

nafa : // network

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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 Nielsen*

Dear readers,

After the summer holidays we're back with a new volume of NAFA Network. We happily bring you a review by Petia Mankova of our 28th NAFA International Nordic Anthropological Film Festival and Conference 'Breaking the Barriers' which successfully took place in Ísafjörður, Iceland in May-June, offering "a whirlwind of thoughts, images and good atmosphere", and an inside report/review by Rolf Husmann of 9th Göttingen International Ethnographic Film Festival 2008. In this volume we also bring you the last 'news from the Commission on Visual Anthropology (CVA)' by Rolf Husmann as Metje Postma from Leiden University will take over as chairman of CVA and thereby also as contributor of CVA-news to our newsletter. We look forward to our cooperation with Metje and wish ALL THE BEST to Rolf with his many future commitments in the field of visual anthropology.

Once again the newsletter features announcements of a number of ethnographic film festivals and conferences taking place in late 2008 and in 2009, spanning from

well-known events such as the Bilan/Jean Rouch International Film Festival in Paris and the Himalaya Film Festival in the Netherlands, to the Ethnographic Praxis Industry Conference (EPIC) in Copenhagen. EPIC also features a series of workshops, including 'Beyond Storytelling? From Thin to Thick with Video'. This workshop challenges conventional ways of thinking about video storytelling in industrial settings and explores more experimental modes of filmmaking, such as the use of video montage. The limitations of linear narrative and/or observational cinema methodologies in ethnographic filmmaking practices also appears as a theme at the workshop 'Transcultural Montage' at the forthcoming EASA conference in Ljubljana (www.easa2008.eu). The same theme was the centre of a recent lively debate on the VISCOM (Visual Communications Discussions) mailing list, and from 1st of September onwards you can read part of it together with new contributions on the website of media anthropology: <http://www.media-anthropology.net/workingpapers.htm>.

Below we also bring you the announcement of a Full Professor in Visual Studies vacancy at Lund University in Sweden, an announcement of a new Master Degree module in Practical Ethnographic and Documentary Filmmaking at the Department of Anthropology at University College London, as well as an announcement of a new bi-monthly newsletter presenting courses and activities of The Oxford Academy of Documentary Film. And finally – the usual Notice Board and Calendar. Please notice that the next meeting of Coordinating Anthropological Film Festivals in Europe (CAFFE) will take place during the SIEFF 2008 - Sardinia International Ethnographic Film Festival in September. For information on SIEFF 2008 – see Calendar; for information on CAFFE – see <http://www.anthropological-filmfestivals.eu>.

We wish you happy reading.

Deadline for the next volume is October 15, 2008

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

By Rolf Husmann (rolf.husmann@inf.de)

Dear friends and colleagues,

This issue of the NAFA/CVA Newsletter appears at a time when I was supposed to give you a lengthy report about CVA's most important 2008 activity, namely the three-day-symposium at ICAES which was to be held in mid-July in Kunming, China. But I am sitting here in Göttingen while the Olympic Games are taking place in Beijing, while ICAES was never held in Kunming.

As you all know a disastrous decision was taken in May by Chinese authorities (not by our Chinese colleagues who had put an immense amount of work and time into preparing for ICAES) with the effect that ICAES was cancelled, obviously for fear that, after the Tibet incidents in March, we anthropologists would be too grave a danger for China and that too many resolutions and similar protest actions had to be expected from us.

I have protested against that decision in a strong tone as best as I could (not expecting, however, that that will have any effect), and I still have very mixed feelings towards China: while many of the Chinese

anthropologists deserve our respect and sympathy, I have no understanding for more official representatives in that country and feel that our dissatisfaction with the decision to cancel ICAES (or rather: postpone it, as the official reading was) should be made felt to these people for quite a while.

I am mentioning all of this because it seems that – to my and maybe others' surprise – the leaders of IUAES have agreed to hold the next ICAES in – yes, in Kunming in 2009! I am very surprised by that decision, but to this moment have received no further and more detailed explanation. I am certain, however, that this decision will create a lot of stuff for discussion among our group of (visual) anthropologists, and I am not sure who will really want to go to China one year after that country's misbehaviour towards our organization.

Well, anyway! That discussion will be taking place over the next months, and by that time I shall not be responsible any more for CVA, so any future

statements from me will be personal ones, not those from CVA. As you all know, my successor will be Metje Postma from Leiden University, and as much as I regret that the handing over could not take place in Kunming during ICAES, the more I am still delighted that Metje does take over from now. She has already, as I know, developed a whole range of ideas of how to give new life to CVA, with the help of a number of esteemed colleagues, and I am really excited about this and look forward to hearing from Metje in the future issues of this newsletter.

We have decided to write the text for the next NAFA/CVA Newsletter together and that from then onwards Metje will be responsible. In that next issue we will also have more information about the next ICAES and will invite you for comments.

That's all for now! All the best from Göttingen
Yours
Rolf

Announcement of vacancy: Full Professor in Visual Studies, Lund University, Sweden

By *Arni Sverrisson* (arni.sverrisson@SOCIOLOGY.SU.SE)

Lund, a highly regarded university in the South of Sweden, est. 1667, announces vacancy for a full professor in Art History and Visual Studies, at Dept for Art History and Musicology.

<http://www3.lu.se/info/lediga/admin/document/PA2008-1843eng.pdf>

Lund University invites applications for the following Professorship which has recently been declared vacant:

Professor of Art History and Visual Studies

Department of Art History and Musicology
(<http://www.arthist.lu.se/>).

Vacancy Reference No.: 1843

The post is tenable from: 1st April 2010

Further information concerning the post may be obtained from the Head of Department, Professor Torsten Weimarck. Telephone: +46 (0)46 222 83 93; e-mail: Torsten.Weimarck@arthist.lu.se; or from the Deputy Head of Department, Professor Greger Andersson. Telephone: +46 (0)46222 85 09; e-mail Greger.Andersson@musvet.lu.se.

Further information concerning salaries and conditions of employment may be obtained from: Lena Kandefelt, Senior Administrative Officer, Administrative Office, Faculties of the Humanities and Theology. Telephone: +46 (0)46-222 7224; e-mail: lena.kandefelt@kansliht.lu.se.

The Professorship in Art History and Visual Studies at Lund University encompasses the entire field of art history and has a particular emphasis on the individual expressions of visual culture both in the area of fine art and in other media contexts where visual aspects play a decisive role. Research and education at the department has developed a significant profile in contemporary studies in this field.

In addition to a generally high level of scholarly achievement, the occupant of the post will be expected to have a wide network of contacts which will include cooperation with others in the international research community, preferably in the area of visual culture. The person appointed will be expected to be deeply involved in the supervision of postgraduate students at both the M.A. and Ph.D. levels, particularly in the field of visual culture, and be able to initiate and execute research projects successfully. The third task of universities in Sweden, interaction with the community, makes an important contribution to the development of the discipline.

As all previous professors in the discipline have been men, the department encourages and looks forward to applications from female candidates. The person appointed will be expected to live in the area.

Qualifications

To be qualified for the post of professor, candidates must have demonstrated a high level of both academic and pedagogical merit.

Assessment will be based on the academic, pedagogical, administrative and other qualities that are deemed

important to the filling of this position. In addition, consideration will be taken of managerial skills such as developing, leading, implementing and evaluating educational provision and research, of an ability to cooperate with the community and the ability to disseminate information about the research, education and development being carried out by the department.

In choosing the appropriate candidate, equal emphasis will be placed on academic as well as pedagogical merits.

The university applies a policy of individually negotiated salaries and applicants may include their salary expectations with their application.

Applications should be in the format given in the Instructions for Applicants which may be obtained from Marianne Edlund, Administrative Office, The Faculties of Humanities and Theology, telephone: +46 (0)46 222 72 26 or downloaded from <http://www.ht.lu.se/lediga>.

Applications are to be addressed to the Vice-Chancellor, Lund University, Box 117, 221 00 Lund, Sweden and are to have been received by the Registrar by **3rd September 2008** at the latest.

Please state the vacancy reference number on your application.

Four copies of all documents in support of your application must have reached the Registrar by the closing date for applications (NB: No publications to be submitted at this stage). All documents submitted are to be witnessed by two people with their signatures, names

printed and with telephone numbers where they can be reached. Please note that the list of publications which is to accompany the application should include ISBN and ISSN numbers.

The Appointments Board will draw up a short-list of applicants who will be asked to submit a maximum of 15 publications for evaluation.

In making the appointment, Lund University will take into consideration the equal opportunities policy employed at the University.

Ex officio
Marina Rochester

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<http://www.ht.lu.se> 2

Announcement of a new Master Degree module in Practical Ethnographic and Documentary Filmmaking

By Michael Yorke (mike@upsidefilms.co.uk)

For anyone wanting to learn the PRACTICAL SKILLS OF DOCUMENTARY AND ETHNOGRAPHIC FILMMAKING in a university environment, this is a perfect opportunity.

The Department of Anthropology at University College London is starting a new Masters Degree module in PRACTICAL ETHNOGRAPHIC AND DOCUMENTARY FILMMAKING.

“We live in a world of moving images. To participate fully in the study of society and culture we need to be as confident in the use of moving images as in the printed word.”

This will be a practical course in hands-on documentary filmmaking for credit as part of a Masters Degree in the University of London. It will be an optional half module with preference given to students taking the “History of Ethnographic Film” and the “Critical Visual Culture” modules at UCL. Places are also available for outside students to participate. Students from the University of London can take the course for credit depending on their department’s agreement.

Non-university students are encouraged to take the course and will receive a stand-alone UCL certificate on completion.

This course provides training in the use of digital media, cameras and Final Cut Pro editing, and will teach students broadcast quality filmmaking by anthropologists who are also award-winning professional documentarists. The course will develop the students’ critical skills of film analysis through practical hands-on work and the experience of creating a 15 minute video project.

This UCL initiative is a response to the growing need among anthropologists to use digital media as a research tool and as a method of presenting research outcomes. It aims to teach students practical digital filmmaking skills and contribute to their formation as anthropologists. It will demystify the process of filmmaking, and open new ways of reading and understanding visual ethnographies.

The course will run in Term Two, 12th Jan – 27th March 2009, and consist of 4 hours of lectures and seminars every week for 9 weeks, and 60 hours of

hands-on camera and editing exercises to produce a final 15 minute video. The final video must be completed by the beginning of the Summer term, Friday April 17th 2009. Assessment will be 80% on the video project and 20% on an accompanying project diary.

Please apply for the course by the beginning of September by emailing Dr. Michael Stewart at m.stewart@ucl.ac.uk

For further course details either email senior course tutor, Dr. Michael Yorke m.yorke@ucl.ac.uk tel: +44 (0)20-7794-3824 or look at the UCL online newsflash at <http://www.ucl.ac.uk/anthropology/news/index.htm>

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skype: michael.yorke1

The Oxford Academy of Documentary Film workshop and courses: announcement of a new bi-monthly newsletter

Dear Colleagues and Friends,

The Oxford Academy of Documentary Film has been active over these past two years in its aim to skill up students and experts from diverse academic disciplines in the use of visual media for research purposes.

Since early 2006 we have created a series of workshops and courses called "The Before You Go Series" which meets for 5, 10 or 15 days of intensive filmmaking and editing. They are taught by experienced filmmakers and anthropologists with a view to educate a new generation in socially responsible filmmaking with state of the art digital technology.

We have now accommodated over 200 students and have brought our skills to universities, charities, public broadcast television, feature film, public sector

industries and think-tanks across the world. The common need from all sectors has been the need for visual media experts who can work in a cross-cultural and multi-disciplinary environment.

OADF bridges the gap between academia and the image-producing industries of television, film and the internet.

Please take a look at our new bi-monthly newsletter to find out about our courses and activities:
<http://www.oadf.co.uk/application/Scope%20I.i.pdf>

You can also see the dates for our workshops held in London and Oxford by going to:
<http://www.oadf.co.uk/courses/calendar>.

We welcome all those interested in Documentary Filmmaking and in taking Apple-Accredited exams.
<http://www.oadf.co.uk/courses/oxford>

Please email enquiries@oadf.co.uk for more information or contact Rajiv Nahar for application forms.

Further contact details are available on the website www.oadf.co.uk

Regards
Rajiv Nahar
Marketing
OADF

e: raj@oadf.co.uk
w: www.oadf.co.uk

Being Seen: Paradoxes and Practices of (In)Visibility

Ethnographic Praxis in Industry (EPIC) Conference, University of Copenhagen, October 15 - 18, 2008

*Submitted by Peter Lutz**

EPIC is the premier international forum bringing together a blend of artists, scientists, anthropologists, designers, entrepreneurs and business thinkers. Up for discussion are the recent developments and future advances in ethnographic praxis across disciplinary and business boundaries, with a focus on '(in)visibility.' Please join for a rich program of talks, demos,

workshops and other events of particular interest for visual anthropologists/NAFA members!

For more information and registration check out the website: www.epic2008.com. Past EPIC proceedings may be found on AnthroSource: www.anthrosource.net.

*Peter Lutz and Jakob Høgel will facilitate one of the workshops: Beyond Storytelling? From Thin to Thick with Video. Complete program details including paper and workshop abstracts may be found here: www.epic2008.com/program.

Announcement of The Jean Rouch International Film Festival 2009, 28th Bilan du Film Ethnographique, Paris 14th to 22th of March 2009

By *Laetitia Merli*

Comité du Film Ethnographique
Musée de l'Homme
17 place du Trocadéro – 75116 Paris – France
Tél. : 33 (0)1 47 04 38 20 – Fax : 33 (0)1 45 53 52 82
E-mail : cfe@mnhn.fr - <http://www.comite-film-ethno.net>
Association d'Intérêt Général

Call for Entries

Dear Friends,

The Jean Rouch International Film Festival 2009, 28th Bilan du Film Ethnographique, major international event in anthropological documentary film, will take place in Paris from 14th to 22th of March 2009.

This year, we are glad to invite the festival Beeld voor Beeld from Amsterdam for a special two days screening (non in competition) to open our festival.

The Jean Rouch International Film Festival addresses to a wide audience and open up his selection to

anthropologists as well as to professional filmmakers, to students in social sciences as well as to students in Cinema schools.

Topics are as much varied as are human cultural and social manifestations; from the far to the close, from any places of shooting.

Nevertheless, our selection will pay more attention to films that show a privileged relationship between the filmmaker and his protagonists.

Are eligible to participate documentary films of any duration, any format, completed in 2007, 2008 and 2009.

For the preselection we will receive films in DVD or VHS (PAL) from the 1st of September to the 30th of November 2008 to the following address:

Festival International Jean Rouch / Comité du Film Ethnographique
Musée de l'Homme

17, Place du Trocadéro
75116 Paris - France

The application form will be available on our website by late August, 2008

Like every year, we are hoping to receive many and passionating films and are looking forward receiving new productions

For more information and to know about the activities of the Comité du Film Ethnographique, you may visit our website:

www.comite-film-ethno.net

Thank you in advance for your participation,

Best Wishes,

Laetitia Merli
Artistic director of the Jean Rouch International Film Festival

Announcement and invitation to 2nd VIDOVIN open festival of ethnographies and documentary film from the periphery, Tolmin, Slovenia, November 2008

By the organizing team / Katja Krajnc

Dear film friends,

We are happy to announce and invite you to the second film festival Vidovin in Slovenia

Vidovin film festival is a result of cooperation between Association of Tolmin youth societies and Kula-slovene ethnological and anthropological association. After last years' successful first edition of the festival, we are again inviting filmmakers, amateur and professional, to

submit their films. We welcome films on diverse themes, especially those that deal with peripheral social themes, groups and practices. We especially want to encourage youth and student film production. This year we will also focus on Africa and Siberia.

Deadline for submitting the films: October 15th 2008

Send your films and entry forms to:
Zveza tolminskih mladinskih društev
Vidovin film fest

Gregorčičeva ulica 2
5220 Tolmin
Slovenia

Fresh information about the festival will soon be available at www.vidovin.si

If you have any questions, please write to:
vidovin@gmail.com
or call 00386-51-318-366 (Katja Krajnc)

Announcement of the XVII International festival of ethnological film, Belgrade November 10-16, 2008

By Sasa Sreckovic, festival manager

Dear Friends,

The XVII International festival of ethnological film will take place in November 10-16, 2008.

The Ethnographic museum in Belgrade is happy to announce the new edition and we are glad to invite you to take part at this event.

Deadline for entries: October 15th, 2008

Wishing to meet you soon in Belgrade

For further information, see www.etnomuzej.co.yu
Contact: etnografski.muzej@nadlanu.com

Announcement of ISEFF 2008: International Student Ethnographic Film Festival, at Goldsmiths, University of London, November 11-12, 2008.

By Luke W Moody (lukenmoody@yahoo.co.uk)

Welcome to the International Student Ethnographic Film Festival

The Anthropology Society, Goldsmiths is bringing you the International Student Ethnographic Film Festival: 2 days of festival and a chance to win a £200 cash award. Start shooting now and submit your work before the 22nd September 2008 to enter the competition. FREE TO ATTEND

Introduction to ISEFF 2008

Constructing Bonds: The Politics of Relation in Ethnographic Representation

The two evening events of ISEFF offer a forum to consider contemporary issues in ethnographic and documentary film production. While highlighting the

importance of discussion and critique of this practice we also place value upon the necessity of exposing ethnographic film to new audiences. We encourage a reception and dialogue that expands the use and understanding of this product, allowing interdisciplinary perspectives and consideration beyond an institutional framework. Our themed evenings do not intend to dissect these films into the dichotomies of business and art but intend to inject vitality into the debate of the role of ethnographic film in societies today. Essentially we look to use this medium to encourage and inspire an informed next generation of young anthropologists and filmmakers through discussion of the 'hows' and 'whys' of ethnographic film.

We welcome interested parties to attend these interesting evenings of film and discussion.

SUBMISSIONS DEADLINE: SEPTEMBER 22ND 2008

For further information, please contact

ISEFF, The Anthropology Society
Department of Anthropology,
Goldsmiths, University of London,
New Cross, London, SE14 6NW

E-mail: an601lm@gold.ac.uk

Web: <http://www.goldsmiths.ac.uk/iseff/> and
<http://www.goldsmiths.ac.uk/iseff/submissions.php>

Call for entries Himalayan Film Festival 2009

By Dr G.K. Mitrasing (info@himalayafilmfestival.nl)

Call for entries Himalayan Film Festival 2009

The annual Himalayan Film Festival calls for entries for the sixth edition.

Date: 14 & 15 February 2009

Deadline: 1st of December 2008

The general aim of the Himalayan Film Festival is to promote documentary cinema and to give credit to documentaries and feature films dealing with the Himalayan region in a wide sense of the term. The

festival is meant to be a chance for authors to exchange their views at the screenings and following discussions. The website www.himalayafilmfestival.nl has become an important source of information for the more general film festival who seeks Himalayan and Tibetan oriented film material.

Film and documentary makers who wish to have their movie or documentary screened should get in contact with:

Himalaya Archief Nederland
P/A: Dr G.K. Mitrasing
Hortensialaan 162
1702 KJ Heerhugowaard
The Netherlands
Fax: 00 31 72 5740492
e-mail: himalaya@pagina.nl

Announcement of One World International Human Rights Documentary Film Festival, March 11-19, Prague

SUBMIT YOUR FILM TO 11TH ANNUAL ONE WORLD FESTIVAL!!!

The 11th edition of the One World International Human Rights Documentary Film Festival will take place March 11-19, 2009 in Prague, Czech Republic. The festival will traditionally be held under the auspices of Václav Havel.

One World would like to invite you to send your submissions for the next edition of the festival. Feature length documentaries, short documentaries (up to 35 minutes) and animations (up to 35 minutes) are considered for the festival program.

FESTIVAL DATES: March 11-19, 2009

FILM SUBMISSIONS: opens from May, 2008

FILM SUBMISSION DEADLINE: September 30, 2008

This submission deadline is obligatory for films made before April 2008. The extended deadline for films made after this date will be announced later. We kindly

ask filmmakers to send their submissions as soon as possible.

On-line entry form and further information about the festival is available at:

http://www.jedensvet.cz/ow/2008/index_en.php?id=477

You can also email to: program@oneworld.cz

One World 2009 will present:

- Over 120 documentaries from all over the world
- International Competition of feature length documentaries
- Right to Know Competition for investigative documentaries
- Short Forms Competition
- International guests, thematic categories, retrospectives, workshops, and many special events

Contact:

One World / People in Need
Sokolska 18, 120 00 Prague 2,
Czech Republic

Tel: +420 226 200 435-6

Fax: +420 226 200 401

program@oneworld.cz

www.oneworld.cz

About One World:

One World is today the largest and most important human rights film festival in Europe and is firmly established as one of premier cultural and media events in the Czech Republic. One World features engaged and concerned documentary filmmaking that at the same time demonstrates high artistic qualities. One World presents approximately 120-130 films from all around the globe and seeks to promote the best quality documentary filmmaking on social and political issues. In 2007 One World was awarded UNESCO special mention for its contribution to human rights and peace education, the first film festival ever to receive this prize.

Documenting the Beijing Olympics Conference, September 12-13, 2008, UK

Documenting the Beijing Olympics

This conference, scheduled to take place within weeks of the Olympics, aims to bring together academics, film-makers and writers from all over the world to have the one of the most immediate discussions of the

2008 Olympics. Alongside the immediate, the conference will also attempt to locate the Beijing Games within Olympic history and to explore the challenges that lie ahead for the movement before the Games move to London in 2012.

The focus of the two day workshop in SOAS will be on the processes of documenting the Beijing Olympics – ranging from the visual (television and film), to radio and the written word – and the meanings generated by such representations.

What were the 'key' stories and how were they chosen?
 What was dramatised? Who were the heroes?
 Which 'clashes' were highlighted and how?
 What sorts of stories did the notion of 'human interest' generate?
 Did politics take a backseat or was the topic highlighted repeatedly?

Thus, the focus will not be on the success or failure of this event, but on the ways in which the Olympics Games as international and historic events are memorialised by its observers.

The proceedings of the conference will be published as a special issue of *Sport in Society* (Routledge) and subsequently as a book in the sport in their *Sport in the Global Society*.

Date: 12 September 2008 Time: All Day
 Finishes: 13 September 2008 Time: All Day
 Venue: Russell Square: College Buildings

For further information about Registration contact Jane Savoy on js64@soas.ac.uk or +44 (0)20 7898 4892

Web: <http://www.soas.ac.uk/events/event41650>

Breaking the Barriers: An International Documentary Film Festival and Conference

May 29. - June 1st, 2008 in Ísafjörður, Iceland

A review by Petia Mankova (Petia.Mankova@sv.uit.no)

This year NAFA's conference and film festival took place in Ísafjörður, Iceland. It was organised by Valdimar J. Halldórsson, from The Museum of Jón Sigurdsson in Hrafnseyri, and in collaboration with the University Centre of West fjords, Edinborgarhus (a brand new cultural centre in Ísafjörður) and Roots (a non-governmental organisation for multicultural society). In this windswept landscape in the, literally speaking, middle of the Atlantic ocean, thanks to Valdimar we found a beautiful atmosphere and an inspiring academic arrangement. In a good NAFA tradition there were invited speakers and filmmakers from other parts of the world. The conference was an arena where a variety of experiences and visions mixed up in a whirlwind of thoughts, images and good atmosphere. The theme "Breaking the Barriers" – was taken as a starting point on some reflections about the visible and the invisible barriers in both our own research projects and the discipline as a whole. The film festival on the other hand brought about different forms of expression and forms of filmmaking. It was positive to see that after all we both experiment and

mix up genres, but we are in general rather open-minded and very tolerant to each others' work and standpoints.

The conference was opened by Mrs. Anna Blaufeldt, Canadian ambassador in Iceland in the local cinema house. Then the word was given to Asen Balikci (who was to a great extent the main reason for my commitment to visual anthropology). He told the story of his work in the 1960ies with Man A Course of Study (MACOS). His task was to create a series of films for an educational course in for the primary school in the US. Educated in the tradition of cultural ecology and following Margaret Mead's directions for field research Balikci made a series of films about the Netsilik Eskimoes in the Pelly Bay. Based on reconstructions of the traditional life of the Eskimoes the films appeared quite controversial to the conservative, ethnocentric circles in USA. Balikci showed us one of the films in these series - "At the winter camp" realised with a beautiful camera work and a close view on the characters. Although the films were never used in the way they were meant to be used, all the film material resulting from Balikci's work was taken by a TV

company and transformed in a number of successful programs. The lecture was complemented by the film "Through these eyes" - a meeting with the filmmakers and the characters in involved in the Netsilik series telling the story of MACOS from the distance of time.

This rather old, yet very up-to-date story served as a kickoff for the conference by introducing a number of important questions discussed by the other speakers in the next days of the conference: from questions of personal commitment, through issues of collaboration between the anthropologists/ filmmakers and the people filmed, through the realities of audience and film reception, and to the context of filmmaking with all its social, legal, ethical and political issues.

The program during the three following days was rather intense with talks in the mornings and film screenings in the afternoons, to the late evenings. After that many interesting discussions moved from Edinborgarhus to the local pub and continued into the small hours.

The talks of the conference addressed the barriers in the intersection local/global, in the interdisciplinary

nature of visual anthropology as a discipline and in its future. They were a nice mix of personal stories and experiences, of presentations of research and applied projects, and of reflections and visions.

Ziggi (Sigurjón B Hafsteinsson) showed an experimental film called “Oshlid. A visual ethnography of fear” about a road in the vicinity of Ísafjörður and the numerous accidents on it. The film, where he uses sound and images close to the horror movie genre, is part of his research project and based on his own experiences. It intended to provoke the local people start talking about their fears. And as Ziggi told us, it succeeded. The same topic – the film as a way of establishing communication between the researcher and the local people came later in Bjørn Arntsens talk about his PhD research project at Lake Chad. After finishing the film “The Fish Come With the Rain” where he collaborated with 5 young fishermen, he brought it back to the village with the hope that he and his work would be accepted and understood by the elders in the village. However, it did not work. Different contexts, different experiences. Peter Crawford timely called for awareness on the need for contextualisation in our work in this global world. Witnessing the processes of globalisation the more alike we feel, the more aware we have to be on the invisible barriers that might hide in the local contexts and try to understand them. Mouazamou Ahmadou gave us a concrete example of globalisation issues. He told the story of how the longstanding research interest in Africa of several anthropologists from Tromsø made possible for African students to come to Norway, and how these Africans upon their return established an organisation to promote film for social change (in the organisation, SID (Strategies and Images for the Development in Cameroon)) in a context primarily defined by films produced in Bollywood and Nollywood (the Nigerian Hollywood).

Two of the films shown in the afternoon were “docudramas” from South Africa and Malawi. The first one “More than just a game” took us through to the Robben island, where the prisoners in the 1960ies played football behind the walls. The other “The Mystery Mountain” was a film about the unexplainable vanishing of people in a mountain area in Malawi. Who is behind these mysteries: the mythical mountain spirit or another prosaic and rational explanation? The filmmaker Villant Ndasowa gives us hints, but never a clear answer.

One of my highlights at the film festival was “Making rain” by Frode Storaas and Liivo Niglas. It was a beautiful story portraying the conflicts between a traditional spiritual leader and a political leader, through a rain-making ritual in Mozambique. Worth noting is also “After the rains came: Seven short stories about objects and life worlds “ by Sarah Thomas, a graduate student from Granada Centre for Visual Anthropology. The film, rich on metaphors, is structured as a Samburu necklace and tells stories of a lifecycle – from birth to death. The opening of the film is gripping - beautifully edited unison of sounds and images.

The talks on Saturday started with Sten Rehder, an anthropologist who has for years been working as a documentary filmmaker. He presented a model called “Moving Minds” developed on his films about the establishment of a residence for drug abusers with psychotic diagnosis in a Danish town. The model offered a frame for analysis and a structured view on the people involved, their emotions and conflicts. While Sten Rehder offered a complete abstract model, I spoke about the process of modelling an interface for web-based teaching resources in visual ethnography. I explored the pedagogical aspects in relation to the possibilities of Internet and the specifics of the discipline and presented “VEBweb – visual ethnography basics” – a project at the Visual Cultural studies programme at the University of Tromsø.

The next two speakers Bente Sundsvold and Sarah Pink talked about their own research projects. A common ground for both was the focus on the phenomenological and the sensorial aspects gained through the visual. Sarah Pink talked about the use of visual media in her research on the Slow City movement in the UK. Bente Sundsvold very sensitively demonstrated the applicability of Cristina Grazzini’s perspective on “skilled vision” through the example of how the islanders from the Vega archipelago on the Helgeland Coast in Norway transform driftwood into valuable assets, while their neighbours –the mainlanders consider it totally unworthy.

The film session in the afternoon started with “A pair of boots and a bicycle” that tells the amazing story of the South Africans in the WWII, how they contributed and the tragic fate they suffered. The filmmaker Vincent Moloï in a very personal way reconstructs the story of an African soldier, Job Maseko by making use of interviews with the veterans, historical dramatization and a personal journey. *Voz Nocturna* by Gabrielle Mondane gave a brief but intense story of three sex workers on the motorways in Mozambique. A very unpretentious film, made with immense warmth and dignity.

After lunch and in the evening the films showed how different people in different ways navigate between the traditional and the modern. Rossella Ragazzi’s film “Firekeepers” is a tender portrait of the Sami duo “Adjagas”, two young people and how they in the search for their own identity make an international success with giving the traditional Sami yoik (a lyrical-musical form) modern resonance. “Ailo sets out North” shows a young Sami boy on the once –a-year trip from the inland to the coast following the reindeer herd. Worth mentioning is also “Morokapels feast” – the story of a leopard skin game and the intrigues

between the traditional way of giving it away to the mother's brother and modern economic needs.

Petr Lom's "On a tight trope", an award winning documentary (which was on distribution in the Norwegian cinemas last year), shows in a very subtle way the dreams and the hopes, the ups and downs of four children from the Muslim Uyghur minority, living in an orphanage. A close portrait of these children, of the oppression by the Communist regime in the state institution, of the disappointments they suffer when the tightrope teacher leaves them and, finally, their learning-process of mastering the technique of tightrope walking with a new teacher.

I would like to give also my biased view and pay special attention to the student films from Tromsø. "Land Is Food" by Babette Koutchoumi, "When nomads settle", by Adamou Amadou, "Freedom is here" by Sidse Larsen and "Mabrouk" by Jalila Hadji give honest and immediate looks on life in different parts of the world.

The speakers of last day of the conference addressed the future of the discipline. The day started with a thought-inspiring talk by Rossella Ragazzi and her humanist call to abandon our a priori norms and directions, open our minds and be attentive to both social contexts and methodological possibilities in our work.

Then Jay Ruby used his hypermedia Oak Park project to appeal for abandoning the documentary realism and

the theories that serve as limitations on the anthropological knowledge and to look for alternative ways for presenting our knowledge either as nonlinear hypermedia (as he does) or as new forms of films (more experimental and avant-garde inspired). However, he raised a short and tense debate (mainly with Peter Crawford and Rossella Ragazzi on whether the theories impose limitations and how we do define anthropological films.

The last talk on the conference was a presentation of the project "Youth Gaze" by Siren Hope and Reni Wright from the University of Tromsø. Young people with problems, usually dropouts are taught to make films. Through the exercise of making film about themselves, they start to reflect and get command of their own situation and future, at the same time as the films become ways of conveying the youth's point of view to the grown-ups around them.

Intervention Press gave a reception with snacks and drinks and we commemorated Knut Ekström who passed away in December 2007. Peter Crawford showed a very nice and moving slideshow with pictures of Knut Ekström from previous NAFA meetings and conferences and even I who didn't know Knut personally felt the emptiness he has left behind in NAFA.

Among the last films of the festival were two from Iceland. The first one "Day 206" was a result of a

fruitful collaboration between a student of a course in visual anthropology with Sigurjón B Hafsteinsson at the University of Reykjavik and a teenage filmmaker about the bureaucratic obstacles faced by a Sri Lankan au-pair who came to Reykjavik. The filming of the young boy was genuinely spontaneous and brought freshness into the air. The second film "Exit permit" was the result of the spontaneous video recordings of an Icelandic girl and two Cubans trying to travel from Cuba to Peru and the obstacles they met on their way.

As a whole the film festival gave room to a variety of film approaches from younger filmmakers full of energy and vigour to the wisdom and the established aesthetics of the more experienced filmmakers. Therefore a special credit should be given to the selection committee – Peter Crawford and Jan Kjetil Simonsen, Sigurjón Baldur Hafsteinsson, Tinna Grétarsdóttir, Linda Jonsen Engberg, Pekka Silvennoinen.

To sum up it was a very intensive and rich program with tight schedule and strict schedule keepers. Very well organised, with coffee breaks on the right times and excursions in the vicinity of Ísafjörður to enjoy the beautiful nature and the local food. I still wonder if Valdimar had foreseen the event in the smallest detail and even the technical problems that occurred again and again were there just to remind us how we wholeheartedly help each other to overcome any obstacle (at least of technical nature)?!

Tradition in a New Environment

The 9th Göttingen International Ethnographic Film Festival (GIEFF)

An Inside Report from Rolf Husmann

For aficionados of ethnographic and documentary film, and film festivals showing new productions, Göttingen became, in the early 1990s, a place to visit regularly. Every second year in May, the “IWF Knowledge and Media” organised “GIEFF”, as it soon became known to all of us interested in visual anthropology and ethnographic film. And many came! There can be little doubt that GIEFF has become one of the top ethnographic film festivals in Europe and worldwide. GIEFF is also a founding member of CAFFE, the newly established network of European anthropological film festivals (currently to be found under www.iwf.de/casa and the keyword “Anthropological Film Festivals in Europe”). Since GIEFF started, more than 2000 films have been submitted, out of which 500 films have been screened between 1993 and 2008.

But when news spread about the end of the organising institution IWF (or at least its transformation by the end of 2010 into something next to non-existence; but that is a different topic!), many people were worried and wondered what was to happen to GIEFF. Would it end to exist?

The answer is NO! As soon as the official closing/transformation process of IWF became a sad but definite reality, the GIEFF organisers, under the driving force of festival director Beate Engelbrecht, in 2007 separated GIEFF from IWF and established their own non-profit organization called “Göttingen International Ethnographic Film Festival e.V.”. And with the organisers’ links to Göttingen University

GIEFF has now found a new home. Its first test was the 9th GIEFF taking place from 30 April until 4 May, 2008.

As IWF could not offer its premises any more, a new location had to be found, and as a result, the Paulinerkirche in the very heart of Göttingen was found, a grandiose old church building belonging to the university and now both an awe-inspiring library hall, but at the same time with its cafeteria and a wonderful atrium a great place for holding conferences, symposia – or film festivals (although the screen could be larger and the sound quality could be better, as we organisers agree with the festival participants – and we will see to these improvements at the next festival).

GIEFF 2008 was a record event, bigger than all other festivals held before in numbers of submitted films as well as attendants (350 guests from 24 countries!). We received more than 300 submissions and the international selection committee consisting of 8 experts had a hard time selecting the screening programme, which in the end included 18 films in the “Student Award Competition”, 35 films in the Main Programme, and 7 multimedia presentations.

As in the other festivals before, the competitive aspect was included in the festival by the “Student film competition”, for which films qualified made by anthropologists/filmmakers who were still enrolled as students when the film was produced. These films usually originate from three different sources: First,

there are a number of “independent” productions made by young filmmakers as part of their ethnographic or documentary film work on their own (own initiative, own funding, own means of production...). Then, second, there are films from anthropological film schools like the Granada Centre for Visual Anthropology in Manchester (their films always being a favourite for snatching the award!) or the Visual Culture Studies Programme in Tromsø/Norway. Finally, third, there are films (in growing numbers!) from documentary film schools, like the “HFF Konrad Wolf” from Potsdam, “HGKZ Zürich”, Switzerland, or Filmakademie Baden-Württemberg. The filmic quality of documentary film school films with all the possibilities these film schools can offer to their students, is always a critical point of discussion (in the selection committee as well as during the festival). Is it fair towards the less equipped and less staffed anthropological film schools (which of course stress anthropology more than pure film making) to let them compete with documentary productions? This time, the selection committee honoured four of the “student film submissions”, all of them from a documentary film school, with a screening in the Main Festival (and thus outside the Student Award competition).

The different background of films in the festival from either anthropology or documentary film is of course a reflection of the general debate about this distinction and the question as to the value and quality of these films for anthropology. In the last few weeks, a lively discussion about this question was held in the internet,

sparked off by provocative remarks from Jay Ruby. How good then are “anthropological films”? And: What value do documentaries have for anthropology? Alas, the answer is still blowing in the wind...

But that is a problem which does not trouble the GIEFF organisers, because GIEFF was created and deliberately remains a forum for films from many different backgrounds. However, it is my conviction as one of the organisers that anthropological films (in which way ever defined) should be given a certain priority of selection at GIEFF, because our festival (and the other CAFFE festivals) is a sought-after niche for such films, which otherwise have a hard time competing in general documentary film festivals.

GIEFF 2008 began, as always, with the “Student Film Competition”, and the four jury members (Anja Dreschke, Cologne; Henning Engelke, Frankfurt/Main; Gary Kildea, Canberra; Metje Postma, Leiden) had a very hard time deciding on the winner. However, finally they gave the award to the film “Out of School” by Sandra Eckardt, an M.A. degree student of the “Curriculum Visuelle Anthropologie” of the Department of Cultural Anthropology and European Ethnology of Göttingen University. **Out of School** is a 51 minute-film about Jessica and Len, two class-mates who have just finished their secondary school and are confronted with the question how to carry on. Jessica then starts as an apprentice in a butcher’s shop while Len decides to do another year in vocational training. Sandra Eckardt’s film is made in the classical style of a portrait of two protagonists. The filmmaker succeeds in building a close relationship with her protagonists and the viewer gets intimate insights into the lives of Jessica, Len and their families.

Among all student films only one dealt with a classical anthropological topic and location, namely the film **Morokapel’s Feast. The Story of a Kara Hunting**

Ritual. In it, anthropologist Felix Girke and filmmaker Steffen Köhn describe of a young leopard hunter in Southern Ethiopia. Having killed the animal and achieved fame in Kara society as a hunter, and this as a man, a traditional ritual is held by his brother-in-law. So far, so classical! But then modern elements invade the film and the ritual is manipulated out of economic interest. The style of the film (as well as of course the location) reminds of the Hamar films by Jean Lydall and Ivo Strecker. No wonder, as Girke is a former student of Strecker and has done fieldwork among the Hamar, before concentrating on the neighbouring Kara.

In the main festival, some films were grouped under a common session title, but except for the session on “Football” such a focus on a given topic was seldom visible. The football session had in it a remarkable film by two journalists, Jerrold Kessel and Pierre Klochendler. Their film **“We Too Have No Other Land”** introduces us to Israeli football by showing us the Bnei Sakhnin team, the only Arab top team in Israel and the cup-winner in 2004. Their clashes with Jewish teams, of course, serve as a paradigm for the wider political Arab-Israeli conflict. Klochendler and Kessel show us the life around the Bnei Sakhnin team from the point of view of the team’s supporters – but include not a single scene from any of the team’s football matches, for reasons of rights and licences, as the filmmakers confessed in the discussion following the screening.

Among the many high-quality films in the Main Festival two deserve my special mentioning. The film **Skärivinnor – Women of the Islands** is a very well-made lyrical documentary about four women living their own lives on islands of the Abo archipelago off the Finnish coast. Filmmaker Lotta Petronella succeeds in portraying these women in a very sensitive way, so that one gets a deep insight into their daily routine, but much more into their emotional life and their personal answers to fundamental questions of life.

Finally, let me mention what was probably the most controversial film in the festival. People either loved it or thought it quite misplaced in our festival. Zé do Rock is a filmmaker of Brazilian (but multi-national) origin living in Munich, a self-made film artist who plays with film’s creative elements and comes up with the film **Schroeder liegt in Brasilien – Brasilien is in Germany** (the title is in two languages). Its 95 minutes are packed with humour, satire, provocation and playfulness (e.g. with language accents turned into orthographically remarkable subtitles). Using interview statements, jokes, acted scenes and documentary shots the film deals with prejudices of Germans and Brazilians about themselves and the other. It is called a “mockumentary”, and if you have a chance to see it, do so, and find out yourself whether or not you are one of those who love it – or hate it.

The record attendance of the festival was a success of the organisers’ attempt at offering special deals for students groups and their lecturers. Thus 14 groups from Munich and Frankfurt/Main, from Frankfurt (Oder) and Berlin, Heidelberg, Zurich, Göttingen and elsewhere came to GIEFF and not only contributed to a very lively atmosphere, but also met amongst each other. Meetings were held in a room specially provided by the organisers, in which seminar sessions could be held, filmmakers could be met and interviewed and all the submitted films could be watched again in the video library.

With this concept finding positive response, GIEFF in its new structure and location, but with deplorably limited funding, was a great success, much to the relief of the organisers. This success will no doubt be crucial for GIEFF’s future. We invite all of you again for the 10th GIEFF held from 12 – 16 May, 2010 and hope to see many of you here in Göttingen

nafa :: notice board

Japanese Ethnological Film Society's 30th Anniversary Conference

By *Solrun Hoaas* (solrun@ozemail.com.au)

I was just reading your newsletter and noticed there was no mention of this event which took place in Naha in Okinawa March 21 and 22nd this year. Their website is only in Japanese (www.jefs.org), but I expect some of your readers who do research on Japanese ethnology would be able to read and access.

The organization is now headed by director KITAMURA Minao of Visual Folklore, Japan (www.vfo.co.jp) The website has English pages listing their films and info. They have over the years produced numerous ethnographic films, mostly for television, but with thorough research. Their recent major film on Shugendo, (Japanese mountain belief) 'Shugen: Haguosan Aki no Mine' screened at a symposium on the subject at Columbia University's Center for Japanese Religions April 25-27th this year, with the director Kitamura and producer MIURA Yoko (who speaks good English) invited.

I believe this film and the work of JEFS could be of interest to some of your readers.

Best regards,
Solrun Hoaas

Announcement of Edward Curtis project

By *Aaron Glass* (ajglass@interchange.ubc.ca)

“Edward Curtis Meets the Kwakwaka’wakw In the Land of the Head Hunters”:

Curtis’s Landmark 1914 Silent Film of Pacific Northwest First Nations Culture—
Restored, Re-evaluated, and Framed with a Live
Orchestral Arrangement of the Original Score and a
Performance by Descendents of the Indigenous Cast

In 1914, famed photographer Edward S. Curtis produced a melodramatic, silent feature film entitled *In the Land of the Head Hunters*. An epic story of love, war, and ritual set before European contact, it featured non-professional actors from Kwakwaka’wakw (Kwakiutl) communities in British Columbia. The film had gala openings in New York and Seattle, where it was accompanied by a live orchestral score composed by John Braham. A financial failure, the film was quickly overlooked and barely preserved, although one copy was significantly reedited—with a new soundtrack—and released in 1974 as *In the Land of the War Canoes*; this is the only version that has been available until now.

The current project presents a fully restored copy of *In the Land of the Head Hunters* (with original intertitles, color tinting, and recently discovered footage), reunited with its original orchestral score as well as descendents of the original cast. The project revisits Curtis’s work through a scholarly resuscitation of its initial form and historical contexts, combined with unique Kwakwaka’wakw perspectives on the original film, its specific cultural content, and its social context of production (when many of the ceremonies it depicts were outlawed in Canada).

Rather than documenting Native life in 1914, *Head Hunters* documents a moment of intercultural encounter between Curtis and the Kwakwaka’wakw who were performing a scripted version of their own

past for the camera. The film truly represents an active, artistic collaboration between purveyors of two dramatic traditions: the rich Kwakwaka’wakw history of staged ceremonialism, and the then-emergent mass-market colossus of American narrative cinema. When resituated within the history of motion pictures and framed by current Kwakwaka’wakw views, this landmark film can be recast as visible evidence of ongoing cultural survival and transformation under shifting historical conditions. These perspectives shed new light on the origins of ethnographic cinema and the parameters of Indigenous modernities.

Please join us for events in Chicago, New York, and Washington DC in November 2008.

There will also be a Society for Visual Anthropology (SVA) Special Event screening and discussion of the restored film (with recorded score and no dancers) at the AAA meetings in San Francisco (Nov. 19-23, 2008).

For further information and event dates in 2008 and 2009, please visit: <http://www.curtisfilm.rutgers.edu>

- Aaron Glass (Bard Graduate Center/American Museum of Natural History), co-executive producer.

African Visual Anthro page

A new website for the Comity of Ethnographic Film Broadcasting in Africa

www.cinema.anthropologie.free.fr (in French, only)

To comment on the site, please mail to:
noir_sur_blanc@hotmail.com

New book

Jeff D. Himpele

Circuits of Culture. Media, Politics, and Indigenous Identity in the Andes

Minnesota University Press, 2008

A surprising study of how images of Andean Indianness have been popularized in Bolivian media. Set against the background of Bolivia's prominent urban festival parades and the country's recent appearance on the front lines of antiglobalization movements, *Circuits of Culture* is the first social analysis of Bolivian film and television, their circulation through the social and national landscape, and the emergence of the country's indigenous video movement.

At the heart of Jeff D. Himpele's examination is an ethnography of the popular television program *The Open Tribunal of the People*. The indigenous and underrepresented majorities in La Paz have used the talk show to publicize their social problems and seek medical and legal assistance from the show's hosts and the political party they launched. Himpele studies the program in order to identify the possibilities of the mass media as a site for political discourse and as a means of social action.

Charting as well the history of Bolivia's media culture, Himpele perceptively investigates cinematic media as sites for understanding the modernization of Bolivia, its social movements, and the formation of indigenous identities, and in doing so provides a new framework for exploring the circulation of culture as a way of creating publics, political movements, and producing media.

New book

Arnd Schneider

Appropriation as Practice: Art and Identity in Argentina

New York/London: Palgrave, 2007 (European Edition)

"The book discusses the process of cultural appropriation of indigenous cultures among contemporary artists in Argentina, and contributes to the theoretical debate on cultural globalization. Two chapters are of special interest to visual anthropologists, "Fashionable Savages: Photographic Representations of the Indigenous" and "Setting Up Roots: On the Set of a Cinema Movie in a Mapuche Reservation". They focus specifically on the appropriating practices of photographers and of feature film makers (including a rare ethnography of the shooting of a feature film in Patagonia)."

Website:

<http://www.palgrave.com/products/title.aspx?PID=278953>

Kind regards,

Arnd Schneider

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personal homepage:

<http://www.sai.uio.no/forskning/presentasjon/competence/schneider.html>

SUMMER PhD School 2007 "Contemporary Art and Anthropology"

<http://www.sv.uio.no/oss/schneider.html>

New book

Howard Morphy

Becoming Art. Exploring Cross-Cultural Categories (paper)

Berg Publisher, 2008.

[Howard Morphy is Director of the Centre for Cross-Cultural Research at the ANU.]

New book

Jeff D. Himpele

Circuits of Culture. Media, Politics, and Indigenous Identity in the Andes. (Visible Evidence)

Minnesota University Press, 2007

Jeff D. Himpele is associate director for the McGraw Center for Teaching and Learning at Princeton University. He is an anthropologist and documentary filmmaker; his films include the award-winning *Incidents of Travel in Chichen Itza* and *Taypi Kala: Six Visions of Tiwanaku*.

Critical Arts 2008/ 1 Just Published
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nafa :: calendar

Events marked with bold are those still open for entries.

August 19-24, 2008

Odense International Film Festival, Odense, Denmark
Deadline for entries: April 25, 2008
Web: www.filmfestival.dk

August, 21-29, 2008

Saõ Paulo International Short Film Festival
Contact: Tel: 55 11 3034 5538, Fax: 55 11 3815 9474
E-mail: spshort@kinoforum.org
Web: <http://www.kinoforum.org.br/curtas/2008/>

August 26-30, 2008

Visual Anthropology Workshops, at the 10th Biennial Conference of the European Association of Social Anthropologists in Ljubljana, Slovenia "Experiencing Diversity and Mutuality"
For further details on the conference, visit:
<http://www.easa2008.eu/>

September 5-8, 2008

First ISA Forum of Sociology, Sociological Research and Public Debate «Sociology of the visual sphere», Barcelona, Spain
Deadline for papers: December 28, 2007
Contact:
Dennis Zuev (e-mail: tungus66@mail.ru)
Regev Nathansohn (e-mail: regev@umich.edu)
Web:
http://www.isasociology.org/barcelona_2008/adh/ad_hoc_visual.htm

September 6-12, 2008

A 7-days video workshop in Visual Anthropology, the Istituto Superiore Etnografico Della Sardegna, Nuoro, Sardegna (Italy) in collaboration with David and Judith MacDougall from the Centre for Cross-Cultural Research, Australian National University
Place: Istituto Superiore Etnografico della Sardegna in Nuoro
Web:
<http://www.isresardegna.it/index.php?xsl=528&s=82363&cv=2&cc=4077>

September 10-13 and October 22-25, 2008

CFPP: Workshop of Nordic Network for Visual Studies, Workshops for Ph.D. Students/researchers 2008, at the University of Tromsø, Visual Culture Studies, Department of Social Anthropology, Tromsø, Norway (sept. 10-13, 2008) and at the University of Tampere, Department of Journalism and Mass Communication. Tampere, Finland (Oct. 22-25, 2008).

Deadline for papers: Presentation proposals must be submitted by 10th June for the Tromsø course, and 30th August for the Tampere course, via e-mail to janne.seppanen@uta.fi and Trond.Waage@sv.uit.no. Maximum length of the submission is one page (2000 characters).

September 15-21, 2008

The XIV Sardinia International Ethnographic Film Festival, Nuoro, Sardinia, Italy
Deadline for entries: May 31, 2008
Contact:
Istituto Superiore Etnografico della Sardegna
Via Papandrea, 6 - 08100 Nuoro (Italy)
Tel. +39 0784 242900 - Fax +39 0784 37484

E-mail: rassegna.sieff@isresardegna.org
Web: www.isresardegna.org

September 21-27, 2008

6th Open Russian Anthropological Film Festival, Salekhard, Russia
Deadline for entries: July 1st, 2008
Contact:
6th Open Russian Anthropological Film Festival
620178, Ekaterinburg, Gagarina Street, 35/a – 47, Ethnographic Bureau, Russia
E-mail: info@rfaf.ru, salekhard2008@mail.ru
Web: <http://rfaf.ru/eng>

September 24-28, 2008

5th Independent South Asian Film Festival, Seattle
Web: <http://isaff.tasveer.org/2007/>

September 26 - October 1, 2008

Nordisk Panorama 2008 - 5 Cities Film Festival, the 19th Nordic Short and Documentary Film Festival, Malmö, Sweden
Deadline for entries: May 15, 2008
Contact:
Nordisk Panorama
Skomakargatan 1
SE-211 34 Malmö, Sweden
Tel: +46 (0)708 144 181 / +46 (0)708 144 182
Fax: +46 (0)40 344 507
E-mail: info@nordiskpanorama.com
Web: <http://www.nordiskpanorama.com/>

October 1-5, 2008

VIII Docúpolis, the International Documentary Film Festival of Barcelona

Submission deadline: June 1st, 2008
 Contact: info@docupolis.org
 Web: <http://www.docupolis.org/index-eng-2008.html>

8th Viscult Festival in Joensuu, Finland

The main theme of this year's festival is TRANSFORMATIONS.
 Deadline for entries: June 10, 2008
 Contact:
 Viscult Festival
 Länsikatu 15
 80110 Joensuu, Finland
 E-mail: info@viscult.net and Pekka Silvennoinen pekka.silvennoinen@netmail.fi
 Gsm +358 40 7236413
 Web: <http://www.pkey.fi/viscult/>

October 2-8, 2008

Moscow International Visual Anthropology Film Festival, Moscow, Russia
 Deadline for entries: March 31, 2008
 Contact:
 Tel: +7/916/069 74 67 - Mr. Vitaly Semenov
 Fax: +7/495/959 10 17
 E-mail: mifva4@gmail.com
 Web: <http://visant.etnos.ru/>,
http://community.livejournal.com/visanthro_rus/

October 15-18, 2008

Being Seen: Paradoxes and Practices of (In)Visibility. Ethnographic Praxis in Industry (EPIC) Conference, University of Copenhagen, Denmark
 Contact:
 For information and registration
 Web: www.epic2008.com

October 15-19, 2008

Iran International Documentary Film Festival

Documentary & Experimental Film Center (DEFC) organizes Cinema Vérité, as the festival tries to express the relationship between reality and truth through documentary films.
 Deadline of submission: July 15th, 2008
 Web: <http://www.irandocfest.ir/>

October 16-17, 2008

The 5th Cosmobilities Conference: Tracing the New Mobilities Regimes, Munich, Germany.
 Deadline for papers: March 1, 2008
 Contact:
 E-mail: sven.kesselring@cosmobilities.net (Cosmobilities Network) or susanne.witzgall@adbk.mhn.de (Munich Academy of Fine Arts)
 Web: <http://www.cosmobilities.net/>

October 17-29, 2008

VIENNALE - Vienna International Film Festival, Austria
 Deadline for entries: August 1st, 2008
 Contact:
 E-mail: film@viennale.at
 Web: <http://www.viennale.at>

October 22-30, 2008

Cinemaissi, the Latin-American and Caribbean Film Festival of Helsinki, Finland.
 Deadline for entries: May 15, 2008
 Contact:
 Cinemaissi / Eva Nyreen
 Puistonkatu 11 C 14
 00140 Helsinki, Finland
 Web : <http://cinemaissi.org>

October 23-24, 2008

Visualisation in Archaeology 2008 Workshop: Visualisation and Knowledge Formation, at the University of Southampton, UK

Deadline for abstracts: July 25, 2008
 Contact:
 E-mail: garry.gibbons@viarch.org.uk
 Web: <http://www.viarch.org.uk>

October 27 - November 2, 2008

Leipzig Festival for Documentary and Animated Film
 Entry Deadline:
 30 May 2008 [for films completed before 1 May]
 18 July 2008 [for films completed after 1 May]
 E-mail: info@dok-leipzig.de
 Web : <http://www.dokleipzig.de/v2/cms/en/home/index.html>

October 31 - November 3, 2008

Himalaya Film Festival, National Olympics Memorial Center in Tokyo, Japan
 For further information, contact:
 E-mail: info@himalaya-archief.nl
 Web: www.himalayafilmfestival.nl

November 2008

Margaret Mead Film and Video Festival 2008, at the American Museum of Natural History in New York, USA.
 Deadline for entries: April 30, 2008
 Contact:
 Margaret Mead Film and Video Festival
 American Museum of Natural History
 Central Park West at 79th Street
 New York, NY 10024 USA
 Tel: +1 212.769.5305
 E-mail: meadfest@amnh.org
 Web: www.amnh.org/mead

November 5-9, 2008

Sheffield International Documentary Festival, UK
 Deadline for entries: October 8, 2008
 Web: www.sidf.co.uk

November 6-7, 2008

MEDIA PRACTICES AND CULTURAL PRODUCERS
EASA Media Anthropology Network Second Workshop, Barcelona, Spain
The deadline for submissions is 17 May 2008
Web: <http://www.uoc.edu/symposia/easa>

November 7-10, 2008

Student Ethnographic Film Festival, at the 6th Platforma Video Festival, Athens, Greece
Deadline for entries: June 1st, 2008
The address for submissions is:
Ethnographic Film Section
PLATFORMA - Urban Culture Co
P.O.BOX 27029
Gr 117 02, Athens, Greece
For questions and submission forms, contact:
Kostas Aivaliotis (aivaliotisk@yahoo.gr)
Christos Varvantakis (cvarvantakis@yahoo.com)

November 7-16, 2008

CPHDOX - International Documentary Film Festival, Copenhagen, Denmark
Deadline for entries: 1st of May 2008 for films completed between November 2007 – April 2008 and 1st of August 2008 for films completed after April 2008
Contact:
CPH:DOX - Copenhagen International Documentary Film Festival
Stockholmsgade 43
DK-2100 Copenhagen Ø
Denmark
Tel: +45 3393 0734/36 / Fax: +45 3312 7005
E-mail: info@cphdox.dk
Web: www.cphdox.dk

November 7-16, 2008

The 27th Amiens International Film Festival,

Amiens, France
Deadline for entries (for documentaries): July 15th, 2008
Contact:
Festival International du Film d'Amiens
c/o M.C.A.
Place Léon Gontier
F-80000 Amiens, France
Tel +33 (0)3 22 71 35 70 / Fax +33 (0)3 22 92 53 04
E-mail: contact@filmfestamiens.org
Web: www.filmfestamiens.org

November 9-22, 2008

The First Students Workshop on Peace, Religion and Media, Tehran, Qom and Caspian Sea Beach, Iran
Deadline for application: August 1, 2008
Contact:
IRIB University,
Niyayesh Highway, Vali-e-Asr Street,
Tehran, Iran.
Tel: +98 21 22652238
Fax: +98 21 22652238
Email: tavakol@religion-media.com
Web: <http://www.religion-media.com/workshop.htm>

November 10-16, 2008

The XVII International festival of ethnological film, Belgrade
Deadline for entries: October 15th, 2008
Contact:
Sasa Sreckovic, festival manager
E-mail: etnografski.muzej@nadlanu.com
Web: www.etnomuzej.co.yu

November 11-12, 2008

ISEFF 2008: International Student Ethnographic Film Festival, at Goldsmiths, University of London,
Deadline for submissions: September 22, 2008
Contact:

ISEFF, The Anthropology Society
Department of Anthropology,
Goldsmiths, University of London,
New Cross, London, SE14 6NW
E-mail: an6011m@gold.ac.uk
Web: <http://www.goldsmiths.ac.uk/iseff/>

November, 14-21, 2008

Festival dei Popoli - International Documentary Film Festival, Florence, Italy
Deadline for submission: June 30, August 8, 2008
Contact: Tel. +39 055 244778 – Fax +39 055 241364
E-mail: festivaldeipopoli@festivaldeipopoli.191.it
Web: <http://www.festivaldeipopoli.org>

November 19-23, 2008

The 7th Annual Winnipeg Aboriginal Film Festival (WAFF) - 2008 Winnipeg Aboriginal Film Festival, Winnipeg, Manitoba, Canada.
Deadline for free submission: July 14, 2008. After July 14, entries face a \$20 late submission fee. The absolute final date for receiving late entries will be August 31, 2008
Contact (and for complete rules and entry forms -- including on-line and downloadable versions)
Web: www.aboriginalfilmfest.org
E-mail: info@aboriginalfilmfest.org

November 19-23, 2008

Panel on videogames 'Beyond the Online: Critical Collaborations and Dialogues among Anthropological Approaches to Video Games', at the American Anthropological Association annual meetings, San Francisco, USA
Deadline for papers: March 21, 2008
Contact:
E-mail: roballen@u.washington.edu
Web: <http://www.aaanet.org/meetings/>

November 20-30, 2008

21st International Documentary Film Festival (IDFA), Amsterdam, the Netherlands.
 Deadline for entries: 1 May and 10 August 2008
 Contact:
 International Documentary Filmfestival, Amsterdam.
 Kleine-Gartmanplantsoen 10, 1017 RR, Amsterdam, The Netherlands.
 Tel: +31 (0) 20 6273329 / Fax: +31 (20) 6385388
 E-mail: info@idfa.nl
 Web: <http://www.idfa.nl>

November 21-29, 2008

ZINEBI – International Festival of Documentary and Short Film of Bilbao
Deadline for entries: September 1st, 2008
Contact: Colón de Larreátegui, 37 – 4, 48009 Bilbao, Apdo. 579
Tel: +34 944248698, Fax: +34 944245624
E-mail: info@zinebi.com
Web: <http://www.zinebi.com>

November 25-28, 2008

The 2nd EUROPEAN COMMUNICATION CONFERENCE "Communication policies and culture in Europe", BARCELONA, Universitat Autònoma de Barcelona, Spain.
 Deadline for proposals: February 15, 2008
 Contact:
 E-mail: philippe.meers@ua.ac.be
 Web: www.ecrea2008barcelona.org & <http://sections.ecrea.eu/FS/> & <http://www.ecrea.eu>

November 26-30, 2008

Delhi International Ethnographic Film Festival, at the Department of Sociology, University of Delhi, India
 Deadline for entries: July 30, 2008
 Contact:
 DIEFF, Department of Sociology, Delhi School of Economics, University of Delhi, Delhi 110007, India.

E-mail: co-ordinator/s (coordinator@dieff@sociology.du.ac.in) ; Registration (guests@dieff@sociology.du.ac.in) ; for further information (info@dieff@sociology.du.ac.in)
 Fax: 011 27667858
 Web: <http://sociology.du.ac.in/>
<http://sociology.du.ac.in/dieff/>

November 30 - December 4, 2008

'Visual Research in Education', Symposium at the Australian Association for Research in Education Conference in Queensland, Australia.
 Deadline for abstracts for symposia, panels and papers: May 16, 2008
 Contact:
 Dr Julie Matthews, Associate Professor Social Sciences, Director of Research, Faculty of Arts and Social Sciences
 E-mail: jmatthews@usc.edu.au
 See full details on-line / for further information, see website: www.aare.edu.au

December 11-15, 2008

Kathmandu International Mountain Film Festival 2006, Kathmandu, Nepal.
 Deadline for entries: August 15th, 2008
 Contact:
 Ramyata Limbu (Festival Director)
 Kathmandu International Mountain Film Festival Himal Association, Patan Dhoka
 Kathmandu, Nepal
 E-mail: kimff@himalassociation.org/
info@himalassociation.org
 Web: www.himalassociation.org/kimff

January 15-25, 2009

Sundance Film Festival, Park City, Utah, USA
Contact:
Web: <http://festival.sundance.org/>

Submission Deadline: Monday, September 8th, 2008

January 21-25, 2009

DocPoint – Helsinki Documentary Film Festival, Finland
Web: <http://www.docpoint.info/eng/index.html>

21 January - 1 February 2009

38th International Film Festival Rotterdam, the Netherlands.
Deadline for entries: Short films (up to 60 min.) completed before 1 July 2008: 1 September 2008. Short films (up to 60 min.) completed after 1 July 2008: 1 October 2008. Feature length films (60+ min.): 1 November 2008
Contact (mail): P.O. Box 21696, 3001 AR Rotterdam, The Netherlands
Contact (express courier): Karel Doormanstraat 278-B, 3012 GP Rotterdam, The Netherlands
Tel: +31.10.890.90.90; Fax: +31.10.890.90.91
E-mail: tiger@filmfestivalrotterdam.com
Web: www.filmfestivalrotterdam.com

February 5-15, 2009

The 59th Berlin International Film Festival - Berlinale, Berlin, Germany
Deadline for entries: The guidelines and application form for entering a film in the Berlinale 2009 will be available online by the end of September 2008
Contact: phone +4930259200
fax +493025920299
Email: info@berlinale.de
Web: <http://www.berlinale.de>

February 13-21, 2009

Punto de Vista – International Documentary film Festival of Navarra, Pamplona, Spain
Deadline for entries: September 30, 2008

Contact: Festival de Cine Documental Punto de vista, Servicio de Acción Cultural, c/ Navarrería, 39. 31001 Pamplona (Navarra), Spain.

Tel: 848 424684/86 , Fax: 848 424629

E-mail: puntodevista@nararra.es

Web: <http://www.cfnavarra.es/puntodevista/>

February 14-15, 2009

The 6th Himalaya Film Festival, the Netherlands

Deadline for entries: December 1st, 2008

Contact: Himalaya Archief Nederland, P/A: Dr

G.K. Mitrasing, Hortensialaan 162, 1702, KJ

Heerhugowaard, The Netherlands, Fax: 00 31 72 5740492

E-mail: himalaya@pagina.nl

Web: www.himalayafilmfestival.nl

Get connected to our channel:

<http://nl.youtube.com/user/HFF2008>

February 23-March 1, 2009

Zagreb Dox TRUE FILM – International Documentary Film Festival, Zagreb, Croatia.

Deadline for entries: December 1st, 2007

Contact:

ZAGREBDOX, Factum/cdu, Prilaz Gjure Dezelica 26 10 000 Zagreb, Croatia

Tel: +385 1 48 54 821 / +385 1 48 46 176; Fax: Fax

+385 1 48 46 180

E-mail: info@zagrebdox.net

Web: <http://www.zagrebdox.net>

February 26-, 2009

The 5th edition of DOCNZ International Documentary Film Festival, Australia.

Deadline for entries: Extended Deadline (fee applies): 30 September 2008

Contact: Tel: + 64 9 309 2613, Fax: +64 9 309 4084

Email: info@docnz.org.nz

Web:

<http://www.docnz.org.nz/festival/filmmakers.html>

March 6-16, 2009

Cinéma du Reel, 31th International Film Festival of Visual Anthropology and Social Documentation.

Submission of films starts in September 2008

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

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

March 11-19, 2009

The 11th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.

Deadline for entries: September 30, 2008

Contact:

One World / People in Need

Sokolska 18, 120 00 Prague 2,

Czech Republic

Tel: +420 226 200 435-6

Fax: +420 226 200 401

E-mail: program@oneworld.cz

Web: www.oneworld.cz and

http://www.jedensvet.cz/ow/2008/index_en.php?id=477

March 13-22, 2009

11th Thessaloniki Documentary Festival, Greece

Deadline for entries: November 30, 2008

Contact:

TDF – IMAGES OF THE 21ST CENTURY

9, Alexandras Avenue, T.K. 114 73

Athens, Greece

Tel: 0030 210 8706000

Fax: 0030 210 6456251

E-mail: documentary@filmfestival.gr

Web: <http://www.filmfestival.gr>

March 14-22, 2009

The Jean Rouch International Film Festival 2009, 28th Bilan du Film Ethnographique, Paris, France.

Deadline for entries: 30th of November 2008

Contact:

Festival International Jean Rouch / Comité du Film Ethnographique

Musée de l'Homme

17, Place du Trocadéro

75116 Paris - France

Web: www.comite-film-ethno.net

March 20-29, 2009

The VII Sobrarbe Ethnographical Documentary Festival, Boltaña (Huesca)

Deadline for entries: November 1, 2008

Contact:

Comarca de Sobrarbe.

Avda. Ordesa 79 - C.P.: 22340 – Boltana, Huesca

Web: www.espiello.com

March 25-29, 2009

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 15, 2008

Web: <http://www.figra.fr>

February 28 – March 7, 2009

FESPACO – Festival Panafricain du Cinema et de

la Television d'Ouagadougou
Deadline for entries: not set
Contact : Tel : (226) 50 39 87 01/02 - Fax : (226) 50
39 87 05
E-mail : sg@fespaco.bf
Web : <http://www.fespaco.bf/>

May 19-24, 2009
Freiburg Film Festival 2009
Deadline for entries: not set
Contact: Freiburger Film Forum - ethnologie
c/o Kommunales Kino
Vrachstr. 40, D-79102 Freiburg
Tel: +49 (0) 761-709594
Fax: +49 (0) 761-706921
E-mail: fifo@freiburger-medienforum.de

Web: www.freiburger-filmforum.de
October 8-15, 2009
Yamagata International Documentary Film
Festival, Japan
Deadline for entries: YIDFF 2009 will start to call
for entries from autumn in 2008.
Contact:
Web: www.yidff.jp

October 26-1 November 2009
The 10th ASTRA FILM FEST, Sibiu, Romania.
Deadline for entries: not set
Contact:
ASTRA FILM SIBIU 2009
550182 Sibiu, Romania, Piata Huet 12
Tel: [+40 269] 210 134, 213 442

Email: aff@astrafilm.ro & budrala@astrafilm.ro
Web: <http://www.astrafilm.ro>
November 14-20, 2009
International Jean Rouch Symposium: A
Knowledge Beyond Text: Looking at Each Other,
Sharing Interrogations, at Musée de l'Homme,
Paris, France.
Deadline for papers/ contributions: September 15,
2008
Contact:
Comité du Film Ethnographique
Musée de l'Homme
17 place du Trocadéro – 75116 Paris – France
Tél. : 33 (0)1 40 79 36 82 - 33 (0)1 47 04 38 20
colloquejeanrouch@mnhn.fr
www.comite-film-ethno.net