lesser

known that their success is almost irrefutably linked to the fact that they are also firmly anchored in research that has been going on for years. Furthermore, that the notions of, on the one hand, collaborative research and, on the other, cultural critique, have played crucial roles in all this. In addition, in the case of Tromsø, collaboration has been taken perhaps even a step further in the programme's pioneering role in helping develop research and education programmes in the South, mainly in northern Cameroon and Mali.

The main objective of this two and a half-day international symposium is to showcase the research that underpins these successful activities in the form of what may be described as a scholarly encounter between the Camera as Cultural Critique research programme in Aarhus (2013-2017), the mainly film-based visual anthropological research that has taken place at UiT, and the results, when it comes to current research activities, of the training of numerous students from Cameroon and Mali, with a focus on the research potential of the current VISCAM programme (2017-2022). VISCAM is primarily a mobility programme for 4 PhD and 14 MA students from the South and 4 MA students from the North carried out by the University of Maroua and UiT, in partnership with the universities of Ngaoundéré (Cameroon) and Bamako (Mali).

Day 1 of the symposium

The first day of the symposium will consist of presentations by the six participants of the research programme Camera as Cultural Critique at Aarhus University, which was funded mainly by the Danish Research Council. The programme was based on the central hypothesis that audio-visual means of critical inquiry and expression open up ways of dealing with the immediacy of social life that defy the tendency of much social analysis to accept premature conceptual closure and temporal freeze-framing. Cross-cultural understanding is a major challenge in a world characterized by increasing global interdependence but also by deepening ethnic, religious, and national divides. Participatory forms of research that employ audio-visual media provide an important but still underexploited resource for dealing with this challenge. Audio-visual media offer ways of accessing knowledge at an incipient and emergent stage implicit in the visual and sensory forms of cultural interaction. Visual anthropological analysis and cultural critique start at the very moment a camera is brought into the field or existing visual images are engaged. The framings, distances, and interactions between researchers, cameras, and filmed subjects already comprise implicit analytical decisions. It is these ethnographic qualities inherent in audio-visual and photographic imagery that make it of particular value to a participatory anthropological

enterprise which seeks to resist analytic closure and instead establish analysis as a continued and iterative movement of transcultural dialogue and critique.

The programme consisted of six separate research projects, the results of which will be presented during day one of the symposium:

- Place Making with Smartphones - Young Muslim Women in the City. A project exploring the use of the smart phone as a moral laboratory by young Muslim women in Copenhagen (PhD project by Karen Waltorp)
- Temporal Dialogues: Envisioning the Postcolonial Fringe. A dialogical photographic mapping of historical sites and their changing meanings (PostDoc project by Christian Vium)
- PV. Glob and the Creation of Knowledge. A multi-media study of a renowned archeology professor based on research in haptic audiovisuality (PostDoc project by Arine Kirstein Høgel)
- Cultural Heritage and The Reef Islands Ethnographic Film Project. A project exploring the interfaces of filmic and ritual techniques for reconstructions of cultural heritage at the Reef Islands in the South Pacific (Peter I. Crawford, Professor of Visual Anthropology, UiT – The Arctic University of Tromsø)
- Light upon light. A visual anthropological study of contagion and purification of the metaphysical heart among Muslims in

contemporary Egypt (PostDoc project by Christian Suhr)

- The Last Prophet of the World. A study of future-making by way of modern media and religious visions among the devotees of Paliu Maloat, the “last prophet of the world”, in the Admiralty Islands in the South Pacific (Professor Ton Otto and Christian Suhr).

The head of the research programme, Professor Ton Otto, will start day one with a keynote lecture.

Day 2 of the symposium

The second day will begin with a focus on the research potential of the VISCAM project as seen from the South, based on the main goal, which is to develop sustainable education programs in Visual Anthropology at the Universities of Maroua, Ngaoundéré, and Tromsø through rotation and sharing of students and staff, pursuit of academic excellence, and a focus on current issues relevant to peace and wellbeing. Most of the research connected to the project is directly linked to creating knowledge, using ethnographic film and approaches to visual anthropology, about changing livelihood strategies and conditions in Northern Cameroon.

The second keynote of the symposium will start off the day, and will be held by Professor Clément Dili Palaï, Dean of the Faculty of Arts, Letters and Social Sciences of the University of Maroua and Administrative Head of the VISCAM project.

Other presentations emanating from the VISCAM project will include those of Babette Koulthoumi (PhD), who carries out research on gender, conflicts

and violent extremism at the University of Maroua, where she also lectures in visual anthropology, and Bata Diallo (PhD student from the University of Bamako in the VISCAM project), who will show preliminary work from her current PhD project. Finally, Associate Professor Bjørn Arntsen will talk about some of the ideas behind UiT’s and the visual anthropology research unit’s long-standing record of facilitating and developing education and research in Africa.

Two other UiT scholars, both also linked to VISCAM, Professor Emerita Lisbet Høltedahl and Associate Professor Trond Waage, will end day two with presentations of their long-term film and fieldwork in the region, showing excerpts from their films.

Day 3 of the symposium

The final day (half day) of the symposium will consist of a panel debate with all presenters forming part of the wide panel. The debate, which will be chaired by Professor Peter I. Crawford, will address the following issues:

- Is there a Nordic approach to visual anthropology and collaborative ethnographic film?
- How do we explain the success of the programmes in Aarhus and Tromsø and, indeed, in northern Cameroon and Mali?
- Is it possible to define a common ground for future audio-visually based anthropological research, learning from the past but also considering urgent current problems in a global context, to which our experiences in both the South and the North may

contribute with an understanding that may fruitfully help find solutions and responses? Issues may include but not necessarily be limited to: peace and conflict resolution; transnational migration; the challenges of indigenous groups around the world; food and food production; and the effect of climate change and other at least partly human-induced changes in relationships between nature and culture affecting not only existing means of livelihood but perhaps the survival of numerous communities.

Throughout the symposium there will be a sharp focus on ways in which ethnographic film, photography, and other audio-visual practices underpin anthropological research. Gary Kildea, a very experienced independent Australian documentary filmmaker, who knows many of the projects constituting the programmes being presented, is being invited to deliver a kind of running commentary mainly on the practice-based components of the research but also considering their wider epistemological implications, i.e. how

they may possibly contribute to other forms of knowledge and understanding.

Until a dedicated website is up and running, please contact Peter I. Crawford for further information, both practical and related to content: peter.crawford@uit.no

Listening Post at The Cairns Institute, James Cook University, Australia

By Matthew Buttacavoli and Sebastian J. Lowe

“Deep listening is listening in every possible way to every thing possible to hear no matter what you are doing.”

—Pauline Oliveros

The Listening Post is a new installation for presenting sound art at James Cook University, Cairns campus, Australia. Collaboratively curated by anthropologists from the Visual, Digital, Material Research Group, it aims to promote an art of deep listening amidst the non-stop noise of the digital world. Listening is an active process.

The Listening Post is a means by which we offer you, the listener, an opportunity to shift your attention towards worlds of sound and sonic relationship in the tropical north. As you listen, try to focus on one sound at a time, then tune into to the soundscape as a whole. As you move between the whole and its parts, what do you hear?

How do these sounds contribute to the character of each place? How does deep listening affect your other senses? How might it retune your attention to everyday life?



Evan Wyatt and Matthew Buttacavoli installing the listening post



Listeners sitting around the listening post for the Launch of Nightscapes

An example: Nightscapes of Cairns (runtime 26:40) by Matthew Buttacavoli and Sebastian J. Lowe

Humans mostly think of the night as a quiet time meant for rest. But, when the sun starts to go down and the daytime tourist locations around Cairns, Australia start to empty, a new energy arises. A nocturnal orchestra takes over. This work takes you on a sonic tour of the tropical Cairns region over the course of a night. We begin with the sounds of the Spectacled Flying-foxes waking up and stretching their wings outside of the Cairns City Library at sundown. Next we travel to the Crystal Cascades to listen to the nightly insect symphonies merging with

the flowing waters. We then return to the city centre to take in the nightlife on Shield Street. As that party winds down, we move to the mangrove swamps by the Cairns International Airport to tune into the otherworldly sounds of crustaceans in the mud. Finally, at daybreak, we dive under the jetty at Palm Cove to hear the crackling of snapping shrimp and the grunts of fish waking up to sing in their morning chorus.

To listen to the Listening Post, please go to https://soundcloud.com/tci_listeningpost/nightscares-of-cairns.

We would like to thank A/Prof Jennifer Deger for her guidance, Evan Wyatt for assisting in the construction of the Listening Post, Victoria Baskin-Coffey for design and illustration, and the JCU Research Infrastructure Block Grant for providing funding. The Listening Post was produced as a research output for the Visual, Digital, Material Research Group at The Cairns Institute, James Cook University.

For more information please contact the curator:

Matthew Buttacavoli
(matthew.buttacavoli@my.jcu.edu.au)

and Sebastian Lowe
(sebastian.lowe@my.jcu.edu.au).



Excited first listeners

nafa : : notice board

Application period open until 30 April 2019 - Master Program "Visual Anthropology, Media and Documentary Practices" at the University of Münster

In today's globalized world, where media representations shape social and political spheres, a critical understanding of media and (audio-) visual culture is crucial. Media studies, rooted in social anthropology, offers an in-depth approach to analyzing the complex connections between media, culture and society. The Master Program trains students in theory and practice in the areas of visual anthropology, the documentary arts (film/photography/installation), the study of media culture and media anthropology. The program offers all classes as *blocks of courses* and participants need not be based permanently in Münster or Germany for that matter.

Link to the facebook page
www.facebook.com/master.anthropology

Link to the homepage www.wwu-weiterbildung.de/anthropology

The application period for course starting in November 2019 is open until 30 April 2019.

Call for Films: Finnish Anthropological Society Conference 2019

The Finnish Anthropological Society will hold its 2019 Conference in Helsinki, Finland on the 29-30 August 2019. The theme of this edition of the conference is "ON TIME".

As in previous years, the conference will feature a Film Programme that will run parallel to the conference. We are looking for content that engages with different ways in which imaginaries and practices of time are rendered and generated through cinema. We seek anthropologically informed works that, through their content or form, demonstrate the temporal qualities of the cinematic experience. We also seek films that engage with time as a subject of inquiry.

For information on how to submit a film visit:
<http://www.antropologinenseura.fi/en/events/anthropology-conference-2019/films/>

Information on the conference in general visit:
<http://www.antropologinenseura.fi/en/events/anthropology-conference-2019/>

Queries on the Film Programme can be forwarded to carlo.cubero@gmail.com.

2019 Jean Rouch International Film Festival - Call for entries open until 15 April 2019

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 eight 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 audiences, and to favour the diffusion and the distribution of the films.

Eligibility requirements are:

- The deadline to submit a film is 15th April 2019.
- Entries must have been completed **after 1st January 2018**.
- Films may be submitted **via online screener only** (secure vimeo link available until November 25, 2019)
- Only French or English subtitled versions are accepted.
- You will find the online entry form on our website, via <http://www.comitedufilmethnographique.com/inscription-2019-entry-form-2019-2/>
- The list of the selected films will be available on our website homepage in early July 2019.

The Competition programme will be held from 16-23 November 2019.

VIII Moscow International Festival of Visual Anthropology “MEDIATING CAMERA” in May, 2019

M.V.Lomonosov Moscow State University, N.N.Mikhukho-Maklai Institute of Ethnology and Anthropology of the Russian Academy of Sciences and Moscow State Pedagogical University are happy to invite you to VIII Moscow International Festival of Visual Anthropology “Mediating Camera” in May of 2019.

The International Festival of Visual Anthropology “Mediating Camera” runs every two years in Moscow. Attracting the attention of a wide range of experts and the audience to the diversity and beauty of the various cultural traditions of the peoples of

the world remains our primary concern. But according to the title of our Festival – «Mediating Camera», we especially welcome films in which the dialogue of cultures is carried out through the realization of author’s moral responsibility.

A special Debut Competition will be held for those authors who’ve made their first film. Screenings will be accompanied by discussions with directors and anthropologists.
Link to the Festival: [VIII International Festival of Visual Anthropology “Mediating Camera”](#)



Film South Asia is back!

Film Southasia (FSA) is a biennial festival held in Kathmandu, Nepal, initiated in 1997 to popularise documentaries that inform, entertain and transform lives. In between festivals, a package of fine and representative films travel the region and overseas as mini-festivals titled Travelling Film Southasia (TFSA).

Film Southasia invites submissions for the 12th edition of the premier documentary film festival of Southasian region that will take place 14-17 November 2019 in Kathmandu.

Submit your film at FilmFreeway.com/FilmSouthasia

IDFA 2019 is now accepting submissions

We are now accepting submissions for IDFA 2019! Send your documentary films and interactive/immersive projects to be considered for the 32nd edition of IDFA, taking place November 20th to December 1st, 2019.

The two submission deadlines are:
May 1st, 2019 – for all films and projects completed between August 1st, 2018 and April 30th, 2019.
August 1st, 2019 – for all films and projects completed after April 30th, 2019.

The International Documentary Film Festival Amsterdam offers an independent and inspiring meeting place for audiences and professionals to see a diverse and high-quality program. The diverse nature of the event applies to the form and content of the films as well as to the cultural backgrounds of

the filmmakers. IDFA offers an alternative to mass entertainment and uniformity, confirming that there is an increasing need in audiences for high-quality films that delve deep and urge us to reflect. Since 2007, the festival's New Media program [IDFA DocLab](#) showcases the best interactive non-fiction storytelling and explores how the digital revolution is reshaping documentary art.

In addition to the festival, IDFA has developed several professional activities, contributing to the development of filmmakers and their films at all stages. At co-financing and co-production market [IDFA Forum](#) filmmakers and producers pitch their plans to financiers; at [Docs for Sale](#) new documentaries are on offer to programmers and distributors; the [IDFA Bertha Fund](#) supports

filmmakers and documentary projects in developing countries; and the [IDFAcademy](#) offers a international training programs for up-and-coming doc talents.

Link to IDFA Website: <https://www.idfa.nl/en/>

nafa :: calendar

Events marked with bold are those still open for entries.

April 14 – 17, 2019

Ethnographic Audiovisual Panel: Track Changes:
Reflecting on a Transforming World at SIEF2019
14th Congress, Santiago de Compostela, Spain
<https://www.siefhome.org/>

April 23 – 27, 2019

ETNOFILM, Rovinj: Call for films on/in indigenous
languages, <http://www.etnofilm.com/en/>
Submissions deadline: April 1st

May, 2019

Moscow International Festival of Visual
Anthropology “Mediating Camera”, Moscow
<http://visantmedia.mes.msu.ru/en/festival/>
Submissions deadline: passed

May 16 – June 9, 2019

SIFF 2019 – Seattle International Film Festival
<http://www.siff.net>
Submission deadline: passed

May 23 – 29, 2019

Ethnocineca – International Documentary Film
Festival Vienna
<https://www.ethnocineca.at/home/>
Submissions deadline: passed

May 28 – June 2, 2019

freiburger film forum – africa | america | asia |
ozeania, <http://www.freiburger-filmforum.de/>
Submission deadline: passed

June 5 – 16, 2019

Sydney Film Festival, Sydney, Australia
<http://sff.org.au/>
Submission deadline: passed

June 6 – 11, 2019

Sheffield International Documentary Festival
(SIDF), UK
<http://sheffdocfest.com>
Submission deadline: passed

July 6 – 14, 2019

Zanzibar International Film Festival Zanzibar,
Tanzania
[https://filmfreeway.com/ZanzibarInternationalFilm
Festival](https://filmfreeway.com/ZanzibarInternationalFilmFestival)
Submission deadline: December 31, 2018

August 27 – 31, 2019

International Union of Anthropological and
Ethnological Sciences (IUAES) Congress: World
solidarities
<https://www.iuaes2019.org/>
Submissions deadline: passed

August 26 – 28, 2019

The Nordic Eye (and Mind) meets the South.
Visual Anthropology and Cultural Critique in the
Nordic Countries and in Northern Cameroon
(international symposium)
For any further information please contact Peter
I. Crawford (peter.crawford@uit.no)
Submissions deadline:

August 29 – 30, 2019

Finnish Anthropological Society Conference 2019:
"ON TIME"
For any further information please contact Carlo
A. Cubero (carlo.cubero@gmail.com)
Submissions deadline for films: May 30, 2019

September 4 – 9, 2019

London Open City Doc Fest
<http://opencitylondon.com>
Submission deadline: May 7, 2019

September 19 – 24, 2019

Nordisk Panorama Film Festival 2019, Malmö,
Sweden [https://nordiskpanorama.com/en/industr
y/films/submit-
film/?mc_cid=048c44c111&mc_eid=1f0345d54](https://nordiskpanorama.com/en/industry/films/submit-film/?mc_cid=048c44c111&mc_eid=1f0345d54)
Submissions deadline: April 15, 2019 (for films
completed in 2019)

September, 2019

Toronto International Film Festival

<https://www.tiff.net/>

Submissions deadline: June 14, 2019

October, 2019

International Festival of Ethnographic Films,
Belgrade, Serbia

<http://www.etnofilm.org/index.php/en/>

Submissions deadline: passed

October, 2019

Astra Film Festival Sibiu, Romania

<http://www.astrafilm.ro>

Submission deadline: March 25, 2019

October 4 – 8, 2019

Taiwan International Ethnographic Film Festival –
TIEFF

<https://www.tieff.org/en/>

Submissions deadline: passed

October 23 – 25, 2019

39th NAFA International Ethnographic Film
Festival <http://nafa.uib.no/?q=festival>

Submission deadline: April 17, 2019

October 24 – 29, 2019

International Documentary Festival Jihlava,

Czech Republic, <http://www.ji-hlava.com/>

Submission deadline: March 31, 2019 (for films

released in 2018) / May 31, 2019 (for films

completed in 2019 and released by May 31, 2019) /

July 31, 2019 (for rough cuts and films that have so

far not had a festival world premiere)

October 28 – November 3, 2019

DOK Leipzig: International Leipzig Festival for

Documentary and Animated Film Leipzig,

Germany www.dok-leipzig.de || [programm@dok-](mailto:programm@dok-leipzig.de)

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

Submission deadline: May 5 (first deadline) / July 7

(final deadline)

November, 2019

Athens Ethnographic Film Festival, Greece

<https://www.ethnofest.gr/festival/>

info@ethnofest.gr

Submissions deadline: June, 2019

November 16 – 23, 2019

Jean Rouch International Film Festival Paris,
France

<http://comitedufilmethnographique.com/>

Submissions deadline: April 15, 2019

November 20 – December 1, 2019

IDFA – The International Documentary Film

Festival, Amsterdam, The Netherlands

<https://www.idfa.nl/en/>

Submissions deadline: May 1 (for all films and

projects completed between August 1st, 2018 and

April 30th, 2019) / August 1 (for all films and

projects completed after April 30th, 2019)

May 20 – 24, 2020

15th German (Göttingen) International

Ethnographic Film Festival

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

Submission Deadline: December 15, 2019