

NAFA Network vol. 21.2 (May 2014)
Newsletter of the Nordic Anthropological Film Association
With a section from the Commission of Visual Anthropology
Network: CVA Circular

Web version: <http://www.nafa.uib.no>

ISSN: 0805 - 1046

Please send news, articles and announcements to:

Berit Madsen, Anne Mette Jorgensen & Christian Suhr Nielsen

Etnografisk Afdeling

Moesgaard

8270 Højebjerg

Denmark

Fax: +45 89424655

E-mail: nafanet@hum.au.dk ; etn_nafa@hum.au.dk

* * *

CONTENTS

- 1) Editorial
- 2) News from CVA by Metje Postma
- 3) Stand against attempt to cancel Astra Film Festival!
- 4) Call for submissions to an exhibition: Speculative Ground, Edinburgh
- 5) Call for Films: XXIII International Festival of Ethnological Films, Belgrade
- 6) Call for Films Sardinia International Ethnographic Film Festival (SIEFF 2014)
- 7) Call for Films for the themed section "Xenophobia" of the 5th Athens Ethnographic Film Festival
- 8) Call for a Visual Anthropologist for a joint presentation at the AAA Meeting, Washington DC, December 2014
- 9) Call for Films and Papers: The 5th Days of Ethnographic Cinema Festival in Moscow
- 10) Notice Board
- 11) Calendar

1) Editorial

By Anne Mette Jørgensen & Berit Madsen

Next week it is time for the 34th NAFA Festival and Seminar in Ísafjörður in Iceland. All chances are for a most joyful, inspiring and beautiful experience.

The organisers Vaida Braziunaite and Haukur Sigurdsson are looking forward to welcoming you. They have put together a program of ten international and one Icelandic (Björg Sveinbjörnsdóttir) speakers for the seminar "Sharing a common story". Please go to http://www.hsvest.is/conferences_and_lectures/nafa_2014_nordic_anthropological_film_association_en/ to read more. For the film festival the selection committee proudly presents an impressive program of as many as 23 new films. We have attached the program to this newsletter.

This volume also includes the following: The news from the Commission on Visual Anthropology this time offers us an update on VA in China. An from our Romanian friends and organisers of the Astra Film Festival we forward a call for support as their funding is challenged by shortcuts, please consider signing up their petition online. We bring you several calls for films and papers (Belgrade, Sardinia, Athens, Moscow), for contributions to an exhibition in Edinburg, and an unusual call for a VA collaborator for a film and anthropology experiment at the AAA in December. And then, as always, the notice board before our substantial calendar of future film festivals and events.

We have to apologize for the poor layout of this present volume. Due to personal circumstances we have to do without Christian this time and we have therefore not been able to go through our normal procedures. Despite this we hope that you will find our newsletter useful. And please remember that you are always invited to contribute to future volumes. Our deadline for the next is August 12, 2014.

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

Metje Postma (postmam@fsw.leidenuniv.nl)

In order to expose different approaches to Visual Anthropology worldwide, the CVA has invited visual anthropologists from different regions to reflect on visual anthropology in their country or region. In each Newsletter we will therefore present one such piece, which will hopefully also diversify our the situatedness of the visual anthropological discourse. For the May 2014 edition of the NAFA/CVA Newsletter we invited Bao Jiang to present his views on trends in Visual Anthropology in China.

REVIEW OF VISUAL ANTHROPOLOGY IN CHINA

Prelude for Regenerating the Academy of Humanities and Social Sciences within the Space of Enhanced Tension between Concept and the Visual through the Development of Visual Technology -

Bao Jiang (鲍江)

Bao Jiang is an anthropologist researcher and filmmaker, working as advanced research fellow of the Chinese Academy of Social Sciences in Beijing. He finished his MA in Visual Anthropology in Kunming in 2000. Since then he has done several research-projects based on anthropological fieldwork with the camera, including his PhD in 2003, with Professor Song Shuhua . His main interest is symbolic anthropology, specifically concerning the complex of the trinity of person, symbol and community. He is a board member of the CVA.
<http://anthropology.cass.cn/view.asp?articleid=225>

The academy is defined by fields of actors' competing for the legitimate monopolization of universal concepts (Pierre Bourdieu 1994, Chinese edition 2007) . In the past one hundred years since the birth of the camera, as a result of the bias in knowledge production with regard to the central role of concepts, the visual has been neglected at worst and applied as illustration or conceptualized object at best in most academic fields.

Of the fields, visual anthropology is exceptional and has marched a long way in knowledge production, balancing respective natures of concept and the visual, and reached a point where and when I feel it would be inspiringly constructive to make a collection of reviews of visual anthropology in regions of the world as prelude for regenerating the academy of Humanities and Social Sciences. Therefore I would like to present a review of visual anthropology in China as content; as one soundtrack of the prelude.

In my horizon, visual anthropology is a form of anthropology regenerated by multi-medial integration, whose mission is producing knowledge in the three interwoven dimensions, i.e. probing cultures and societies of the others, probing cultures and societies of the self/ego, and probing trans-cultural and trans-social *Dao of Being Together* (Fei Xiaotong 2001). Ethnography combining theoretical concerns with specific experiences of long term fieldwork, is regarded as main product of anthropology. For visual anthropologists the visual and the audio are as important as the literal, in making ethnography.

Visual anthropology emerged as a professional field of knowledge production in China in the 1950s and it has gone a long way. In this article I limit my review of visual anthropology in

China to the time period from 1988 till the present. It is in 1988 that *The History, the Present and A Theoretical Framework of Visual Anthropology* (Yu Xiaogang etc. 1988) was published and opened the horizon of the practices of visual anthropology in China converging with those in the foreign. I base this summary on the article: *The Liminal Period of Spring and Summer of Visual Anthropology* (Bao Jiang 2013) which is a review of visual anthropology in China, that I wrote in Chinese. Anyway I made some clarifying revisions in the intentionality of explaining how I constructed my own horizon of Visual Anthropology as well as in introducing visual anthropology in China to the world community of anthropologists, in my poor English, to invite a rich amount of readers in this not long article.

Trajectories of Doing Phenomenological Audio-visual Ethnography to Break through the Crisis of Representation in Anthropology. *The Crisis of Representation* in anthropology uncovered the context of objectivity in anthropology and slammed the imagination of detached empirical anthropology down to the earth. Till then, peripheral issues of ethnographic knowledge production, such as subjectivity, inter-subjectivity, power relation, representation politic, etc, which had been regarded negligible, took up the main roles on the stage of anthropological knowledge production. In the horizon of E. Husserl's phenomenology, through the phenomenological *epoché* (detachment from any point of view regarding the objective world), the natural human ego, specially my own, is reduced to the *transcendental ego*, i.e. I become the disinterested spectator of my natural and worldly ego and its life. (*The Paris Lectures by Edmund Husserl*) Therefore, there is a tension between the *ego cogito* and the *transcendental ego*, the former referring to the structure of *I do it*, and the latter to the structure of *I do myself*, to which the duality of *Zi-zai* and *Guan-zi-zai-zhe* in Chinese tradition, which is originally related to Buddhism, is a response. Objectivity is the objectivity of those who' *do it*'. How can I go beyond the objectivity aims of anthropological study, in which I have been trained? I am working, to follow an internal demand for anthropology, otherwise I can do nothing but be bound to the structure of *I do it*, and get lost in attempts to create universal theories. Several trajectories have emerged to face up to this dilemma, which I call: trajectories of doing phenomenological audio-visual ethnography, to break through the crisis of representation.

Villager Filming is a trajectory widely and actively practiced in China and elsewhere. It proposes a possibility of producing knowledge in the collaboration between visual anthropologist and villager. Anyway an additional explanation should be made here at once that a film called *Villager Filming* was made by some filmmaker. We can listen to it, observe it, think it, discuss it, even neglect it, but it would limit our vision to the horizon of empirical science, if we would debate its contents only from the perspective of the discourse on the duality of the real and the fictional or representativeness and representative scope of the film

as a representation.

The Reflection in-between the Strange and the Familiar: Probing Visual Anthropology of First Sight (forthcoming, a collection by *Metje Postma, Sandra Sykorova, Frode Storaas, Ray Jiing, Itsushi Kawase, Fujimi Kawase, Frédérique Guyader, Mu Xiaoqiao* and *Bao Jiang*, an output of the international collaborate project *Visual Anthropology of First Sight* based on the fieldwork in the old town of *Lijiang* on the summer of 2009, opens a trajectory of doing phenomenological audio-visual ethnography in a conceptual framework constructed by the keywords of *first sight, collaboration, audio-visual ethnography, visual anthropology* and *phenomenology*.

Di-fang-zhi is a traditional paradigm of writing cultures in Chinese. Locality and cultural particularity are two main features of it. The **paradigms of *Di-fang-zhi* and ethnography converge** and also open a trajectory of doing phenomenological audio-visual ethnography. ***Cultural Glimpses: Film Festival of the 16th World Congress of IUAES*** (2009) is a review of visual anthropology in China as well as a booklet presenting the visual anthropology programs of the conference.

Dao of Being Together is the China Film Program, the 17th World Congress of IUAES in Manchester 2013. It is composed of four films by *Hou Wentao, Liu Xiangchen, Wang Yihui, Li Weihua* and *Kexiao*, and an introduction as proposal for a conceptual construction of phenomenological audio-visual ethnography by *Bao Jiang* which is based on the concepts of *Guan-Zi-Zai-Zhe* in Chinese Buddhism and *Transcendental Ego* in Edmund Husserl's Phenomenology.

Dialogue of Trans-fields Scholars, a film series by *Luo Hongguang*, has been shot since 1999, and the first two films of the series were published in 2013. One is *A Comparative Study on Trust* (2013), and the other is *We Are One of the Others* (2013). It can be taken as a specific expansion of the trajectory of doing phenomenological audio-visual ethnography in the conceptual horizon of camera as agent initiated by the filmmaking practices of Jean Rouch.

Besides these trajectories of doing phenomenological audio-visual ethnography to break through the crisis of representation, the article also makes an extensive review of other research and establishment of visual anthropology in China in the lines of **Monographs of Synchronic Study in the Horizons of Empirical Anthropology and Cultural Interpretation**, and **Monographs of Diachronic Study of Visual Anthropology**, and discusses the history of the **Establishment of Visual Anthropology in China**.

3) Stand against attempt to cancel Astra Film Festival!

The Sibiu International Festival of Documentary Film, Astra Film Festival 2014, has been excluded from public funding by the Municipal Council's decision based on incorrect procedures in the selection process.

We have started an online petition to keep Astra Film Festival on the cultural agenda of Sibiu.

Support us! Sign on http://www.petitiononline.com/nu_desfiintarii_astra_film_festival and share <https://www.facebook.com/AstraFilmFestival>

Thank you for your support!

Astra Film Team

4) Call for submissions to an exhibition: Speculative Ground

Dear friends and colleagues,

This is a call for submissions to an exhibition we're co-organising called Speculative Ground: Proposals on Paper. We'd love it if you would consider submitting something, and sharing the call

widely with those you think might be interested. The deadline is Wednesday 4th June. See below for more information.

Any enquiries can be sent to speculativeground@gmail.com.

Kind Regards,
Rachel and Jen

Speculative Ground arises from a conviction that creative practices can make valuable contributions to public policy-making. This exhibition presents artist-makers' imaginative and critical engagements with the Scottish Government's Land-Use Strategy. This particular policy, which is linked to Scotland's Climate Change Act, provides possibilities for explorations of the relationships between

creative practice, governance and land in its widest sense.

Speculative Ground builds on interdisciplinary art-anthropology projects such as Ethnographic Terminalia, bringing art practice and anthropological investigations together, with the conference as the site of engagement. The exhibition consists of two elements. One part, Speculative Ground: Proposals on Paper, is a collection of creative and speculative proposals by various artists, exhibited as provocations. Responses to the proposals will be invited; these will accrete over the course of the conference forming a further layer to the exhibition. The other part presents aspects of the early-stages of co-investigations into these same themes, by Jennifer Clarke, Kate Foster (environmental artist), Rachel Harkness and Claire Penak (choreographer).

The exhibition is produced by Jen Clarke and Rachel Harkness of the University of Aberdeens Department of Social Anthropology. It will be open from 9am to 6pm, 19th-22nd June, in the Appleton Tower Concourse, University of Edinburgh.



**5) Call for Films:
XXIII International Festival of Ethnological Films, Belgrade**

XXIII International Festival of Ethnological Films will take place in **October, 17/ 21, 2014** in Belgrade. The forthcoming event will be organized by the Ethnographic Museum in Belgrade.

The Festival is dedicated to showcase good practices of ethnographic and visual understanding of diverse cultural phenomena in Serbia and worldwide.

In addition to the main film program consisting of competitive, informative and student section, the Festival will see to offer a variety of special programs, such as panels and thematic events related to particular filmmakers and productions. The precise content is yet to be determined by the summer of 2014. We shall anyway keep you informed.

We hope to cooperate with you soon at this event and meet you in Belgrade in October. Please note the **deadline for film submissions is May 25, 2014**. Attached to this letter you will find the entry form and propositions. Since our website is temporarily in reconstruction we shall communicate in the meanwhile via email correspondence.

Best regards,

Sasa Sreckovic, Festival administrator

info@etnografskimuzej.rs

sasasrec@gmail.com

www.etnofilm.org

www.etnografskimuzej.rs

Tel. + 381 11 2625-140

Fax + 381 11 3282-944



6) Call for Films

Sardinia International Ethnographic Film Festival (SIEFF 2014)

Dear friends,

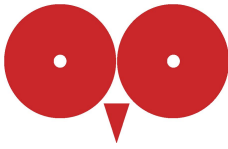
Registrations for the Sardinia International Ethnographic Film Festival (SIEFF 2014) have started! Entry Rules, Entry Form (to be filled-in on line) and more information on the Festival will be found at our homepage: www.isresardegna.it

Best Wishes

Paolo Piquerdu
Director

Istituto Superiore Etnografico della Sardegna
Via Papandrea, 6
08100 NUORO
Italy
tel. +39 (0) 784 242900
fax: +39 (0) 784 37484
E-mail: rassegna.sieff@isresardegna.org
Web: www.isresardegna.it

7) Athens Ethnographic Festival 2014



Call for Films *for the themed section “Xenophobia”*

of the 5th Athens Ethnographic Film Festival

As part of our crowdfunding campaign on Indiegogo, which we set up in an effort to support our future plans, the Athens Ethnographic Film Festival is proud to make its first announcement of such plans: in its fifth edition the Festival will introduce a themed-screenings section, which will be showcasing ethnographic films focused on particular social issues and present visual/anthropological perspectives on these issues.

Our intention in establishing this section within the festival is not only to present the particular kind of visual knowledge the ethnographic film has the potential of producing, but also initiate a dialogue on the value and relevance of visual anthropological perspectives on contemporary social life.

In this year's edition the theme of this section will be “xenophobia”. As we consider issues of racist violence, aggressive expressions of nationalism and social exclusion to be of pressing relevance for the Athenian society today, we have decided to launch the themed section of the festival with a selection of ethnographic films that deal with such issues.

We are, thus, inviting submissions for films made by/ or in collaboration with anthropologists (or other social scientists), which deal with one or more of the following issues: **xenophobia; racism; racist hatred/violence; (religious/ ethnic) intolerance; social exclusion; discrimination; nationalism; euro-centrism.**

We are particularly interested in films made over the past ten years, yet we will consider all submissions. We do, however, require that the films have English subtitles if they're not in the English language.

Fill in the entry form and send it to info@ethnofest.gr, clearly stating in your e-mail or subject line that the film is to be considered for this particular tribute. Send the DVD screener to

Athens Ethnographic Film Festival
P.O. Box 66009
15501 Holargos
Athens

or, alternatively, send us an password-protected link to an online screener.

The deadline for submission of films is **July 28th**.

We look forward to your submissions, as well as to your queries and comments.

We would also like to remind you that the Festival is still accepting submissions for the main programme, with **July 15th, 2014** as our deadline. Find out more on <http://ethnofest.gr/en/first-page-articles/471-call-for-films>

Last but not least, please visit our Indiegogo crowdfunding page and contribute to our efforts – you can find it on <https://www.indiegogo.com/projects/athens-ethnographic-film-festival#home>

The curators,
Dafni Sofianopoulou and Christos Varvantakis

for the
Athens Ethnographic Film Festival
ethnofest.gr
info@ethnofest.gr
facebook.com/athens.ethnographic.film.festival

PLEASE NOTE: It is the intention of the festival organizers to invite as many filmmakers as possible in order to present and discuss their films with the audience, as well as to organize a workshop on the issue of Xenophobia/Racism and ethnographic film. These plans, however, are subject to the festival's final budget restrictions.

**8) Call for Visual Anthropologist
AAA Meeting, Washington DC, December 3-7, 2014**

Are you interested in co-presenting a paper at the AAA Meetings in Washington DC and utilizing your film production skills? I am planning on giving an ambitious paper at the AAA conference and need your assistance. You must be a creative visual anthropologist who works with film to “co-write” a paper—really to produce a complimentary short “film.” This will be a multi-media presentation / performance that questions the efficacy of the stereotypical textual formats commonly found at the meetings – and our other standard productions of anthropological knowledge.

To give you an understanding of the type of media-making anthropologist that I am looking for, I will describe the project from the perspective of an audience member watching me present my paper: As I begin reading my paper at the meeting, images will flash behind me, much like a stereotypical conference presentation. Originally, seemingly a part of a PowerPoint, the video will ramp up with random sounds over my voice, and eventually a clash of classic anthropological film clips spliced together with bits of pop culture interspersed. These images will compete with (and complement) my monologue until the last 3 or 4 minutes of the presentation, when the sound will cut out as I finish reading the paper. Although I have not finished my own abstract - as I am organizing the session - I provide the panel abstract below to generate interest.

Please contact me if you are interested and let me know what projects you have worked on in the past. We will need to collaborate to generate original ideas, each work on our separate pieces, and then do one or two dry runs before the presentation. I’m looking forward to our collaboration.

Please write to Lance Larkin at: llarkin2@illinois.edu

PANEL ABSTRACT

Performing Anthropology through Embodied Epistemologies or Textual Productions

Participant-observation as a primary disciplinary methodology lends itself to both richly personal interactions with our collaborators and a theoretical focus on performance theory. Yet, even with a highly participatory or performative study, the disjuncture between

interaction in the field and the production of that participation as a “text” limits the range of human expressiveness. Performance has long been a cornerstone of theoretical development within anthropology catalyzing shifts toward processual and interpretive turns within the discipline. With cognate concerns including ritual and play, performance offered epistemological interventions drawing attentions to embodied knowledge and a dialogical ethics in ethnographic research encounters.

Examining the process of producing anthropology, the papers of this panel question the biases inherent in anthropological dissemination through journals, books, videos, and oral presentations. Interested in tracing the contours of making anthropological knowledge, the panelists explore the thread from participation in fieldwork through the process of generating textual episteme. Through a variety of settings and intellectual frameworks we link: (1) the challenges of negotiating embodied ways of knowing in the field; (2) the process of adapting that knowledge into textual reproductions, which are performed in very different ways; and (3) the efficacy of our anthropological creations in relation to intended (and unintended) audience. Ultimately, do the forms of this production constrain what questions we ask, how we answer them, and how accessible our work is to the broader world?

Best,
Lance Loren Larkin
PhD Candidate
University of Illinois, Urbana-Champaign

llarkin2@illinois.edu

9) Call for Films and Papers

The 5th Days of Ethnographic Cinema Festival in Moscow

Dear friends,

In the framework of the 5th Days of Ethnographic Cinema Festival in Moscow from September 24 to September 30, 2014 the one-day Colloquium under the title "Visual research of Africa: memory, symbols, identity" will be held. The new processes taking place in the region are in the centre of discussion. It is planned to analyze and to discuss such new phenomena as urbanization, the city marginality, new diasporas, and 'Africa beyond Africa'. The event is organized by the National Research University Higher School of Economics jointly with the Institute of Africa of the Russian Academy of Sciences.

We invite scholars and filmmaker.

To post films, please use the following address:

20, Myasnitskaya str., 101000, Moscow, Russia, Higher School of Economics, faculty of philosophy, c/o Ethnocinema Days

Contact information:

days@ethnocinema.ru , ethnocinema.days@gmail.com

Phone/Fax:

(495)250-68-38, (495)250-68-41

Ekaterina Trushkina

<http://ethnocinema.ru/>

10) NOTICE BOARD

A DISTURBING NEWS ITEM FROM HUNGARY

By Paul Hockings, Editor, *Visual Anthropology*

Hungary, once the homeland of Robert Capa has a new civil law that outlaws taking pictures without the permission (presumably written) of everyone to appear in the photographs. This will greatly affect both professional photo-journalists and visual anthropologists, as it more or less rules out taking pictures in public places or at communal events such as festivals. It remains to be seen how they will manage to implement the law across the whole country.

* * *

NEW VOLUME

Visual Anthropology, Vol. 27, n. 1-2

Reflections on the Lens

Isabelle de Rezende

Elsewhere in the Belgian Congo ca. 1953: Luc de Heusch Films the Tetela-Hamba

Wesley Mathew

Reality in Ethnographic Film: Documentary vs. Docudrama

Daniela Vavrova

Cinema in the Bush

Maureen T. Schwartz

Searching for a Feminist Western: The Searchers , The Hired Hand

Giulia Battaglia

The Video Turn: Documentary Film Practices in 1980s India

Alex Vailati

Seeing the Distance: Video Production among Rural South African Youth

Aseel Sawalha

After Amnesia: Memory War in two Lebanese Films

Joy T. Taylor

“Legend Has It...”: Imagining the Ethnographic Encounter in *The Grudge* and *The Maid*

Thomas Y. T. Luk

Hollywood's Hong Kong: Cold War Imagery and Urban Transformation in Edward Dmytryk's *Soldier of Fortune*

* * *

NEW BOOK



EDITED BY BRAD EVANS AND AARON GLASS

FOREWORD BY BILL HOLM

University of Washington Press

In 1914, the American photographer Edward S. Curtis released the first feature-length, silent, fiction film to star an entirely indigenous cast. *In the Land of the Head Hunters*, made with the Kwakwaka'wakw (Kwakiutl) people on location in British Columbia, premiered in Seattle and New York in December of that year, accompanied by a live rendition of the original musical score written for the film—purportedly based on Curtis's

own wax cylinder recordings of Native music—by John Braham, best known for his work arranging Gilbert and Sullivan in the US. Although a critical success, the melodramatic film made no money and was quickly lost to the archive. Though partially restored in the early 1970s (and released as *In the Land of the War Canoes*), the original has been completely inaccessible and largely overlooked by film history.

Based on recent archival research, in 2008 a collaborative team led by Aaron Glass (Bard Graduate Center), Brad Evans (Rutgers University), and Andrea Sanborn (U'mista Cultural Centre) oversaw a new restoration of the film that returned the film's original title, inter-title cards, long-missing footage, color tinting, initial publicity graphics, and original musical score—now thought to be the earliest extant original feature-length film score in America.

In recognition of the film's centennial, and alongside the release of a restored version by Milestone Films, *Return to the Land of the Head Hunters* brings together leading anthropologists, Native American authorities, artists, musicians, literary scholars, and film historians to reassess the film and its legacy. The volume offers unique Kwakwaka'wakw perspectives on the film, accounts of its production and subsequent circulation, and evaluations of its depictions of cultural practice.

Resituated within film history and informed by a legacy of Kwakwaka'wakw participation and response, the movie offers dynamic evidence of ongoing cultural survival and transformation under shared conditions of modernity.

Brad Evans is an associate professor of English at Rutgers University. **Aaron Glass** is an assistant professor of Anthropology at the Bard Graduate Center.

Order the book and watch the video trailer:

<http://www.washington.edu/uwpress/search/books/EVARET.html>

For more information on the film restoration project: <http://www.curtisfilm.rutgers.edu>

For the Milestone Films release: <http://www.milestonefilms.com/>

11) CALENDAR

Events marked with bold are those still open for entries.

May 15-June 8, 2014

SIFF 2014 – 40th Seattle International Film Festival, Seattle.

Deadline for entries: January 6, 2014

Contact:

Web: <http://www.siff.net/festival-2014>

May 22, 2014

Seminar: Filming Rituals: Exploring the Realities and Possibilities of an Anthropological Practice, at Nobel Park, Building 1467, Ground Floor, Jens Chr. Skous Vej 7, Aarhus, Denmark

Read more about the event here:

<https://www.facebook.com/events/704743599567908/>

May 28-June 1, 2014

12th Göttingen International Ethnographic Film Festival

Submission deadline: 15th December 2013

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

June 4-8, 2014

34th Nordic Anthropological Film Association Film Festival

Ísafjörður, Iceland

Deadline for film entries: 6 April 2014

Web: www.uw.is/nafa2014

For NAFA 2014 programme, please visit also nafa.uib.no (navigate to NAFA – Film Festival)

June 4-15, 2014

Sydney Film Festival, Sydney, Australia

Deadline for entries: February 27, 2014

Contact:

Web: <http://sff.org.au/>

June 7-12, 2014

Sheffield International Documentary Festival (SIDF), UK

Deadline for entries: January 24, 2014

Contact:

Web: <http://sheffdocfest.com>

June 14-22, 2014

Zanzibar International Film Festival, Zanzibar

Deadline for entries: April 1, 2014

Contact:

Web: <http://www.ziff.or.tz/2013/09/04/ziff2014-film-entry-now-open/>

June 17-22, 2014

London Open City Doc Fest

Deadline for entries: passed

Contact:

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

June 18-29, 2014

The 68th Edinburgh International Film Festival (EIFF), Edinburgh, Scotland.

Deadline for entries: Dec. 17, 2013/ Feb. 4, 2014 /Feb. 18, 2014

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

July 2014

EASA biennial Conference in Tallin, Estonia

Deadline: December 9, 2013

Web: www.easaonline.org

July 1-7, 2014

Festival International de Documentaire de Marseilles – FIDMARSEILLE, France

Deadline for entries: March 10, 2014

Contact:

Web: <http://www.fidmarseille.org/index.php/en/>

July 13-19, 2014

The Visual Sociology meeting in Yokohama “Visual Challenges in an Unequal World” with a subset of sessions focusing on Environmental Visibilities, under ISA’s XVIII World Congress of Sociology, in Yokohama, Japan.

Deadline for papers: September 30, 2013

Contact:

Program coordinator for WG03, Regev Nathansohn

University of Michigan (USA)

E-mail: regev@umich.edu

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

July 14-28, 2014

28th Pärnu International Documentary and
Anthropology Film Festival

Submission of films: March 1, 2014

Contact:

Pärnu Film Festival

Esplanaadi St. 10

Pärnu 800100, Estonia

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

July 31-Aug.3, 2014

EASA Annual Meeting 2014: "Collaboration, Intimacy & Revolution: innovation and continuity in an interconnected world"

Deadline for submission: January 13, 2014

Contact:

Carlo A. Cubero, PhD

Department of Social & Cultural Anthropology

Estonian Institute of Humanities

5 Uus Sadama #305

Tallinn, Estonia 10120

Web: <http://www.easaonline.org/conferences/easa2014/cffilm.shtml>

July 31-Aug. 3, 2014

The first Ethnographic and Media Program of the Middle East and Central Eurasia, held in conjunction with the 13th EASA Biennial Conference, at Tallinn University, Estonia. Deadline for submission (ethnographic videos, films (including online and cell phone styles, short and feature-length films) as well as interactive media (websites, hyperlinked documents, etc.): April 30, 2014

Contact:

Dr. P. Khosronejad Visiting Overseas Associated Professor National Museum of Ethnology 10-1 Senri Expo Park, Suita Osaka 565-8511, Japan

Email: pedram.khosronejad@st-andrews.ac.uk

Web: <http://www.easaonline.org/networks/amce/index.shtml>

August 25-31, 2014

Odense International Film Festival, Odense, Denmark.

Deadline for entries: April 1, 2014

E-mail: filmfestival@odense.dk

Web: www.filmfestival.dk

September 19-24, 2014

25th Nordic Panorama – 5 Cities Film Festival, Malmö, Sweden.

Deadline for entries:

Films completed in 2013: 15 February and films completed in 2014: 1 May.

E-mail: post@nordiskpanorama.com

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

September 22-27, 2014

SIEFF 2014, Sardinia International Ethnographic Film Festival Nuoro, Sardinia, Italy

Dealine for entries: May 31, 2014

Contact:

Web: <http://www.isresardegna.it/>

September 24-30, 2014

The 5th Days of Ethnographic Cinema Festival in Moscow, Russia.

Deadline for submissions: May 1, 2014

Contact:

E-mail: days@ethnocinema.ru , ethnocinema.days@gmail.com

Phone/Fax: (495)250-68-38, (495)250-68-41 , Ekaterina Trushkina

Web:<http://ethnocinema.ru/>

October 8-15, 2014

Yamagata International Documentary Film

Festival 14. Edition

Entry Deadlines: passed

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

October 13-19, 2014

Astra Film Festival - the Sibiu International Festival for Documentary Film
Sibiu, Romania

Deadline: 15 April 2014

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

October 17-21, 2014

XXIII International Festival of Ethnological Films, the Ethnographic Museum in
Belgrade

Deadline for entries: May 25, 2014

Contact:

info@etnografskimuzej.rs

sasasrec@gmail.com

www.etnofilm.org

www.etnografskimuzej.rs

Tel. + 381 11 2625-140

Fax + 381 11 3282-944

October 20-26, 2014

33rd Uppsala Kortfilmfestival

Uppsala, Sweden

Deadline for entries: May 31 2014

Web: www.shortfilmfestival.com/

October 23-28, 2014

The 17th International Documentary Festival Jihlava, Czech Republic

Deadline for entries: Deadline for films produced in 2013: April 30, 2014. Deadline for films produced in 2014: June 30, 2014. You can also submit a rough cut of your film to July 31, 2014.

Web: www.dokument-festival.cz

October 23-26, 2014

Margaret Mead Film Festival, the American Museum of Natural History, New York, USA.

Deadline for entries: April 1, 2014

Contact:

Web: <http://www.amnh.org/explore/margaret-mead-film-festival>

October 23-November 6, 2014

VIENNALE - Vienna International Film Festival, Austria

Deadline for synopsis of film: July 31, 2014

Contact:

E-mail: film@viennale.at

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

October 27-Nov. 2, 2014

DOK Leipzig

56 International Leipzig Festival for Documentary and Animated Film

Entry deadlines: May 15, 2014 - for films completed before 1 May 2014

10 July 2014 - final entry deadline

Web: www.dok-leipzig.de

October 27 – November 9, 2014

The 9th International Documentary Film Festival of Mexico City, Mexico.

Deadline for entries: March 31, 2014

Contact:

DOCSDF

Republica de Cuba 41, piso 1, Centro Historico

Mexico City, DF 06010

Web: www.docsdof.org

November 6-16, 2014

CPH:DOX 2014 – Copenhagen International Film Festival,

Copenhagen, Denmark

Deadline for entries: June 2 for films completed between January 2014 - May 2014.

August 1 for films completed after May 2014.

Web: www.cphdox.dk

November 11-16, 2014

Verzio 11th Human Rights Documentary Film Festival,

Budapest, Hungary

Deadline for submission: June 30, 2014

E-mail: info@verzio.org

Web: www.verzio.org

November 19 -30, 2014

IDFA - The 27th International Documentary Film Festival Amsterdam, The Netherlands

Deadline for submissions: 1 May 2014 for documentaries completed between 1 August, 2013 and 1 April 2014. 1 August, 2014 for documentaries completed after 1 April 2014.

Web: www.idfa.nl

December 4-6, 2014

Society for Visual Anthropology 2014 Film & Media Festival, held in conjunction with the American Anthropological Association (AAA) Annual Meeting, Washington DC, USA.

Deadline for submissions: March 15, 2014 (early deadline); April 15, 2014 (regular deadline),

May 1, 2014 (late deadline)

For more information and online submission, please visit:

https://www.withoutabox.com/03film/03t_fin/03t_fin_fest_01over.php?festival_id=10082

December 11-15, 2014

11th Kathmandu International Mountain Film Festival (KIMFF) 2013, Kathmandu, Nepal.

Deadline for entries: End August 2014

Contact:

Kathmandu International Mountain Film Festival

Himal Association

Lazimpat, Kathmandu, Nepal

Mailing address;

P.O.Box 166

Patan Dhoka, Lalitpur

Kathmandu, Nepal

Tel: +977-1-4440635

E-mail: info@kimff.org

Web: www.kimff.org

January 21-February 1, 2015

44 edition of the International Film Festival

Rotterdam, the Netherlands.

Deadlines for entries: Not yet set (Submissions for IFFR 2015 will open in August 2014.)

Contact:

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

January 22-Feb 1, 2015

Sundance Film Festival, Park City, Utah, USA

Deadline for entries:

Early Submission Deadline:

U.S. and INTERNATIONAL SHORT FILMS: July 28, 2014

U.S. and INTERNATIONAL FEATURE FILMS and DOCUMENTARIES: August 11, 2014

Official Submission Deadline:

U.S. and INTERNATIONAL SHORT FILMS: August 25, 2014

U.S. and INTERNATIONAL FEATURE FILMS and DOCUMENTARIES: August 29, 2014

Late Submission Deadline:

U.S. and INTERNATIONAL SHORT FILMS: September 15, 2014

U.S. and INTERNATIONAL FEATURE FILMS and DOCUMENTARIES: Sept 29, 2014

Contact:

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

January 27-February 1, 2015

14 DocPoint - Helsinki Documentary Film Festival

Deadline for entries: not yet set

Contact adress: DocPoint, Fredrikinkatu 23, 00120 Helsinki,

Tel. +358 9 672 472, Fax +3589673998

Mail: info@docpoint.info

Web: www.docpoint.info/en/

February 5-12, 2015

The 65th Berlin International Film Festival, Berlin, Germany.

Deadline for entries: Online submission for 2015 will be activated in early September

Contact:

Web: www.berlinale.de

March 4-8, 2015

The 44th International Tampere Short Film Festival,

Tampere, Finland.

Deadline for entries: not yet set

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

May 13-17, 2015

freiburger film forum – afrika | amerika | asien | ozeanien

Deadlines: not yet set

Web: <http://www.freiburger-filmforum.de>

October 8-15, 2015

14th Yamagata International Documentary Film Festival

Deadlines: not yet set

Web: <http://yidff.jp/2015/2015-e.html>