

# nafa : // network

**vol. 18.1 (February 2011)**  
**Newsletter of the Nordic Anthropological Film Association**  
**Incorporating the Commission of Visual Anthropology (CVA) Circular**

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## Editorial

*By Anne Mette Jørgensen, Berit Madsen and Christian Suhr*

Dear readers,

Happy New Year to all our readers! Hope that 2011 will bring us all unforgettable, thought provoking and moving experiences with ethnographic film.

This present volume offers you great opportunities in this regard, as we are again able to announce a really long list of calls and announcements of ethnographic film festivals in the spring and summer to come. One of them is our own NAFA Film Festival & Symposium 2011 in St. Andrews, Scotland in August/September. The theme of the symposium is 'People Over the Sea: Nordic and Scottish Perspectives' and on the occasion of the 2011 NAFA programme, the Department of Social Anthropology of the University of St. Andrews, will host two accompanying programmes on Visual Anthropology and Ethnographical Films of Iran. The organizers, Dr. Pedram Khosronejad and Peter Crawford have kindly asked us to inform you that the dead-line for submission of abstracts for the conference part has been extended to the end of this month, February 2011.

In Metje Postma's news from the CVA she considers fundamental issues of visual anthropological interest and offers us food for thought – and ten propositions formulated in 2006 for the Future of Ethnographic Cinema.

Towards the end of this volume's many announcements don't miss the presentation of the Richard Leacock auto-biography project, and the announcement of the fifth volume in the NAFA book series, "Beyond the visual. Sound and image in ethnographic and documentary film". Behind both publication projects are longstanding NAFA members, Perle Møhl and Jan Ketil Simonsen, respectively. We congratulate you!

On the VISCOM mailinglist Dr. Jay Ruby recently provoked a discussion, as often before, stating that he was through with ethnographic film festivals and explaining why. We bring you his initial posting, for your information and possibly further discussions.

After that, as usual, shorter notices in the Notice Board followed by a long Calendar of, exactly, film festivals and conferences on ethnographic and documentary films, taking place all over the world in the months to come.

NAFA Network volume 18.2 will come out in early June.

Deadline will be May 31, 2011.

# nafa :: news and announcements

## News from the Commission on Visual Anthropology (CVA)

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

**'Quit the complaining and get the work done'.**

**In response to Peter Crawford's:  
'Recognition of audio-visual  
products/publications: A brief report'**

The last NAFA conference and the publication of Peter I. Crawford's 'brief report' as well as a visit to the AAA Conference seem to all point to what should and could be the main task of the CVA in the future, which is to establish platforms for peer-reviews and contribute to the composition of evaluation guidelines for colleagues (writing or filming) and journals, to evaluate audio-visual products, notably: ethnographic films.

Many thanks to Peter for his great effort and helpful insights in the problematics of getting Anthropological audi-visual products recognized in the academic system. First there is the systemic problem, that films do not even fit in the automatized publication-registration systems that are used in universities nowadays (we encounter the same problem in the Netherlands, having to list our films under the category: other). But Peter also rightly 'complained' that there is such a low output of ethnographic and anthropological films by tenured

anthropologists and/or PhD holders), that are somehow also embedded in an anthropological discourse (some exceptions left aside), that we should first 'get the work done', before we can start to evaluate it. There is a strong logic in that, although I can say from my own experience and that of our students, that probably the main obstacle for people in tenure positions to engage in such work is the same lack of an acknowledged accreditation-model and guidelines that can be applied, also by colleague-writing anthropologists to evaluate an ethnographic film or other audio-visual products. Most academics have to 'publish or perish', and it is not possible to invest time in work that is not accredited, as Peter already pointed out; a 'chicken and egg' problem it seems.

Anyway, in an attempt 'to take the chicken by the horns...' let me start by reporting two hopeful developments: first, the initiative that came forth from the last EASA meeting in Maynooth, to set up a new on-line journal for Visual Anthropology by amongst others: Nadine Wanono and Beate Engelbrecht, who are now collecting the editorial board and setting up the infrastructure for the journal. As yet the journal will not offer space for audiovisual productions, but that may be something of the future. More spaces where 'peer-reviews' combined with on-line publications of films can take place are very welcome, yet again, it would

even for journals be very useful to translate the visual anthropological discourse to guidelines for evaluation. Similar ideas were discussed at the NAFA festival in August, so it seems only a matter of time before such sites will start to emerge on the web!

In a meeting I attended in New Orleans, with several referees and the editor of the Visual Anthropology Journal; Paul Hockings (who just published a very impressive new double-issue, totally devoted to Visual Anthropology in Hong Kong called: Hybrid Hong Kong, Volume 24, Issue 1&2, 2011 to be ordered at : <http://www.tandf.co.uk/journals/spissue/gvan-si.asp>) it became clear that for the editor (understandable from his position), refereeing films and audio visual productions would often come lowest at the list of priorities, when deciding on the content of an issue, as people would prefer to pay for articles over reviews. However this pleads again for at least increasing the number of spaces where films may be reviewed, in order to meet the conditions of gaining acknowledgement in the academic world.

Also recently, the students of the Film Centre at Harvard University and MIT have set up: [www.sensatejournal.com](http://www.sensatejournal.com), which opens a new space for what appears to be a new approach to and interpretation of visual anthropology. The panel that the group organized at

the AAA conference in New Orleans (Aryo Danusiri and Julia Yezbick) was of high quality and inspiring and offered food for thought, especially about the formats and modes in which audiovisual material could be published and how it could become part of a more audience oriented environment, inspired and fed by both art and anthropology.

On the CVA website we intend to develop a space where films and other audiovisual productions can be uploaded with accompanying texts and accessed by reviewers through a key, so that reviews can be published on the site. This function is still in the making but we hope to let you know more about it in the near future. What we strive for in such online-reviews is that they are performed by colleagues who are well versed in the visual anthropology discourse, and preferably also experienced in ethnographic filmmaking, in order to achieve a high standard of discussion that may also help to further develop guidelines for evaluation and production.

In a string of conversations I had with Beate Engelbrecht over coffee in New Orleans, in which we discussed what the guidelines for an evaluation of an ethnographic film or audio-visual production/publication should look like, we concluded that such a list should mainly consist of questions, much less of strict categories and criteria. We realize that the media-landscape both in Anthropology and in the world is in such flux, that guidelines may rapidly change, but we can make a start! In Leiden University we are working on developing guidelines for the evaluation of films, and as Peter wrote, apparently there are also efforts to develop such guidelines in Switzerland. It is worthwhile bringing all these together and see if we can summarize them to a list of key-questions and/or guidelines for evaluation.

The Visual Research Conference organized by the Society for Visual Anthropology of the AAA offered a good format for the combined presentation of both audiovisual productions and a paper. As usual however, the time-slots at the main conference were only 15 minutes, which forced the SVA to organize a pre-conference that allowed for timeslots of 40 to 60 minutes. Presented and discussed were websites (that were often the products of multidisciplinary teams), research with the camera and ethnographic films (there is here no space for a more in depth discussion of the presentations). Each of these events would be well served with a discussion on anthropological criteria, or at least the anthropological or any other aims, set out for by the researcher(s).

In 2006 Steef Meyknecht published ten propositions that were the outcome of a seminar that was held in 2005 with David MacDougall, Paul Henley, Rossella Ragazzi, Steef Meyknecht (the organizer) about the state of the arts in Ethnographic filmmaking. The ten propositions that came out were meant to give a new start to discuss the status of and the criteria that could be put to ethnographic film, and the conditions to the environments where that could best take place. Hopefully it will inspire some of you (who have not yet read it) to think about guidelines for evaluation of ethnographic film etc in the academic environment.

I would like to invite all those of you who have already developed guidelines or characteristics by which you evaluate ethnographic films to send them to the CVA ([postmam@fsw.leidenuniv.nl](mailto:postmam@fsw.leidenuniv.nl)) so we can start to compile a first list for the next Newsletter.

We will pick up the 'egg' that Peter has thrown down to us, and after collecting your input, work on starting up the discussion on setting standards, or rather guidelines, in order to advance the productions and accreditation

of audio-visual ethnographic productions within academia.

The IUAES conference that will be held in Manchester in 2013 that is now in the making (<http://www.iuaes2013.org/>) will be a good platform to organize a workshop to compose a final proposal that may be used in academic contexts, if Jay Ruby did not beat us to it with his plans to organize a worldwide conference on Visual Anthropology. However I would like to suggest to perhaps use the 2013 IUAES conference for that, so that we can involve both visual anthropologists as writing (or hybrid) anthropologists in the discussion. Hopefully, by that time we will have some excellent examples of ethnographic audio-visual productions that can be used to draw on as examples

## The Future of Ethnographic Cinema Ten Propositions

*Leiden, February 6, 2006*

*Participants workshop:*

Paul Henley  
David MacDougall  
Steef Meyknecht  
Metje Postma  
Rossella Ragazzi

*Thanks to*

Willem Stockhof  
Marloes Rozing  
International Institute of Asian Studies,  
IIAS, Leiden University, The Netherlands  
Marian Bel  
Secretary

*Coordinated by*  
Steeff Meyknecht

### **Introduction**

In society in general, as well as in the academic world in particular, interest in the cultural significance of audio-visual media has never been so high. The increased technical quality, ease of use and relatively low cost of modern digital video technology offers many new possibilities for the practical use of film in anthropology whilst the demand from students for film-training courses continues to be as strong as ever.

And yet, at precisely this time, as the theorizing of the visual becomes ever more sophisticated, existing ethnographic film programmes are threatened with reduction or closure.

In the shadow of this paradox it was in The Netherlands that we met to consider the present state of ethnographic cinema. Rather than come up with yet another review of the state of the art, we offer this series of ten propositions in the hope that it will provoke wider debate through the internet.

### **Film as ethnographic practise**

**01.** Ethnography is the means by which every generation of anthropologists bears witness to the cultural diversity of its time. The best ethnography is inspired by theory and contributes to it, but it is often the ethnography that endures, long after the theory with which it is inflected has been abandoned. Cinema can be used to expand the range of this ethnographic testimony, drawing on theory as appropriate to shape both the content and form of particular films.

**02.** Ethnographic cinema may complement anthropological writing, but not simply as a means of illustration. In contrast to writing, cinema does not involve the translation of another culture into 'our' terms but rather the reshaping of consciousness of the spectators in the terms of another culture. In other words, it not only generates knowledge differently, it generates a different form of knowledge.

**03.** Ethnographic cinema is as much an aural as a visual practice. However its subject matter is neither sounds and images themselves, nor words and actions themselves, but rather the social and cultural realities that are created through their material interaction. On both these grounds, practical ethnographic cinema should be clearly distinguished from the anthropology of vision or visibility.

### **Ethnographic cinema in the academy**

**04.** Ethnographic filmmakers should point to the recent intensification of interest in visual representation amongst both students and scholars in campaigning for a corresponding increase in investment by academic bodies and research agencies. Video technology is as essential to contemporary anthropology as the electron microscope is to natural scientists.

**05.** Ethnographic filmmakers should press for an increase in visual literacy in academic institutions. Visual anthropology is crippled by the reluctance of teachers to assign ethnographic films as media of instruction. With the price of DVDs now close to that of books, there is no longer any material excuse for this. Filmmakers should also aim to promote this visual literacy by publishing critiques and reviews of existing films.

**06.** Ethnographic filmmakers should work to build up digital repositories of the best work representing the

various different ethnographic cinemas around the world. These should be different from the indiscriminate, encyclopaedic collections of footage that are usually found in ethnographic film archives. They should be libraries rather than 'data-sets', i.e. collections of creative works influenced by principles of authorship, genre and local traditions of anthropological thought and ethnographic practice.

**07.** There are currently very few opportunities for young ethnographic filmmakers to develop a systematic career in academic life. Appointments committees consistently favour scholars producing written publications over those producing audiovisual works, even when these are of the highest standard. To help overcome this bias, film-makers should work with scholars from other practice-based disciplines to develop broadly established criteria for the assessment of their work.

### **Ethnographic cinema as transcultural communication**

**08.** Ethnographic filmmakers should continue to draw on the inheritance of social and cultural anthropology, particularly on its commitment to fieldwork and its distinctive stance of ethical engagement with its subjects. But they should also look to other disciplines in the humanities and seek institutional locations that allow them to develop collaborative projects with other scholars and filmmakers, both inside and beyond academic life.

**09.** Ethnographic cinema is a means of transcultural communication that is more widely understood than either written texts or spoken language, and it is now being produced all over the world in a broad variety of forms. Filmmakers from the former world centres such as Paris, New York, London and Amsterdam should

encourage this diversification and localization of the genre. Rather than focus exclusively on making films about the Other, they should make films about their own social and cultural environment in order to present these to audiences in other parts of the world.

**10.** Ethnographic cinema represents an opportunity to carry anthropology beyond the academy - to create a 'shared anthropology' in the words of the late Jean Rouch - both with the community to whom the films specifically relate and the world at large. But in order to realize this vision, it is essential that ethnographic filmmakers take advantage of digital technologies to

develop an effective international network by which to distribute their films.

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

## The Perth InterCongress 4-8 July

The preparations for the combined AAS/IUAES/ASAANZ Intercongress to be held at the University of Western Australia in Perth (5-8 July 2011), are in full swing, and the two panels that stand to take place promise to become very interesting. Regrettably the panel: 'The Gift of Australasian dichotomies' attracted only one contribution that was therefore integrated in the panel: 'Ethnographic Film

and its Audiences in a globalizing world, the role of film in public anthropology', convened by Susanne Hammacher and Caro MacDonald, whilst another ethnographic film-panel convened by Jinghong Zhang on Subtitling, will also proceed. Susanne Hammacher will be the organizer of a film-program with selected films; partly recent and partly a selection of the best of European Ethnographic Filmfestivals (proposed by

members of CAFFE). A special selection of films from 'Indigenous filmmakers' from the region will also be part of the program. A full program will become available later and will then be published in the CVA Circular and this newsletter.

Further information: Metje Postma, University of Leiden, mail: [POSTMAM@fsw.leidenuniv.nl](mailto:POSTMAM@fsw.leidenuniv.nl)

## Viscult 2011

### Call for entries with main theme of Slavery – from oppression to resistance

*By Pekka Silvennoinen*

Viscult, an international festival of anthropological and documentary film will take place in Joensuu for the 11th time from 6th to 8th of October 2011. Viscult is the first film festival in the world that can be viewed live in the internet.

The main theme of Viscult 2011 is Slavery - From oppression to resistance.

Slavery in its many forms is still an actual theme. Human trafficking and more symbolic forms of slavery, for example, are global problems. Viscult 2011 calls for films about slavery and its consequences in the past and present. We especially welcome gleams of hope that can be found in the middle of this dark theme – stories of survival and resistance.

Slave trade led to the birth of new forms of culture when people taken from their homes took their culture with them and influenced the core elements of society, such as religion, language and arts as well as gave birth to completely new forms of culture from blues to capoeira. We also welcome films dealing with this theme.

In addition to the main theme, the festival will have subthemes.

Viscult is a personal event with the majority of filmmakers present to introduce their work encouraging the opportunity for profound discussions of the films, film-making, and culture. The festival is in close co-operation with the degree program of Communication

of North Karelia University of Applied Sciences and University of Eastern Finland.

The festival utilizes modern technology to bridge geographical obstacles and to our knowledge is the first film festival in the world that streams all content - films and discussions alike - live on the Internet all over the world. This brings great possibilities for promotion of the filmmakers, the producers, the distributors etc.

Film content is ethnographic, anthropological and documentary. Student films are very welcome.

more information:  
[www.viscult.net](http://www.viscult.net)  
[info@viscult.net](mailto:info@viscult.net)

## ASTRA FILM FESTIVAL: CALL FOR ENTRIES



ASTRA FILM FESTIVAL – the Sibiu International Festival for Documentary Film – invites filmmakers and producers from all over the world to submit their latest productions to the 11th Astra Film Festival, to take place between 25th and 30th October 2011. AFF is a major event in the European community of documentary film. The Festival is a meeting point for documentary filmmakers from all over the world,

promotes the production of quality non-fiction film in Romania and in the region.

AFF is dedicated to showing realities of our world as perceived and interpreted by committed creative documentary filmmakers, and to facilitating open debates with the audience, as well as among professionals.



Over the years, AFF's interactive, informal and friendly style has facilitated a fertile ground of dialogue among filmmakers and public, professionals, a communication that attracted a large number of true fans.

AFF is the ideal place for filmmakers to test their film with an active public. In October 2011, you are welcome to enjoy once more the ASTRA FILM spirit.

#### **AFF\_11 COMPETITION**

We welcome creative documentaries produced since 2008, in one of the four competition sections:

INTERNATIONAL Section (documentary films made outside Europe);

EUROPEAN Section (documentary films made about Europe);

ROMANIAN DOCUMENTARIES (documentary films about Romania);

STUDENT DOCS (documentaries made as part of a film school, documentary film course)

AFF does not select animations, experimental films, re-enactments, and docu-dramas. As a rule, AFF does not pay screening fees for the films in competition. The

directors of the selected films are invited to the Festival for the whole period (accommodation expenses covered by the organizers).

You can submit your film at:

<http://astrafilm.kalendasoft.com/entryform/en/submission.aspx>

**AFF\_11 SHOWCASES** various non-competitive programs related to documentary film: master classes, regional focus, and good archaic music to complete the well known Astra Film Fest atmosphere.

## Seeing the World Differently

### Jean Rouch International Film Festival: 30th Ethnographic Film Panorama

#### **Celebrating 30 Years**

**November 7-12, 2011**

#### **CALL FOR SUBMISSIONS**

The first Bilan du Film Ethnographique – also known as the “Festival Jean Rouch” – was held in Paris, in March 1982. Created by anthropologist and filmmaker Jean Rouch, and organized by the Comité du Film Ethnographique, this International Film Festival is dedicated to the promotion of visual anthropology and ethnographic cinema.

For the past thirty years, the Festival's mission has been to showcase the most innovative and relevant trends in ethnographic filmmaking, a period which has seen tremendous change and growth in the field, due at once to the evolution of filmmaking techniques and to

transformations in the realm of ethnographic film production and distribution.

Every year the Festival brings together filmmakers, academics, students and producers, in an attempt to promote discussions and debates amongst ethnographic film practitioners and their many publics.

In addition to this year's competition, the Festival Jean Rouch will be celebrating its 30th anniversary with a series of events beginning in November, 2011; these events will take place in Paris, as well as in other regions in France and abroad.

The Festival will be held between 7 to 12 November 2011 at the Maison des Cultures du Monde (101 Bd. Raspail, 75006 Paris)

We welcome documentary films without restriction to theme and length. The films must have been produced

after January 1st, 2009. If your submission is successful you will be informed by the end of July 2011.

Deadline for Submissions: April 15th, 2011

#### **ONLINE SUBMISSION**

[www.comite-film-ethno.net/festival-international-jean-rouch/2011/index.htm](http://www.comite-film-ethno.net/festival-international-jean-rouch/2011/index.htm)

Festival International Jean Rouch  
30ème Bilan du Film Ethnographique  
Muséum National d'Histoire Naturelle  
36 rue Geoffroy Saint Hilaire - CP 22  
75005 Paris

[festivaljeanrouch@gmail.com](mailto:festivaljeanrouch@gmail.com)  
<http://www.comite-film-ethno.net>

#### **ORGANIZING COMMITTEE**

Barberine Feinberg, Françoise Foucault, Laurent Pellé.



## Beeld voor Beeld: Announcement and Call for Film

June 7-12, 2011

Tropentheater Amsterdam

Museum Volkenkunde Leiden

*beeld voor beeld* is a documentary film festival dealing with cultural diversity. Rooted in visual anthropology, the festival screens documentaries on various (sub-)cultures in a format combining screenings, discussions and seminars on different themes. It offers a meeting place for filmmakers and audiences from different cultural backgrounds. All filmmakers will be present, and much attention is paid to the discussions between them and the audience.

Entry submission is open to every production that either deals with subjects of anthropology, sociology and social issues or fits in with the overall theme. So films that do not fit in with the overall theme can also be submitted.

A special program of student films will be part of the festival. The section on student films is open to all

educational programs on visual anthropology or documentary filmmaking fitting in with the overall format of the festival.

Apart from general film screenings, the 22nd edition will have as one of its themes:

Taiwan: 100 years of the Republic of China  
In 2011 Taiwan celebrates the establishment of the Republic of China 100 years ago. From its founding in 1911 to 1949 it encompassed mainland China, replacing the Qing dynasty and ending over 2000 years of imperial domination. After the Chinese Civil War the ROC moved to the island of Taiwan, establishing its capital in Taipei.

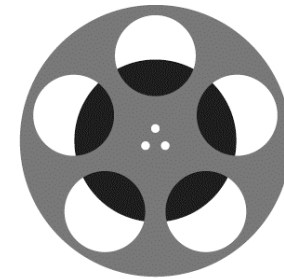
We shall focus on the colonisation of Taiwan by different powers, including China and Japan, and the consequences for the indigenous peoples of the island who have been living there for over 8000 years. Recently, there has been a demand for more autonomy and recognition, and a growing awareness of the aborigines' heritage and culture, expressed in music and

film, among others. But we also see new cultures emerging, independent from mainland China.  
Submission deadline: Monday February 25 2011, 5 pm

For more information and entry forms:  
[www.beeldvoorbeeld.nl](http://www.beeldvoorbeeld.nl); [info@beeldvoorbeeld.nl](mailto:info@beeldvoorbeeld.nl);  
Tel. + 31 20 568 8520

Eddy Appels  
Festival Director

*beeld voor beeld* is an initiative of savan (Dutch Foundation for Visual Anthropology)



beeldvoorbeeld

## ANTHROPOLOGICAL FILM FESTIVAL, November 1-4, 2011



The Jerusalem Cinematheque in cooperation with the Dept. of Sociology and Anthropology, The Hebrew University of Jerusalem, Israel, is happy to announce the launching of the first Anthropological film festival. The festival is inviting directors and distributors to send films made from 2009 to 2011. The festival is interested in films with ethnographic orientation which deal with a variety of issues concerning the complexity of cultural,

social and political life of individuals and communities, around the world.

The festival will also be happy to receive films made in Departments for Visual Anthropology.

Please send the screeners to the Jerusalem Cinematheque by 1st June to:

Jerusalem Cinematheque  
Israel Film Archive  
c/o Films and Anthropology  
P.O.B 8561  
Jerusalem 91083  
Israel

## American Anthropological Association Annual Meeting 2011 (Montreal)

### Society for Visual Anthropology (SVA): Call for Invited Session Proposal

*2011 SVA Program Co-Chairs:*

*Jenny Chio (Jenny.Chio@uts.edu.au)  
Jonathan S. Marion (jsmarion@gmail.com)*

The SVA welcomes paper and poster session proposals for consideration at this year's Annual Meeting in Montreal (November 16-20, 2011). The theme for the meeting is "Traces, Tidemarks, and Legacies," which provides a rich context for exploring the innovative and exciting work conducted under the broad rubric of visual anthropology. Last year, SVA sponsored sessions explored such diverse topics as urban visualities, participatory media research, Australian aboriginal media production, the ethnography of television, and the anthropology of religion in Haiti.

The deadline for consideration as an "invited session," including both paper and poster sessions, is March 15, 2011. We highly encourage anyone considering to submit a session for invited status to get in touch with us early! This year, all invited session proposals must be submitted online, through the AAA website ([www.aaanet.org](http://www.aaanet.org)). Decisions will be announced by April 4, 2011. All rules regarding pre-registration (including payment) and membership in the AAA will apply.

All Invited Session Proposals (paper or poster sessions) must include a session abstract of up to 500 words and information for all participants (including individual abstracts, 250 words max). Proposals that are not selected for invited status will automatically be considered for regular sponsored status, and changes can be made to the proposals up to the regular

submission deadline of April 15, 2011.

We are both more than happy to work with you on your paper, poster, or roundtable sessions – please be in touch early, and as often as necessary! We're happy to assist session organizers with the structuring of their proposals. The SVA encourages innovative formats, including poster sessions, extended screening of visual materials, and fostering more dynamic discussion periods.

For further details on the SVA, our Board, and our activities (including information on how to submit work for the annual Media Festival and the Visual Research Conference), visit:  
[www.societyforvisualanthropology.org](http://www.societyforvisualanthropology.org)

## Constructing your own Legacy: Digital Storytelling as a Tool for Building Identity and Forging New Paths in Anthropological Research

**A proposal for an invited panel (Part 1) and an invited roundtable (Part 2) at the 2011 Annual Meeting of the American Anthropological Association, Montreal, Quebec, Canada.**

**Organized by Jason E. Miller (U. South Florida) and Mariela Nunez-Janes (University of North Texas)**

If you have questions or are interested in participating, please contact Jason (jemille3@mail.usf.edu) or Mariela (Mariela.Nunez-Janes@unt.edu) before Friday, March 4th, 2011. If you're interested in submitting a paper, please also include a draft title and brief summary.

### Draft Panel Abstract:

For countless generations, humans have used storytelling as a powerful tool of teaching and learning about the world, for communicating important cultural values and for the sheer love of a good story. However, stories are also used as a way of constructing a legacy-

both publically to be shared with others and privately to be used as a tool for reflection. As anthropologists, we often find ourselves in the role of storyteller helping to communicate culture across boundaries and raise awareness about those we work with. Traditionally, the anthropologists' role was to document stories and analyze them- sometimes to share with others. The researcher controlled the creation of stories and their dissemination by telling the stories she felt were most important. However, thanks in no small part to new digital tools and an increase in web savviness by many across the globe, ordinary individuals are able to communicate their stories quickly to a wide audience and play a much greater

role in constructing both their identity and their digital legacy. Through the use of the internet and other information communication technologies (such as cell phones), access to the means of production and dissemination of participatory media are simple and affordable for many. This allows a much greater variety of voices to be heard and more stories to circulate raising methodological, ethical and practical questions for us as anthropologists. As a new technology Digital Storytelling has the potential to be used as a tool for building community, influence policy and generate

social change. Digital stories are short (2-5 minutes) videos composed of still images, video clips, music and narration that are often told from the perspective of the storyteller. Digital Stories can be emotionally powerful and transformative both for the creator and for those that watch them. They have the potential to cross both cultural and language barriers building bridges between communities. Digital stories differ from other participatory media in several ways: they are non-commercial (meaning they are not professionally produced or sponsored), they generally follow a narrative format and often involve social or environmental justice themes.

This two-part panel explores applications of digital storytelling situating digital stories as a methodology of visual and applied anthropology. In part 1, panelists will share case studies utilizing digital stories and showcasing them for the audience. In part 2, participants will facilitate a round table discussion focusing on the benefits and challenges of utilizing digital storytelling with communities as well as ethical considerations for practitioner-based media making. Panelists encourage audience participation for a lively discussion.

## Call for Entries: Nordisk Panorama - 5 Cities Film Festival Århus, Denmark, 23-28 September 2011

*Please note the two submission deadlines for Nordisk Panorama Film Festival and Market!*  
*Films completed 2010: 15 February*  
*Films completed 2011: 15 May*

### Nordisk Panorama Event

Nordisk Panorama Event is the main platform for short films and documentaries in the Nordic region, offering an annual business venue and showcase. Comprising the triptych of Nordisk Forum for Co-financing of Documentaries, Nordisk Panorama - 5 Cities Film Festival and Nordisk Panorama Market, Nordisk Panorama Event spans all professional focus areas from

development and financing to distribution and exhibition.

### 21th Nordisk Panorama - 5 Cities Film Festival

This year's edition of the Nordisk Panorama Event takes place in Århus, Denmark, 23-28 September, and welcomes films from Denmark, Finland, Iceland, Norway, Sweden, Greenland, and the Faroe Islands. At Last year's Nordisk Panorama - 5 Cities Film Festival 2010 in Bergen, Norway, 74 of the submitted films were shown in the 3 competition programmes for the Nordic Short Film Award, the Nordic Documentary Award and the New Nordic Visions Award. More than 700 professionals from the Nordic countries, the rest of

Europe and beyond gathered to celebrate the best Nordic short and documentary films from the past year.



### Nordisk Panorama Market

Nordisk Panorama Market offers a comprehensive overview of the previous year's production of short films and documentaries from the Nordic countries. In 2010, the 262 short films and documentaries were screened by 35 attending TV-buyers, distributors, financiers, and festival programmers from Europe and North America. More information: <http://www.filmkontakt.com/>

## Xchange at Hot Docs and Nordisk Panorama 2011

Hot Docs and Filmkontakt Nord is calling for interactive documentary projects for docXchange.

docXchange is a two-step programme comprised of fostering professional development and offering potential financing opportunities for your interactive documentary project. The first part of the programme takes place in May 2011 with a three-day seminar/workshop at Hot Docs in Toronto, Canada. The second part takes place in September 2011 with a

one-day financing forum at Nordisk Panorama in Aarhus, Denmark. The language of the programme is English.

docXchange is open to applications from North American and European producers working on interactive documentary projects. A maximum of 24 projects will be selected for the seminar/workshop at Hot Docs. From the seminar/workshop participants, a

maximum of 10 projects will be selected for the financing forum at Nordisk Panorama.

Project registration opens on: Friday 18 February  
Deadline for submissions of applications: Friday 4 March

docXchange is looking for producers with:  
a creative documentary production with international appeal produced with a user friendly, interactive digital

media inventiveness clearly described and well researched by a team with a proven track record in either the field of documentary or interactive digital production in development or preproduction

To participate in docXchange you are expected to have an openness and willingness to participate in a group learning and mentorship process as part of advancing your own project.

To be selected to the docXchange financing forum priority will be given to:

projects that can show a basic funding and distribution plan backed with letter(s) of intent projects with a strong international distribution appeal projects with a strong team capable of producing the specific project with excellence

For more information go to  
<http://www.filmkontakt.com/fkn-458/>.

NB!

As a Nordic producer (i.e. based in Denmark, Finland, Iceland, Norway, Sweden, Greenland or Faroe Islands)

you can also benefit from joining the Nordic Delegation to Hot Docs. Check it out here:  
<http://www.filmkontakt.com/fkn-379/>

An initiative by: Hot Docs and Filmkontakt Nord in cooperation with Filmby Århus Cross Media Initiative With the support of: MEDIA Mundus – a Programme of the European Union and The Nordic Council of Ministers

**OPEN**  
LONDON DOCUMENTARY FESTIVAL  
**CITY**

## The Open City London Documentary Festival Call for Submissions – Best Emerging Director Prize

London's newest film festival, The Open City London Documentary Festival is a prestigious, 4-day, public-minded celebration of documentary filmmaking brought to you by UCL. They are calling for submissions from both established and emerging talent from Monday December 6th, 2010.

From shorts to full-length feature films, Open City offers existing and emerging filmmakers from around the globe the opportunity to have their work seen by Oscar and BAFTA award winning judges.

“It's great to have a new festival in London bringing together practitioners and a broad public audience,”

said Pawel Pawlikowski, multi-BAFTA award winning director and Open City judge. “At its best documentary film goes beyond the familiar and the cliché to reveal the mystery, the poetry, the ambiguity beneath.”

The BEST EMERGING DIRECTOR prize is open to students in full time education and graduating in 2011, 12 or 13.

Bringing documentaries to the public is only part of Open City's vision. They also aim to let the public bring documentary to them. Central to achieving this is “MyStreet”, a nationwide online competition for

members of the public to make a short film about their own community via the lens of their street, culminating in the best shorts being screened at the festival. “MyStreet is a terrific idea,” commented Stephen Daldry, Director of The Hours.

The festival will run from 16th – 19th June, 2011 at UCL venues in Tavistock Place and the Renoir Cinema. For a detailed brief or to register for more information, visit [www.opencitylondon.com](http://www.opencitylondon.com). Press enquiries contact: Andrew Steggall T: 07866 849 837 or [andrew@opencitylondon.com](mailto:andrew@opencitylondon.com)

## Flaherty Seminar: SONIC TRUTH

The audio dimension of documentary operates in several ways: as an element to confirm the fidelity of visual evidence (synch sound), as the conveyor of narrative (the voice-over), as evidentiary recording (the interview), and as a creative tool to counterpoint images. Sound recording and design can help capture a cultural environment, sculpt a sense of place, or evoke a historical period. But add music to the mix and contradictions arise - either moments of truth are powerfully underscored or the truth claims of documentary fall into question.

"Sonic Truth" will bring together a diverse group of filmmakers working in nonfiction and hybrid media to examine the sound and musical elements of their work. Sounds to be heard include city symphonies and

country silences, animated documentary musicals, electronica of the 1920s, roots music, telephonic voices, a Senegalese griot, window washing in Shanghai as well as excerpts from Flaherty Seminar discussion recordings dating back to 1958.

Register Early - Space is Limited

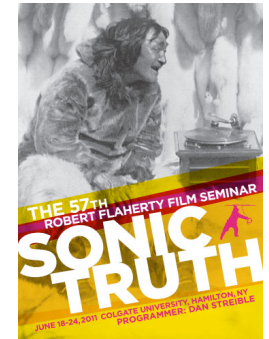
- Early registration (by April 1): \$1,050
- Regular registration (by May 2): \$1,200
- Late registration (after May 2): \$1,300
- Student registration: \$850 (with valid student ID)

The Seminar registration fee includes accommodations, meals, screenings, discussions, and all other special events during the week.

Registration for the Robert Flaherty Film Seminar is open to the public. Participants spend a week of intensive viewing and impassioned discussion in a

relaxed retreat-like environment out of which emerges the unique "Flaherty Experience."

The Flaherty/International Film Seminars  
email: [ifs@flahertyseminar.org](mailto:ifs@flahertyseminar.org)  
phone: 212-448-0458  
web: [www.flahertyseminar.org](http://www.flahertyseminar.org)



## Richard Leacock

### THE FEELING OF BEING THERE: A FILMMAKER'S MEMOIR

*A cutting-edge publication issued as a book & a Digital Video Book (DVB) & a collector's box including more than 100 films excerpts*

"Writing about film has much in common with writing about wine: you can't taste the wine by reading," as Ricky says in the introduction to his memoir.

"The Feeling of Being There" is a riveting autobiographical epic spanning almost the entire history of cinema as seen through the eyes of one of its leading players.

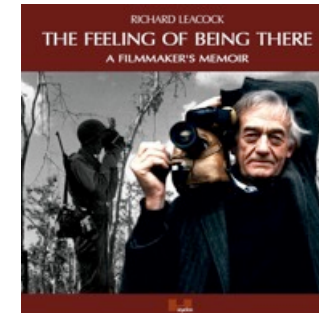
From "Canary Bananas", his first movie in 1935, to a musical production in post Soviet Siberia, Richard Leacock's memoir follows history through the eyes of a man who was present at so many key moments of the 20th century, among them, the battle for Burma, the Japanese surrender at Nanking, John F. Kennedy's primary campaign, the Kenyan leap towards independence, and the enrollment of the first African American students at the University of Alabama.

But this isn't just a numbered and signed memoir. "The Feeling of Being There" will be both a bound paper

book and a Digital Video Book (or DVB) viewable on computer.

In the limited special edition, or "Collector's box," the numbered and signed hardcover book comes with an embedded video player containing close to 100 film clips which intertwine richly with the gripping storyline.

Leacock has worked in documentary since its inception. This book, with its many original photos and films, is a cornerstone in the legacy of cinema. Given





the author's place in this legacy, the "Collector's Box" can only appreciate in value.

Please go to the website to read more and contribute to the project: <http://www.canarybananafilms.com>

- and send this email on to friends & colleagues, the more we are, the merrier! Thanks.

Valerie Lalonde, Perle Møhl & Sébastien Pesce  
Canary Banana Films & Semeion Editions

## Beyond the visual. Sound and image in ethnographic and documentary film - NAFA 5

*Edited by Gunnar Iversen and Jan Ketil Simonsen*

Ethnographic film has formed a central part in debates concerning the iconographic aspects of the image and how they convey a sense or sensation of authenticity or 'true' representation of reality. The main emphasis in much of the theorising has been on pictorial aspects rather than on sound. There is a lack of studies and theory looking into the significance of sound in general and its contribution to systems of meaning (in a semiological sense) in particular. While such discussions may, undoubtedly, serve different purposes in respective academic disciplines, there is a huge potential for cross-

pollination of ideas. Film scholars may possibly learn something from visual anthropology about the importance of sound in human communication and ritual, and the creation of meaning and cosmologies, whilst visual anthropologists may learn something from film theorists and practitioners about the relationship between sound and image.

CONTRIBUTORS: G. Iversen, J. Aaltonen, M. Jönsson, A. Tiller, D. Toop, M. K. Corneil, B. Nichols, P. Henley, P. I. Crawford, C. E. Daniel, H. Hadders, M. Mtonga, J. K. Simonsen.

2010, 272 pgs., DKK 280.00 (approx. £ 31.00/€ 37.50), ISBN 978-87-89825-93-9

<http://www.intervention.dk/cat6/nafa/nafa5/nafa5.htm>

## Call for Reviews for Sensate Journal

Sensate is an online, media-based journal for the creation, presentation, and scholarly critique of innovative creative projects in the arts, humanities, sciences, and media. Driven by the conviction that the making of creative projects is an inherent part of academic or scholarly work, we aim to expand conversations and collaborative communities among scholars, film/videomakers, sound artists, and others. Sensate is a collaborative and interdisciplinary initiative involving Harvard and MIT graduate students and faculty as well as independent artists and scholars

from various universities, centers and departments, with the intent to integrate new modes of media-based scholarship and critical media practice into the cognitive life of the academy and beyond.

Sensate is currently accepting submissions for reviews on a range of material or sensory experiences, including but not limited to audio and/or visual media (films, videos, sound recordings), current or upcoming installations in galleries and museums, and books or other publications. We are particularly

interested in reviews that emphasize their subjects' eclectic nature or creative innovation. In keeping with Sensate's interest in a wide range of expression, we are open to different review formats, including those that engage with audio and visual imagery to convey their criticism. Reviews or proposals will be accepted on a rolling basis for publication on Sensate's in-process website ([www.sensatejournal.com](http://www.sensatejournal.com)). However, those who wish to have their work considered for publication in



Sensate's inaugural issue in April 2011 should pay attention to the following deadlines.

Preferred deadline for review proposal or abstract: February 15, 2011

Final proposal deadline and preferred deadline for review submission: March 1, 2011

Final deadline for review submission: March 15, 2011

Reviews will be judged preferentially on a rolling schedule; those proposed or received earlier are more likely to be considered for publication in the issue as opposed to the site. We make no distinction in quality between the material published on a rolling basis on the site or in an issue. The selection of reviews for an issue is determined based on an eclectic mix of formats of reviews and their subject matter.

Please submit to: [sensatereviews@gmail.com](mailto:sensatereviews@gmail.com)

Sensate Review Editors

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## Press release on

# The Fifth Moscow International Festival of Visual Anthropology «Mediating Camera» 20 to 24 of September 2010

For ten years the festival has been organized by the Lomonosov Moscow State University and the Institute of Ethnology and Anthropology of the Russian Academy of Sciences. This year the Moscow City Interregional Relations and National Policy Committee and the Moscow House of Nationalities were also among the festival organizers.

Currently the «Mediating Camera» is the only festival in Russia, which consistently demonstrates documentary films of the authors, that not only try to reflect the bright palette of the cultural life of peoples all over the world, but work regarding the moral responsibility to the depicted human communities. Unlike the producers of TV programs and oriented on the audience success domestic documentary filmmakers, visual anthropologists try to create an adequate image of the cultural community, that entrusted itself to the attentive camera eye. As a rule, in creation of their works these people combine scientific knowledge with aesthetic and ethical notions. Their works intend to

make possible the dialogue of cultures, to form mutual understanding and respect between different nationalities and religions, to prevent ethnic and religious conflicts.

The main purpose of the festival at the moment is the propagation of ideas and products of visual anthropology in humanitarian and pedagogical media and demonstration of its capabilities to the students, scholars and everybody engaged in various socio-cultural activities.

Out of more than 120 films received, 48 were included into the program of the last festival. Beside the films from the different regions of Russia there were works presented by countries of CIS, Eastern and Western Europe, Northern and Southern America, Asia and Africa, including such distant countries like Nepal, Peru, Trinidad and Tobago.

As usual, the significant part of the festival consisted of two special programs. This year they were devoted to films representing the cultures of China and South-Eastern Europe.

The discovery and the success of the festival became the film «Beside the River» directed by Liu Xiangchen. A story of life of a family living in a traditional way in the remote regions of the northwest China strikes us with the elegance and subtlety of the relationships between the heroes depicted. The immersion into the psychological world, difficult for the documentary filmmakers, was achieved by the author with great aesthetic skill and gentle tact.

Really popular among the audience was the film by Jana Richter about the gaucho subculture in Argentina, as well as the film by the Estonian filmmaker and anthropologist Liivo Niglas, dedicated to the rites of fertility in Mozambique, and the film about the Himba

people, made by the well-known Russian politician and journalist Sergei Yastrzhembsky.

At the section «The Impulse from South-Eastern Europe» Professor Naško Križnar (Slovenia) presented five works of authors from Bosnia and Herzegovina, Croatia, Serbia, Macedonia, Slovenia. Special attention was attracted to the film directed by Dragan Nikolić «The Caviar Connection», showing us a problematic life of fishermen of Danube, and the film by the Slovenian filmmaker Daniela Vávrová «Enet Yapai an Ambonwari Girl», that touched the audience with the tenderness and trust between the author and the little heroine from the village in Papua New Guinea.

Professor Nevenka Redžić Toth (University of Toronto, Canada; and University of Arts, Belgrade, Serbia), held a seminar where she shared her great creative experience of transforming an audio-visual document into a piece of art.

Great success among the Russian scholars had the seminar of Professor Bjorn Arnsten from the School of Visual Anthropology at the University of Tromsø (Norway), where specialists from different countries have been successfully trained for several years. From year to year the students from the School of Visual Anthropology win first prizes of the debut competition at the Moscow festival «Mediating Camera».

This year was not an exception – the first prize won the film «Echagh (The Well)» directed by Souleymane Diallo, a graduate student from Tromsø. Currently Souleymane teaches visual anthropology at the University of Bomako in his homeland in Mali. The second prize won Ramesh Khadka from Nepal, with his film «Chhau (menstruation)». The third place was given to Eugenia Trifonova, a student of VGIK, the author of the film «Bride's Song».

Two more debut works were awarded with Special Prizes: the film «I will work hard» by Andrei Beregovenko, a professional psychologist working with the disabled children, and the film «Rehe, the Blacksmiths of Mogode» by the author from Cameroon Gamache Thomas Kodji, who also graduated from the School of Tromsø.

At the scientific and practical conference experts in anthropology reported about the new researches using methods of visual anthropology; representatives of different disciplines exchanged opinions on problems and prospects of visual anthropology in the socio-cultural and educational practice.

The significant contribution to the last festival was the active participation of students from the Lomonosov Moscow State University and postgraduate students from the Institute of Ethnology and Anthropology of the Russian Academy of Sciences, who translated all foreign films into Russian, became the interpreters and mediators of the discussions and participated in a variety of organizational tasks.

The festival organizers hope that this event will become another step in the popularization of ideas and materials of visual anthropology. In this regard, it is planned to hold several seminars and demonstrations of selected films from the festival in a number of Russian cities, including Samara, Izhevsk, Khanty-Mansiysk, Rostov, Omsk and Ufa.

We would like to thank the organizations, funds, online resources and publications, who had provided the festival with financial, technical and informational support: Presidium of the Russian Academy of Sciences, Russian Foundation for Basic Research, Faculty of Journalism at Lomonosov MSU, Faculty of Foreign Languages and Higher School of Translation at Lomonosov MSU, «Vne Vremeni» Foundation,

OknoTV Inc., the Federal Agency on Press and Mass Communications of Russia, news program of the «Kultura» TV channel, Social Development of International Links and Cooperation Fund «Good Neighbours», «Observatory of Culture» magazine, «Afisha» Publishing House, Internet mailing lists «Association of graduates of MSU», «Russian tradition», «Laboratory of Social Communication Faculty of Sociology at St. Petersburg State University»; site «Theory and Practice» and others.

Organizing committee  
<http://visant.etnos.ru>  
<http://www.iea.ras.ru>

### **The decision of jury of the Debut Competition**

I prize – Souleymane Diallo Echagh (*The Well*)  
 II prize – Ramesh Khadka Chhau (*Menstruation*)  
 III prize – Evgenia Trifonova *Bride's Song*

### **Special prizes of jury**

Andrey Beregovenko, *I Will Work Hard*  
 Kodji Rehe, *The Blacksmiths of Mogode*

### **Diplomas of participants of the Debut Competition**

Seifu Woldeyohannes Haile Esset, *Soul of the Gurage* – for the interesting presentation of gender roles in a traditional society

Damjan Muhič *Working in Salina* – for a beautiful story without words

Gry Elisabeth Mortensen *Doing the Norway* – for carrying on tradition in new time and place  
 Ronnie Smith *Rules and Rebels. A Portrait* – for the new interpretation of the relationship between sound and music

Alexander Zaika *Russian «Khanty»* – for the love story told in the language of photography

Mashhood Ahmed Sheikh *Side Effects: Portrait of a Young Artist in Lahore* – for an expressive account of the youngsters' problems

Maris Gillette *Broken Pots Broken Dreams* – for presentation of political and economic problems in a society

Ilya Batuev – for attempt to understand the complex phenomenon in the film «*Guided by Spirit*»

Ausra Linkeviciute *Anything but Black* – for bringing cinema closer to life

Johanne Haaber Ihle *Men of Words* – for showing poetry as the means of communication

## Good-bye to all that

By Jay Ruby

For the past 40 plus years I have been an advocate of an anthropology of visual communication approach to visual anthropology. The position I advocated was that visual anthropology should be the anthropological study of all visual and pictorial forms of culture and that the production of visual media (films, videos and stills) by anthropologists should be approached as a theoretical problem. Most importantly, visual anthropology should not be a fancy word for so-called ethnographic films that are often made by people with no anthropological training and who do not do ethnographic field work in preparation for producing their films. Finally, ethnographic film should be regarded as more than simply an audiovisual aid to teaching but as an avenue for the communication of anthropological knowledge. It is a concept first developed by Sol Worth (<http://astro.temple.edu/~ruby/WAVA>) and expanded upon by the two of us. We first formulated it at a National Science Foundation sponsored 1972 Summer Institute in Visual Anthropology. One result of this institute was the creation of the first professional organization in the field (Society for the Anthropology of Visual Communication) and the first visual anthropology journal.

Try as I may to convince others of the value of this concept, it was mostly ignored. As Bob Aibel, one of Worth's former students, said recently, "we were preaching to a very small choir - ourselves, our students and a few friends. Everyone else didn't want to hear about it." In time, I found myself becoming the "Don Quixote of visual Anthropology." While I wrote a number of articles espousing my ideas about film, it was with *Picturing Culture* (University of Chicago Press, 2000) that I developed my argument in its fullest. More recently, Marcus Banks and I have co-edited a history of the field, *Made To Be Seen: Historical Perspectives in Visual Anthropology* (University of Chicago Press, 2001) in which film is one chapter out of 11.

Apparently I am a slow learner but finally at VisCult in Finland and at this year's American Anthropological Association meetings (2010), I realized I was not Don Quixote, I had become the anthropological equivalent of "Rodney Dangerfield." It was time to quit wasting my time. So in late November, 2010, I resigned from both the American Anthropological Association and Society for Visual Anthropology. It is my intention to turn my attention of the production of multi-media

ethnographies of American society like "Oak Park Stories" (DER). To that end, I am in the beginning stages of a long term ethnographic study of two Bohemian institutions in Malibu, California (<http://astro.temple.edu/~ruby/coffeehouse/>). I will no longer critique manuscripts, write reviews or articles, give lectures about ethnographic film or attend those incredible boring "ethnographic film festivals" - the gold arches of visual anthropology.

As I found myself listening to the same tired ideas again this year and looking at the same kind of films over and over. Those interested in the anthropological study of visual media, by and large, ignore the Society for Visual Anthropology as it is considered by many to be nothing more than a place where films are promoted. I recalled something Sol Worth once said people do not re-invent the wheel, they invent the flat tire. In my case I been reading about and watching hundreds if not thousands of flat tires. Enough already!

Jay Ruby  
<http://astro.temple.edu/~ruby/ruby>

# nafa :: notice board

## Art Access

### Free Online Access To All Our Visual Arts Journals

Routledge are pleased to announce we are giving you free online access to all current and back content from our Visual Arts journals.

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There's no need to register, just visit [www.tandf.co.uk/journals/artaccess](http://www.tandf.co.uk/journals/artaccess) for the full list of titles.

Access is only available until 28 February, so visit the site today and start reading!

## Visual Anthropology, vol.24, nos.1-2:

### Hybrid Hong Kong

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

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

Paul Hockings  
(Editor-in-Chief)  
[visualanthro@yahoo.com](mailto:visualanthro@yahoo.com)

## New Book:

### Cinema : a Visual Anthropology Gordon Gray, 2010, Berg Publishers

*Cinema: A Visual Anthropology* provides a clear and concise summary of the key ideas, debates, and texts of the most important approaches to the study of fiction film from around the world. The book examines ways to address film and film experience beyond the study of the audience. Cross-disciplinary in scope, Cinema uses ideas and approaches both from within and outside of anthropology to further students' knowledge of and interest in fiction film. Including selected, globally based case studies to highlight and exemplify important issues, the book also contains suggested Further Reading for each chapter, for students to expand their learning independently. Exploring fundamental methods and approaches to engage this most interesting and vibrant of media, Cinema will be essential reading for students of anthropology and film.

**New Book:**

**Bruchler, B. and J. Postill (eds) 2010. Theorising Media and Practice. Oxford and New York: Berghahn.**

Although practice theory has been a mainstay of social theory for nearly three decades, so far it has had very limited impact on media studies. This book draws on the work of practice theorists such as Wittgenstein, Foucault, Bourdieu, Barth and Schatzki and rethinks the study of media from the perspective of practice theory. Drawing on ethnographic case studies from places such as Zambia, India, Hong Kong, the United States, Britain, Norway and Denmark, the contributors address a number of important themes: media as practice; the interlinkage between media, culture and practice; the contextual study of media practices; and new practices of digital production. Collectively, these chapters make a strong case for the importance of theorising the relationship between media and practice and thereby adding practice theory as a new strand to the study of anthropology of media.

See the Berghahn website for more information: <http://berghahnbooks.com/title.php?rowtag=BrauchlerTheorising>

**DOKweb.net**

Since its launch in March 2010, DOKweb.net has seen a surge in the number of website visitors, and added a massive amount of database content. We now feel that it is time to step back and look at our listings in detail. We would like to ask filmmakers, producers and other concerned supporters to help us update information on documentary films/projects, professionals, companies, etc. on our website. Any updates and new additions will be greatly appreciated!

The Institute of Documentary Film (IDF) officially launched the new documentary portal [www.DOKweb.net](http://www.DOKweb.net) in March 2010. In addition to the daily updated news section, the portal now boasts the most comprehensive online database of East European documentary films produced after 1989, a database of East European documentary professionals, and a detailed industry directory that lists European and international festivals, grants, funds, organizations, institutions, production and distribution companies, markets, workshops, film schools and many more categories.

We would like to ask you to help us update your listings, filmographies, contact details, photos or trailers. Please go to [www.DOKweb.net](http://www.DOKweb.net)

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**SERIES OVERVIEW****HOW DEMOCRACY WORKS NOW**

*Twelve Stories is a 12-part documentary film series that reveals the fight for immigration reform on Capitol Hill and across the country with unprecedented access and intimacy. The story spans the critical years 2001 to 2007.*

In August 2001, it seemed the stars were about to align for a sweeping overhaul of America's troubled immigration system. The gathering signs of a societal shift on the scale of the Civil Rights Movement were unmistakable. Outside public view, the Bush administration and key leaders in Congress were also thinking along similar lines.

In response, a dozen crucial, engaging characters -- a think tank expert, a union leader, a non-profit lobbyist, a Latino activist, business executives, politicians and Capitol Hill staffers -- crafted an audacious new plan to reform the national immigration policy. Their "Grand Bargain" promised to change the lives of tens of millions of immigrants and affect every citizen and every state in the union.

Veteran filmmakers Shari Robertson and Michael Camerini launched a project to record history in the making, negotiating exclusive access to drill deep into the lives and strategies of principal players. They reached the private offices of Senators Ted Kennedy and Sam Brownback, and listened in on the phone calls of dozens of Hill staffers, lobbyists, and immigration activists. Invited into the meeting rooms and secret conferences where heated discussions and private bargains could yield a breakthrough, they followed the democratic process close-up and across state lines, weaving cinema verité portraits of personal defeats and victories into a grand story arc. HOW DEMOCRACY WORKS NOW: Twelve Stories is a unique, essential chronicle of the American political process at work.

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

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Facebook:  
<http://facebook.com/howdemocracyworksnow> •  
Twitter: @hdwn

## HIGHRISE

Greetings, all,  
I expect many of you may have an interest in a new project from the National Film Board of Canada. The NFB is in the midst of a multi-year, multi-city documentary project called HIGHRISE (<http://highrise.nfb.ca/>). The newest portion of HIGHRISE is an interactive documentary called "Out My Window," which uses photo montages and audio slideshows to focus on the lives of high rise residents in 13 cities around the world. I conducted interviews and used documentary photography to create the Chicago section, which is about a mother and daughter who were living in one of the last high rise public housing buildings in the city. It since been demolished. You can find this newest chapter of the project here:  
<http://interactive.nfb.ca/#/outmywindow>

Some background information about the project is available in the Toronto Star, which features the Chicago section of the project:  
<http://www.thestar.com/news/insight/article/876179--online-a-window-on-the-world>

Best, David  
<http://davidschalliol.com>  
Department of Sociology, University of Chicago

## "Women's Voices Now"

A collection of short docs made by women, on women's work, issues, creativity--as in A Garden in Shigar:  
[http://womensvoicesnow.org/watchfilm/a\\_garden\\_in\\_s\\_higar/](http://womensvoicesnow.org/watchfilm/a_garden_in_s_higar/)



# nafa :: calendar

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

## **February 22-27, 2011**

Punto de Vista – International Documentary film Festival of Navarra, Pamplona, Spain  
Deadline for entries: October 3rd, 2010  
Web: <http://www.expcinema.com/site/en/calls-for-entries/punto-de-vista-2011>

## **February 26-March 5, 2011**

XXII edition of FESPACO – Festival Panafricain du Cinema et de la Television d'Ouagadougou  
Deadline for entries: October 31, 2010  
Contact : Tel : (226) 50 30 83 70  
Fax : (226) 50 30 83 75  
E-mail : [sg@fespaco.bf](mailto:sg@fespaco.bf)  
Web : <http://www.fespaco.bf/>

## **February 27-March 6, 2011**

Zagreb Dox International Documentary Film Festival, Zagreb, Croatia.  
Web: <http://www.zagrebdox.net/en/>

## **February-March, 2011**

The 6th edition of Documentary Edge Festival, New Zealand  
Deadline for entries: passed  
Contact: The Documentary New Zealand Trust PO Box 90943, AMSC, Auckland 1142, New Zealand  
E-mail: [info@documentaryedge.org.nz](mailto:info@documentaryedge.org.nz)  
Web:  
<http://www.docnz.org.nz/festival/filmmakers.html>

## **March 7-11, 2011**

Days of Ethnographic Film  
Ljubljana, Slovenia  
Film Submission Deadline: December 1, 2010  
E-Mail : [nasko@zrc-sazu.si](mailto:nasko@zrc-sazu.si)  
<http://www.def.si/>

## **March 8-17, 2011**

The 13th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.  
Deadline for entries: 30th November 2010  
Contact:  
One World/People in Need  
Safarikova 635/24  
120 00 prague 2, Czech republic  
tel. +420 226 200 400  
E-mail: [Mail@oneworld.cz](mailto:Mail@oneworld.cz)  
Web: <http://www.oneworld.cz/ow/festival/>

## **March 9-13, 2011**

The 41st International Tampere Short Film Festival, Tampere, Finland.  
Deadline for entries: 1st Dec 2010  
Contact:  
Web: <http://www.tamperefilmfestival.fi>

## **March 18-26, 2011**

AUC Documentary Film Festival - Focus on the Middle East, the the American University in Cairo, Egypt.  
Deadline for entries: December 1st, 2010.  
Contact:  
For more information about the festival's themes visit:  
<http://aucdocfest.blogspot.com/p/call-for-films.html>

For the submission form, visit:

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

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

Facebook: <http://www.facebook.com/group.php?gid=143087022401854&ref=nf>

Email: [aucdocfest@gmail.com](mailto:aucdocfest@gmail.com)

Festival Director:

Mark R. Westmoreland

Assistant Professor of Anthropology

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

## **March 21-27, 2011**

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

Contact:

Pille Runnel,

Taavi Tatsi

WORLD FILM 2010

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409, ESTONIA

E-mail: [festival@worldfilm.ee](mailto:festival@worldfilm.ee)

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

## **March 21-27, 2011**

African, Asian and Latin American Film Festival  
Milan, Italy

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

## **March 23-7, 2011**

FIGRA – Le Festival International du Grand Reportage d'actualité et du Documentaire de Société



(International Current Affairs and Social Documentary Film Festival),  
Palais de l'Europe, Le Touquet Paris-Plage, France  
Deadline for entries: October 31, 2010  
Web: <http://www.figra.fr>

#### March 24-April 3, 2011

Cinéma du Reel, 33th International Film Festival of Visual Anthropology and Social Documentation.  
Deadline for entries: 15th Nov 2010  
Contact:  
Cinéma du Réel, Bpi - Centre Pompidou, 25, rue du Renard, 75197 Paris Cedex 04, France.  
Tél. : +33 (0)1 44 78 44 21 - 1 44 78 45 16  
Fax : +33 1 44 78 12 24  
E-mail : [cinereel@bpi.fr](mailto:cinereel@bpi.fr)  
Web: <http://www.cinereel.org/>

#### Marc 31 - April 10, 2011

The 16th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo and Rio de Janeiro, Brazil.  
Submission deadline: Dec 10, 2010  
Contact:  
It's All True International Documentary Festival  
Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010  
São Paulo - SP - Brazil  
Phone / Fax: (55 11) 3064-7617 | (55 11) 3064-7485  
E-mail: [info@itsalltrue.com.br](mailto:info@itsalltrue.com.br)  
Web: <http://www.itsalltrue.com.br/>

#### April 1, 2011

Applied Video Festival at 71st Annual Meeting in the Society for Applied Anthropology, Seattle, Washington 2011.  
More information: <http://www.sfaa.net/sfaa2011.html>

#### April, 1-10 2011

The VIII Sobrarbe Ethnographical Documentary Festival, Boltaña (Huesca)

Deadline for entries: November 15, 2010  
Web: [www.espiello.com](http://www.espiello.com)

#### April 5-15, 2011

The London International Documentary Festival (LIDF)  
Deadline for Submissions: 1st December 2010 (Late submission possible until 31st Dec 2010)  
Email: [info@pocketvisions.co.uk](mailto:info@pocketvisions.co.uk)  
Web: [www.pocketvisions.co.uk](http://www.pocketvisions.co.uk)

#### April 7-13, 2011

Visions du Réel, International Film Festival, Nyon  
Deadline for entries: not known  
Contact:  
Visions du Réel, 18, rue Juste-Olivier – 1260 Nyon 1, Switzerland  
Tel: +41 22 365 44 55, Fax: + 41 22 365 44 50  
E-mail: [docnyon@visionsdureel.ch](mailto:docnyon@visionsdureel.ch)  
Web: <http://www.visionsdureel.ch/>

#### April 7-9, 2011

Etnofilm Croatia  
Rovinj. Organized by the Ethnographic Museum of Istria. Submission deadline December 31, 2010.  
[www.etnofilm.com](http://www.etnofilm.com)

#### April, 10-15 2011

The 7th Russian Anthropological Film Festival in Ekaterinburg  
Deadline for submission: 1st February 2011  
E-mail: [ethnobs@mail.ru](mailto:ethnobs@mail.ru)  
Tel: 00 7 950 2017911, 00 7 343 3629096  
Web: [rfaf.ru/eng/raff/300/310](http://rfaf.ru/eng/raff/300/310)

#### April 17-21, 2011

SIEF 2011 Ethnographic Film Screening to take place during the 10th international SIEF congress "People Make Places - ways of feeling the world" in Lisbon.

Deadline for submissions: 30.11.2010  
Web: <http://www.nomadit.co.uk/sief/sief2011/index.html>

#### April 28-May 8, 2011

Hot Docs Canadian International Documentary Festival, Canada  
Deadline for entries:  
Dec 3, 2010 / Jan 14, 2011  
Web: <http://www.hotdocs.ca/>

#### April 28- May 8, 2011

Hot Docs in Toronto, Canada  
Web: <http://www.hotdocs.ca/>

#### May 2011

Documenta Madrid 2011, Madrid, Spain.  
Deadline for entries: December 31, 2010  
Area de Gobierno de las artes  
Gran Vía 24, 6ª planta  
28013 Madrid, Spain  
Web: <http://www.documentamadrid.com>

#### May 1, 2011

5th ANNUAL INTERNATIONAL ANTHROPOLOGICAL FILM FESTIVAL AT University of British Columbia in Vancouver, Canada.  
Submission deadline: December 15, 2010  
Web: <http://anthfilm.anth.ubc.ca>

#### May 4-11, 2011

26 International Film Festival München DOK.FEST, Germany  
Deadline for entries: 17th Dec, 2010  
Web: <http://www.dokfest-muenchen.de/>

#### May 5-15, 2011

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

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

For full details, Frequently Asked Questions, and the On-Line Entry Form please go to: [www.lidf.co.uk](http://www.lidf.co.uk).

Contact:

Patrick Hazard

Director, London International Documentary Festival (LIDF)

Web: [www.lidf.co.uk](http://www.lidf.co.uk)

M: 07706 160661

Skype: [patrick.hazard](https://www.skype.com/people/patrick.hazard)

<http://twitter.com/patrickhazard>

**May 23-25, 2011**

**International Conference “McLuhan Galaxy, Understanding Media, Today”**

**Barcelona**

**More info:** <http://www.mcluhangalaxy.net/>

**May 31-June 15, 2011**

**Freiburg Film Festival**

**Deadline for entries: 15th March, 2011**

**E-mail:** [fifo@freiburger-medienforum.de](mailto:fifo@freiburger-medienforum.de)

**Web:** [www.freiburger-filmforum.de](http://www.freiburger-filmforum.de)

**June 7-12, 2011**

***beeld voor beeld* Documentary Film Festival**

**Tropentheater Amsterdam / Museum Volkenkunde Leiden**

**Festival Director, Eddy Appels**

**Deadline for film entries: February 25**

**[info@beeldvoorbeeld.nl](mailto:info@beeldvoorbeeld.nl)**

**Tel. + 31 20 568 8520**

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

**June 15-26, 2011**

The 65th Edinburgh international film festival (eiff), Edinburgh, Scotland

The 2011 submission process will open on November 1

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

**June 16 – 19, 2011**

**The Open City**

**London Documentary Festival**

**More information:** [www.opencitylondon.com](http://www.opencitylondon.com)

**June 18-24, 2011**

**Flaherty Film Seminar SONIC TRUTH,**

**Colgate University, Hamilton, NY**

**Early registration: April 1**

**Late registration: after May 2**

**Reduced Student registration**

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

**June 24-26, 2011**

The 12th RAI International Festival of Ethnographic Film, London, UK.

Deadline for entries: 15th January, 2011

Contact:

Susanne Hammacher

Film Officer | Festival Manager

The Royal Anthropological Institute

50 Fitzroy Street, London W1T 5BT

UK

Tel +44-(0)20-7387 0455

Fax +44-(0)20-7388 8817

E-mail: [film@therai.org.uk](mailto:film@therai.org.uk)

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

**July 4-8, 2011**

**The Perth InterCongress**

**Combined AAS/IUAES/ASAANZ Intercongress at**

**the University of Western Australia in Perth**

**Further information: Metje Postma, University of Leiden, E-mail: [POSTMAM@fsw.leidenuniv.nl](mailto:POSTMAM@fsw.leidenuniv.nl)**

**JULY 5-8, 2011**

**AAS/IUAES/ASAANZ CONFERENCE 2011**

**KNOWLEDGE AND VALUE IN A GLOBALISING WORLD**

Disentangling Dichotomies, Querying Unities

THE UNIVERSITY OF WESTERN AUSTRALIA

Deadline for panel proposals: October 22nd, 2010

Please send panel proposals to:

[conference2011-anthropology@uwa.edu.au](mailto:conference2011-anthropology@uwa.edu.au)

Contact:

Organizing Committee

IUAES/AAS/ASAANZ Conference 2011

Discipline of Anthropology and Sociology

The University of Western Australia M-255

35 Stirling Hwy

Crawley, WA 6009

ph: +61864882853

Fax: +61864881062

CRICOS No. 00126G

E-mail: [conference2011-anthropology@uwa.edu.au](mailto:conference2011-anthropology@uwa.edu.au)

Web: <http://www.anthropology.arts.uwa.edu.au>

**July 6-8, 2011**

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

Deadline for Submissions: February 15, 2011

Web: [www.visualsociology.org/conference.html](http://www.visualsociology.org/conference.html)

**August 2011**

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

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

Submission deadline: 15.1.2011

Contact: Dr. Beate Engelbrecht, Email:

[beate.engelbrecht@sowi.uni-goettingen.de](mailto:beate.engelbrecht@sowi.uni-goettingen.de)

August 12-17, 2011

Globians Doc Fest Berlin 2011

Globians world+culture Documentary Film Festival  
Berlin

Facebook: [www.facebook.com/globians](http://www.facebook.com/globians)

The direct submission link at Withoutabox.com for  
GLOBIANS DOC FEST BERLIN 2011:

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

phone +49.331.279 76 62

email [info@globians.com](mailto:info@globians.com)

August 29 – September 1, 2011

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

Deadline for film entry: 4 April 2011

Submission of abstracts for the conference part: 28  
February 2011

More info on [http://www.st-  
andrews.ac.uk/anthropology/nafa/nafa/conference/](http://www.st-andrews.ac.uk/anthropology/nafa/nafa/conference/)

September 13-15, 2011

Second International Visual Methods conference

The Open University, Milton Keynes, UK

Please summarise your proposal - whether for a  
paper, a themed session, a screening performance,  
exhibition or something else – in 200 words and  
send it by 20 February 2011 to IVM-

[Conference@open.ac.uk](mailto:Conference@open.ac.uk)

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

September 23-28, 2011

Nordisk Panorama

Århus, Denmark

Deadline for films produced in 2010: February 15,  
2011

Deadline for films produced in 2011: May 15, 2011

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

October 6-8, 2011

Viscult 2011

Slavery - From oppression to resistance

Joensuu, Finland

Deadline for film entry: June 1, 2011

Contact:

Viscult

The Regional Film Center of North Karelia

Länsikatu 15

FIN-80110 Joensuu, Finland

Mail: [info@viscult.net](mailto:info@viscult.net)

Web: [www.viscult.net](http://www.viscult.net)

October 6-13, 2011

Yamagata International Documentary Film Festival

12. Edition

Deadline for entries: 15th Dec 2010/ 10th April

2011 / 31st May 2011

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

October 25-30, 2011

Astra Film Festival - the Sibiu International Festival  
for Documentary Film

Sibiu, Romania

Deadline: Entries must be postmarked before 1 May  
2011

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

November 1-4, 2011

Jerusalem Cinematheque and Israeli film Archive

Anthropological 1st Film Festival

Please send screeners to the Jerusalem Cinematheque  
by 1st June to:

Jerusalem Cinematheque - Israel Film Archive

c/o Films and Anthropology

P.O.B 8561

Jerusalem 91083

Israel

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

November 7-12, 2011

Jean Rouch International Film Festival

30th Ethnographic Film Panorama

Seeing the World Differently

Deadline for Submissions : April 15th, 2011

Contact:

Festival International Jean Rouch

30ème Bilan du Film Ethnographique

Muséum National d'Histoire Naturelle

36 rue Geoffroy Saint Hilaire - CP 22

75005 Paris

Mail: [festivaljeanrouch@gmail.com](mailto:festivaljeanrouch@gmail.com)

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

November 16-20, 2011

AAA Annual Meeting in Montreal, Canada

More information:

<http://www.aaanet.org/meetings/index.cfm>