

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 Subr Nielsen

Dear readers,

Our first volume in 2009 has a lot of important news from the Commission on Visual Anthropology, and from our own NAFA circles we have news as well. First, the NAFA archives will get a new archivist since Berit Angelskår now has to leave. We thank Berit for a great job well done and wish her all the best. Second, the planning of the NAFA festival 2009 in Slovenia is well underway. Films are reviewed and a programme beginning to take shape. After a brief notice about the festival Peter Crawford calls for your attention towards the difficulties that scholars face in gaining recognition of our audiovisual works. We recommend that you

offer Peter's question a thought and feed back to him on this important matter.

This summer offers a conference at the University of Aarhus on "Transcultural Montage", and a workshop in ethnographic filmmaking at the Granada Centre of Visual Anthropology. We are also happy to announce, once again, a range of film festivals in the months to come: VISCULT Film Festival in Joensuu, Finland; the Visual Methods Conference at University of Leeds; the International Festival of Video Art of Casablanca, the

IVSA conference in Cumbria, UK; and finally ETNOFILM in Rovinj in Croatia.

Just before our usual Notice Board and Calendar you will find a call for papers for a Special Issue of Visual Studies on "Visual Narratives of Work".

Enjoy your reading and enjoy the spring that will soon be there for us!

Deadline for the next volume is May 25, 2009.

News from the Commission on Visual Anthropology (CVA) of the IUAES

By Metje Postma (postmam@fsw.leidenuniv.nl)

The Commission on Visual Anthropology of the IUAES consists of:

- Aryo Danusiri (Indonesia/ USA)
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- Jim Hoesterey (USA) jbhoesterey@wisc.edu
- Bao Jiang (China) baojiang@cass.org.cn
- Itsushi Kawase (Japan) kawase07@gmail.com
- Rossella Ragazzi (Italy/Norway)
rossella.ragazzi@tmu.uit.no
- Metje Postma (Chairperson_The Netherlands)
postmam@fsw.leidenuniv.nl

CVA-session at the IUAES/ICAES Conference in Kunming, China

July 27th-31st, 2009

The subscription deadline for the CVA-session of the IUAES/ICAES Conference has been closed. As it looks now, the panel called **Towards an epistemology of media in Ethnographic Film and multimedia productions**, will involve 11 paper presentations combined with film-excerpts.

The speakers that were selected for the CVA-panel that was organized by Rolf Husmann as part of the Visual

Anthropology program of the 2008 IUAES-conference with the theme: **The Visual in Anthropology** were asked to resubmit their paper at the 2009 Conference. Half of them did. The 2008-theme was extended to the theme: **Towards an epistemology of media in ethnographic film and multimedia productions**. This **CVA-2009 panel** will address the different ways in which ethnographic filmmakers have made use of the visual and the textual /spoken modes of representation in ethnographic cinema to convey knowledge or experience, explanation or engagement etc., The theme will be discussed by analyzing and comparing the use of text/voice sound and image in classic and more recent ethnographic films and audio visual productions, either made by the speaker, or by other filmmakers. Looking at the possibilities that are offered by the changing media landscape, we also invite submissions that discuss projects that make use of new media and techniques that allow us to combine text, voice, sound and image in different (interactive, non-linear, hyper-textual) ways: within ethnographic documentaries; accompanying ethnographic documentaries or in multimedial environments where text, voice and image can be linked directly and interactively.

What are and may be the epistemological, analytical and the hermeneutic contributions of such applications for anthropology as a discipline at the one hand, and for communicating ethnographic and anthropological knowledge about social worlds to a cross cultural audience at the other?

CVA-Celebration of the founder of the CVA: Asen Balikci's 80th Birthday at the 16th IUAES Conference in Kunming!!

At the Conference, invited speakers will celebrate Asen's 80th Birthday and memorize the history of the CVA since its establishment. The CVA was founded by Asen Balkci in 1983. He was then followed up by Antonio Marazzi (1993) and Rolf Husmann (2001) as chairpersons.

At this occasion, films by and on Asen Balikci life and work will be shown including Rolf Husmann's recent documentary: *The professional Foreigner; Asen Balikci and Visual Ethnography*". We hope Asen will be able to attend the celebration himself.

Developments within the Commission of Visual Anthropology

In the process of discussing the organization of the CVA-panel in Kunming, we realized more and more that the present CVA-commission does not want to be an institution, but wants to operate in a more fluid manner. The commission-members will explore and encourage what is happening in their respective regions, and may cooperate in name of CVA in local initiatives, or connect to existing Commissions and Associations for Visual Anthropology, but we will not start building new structures to work as yet another body. Existing initiatives in each region will find a home on the

website we are building this year. This process may count more in regions where the discipline is still less organized. A compilation of some of our exchanges (without calling names) may give you a hint to where we are going. One of us noticed that the exchange started to gain the form of a Manifesto, and through this process we intend to come to write a Manifesto that we can discuss in Kunming!

We are all scholars and image-makers involved in a certain pragmatism, we could say: empiricism to be provocative, but indeed we are not managers, bureaucrats nor administrators. So, we should really think how to make the CVA flexible, mobile and anti-hierarchical and find out the zones of the world where implementations (in autonomy, of course) can be boasted. An tree-like organization-form seems fit in a period that inter-global connections are performed through and on Internet, and we are not localized. Actually, meetings don't occur that often, but other forms of communication are easier and fast. Although we will make a division of tasks, and the chairperson will be the central reference-address for the general function of the CVA, each branch of this vast tree, may act fairly independent yet will communicate its doings to the other members. We will gradually find members for the commission in all regions that we have designated to involve. Policies and initiatives in different regions and institutions are not yet all mapped, and this maybe our first mandate.

Nowadays V.A. has grown so much at the horizontal scale, that somehow we must acknowledge that there is a great pluralism in this discipline, and any centralized idea about "what this should be" is out of date. Other initiatives like the highly active EASA-Medianthro discussion-list run by Sigurjon Hafsteinsson has obviously filled a need as a site to start of discussions outside of Conference-settings. The list seems to encompass all fields that fall under the Visual

Anthropology nomination, and does not need to be repeated. What is needed for ethnographic film and media-productions is a site to share our work in ethically acceptable fashion, to comment on practice more than on theory, and to involve voices that were excluded till now due to financial and infrastructural barriers, but that can now start to make themselves heard and seen. There is however still a huge gap of resources. Existing resources are still centralized mainly in funds that can only be accessed through universities and their hierarchies, in Western or Highly industrialized countries, etc. As long as discursive traditions can not accept, nor have developed standards for, audio-visual forms of representation, funding of ethnographic film and multimedia productions within academia remains a problem.

In line with this, Peter Crawford's initiative (see elsewhere in the Newsletter) to investigate by which criteria universities evaluate audio-visual productions, should be used as a moment to develop a clear statement about how ethnographic filmmakers want their work to be evaluated. In the end the expertise has to come from us, and we will need to define those criteria ourselves. As CVA we would gladly take this task upon us, together with Peter, if he would like us to do so.

Besides playing the role of exploring what is going on 'in the field' we also want to address the academic practices of exposition, whose rules are still determined by writing cultural settings. Unneeded to say that most of the conferences in V.A. are still organized on the models of "lectures" of 20-30 minutes, where the audio-visual or multimedia contribution cannot even find a strand to be properly shown in conditions that pay respect to the craft and aesthetics of the media. So, alternative models to share what we do should be created, must be created by ourselves, using CVA-meetings as a starting point, instead of adapting the

formats that we have realized do not work properly or became an impediment.

Reactions to these statements will be welcome. Please direct to postmam@fsw.leidenuniv.nl.

News from the AAA

Dear Anthropologists,

Please consider submitting an abstract for consideration in the proposed panel, **Media-Producing Anthropologists**, at the American Anthropological Association Annual Meeting in Philadelphia, Pennsylvania, December 3-7, 2009. Participants should be prepared to screen and critique their own nonfiction visual production. Please send abstracts to Adam Fish at rawbird@gmail.com, before **March 20, 2009** with the subject heading: AAA 2009 Panel.

For more information on the conference please visit <http://www.aaanet.org/meetings/index.cfm>.

Thank you, Adam Fish
University of California,
Los Angeles
Current TV, VC2 Producer Media-Producing
Anthropologists

Adam Fish, Chair/Organizer American
Anthropological Association Annual Meeting
Philadelphia, Pennsylvania, December 3-7, 2009

Following the conference theme, the End/s of Anthropology, this panel investigates a post-textual, pro-visual anthropology. What new visual languages exist in the digital present? How does anthropological media production exist as an effective representational

strategy in an age of amateur "democratized" media production and the hybridization of nonfiction genres? This panel explores emergent modes of anthropological visual media production. Panelists are media producing anthropologists who reflexively decompress the problems of field producing, editing, and exhibiting anthropologically illustrative media. Our subjects are the possibilities and limitations inherent in

the use of video cameras, editing technologies, information architectures, or narrative structures. We discuss the mechanics and experience of media production and the architectonics that dominate the construction of visual actualities. Recently completed or in-development work are showcased to illustrate new methods of visual media production in anthropology. Presentations will be highly visible. Each

panelist will criticize at least one of his or her recorded and edited clips. As anthropological media advances astride technological elaborations new audiences emerge and traditional audiences change. Panelists are encouraged to connect their production and editing choices to the modulating political economy of media anthropology within academia and beyond.

Reminder: Visual anthropology in a diversified Europe: NAFA2009

Organised by the Nordic Anthropological Film Association and the Visual Anthropology Programme of The University of Primorska (Koper, Slovenia), in cooperation with the Granada Centre for Visual Anthropology (University of Manchester, UK), the Visual Anthropology programme of the University of Leiden (The Netherlands), and the Visual Cultural Studies programme of the University of Tromsø (Norway).

Where: University of Primorska, Koper, Slovenia

When: 7-11 of September, 2009

Celebrating thirty years of visual anthropology in Europe, this event consists of a workshop-based symposium on Teaching Visual Anthropology in Europe and Beyond, held in conjunction with the 29th Nordic Anthropological Film Association (NAFA) festival of ethnographic film.

While some presenters will be invited directly by the organisers, the symposium invites both theorists and practitioners of teaching visual anthropology to submit proposals for papers and presentations. We are particularly interested in also including presentations dealing with new and innovative ways of teaching.

Proposals consisting of a max. 300-word abstract must be submitted no later than 1. April 2009.

29th Nordic Anthropological Film Association (NAFA) festival of ethnographic film

The NAFA festival will consist of three components:

1. **General screenings** of mainly recent ethnographic films. Filmmakers must submit DVD copies of their film, accompanied by a submission form, no later than **1 April 2009**. The submission form may be requested from the organiser or downloaded from the NAFA website (<http://nafa.uib.no>).
2. **Ethnographic film in Iran**. These screenings will be organised by Dr Pedram Khosronejad (University of St Andrews, Scotland). Contact e-mail: pedram.khosronejad@st-andrews.ac.uk
3. A **retrospective** of the work of a well-known documentary filmmaker (to be announced).

Other information

Until a dedicated website for the event is up and running, which is expected in May 2009, please send all queries to the NAFA organiser:
Peter I. Crawford, c/o Intervention Press,
Castenschioldsvej 7, DK-8270 Højebjerg, Denmark.
E-mail: info@intervention.dk with a copy to peter.crawford@uit.no.

Recognition of audio-visual products/publications

By Peter Crawford (info@intervention.dk)

I am visiting professor at the University of Tromsø in northern Norway, involved in our programme in visual anthropology and visual cultural studies. We are struggling with a problem that many of us, who have been involved with visual anthropology and audio-visual productions, have been facing and discussing for many years, namely the official recognition of our work as being scientific/academic alongside the 'normal' written forms of production such as monographs, books and articles in journals. In Norway one of the consequences is practical and material in that the production of academic staff actually counts in allocation of funds to the university departments. I know that this is also the case in many other countries. In Norway we register all our publications through a central system (called FRIDA) electronically. When it comes to audio-visual productions there are two main problems. Firstly there is what we may describe as a

systemic problem. When we try to enter our audio-visual work the system recognizes this only as 'artistic' work, i.e. we cannot register it under the same heading or category as written work as being academic. Secondly, and more importantly, such work is not recognised or acknowledged at par with written work, resulting in no funds being released from registering it.

The purpose of this brief note is to solicit experiences from other parts of the world. Do you have similar systems of registration of academic work in your countries? Do you experience similar difficulties in getting audio-visual works (e.g. films) recognised in an academic context? Do you have the same budgetary problems as a consequence of this? How are you dealing with these problems?

I believe the problem is global and have informed the Commission on Visual Anthropology about it. I am

sending out this through a number of networks and listserves to reach out as widely as possible (my apologies, therefore, for cross-postings). We would be most grateful to hear about your experiences. Please post these through the networks (if you feel your reply could be useful to all) and/or please send an e-mail to: peter.crawford@uit.no. We thank you in advance for your help. We will try to compile a document based on experiences, which we will use as background material for discussions with universities and the national council on anthropology here in Norway. If we feel it may be of interest to others we will of course circulate it to you.

Peter I. Crawford
Institute of Social Anthropology/Visual Cultural Studies
University of Tromsø
Norway

TRANSCULTURAL MONTAGE

International Conference, Moesgaard Estate, University of Aarhus, DK

August 24 to 26, 2009

I am kino-eye. I am a builder. I have placed you, whom I've created today, in an extraordinary room which did not exist until just now when I also created it.

Dziga Vertov, 1923

Guest speakers:

- Professor George Marcus, University of California
- Professor Bruce Kapferer, University of Bergen
- Dr. Anna Grimshaw, Emory University
- Peter Crawford, University of Tromsø
- Jakob Høgel, Danish Film Institute
- Dr. Stuart McLean, University of Minnesota

This conference focuses on the topic of montage and its possibilities and limitations for moving beyond realist forms of representation in anthropology. In its conventional usage, montage refers to the juxtaposition of shots in the production of film. However, in addition to ethnographic film, this conference also addresses the use of montage in other forms of anthropological communication, such as writing, exhibition making, photography, and video installation. The questions to be explored are the following:

- When and how do particular montage juxtapositions of images, sounds, objects, and words challenge and enhance our perception and bring us new revelations of the socio-cultural worlds we inhabit?

- How may montage be applied to account for the invisible dimensions of human life, e.g., the invisible in vision, global economic forces, spiritual beings, and psychological conditions?
- What are the limitations of montage: which cuts and which kinds of montage work to reinforce rather than transcend stereotypes and commonsense perception?
- How can different anthropological media, such as film, writing, photography, sound and exhibition-making be combined through the principle of montage?
- How and in what ways can realist and radical constructivist forms of writing, film, and museum display be combined?

Ranging from polyphonic ethnography to non-linear evocative prose and abstract displacement of concepts, anthropological literature shows a rich tradition of experimentation with what may be characterized as cinematic forms of montage (Marcus 1994). A shared aim of these experiments was to upturn the authoritarian voice of the anthropological author along with its realist claim of offering a one-to-one correspondence between words and world. Similarly, disruptive montage installations or artistic collages have been used to break with the idea of museum display as a direct transmission of reality. In contrast to the display of objects as integrated parts of socio-cultural

frameworks, or as props in the naturalist reconstruction of markets, homes, slums etc, the staging of artifacts in seemingly grotesque montage sceneries have aimed at creating *verfremdung* effects to induce a more reflexive stance towards the worlds produced in museum displays (cf. Gonseth et. al. 2002). Likewise, ethnographic filmmakers have experimented with the creation of *kino-fists* and *montage shocks*, but in keeping with the realist ideals of observational cinema, most ethnographic filmmakers nevertheless still regard montage as something that is best minimised (Vaughan 1992, Kiener 2008). Rather than the virtual space-time of montage, the long observational take, which preserves natural duration and imitates ordinary perception, is appreciated for its potential to return our gazes to the particularities of everyday life and the transcultural commonalities of being human. Despite the experiments with various representational forms, realism, along with its model of truth as correspondence, is still a dominating principle – not only in film, but also in anthropological writing and museum work.

But realism has shortcomings that remain unresolved – especially when dealing with aspects of human life that are invisible. Such aspects include, quite concretely, the backsides of the objects that we perceive (e.g. the invisible in vision), but also, on a broader scale, our entanglement in global cultural and socio-economic processes as well as the impact of invisible spiritual

beings that for many are considered as being on the same level of reality as the visible. The super-real view of montage and the gaps created in the juxtapositions of shots may provide ways of approaching the impact of these invisible dimensions of human reality (Marcus 1994, Kiener 2008). An additional form of invisibility, which may be accounted for through montage, is that invisible face of the Other, which Levinas (1999) argues lies hidden beneath the facial expressions on the forefront of the head. According to Levinas, we may address the otherness of the Other only to the extent that we maintain a fundamental separation of self and Other. If we agree with this argument, it follows that the disruption and dislodging of our commonsense vision must be a precondition for getting a feel for the irreducible being of Others. The deconstructive potential of montage to disrupt our tendency for attributing sameness to difference may be an essential tool in this regard (cf. Strathern 1988).

But where does this lead us? Should the realist correspondence criteria that continue to operate as the validating principle in much anthropological writing, exhibition- and filmmaking be altogether abandoned? Does disruptive montage provide a satisfying alternative? Obviously, realist aesthetics can also be used in the service of disrupting our commonsense perception. Likewise, montage does not necessarily always disrupt our perception, but may equally well be used to reinforce stereotypical understandings of self and others. The question of how to retain a sense of coherence on the one hand while making use of the disruptive effects of montage on the other still appears pivotal and unresolved (Marcus 1994). An aim of this conference, therefore, is to consider the possibilities of combining realist and radical constructivist forms of representation in anthropology.

Call for Abstracts (Deadline: May 1, 2009)

We welcome all presentations that relates to the issue of montage in anthropology. A presentation at the conference does not necessarily have to consist in a 'paper' presentation but could also consist in presentation of film excerpts or a performance-based presentation relating to the issue of montage. If you wish to participate in the conference, please send your contact details along with an abstract of max. 300 words no later than May 1, 2009, to Christian Suhr (suhr@hum.au.dk). Final notification will be received before June 1, 2009.

PhD-workshop on Transcultural Montage, Moesgaard Estate, University of Aarhus, DK, August 27, 2009

Teachers: Dr. George Marcus and Dr. Bruce Kapferer
Place: Department of Anthropology and Ethnography, University of Aarhus, Moesgaard 8270 Højbjerg
Max. number of participants: 10 PhD students

This PhD workshop is organized as part of the conference on "Transcultural Montage" (cf. conference proposal above). The PhD workshop invites PhD students who incorporate or wish to incorporate montage principles into their research. PhD students will be asked to make a presentation (paper/film/performance/...) of approximately 20 minutes followed by 20 minutes discussion time. Depending on the media format, either a paper or synopsis should be distributed in advance. Discussions will be led by two discussants: one being either Dr. Bruce Kapferer or Dr. George Marcus and the other one of the PhD participants.

If you wish to participate in the PhD workshop, please send your contact details along with an abstract of max. 300 words no later than May 1, 2009, to Christian Suhr (suhr@hum.au.dk). Final notification will be received before June 1, 2009. Papers (to be distributed among the participants) should be sent no later than August 1.

Please direct all enquiries to:

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Moesgaard Museum
Tel: +45 8942 4683 / +45 2398 2229
Email: etnorw@hum.au.dk

Christian Suhr Nielsen
Filmmaker and PhD Candidate
Department of Anthropology
University of Aarhus
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Email: suhr@hum.au.dk

Film-making for Fieldwork: a practical short course

Sunday, 21 June – Wednesday 1 July, 2009

Granada Centre for Visual Anthropology

This intensive short course is jointly offered by the Granada Centre for Visual Anthropology and the University of Manchester Media Centre. Over a ten-day period, participants will be offered basic technical instruction in documentary film-making methods that are particularly suited to ethnographic fieldwork projects.

- designed for anthropologists and other social researchers who wish to explore the practical implications of making documentary films as part of a programme of ethnographic field research.
- aimed particularly at postgraduate research students, but postdoctoral and other more senior researchers, as well as undergraduates, are equally welcome.
- will take place at the University Media Centre, Bridgeford Street Building, and the Granada Centre, Arthur Lewis Building, which are adjacent to one another on the central University of Manchester campus, off Oxford Road.
- timed to take place in the ten-day period prior to the opening of the 11th RAI International Festival of Ethnographic Film. Sponsored by the Royal Anthropological Institute, this will take place 1st-

4th July at Leeds Metropolitan University, an hour away by train. A special session for course participants will be offered at the Festival.

- also follows shortly after the Beeld voor Beeld anthropological film festival in Amsterdam, 8-14 June. Direct flights between Amsterdam and Manchester take 1.5 hours.

Course Content: Hands-on experience: from simple to complex narratives

The general objective will be to provide participants with an understanding of the foundations of ethnographic documentary film-making that they will be able to build upon in their subsequent field research. The emphasis of the course will be on film-making processes rather than on product.

No prior expertise will be assumed and participants will be instructed in the basic techniques of filming, sound-recording and editing.

Participants will work in teams of two to make 3 short training films on subjects that they are likely to



encounter in ethnographic fieldwork: a technical process, an oral testimony and a social or cultural event.

Through the collective debriefing of their own work plus associated screenings of ethnographic documentaries and classes given by experienced ethnographic film-makers, participants will be encouraged to consider how these simple processes can be used as the 'building blocks' of more complex film narratives structured on thematic or chronological principles.

Equipment

Training will be offered on digital equipment that meets UK broadcasting standards but which is also lightweight and relatively easy to operate.

Production training will be based on kits featuring the Sony PD170 mini-DV camcorder and Rode NTG-1 microphones

Editing training will given in dedicated edit suites using Avid Media Composer software

Workshops and screenings

Hands-on training will be supplemented by the screening of documentary 'classics' as well as by a series of seminars and workshops, covering such varied topics as:

- the role of film in ethnographic research
- legal and ethical aspects of ethnographic film-making
- fictional genres as a mode of ethnographic film-making
- collaborative film-making in which research subjects make their own films
- equipment and software to take to the field

The course will also be supported by a substantial quantity of technical hand-outs covering various aspects of camera operation, lighting, editing and subtitling.

Core Teaching Team

The core teaching team brings to the short course the depth of experience that they have developed over many years delivering the Granada Centre's well-established visual anthropology masters and doctoral programmes.

The course is convened by Paul Henley, director of the Granada Centre and Professor of Visual Anthropology. Trained as a social anthropologist at Cambridge, Paul is also a graduate of the National Film and Television School. He has made documentaries both for academic and television audiences and has produced numerous academic publications in visual anthropology, including *The Adventure of the Real*, a major study of the work of Jean Rouch that will be published by University of Chicago Press in November.

The principal course tutor will be Andy Lawrence, who is Film-maker in Residence at the Granada Centre. He is also a Teaching Fellow and plays a leading role in the delivery of the MA in Visual Anthropology programme. Andy studied social anthropology at UCL and visual anthropology at the Granada Centre. He now works as a free-lance film-maker, shooting films both for television and more arts-oriented audiences. His most recent film, *Born* is a meditation on birth, made in collaboration with the radical midwife Judith Kurutac. He is currently in India, shooting a follow-up film on Tantric ideas about birth, death and well-being.

The more technical aspects of editing training will be delivered by David Henderson and John Lancaster of the University Media Centre, both of whom play an important role in the Granada Centre's Masters and doctoral programmes, working through the Avid Partnership scheme.

More general technical support will be provided by Bill Brown, the Granada Centre technician. Before joining the Granada Centre, Bill worked for many years in the AV industry.

Additional Contributors

Evening sessions will feature screenings and associated question-and-answer sessions with film-makers with various forms of relevant experience including: Leslie Woodhead, highly distinguished documentary and feature film director, winner of many international awards, as well as being one of the founders of the Granada Centre in 1987. Leslie will give a Master Class on the opening evening of the course. At the time of the course, he will be editing his current film *How the Beatles rocked the Kremlin*. Leslie directed 12 of the classic Granada Television documentary series, *Disappearing World*, many about Africa, whilst also

being renowned for his drama-documentary work, particularly on political themes about Eastern Europe before and after the Cold War.

Johannes Sjöberg, film-maker and lecturer in the University Drama department who recently completed *Transfiction*, a Rouch-style ethnofiction with a group of 'transgendered people in São Paulo.

Doctoral students who will talk about how they used film during their field research and show some examples of their work. These will include Joceny Pinheiro, Visual Resources Officer of the Granada Centre, who has made a film, *Gathering Strength*, as part of her field research. Joceny has also produced an extensive photographic portfolio of her work.

Fees and Costs

Two fee rates are offered:

Standard: £975

Concessions: £850

Concessions are offered to students, unemployed and pensioners who can supply the relevant documentation. These fees cover all instructional costs, including the cost of mini-DV tapes and blank DVDs on which to copy projects. However they do not cover any travel, accommodation or food. The only exceptions here are the 'Welcome' Light Buffet Lunch on Sunday 21 June and the 'Farewell' Chinese Banquet on Tuesday 30 June, which will be offered to all participants.

All necessary equipment will be provided free of charge. Participants are welcome to bring their own cameras, but tutors cannot guarantee to be sufficiently familiar with these to be able provide instruction in their use. Nor can a reduction in the course fees be offered to those who bring their own cameras.

Enrolment and Payment

In order to enroll on the course, please make use of the booking form. Places on the course are open to all those who anticipate using film for ethnographic or other social research purposes. A fluent command of English will also be presumed.

Places on the course are limited, and will be offered on a first-come, first-served basis, so participants are advised to enroll as soon as they can.

In order to guarantee their place, participants will be asked to make a non-refundable deposit of £200 at the time of enrolment. The balance of their fees should be paid by Monday 1 June.

Payment may be made by cheques drawn on a UK bank, or by means of a credit card form. Once participants submit the booking form, they will be directed to a page that has the credit card form link and details of to whom and where to send cheques. Accommodation and Living Costs

Budget bed-and-breakfast accommodation, starting at £300 for the full duration of the course, may also be reserved through the booking form. This is offered at preferential rates at Luther King House, a small and quiet hotel within easy reach by bus of the University campus that frequently hosts conferences of a religious nature. It also has on-site parking and is very close to Manchester's celebrated 'Curry Mile' of Asian restaurants and the pleasant Platt Fields park. Please note that this accommodation is offered as a single package for the entire 11-night period Saturday 20 June to Tuesday 30 June inclusive. We regret that we cannot become involved in booking accommodation for subdivisions of this period, nor for bookings outside this period. Participants arriving earlier or staying later would do well to start their enquiries directly with Luther King House itself.

The number of rooms offered at this advantageous price is very limited, so early booking is advised. In order to guarantee one of these bookings, a deposit of

£50 is required. This will be subtracted from the eventual accommodation bill, but in the event of cancellation, this is non-refundable.

In common with all cities in the north of England, eating out in Manchester is very much cheaper than in London. A large range of cuisines from all over the world are on offer and it is possible to eat very well for £10-15. Those on very restricted budgets can eat reasonably well for as little as £5-10.

Contact Us

If you have any further enquiries about this course, please contact:

Karen Egan
Resources Manager
School of Social Sciences
Email: karen.egan@manchester.ac.uk

VISCULT: Call for entries

The 9th Annual International Festival of Visual Culture in Joensuu, Finland, October 8-11, 2009

Through the years Viscult, the Finnish film festival introducing ethnographic, anthropological and documentary films, has seen many great filmmakers and visual anthropologists, Asen Balikci, Peter Biella, Gary Kildea, David MacDougall, Colette Piault, Faye Ginsburg, Judith Okely and Jay Ruby among many others.

The festival in Joensuu, which is located near the Russian border in Finland, is known for its warm and intimate atmosphere, and of course, very traditional and at the same time very international sauna. It's a festival that thinks and works globally.

The main theme of Viscult 2009 festival is "Family" Family is one of the central themes of cultural anthropology. Family is a basic unit of every society and

has traditionally had different forms in different cultures. In our world of constant change, the definition of family is under an ever continuing re-negotiation, concerning such matters as international adoption, sexual minorities rights to a family and internet's virtual communities.

In 2009, we invite anthropological, ethnographic and documentary films about family.

In addition to the main theme, we welcome experimental films questioning the conventions of anthropological film.

The Festival of Visual Culture is a personal event with the majority of filmmakers present to introduce their work encouraging the opportunity for profound discussions of the films, film-making, and culture. The festival is also in close co-operation with the University of Joensuu and its students.

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

Please submit your film (preferably DVD pal or ntsc) no later than June 1th 2009 to:

Festival of Visual Culture
The Regional Film Center of North Karelia
Länsikatu 15
FIN-80110 Joensuu, Finland

Find the entry form on www.viscult.net,
Contact: info@viscult.net

Announcement of the 1st International Visual Methods Conference University of Leeds 15th - 17th September 2009

Aims

The aim of the conference is to bring together leading researchers and practitioners representing different disciplines and approaches to visual methodology in order to exchange ideas and advance visual methodology in all its forms. There will be two internationally acclaimed keynote speakers, a workshop for those new to visual methods, posters and a wide range of papers given. Presentations will focus on state-of-the-art visual methods as well as innovative real-world applications.

Guest Speakers

- Opening keynote address will be given by Professor Claudia Mitchell, McGill University, Canada.
- Plenary keynote address will be given by Professor Marcus Banks, University of Oxford, UK.

- Keynote photographer exhibition by Professor Dona Schwartz, University of Minnesota, USA.

Submitting Papers

There are two key dates; the first one is Friday 27th March for panel organisers and for individual papers, to be submitted to enable a peer-review process to take place. Presenters will need to register on or before for June 1st.

Themes

This is not a theme-based conference and we envisage a broad interpretation of visual methods. Whilst we would expect many papers to come under the following sub-headings they are not meant to be exhaustive or limiting:

- **Participatory Visual Methods**
The notion of participant generated data implies that those who have agreed to become involved in a study produce some or even all of the data. This shift towards more collaborative and participative modes of research, informed primarily by the critiques of hierarchical and expert driven systems of inquiry, is gaining momentum around the globe. A wide array of visual methods are used in participatory visual research including 'Photovoice', photo-elicitation', 'graphic-elicitation', 'mindmapping', concept mapping', and all forms of 'Arts-based research methods'. We encourage papers to be submitted along these lines and particularly welcome innovative participatory methodologies.
- **Researcher Created Data**
Researcher created visual data within the social sciences is experiencing a resurgence of interest.

There is an increased willingness by empirical visual researchers, documentary photographers and video-based researchers, to embrace issues of personal and procedural reflexivity and acknowledge diverse ways of recording, viewing, and analysing researcher created data. In response to this growing enthusiasm new software is being developed which log, search, organize, categorize, tag and annotates textual and visual data. We look forward to a range of papers in this expanding area.

- **Visual Methods and Research Design**

Research design is concerned with the overall structure and orientation of an investigation. It makes explicit a general plan and identifies a particular set of research strategies for conducting a study. This is a highly skilled task at the best of times and learning how to effectively incorporate visual methods into contemporary research designs is a methodological priority for all visual researchers. How are visual methods incorporated within sensory research? How are visual methods best employed in longitudinal qualitative research? These and other research design issues are mostly under theorising aspects of visual methodology and we therefore especially welcome papers on this topic.

- **Arts-based and Creative Visual Research Methods**

Contemporary empirical researchers in the social sciences are increasingly adopting a flexible approach to methodology as researchers strive to answer more complex questions about society. New and imaginative visual methods are emerging in response. Some creative methods have a close affinity with photo and graphic elicitation but extend the participatory principle by emphasising respondents' ownership and agency through the act of creation. With creative methods, the process, activity and practice, is important as a way of enabling participants and researchers to communicate important emotions and experiences. This is a challenging and important aspect of contemporary visual methodology.

- **Visual Representation**

Different media and modes of representation are currently available but most academics in the past have followed well trodden paths laid down by previous generations. However, all this is changing and word and numbers based researchers, as well as visual researchers, are rethinking how to visually represent data and findings. There is growing need to present and represent data and findings to diverse audiences including policy makers, practitioners and communities involved in participatory research. The field is wide open for innovative studies of good practice in representation ranging from graphical illustration

of concepts to hi-tech visualisation of meta-number, word and image-based research.

- **Visual Ethics**

Due the relative newness of visually orientated research, there is limited agreement among ethics committees and visual researchers, on the application of ethical guidelines. It is clear that around the world funding bodies, universities, academic departments, regional and local authorities and researchers, are only now beginning to consider establishing comprehensive and viable visual ethics policies. This is no easy matter, since image-based research is comprised of a range of visual media applied in a multitude of ways and does not form a homogeneous set of technologies, procedures or techniques. We would hope that the visual ethics vacuum will be filled, as a matter of urgency, with situated exemplars of good practice. This is an important topic for all visual researchers.

We look forward to welcoming you to the 1st International Visual Methods Conference.

For further information, see
<http://www.education.leeds.ac.uk/research/visual-methods-conference/>

Announcement of the 16th International Festival of Video Art of Casablanca April 21-25, 2009

The Faculty of Arts and Human Sciences Ben M'Sik, Hassan II Mohamedia University, Casablanca, Morocco, organizes from 21 to 25 April 2009, the 16th International Festival of Video Art under the theme "urban space". Both filmmakers and workshop animators can apply for the festival. For entry/participation form and application form to animate a workshop, please contact:
E-mail: fiavcasablanca@gmail.com or hajji_jalila@yahoo.fr
Web: www.fess0fiav.net (under construction)
Deadline for sending entries is April 20, 2009

Unique in its kind in the Arab world and all of Africa, the Festival International d'Art Vidéo de Casablanca (FIAVC) has for many years been at the service of a pioneering domain in perpetual development: video art. Since its creation in 1993, the festival has become a space of exchange and dialogue, and a meeting place for a growing number of artists coming from different cultural horizons. At the same time, the festival enjoys a good response from the public. The previous edition gathered more than 10,000 people

Best regards
Jalila Hajji, Festival Secretary

Contact address:
Faculté des Lettres et des Sciences Humaines de Ben M'Sik
BP 7951 Hay El baraka Casablanca, Morocco
Festival secretary: Mrs. Jalila Hajji 00 212 62 32 42 85
Tél: 00 212 79 82 08/09/10 fax: 00 212 22 70 51 00
fiavcasablanca@gmail.com
Festival directory: 00 212 61 15 82 03
E-mail: agonegai@hotmail.com

2009 IVSA CONFERENCE, Cumbria, UK, July 22-24, 2009: Call for papers Appreciating the views: How we're looking at the social and visual landscape

Submission deadline: 15 April 2009

The 2009 International Visual Sociology Association conference will be held in the north-west UK region of Cumbria, probably better known as the English Lake District. It's being jointly hosted by the University of Cumbria and one of its Research Institutes, the Centre for Landscape and Environmental Arts Research (CLEAR). The conference will address two interrelated main themes; of subject – Landscape and the Environment, and of approach – the varied methodologies of visual enquiry.
The English Lakes area is one of outstanding natural beauty; it has both the highest mountains and the

deepest lakes in England, touches one end of Hadrian's Wall on the Scottish / English border, and has been a conserved and protected National Park since 1974. It's also the land of Wordsworth and Coleridge, writers of the C19 Romantic period who've left a strong legacy of the language of the ethereal and sublime attached to its crags and dales. Having been subject itself to such definitively bounded meanings it's therefore a fitting backdrop for a conference looking at current ideas of just how we conceive terms like 'landscape' and 'environment', both of which are now highly contested terms. Increasing concerns over global warming and population increase have refocused our attention toward which interests have or should be allowed to

affect the wider environment, and a discourse which in the past has been largely the concern of geographers is now firmly in the sociological arena of debate around public policy. The notion of landscape is a similarly contested one, arising in ideas of class based aesthetic appreciation and land ownership in the past, but now very much part of the dialogue of conservation and the hegemony of the 'natural'. We invite anyone engaged or involved in debates around these topics to take up the chance to contribute to this event.

Further details on conference sessions etc
http://www.visualsociology.org/conf_2009/

ETNOFILM - Days of ethnographic and documentary film, Rovinj, Croatia

30.03. – 5.04. 2009

The Ethnographic Museum of Istria invites You to “ETNOFILM – Days of ethnographic and documentary film” from 30.03. to 5.04. 2009 in Rovinj, Croatia.

During the festival, we will screen international and Croatian ethnographic films, exhibit ethnographic photographs from the Museum collections, have lectures and organize a film editing workshop.

We invite you to join us on the 6 day film editing workshop, where you can learn more about film editing and post-production. Films made during the workshop will be screened on April 5, 2009.

PROGRAMME (pdf, 2.7MB):
http://emi.hr/images/novosti/ETNOFILM_newsletter_eng.pdf

For workshop registration send mail to:
tamara@emi.hr, tanja@emi.hr
 Workshop registration deadline: 18th March 2009.

Entry fee: EUR 50,00

Thanks to our sponsor MAISTRA d.d. we can offer you accommodation in Hotel “Park” (where the

workshop will be held) with special prices for workshop attendants:

single room – EUR 74,50 per person/per day
 double room – EUR 50,00 per person/per day

For further information, and to register for the filmmaking workshop, please contact
 Tamara Nikoli: tamara@emi.hr and Tanja Kockovi: tanja@emi.hr
 Tel: 052 622 220
 Web: <http://emi.hr>

Visual Narratives of Work CFP: Call for papers for a Special Issue of Visual Studies

Visual Narratives of Organization

Guest editors: Henrik Schrat, Samantha Warren, Heather Höpfl

Deadline for completed papers: September 1, 2009

The intention of this special issue is to provide an insight into the world of organizations and work. Drawing on an emerging methodology within organisational theory (Warren 2008) this special issue is concerned with visual narratives of work.

The way visual material is used to describe and mediate organizations and the processes by which they are performed has become of increasing interest in Organization Studies. Organizations can be seen as cultural contexts, offering coherent/reproducible conditions to study how pictures both mobilize and reflect organizational action and how these may differ across the corporate and not-for-profit landscape. With roots in the study of organizational symbolism (Dandridge 1980) and developing through a concern with the aesthetic dimensions of organizational life (Strati 1999; Hopfl & Linstead 2000), the visual – as

both subject matter and methodology – is a fertile ground for innovative organizational enquiry. On one hand this includes all the qualities which differentiate visual from verbal communication. On the other hand, attending to the visual in organizational life *links* with different uses of verbal communication, especially storytelling and narration, (Boje 2001). Here we are *particularly* interested in the aspects that can not only be told (or written), but those which are understood by the act of seeing.

The issue will focus on the special ways narration is constructed through seeing, say, by artefacts or pictures. How do narrative elements in an organization such as character or plot develop from seeing, and what are the key differences to those elements as developed in text? What can change if the visual component of a narrative is privileged and is germane to its interpretation? Interpretation taken as the basis for action would push the question further: Which streams of meaning are running through an organization, connected with visuals, never surfacing into text or spoken word, but springing directly into action? For instance, how can *unconscious* processes be surfaced through images (Sievers 2007)?

Springing from this, contributors are invited to consider:

- Moving/ Movie: The person acts as a creator of a narrative by moving through an organisation, by walking from the entrance hall through the corridors to an office and the canteen, for example. It is the observer that moves through real objects, not the movie that simulates narration. How can these mobilizations be recognized and analysed within existing methodological frameworks? Are new ones needed?
- Sense / Cyber – distinctions between an aesthetic reading of a real object and the disembodied images of the cyber age, which exist in non-material, non-dimensional spaces yet are increasingly vital for 21st century organizational

survival via Internet and mobile technologies. How do these elements of organizational imagery become fused or remain distinct in various milieus?

- The Seeing Body – the visual sense as a function of the body, a body which can be managed by external institutions and techniques.
- Fixed/ Fluid - How different would individuals within one organization interpret the same picture? What would that say about the organization? The construction of subjectivity in a wider context could be relevant. The notion of *visuality* needs to be critically reviewed in this context as a concept which has its own history and conditions.
- The visual as positioned between Gestalt and Semiotics; between Psychology or Linguistic reading. Principles of perception like proximity, similarity, continuance, and closure are seen as a key to understanding, or is the way to better plotted through metaphors and Semiotics?

We anticipate a high quality of submissions but will only be able to publish a limited number. Instructions and guidelines for contributors can be found here: <http://www.tandf.co.uk/journals/authors/rvstauth.asp> Authors are responsible for securing the necessary copyright permissions for images included in submissions.

Please direct inquiries and submission to:
henrikschrat@gmx.net

References

- Boje, David. (2001) *Narrative Methods for Organisational & Communication Research*. London: Sage
- Dandridge, T.; Mitroff, I. & W. Joyce (1980) 'Organizational symbolism: A topic to expand organizational analysis' *Academy of Management Review*, Vol 5 (1) pp. 77 – 82
- Gagliardi, P. (1990) *Symbols and Artefacts: Views of the corporate landscape*, deGruyter: Berlin
- Höpfl, H. & S. Linstead (2000) *The Aesthetics of Organizing*, Routledge: London
- Sievers, B. (2007) 'Pictures from below the surface of the university: The social photo-matrix as a method for understanding organizations in depth' M. Reynolds & R. Vince (eds.) *Experiential learning and management education*, Oxford: Oxford University Press
- Strati, A. (1999) *Organization and Aesthetics*, Sage: London
- Warren, S. (2008) 'Empirical challenges in Organizational Aesthetics research: Towards a sensual methodology' *Organization Studies*, Vol 29 (4) pp. 559 – 580.

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NEW BOOK

Cultural Icons

Keyan Tomaselli and David Scott, eds.
Hardback (978-1-59874-365-4) \$79.00
Paperback (978-1-59874-366-1) \$26.95

Excerpt available online:
<http://www.lcoastpress.com/book.php?id=184>

The Eiffel Tower—once a proud symbol of industrial development, now an alluring come-on to a romantic vacation in Paris. Nelson Mandela—this grassroots hero of the liberation from apartheid was featured in a British Airways magazine article called "The Power of Brand Mandela." *Cultural Icons* explores these and other contemporary cultural icons that, over time, have been endowed with a complex and powerful layering of meanings. The authors analyze the way in which such icons, whether objects or persons, living or mythical, are constructed and disseminated. They also critically investigate the implications, in semiotic and cultural terms, of the accretion of meaning and popular recognition attached to them, their moral and aesthetic ambiguity, and their enduring appeal to a fascinated public. This slim and provocative volume is ideal for courses in visual anthropology, semiotics and cultural studies.

Contents:

Introduction: Cultural Icons, David Scott and Keyan Tomaselli

1. The Absent Signifier: The Morphing of Nelson Mandela, Keyan Tomaselli and Arnold Shepperson

2. The Little Mermaid, Finn Hauberg Mortensen
3. The Eiffel Tower: Cultural Icon, Cultural Interface, Stephanie Glaser
4. Edvard Munch's The Scream as Cultural Icon, Hans Lund
5. The Holy Lance as Late Twentieth-century Subcultural Icon, Volker Schier and Corine Schleif
6. The Semiotics of Cultural Icons: The Example of Britannia, David Scott

North American orders:

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Web: www.intervention.dk

Film Docu History - Joris Ivens - a very informative article

Posted by Joanna Kirkpatrick

Joris Ivens and the Role of Film in the Indonesian Independence Movement

by Drew Cottle and Angela Keys

Excerpts:

Appointed Film Commissioner of The Netherlands East Indies on 28 September 1944, in September and October of the following year Joris Ivens directed *Indonesia Calling* (1946), a film which was anathema to Dutch colonial interests. Employed to produce propaganda endorsing Holland's liberation of Indonesia from Japanese occupation and its post-war plans for limited Indonesian autonomy under the Dutch crown, Ivens instead created *Indonesia Calling*. Only 22 minutes long, the black-and-white 35mm film recreated the campaign to prevent Dutch-chartered vessels loaded with troops and military supplies from leaving Australian ports for Indonesia.

...The historical films of Ivens included a protracted Belgian miners' strike, the first Soviet Five-Year Plan, the Spanish Civil War and the Chinese resistance to Japanese invasion. Ivens was not simply a documentary-maker, as his interest in the composition of different images and sounds produced both dramatic and artistic results. His most frustrating period as a film director occurred in the last years of World War II, when Ivens worked in Hollywood as adviser to the producer of *The Story of GI Joe* (William Wellman, 1945), which was eventually released as a fictional film.

Hollywood proved a disappointment for Ivens. Nevertheless, he became involved in its cosmopolitan left-wing community, which included playwright Bertolt

Brecht, composer Hans Eisler, philosopher Herbert Marcuse and atomic scientist Robert Oppenheimer. Ivens' involvement in planning a film depicting the war's impact on Norway's merchant shipping was abandoned when Greta Garbo refused to work with Hollywood's radicals and communists after being warned there would be repercussions on her future acting career in America. Ivens' association with communists and Marxists allowed the FBI to classify him a "dangerous Communist" who was "strongly suspected of being a Soviet espionage agent". The FBI provided an adverse security report on Ivens to their counterparts, The Netherlands Forces Intelligence Service, in which he was described as "one of the most dangerous Communists in the United States" and a member of the Communist Party in both Russia and Germany. The report did not accuse Ivens of espionage. Ivens was informed when he later applied for a re-entry permit to the United States in February 1945 that if he left the country he would be refused re-admittance.

Ivens was offered the position of The Netherlands East Indies Film Commissioner by Charles Van der Plas, the Dutch delegate to the Allied Supreme Command in the Pacific and the emissary of the Lieutenant Governor of The Netherlands East Indies government in exile. (6) Van der Plas told Ivens that the post-war Dutch East Indies would promote unity in diversity, equality and a high degree of self-determination for Indonesians in domestic affairs. For whatever reason - his lack of creative work in Hollywood, a belief in the ideals of the Atlantic Charter being implemented in colonial Indonesia, or an acceptance of American Communist leader Earl Browder's ideas of capitalism and socialism peacefully collaborating to build a better post-war world - Ivens accepted the position.

..... [much more before and after these excerpts.]

For the entire article, see <http://tinyurl.com/9xqu7g>

Whale hunting expedition: visual documentation

I would suggest taking a look at Jonathan Harris' site about a 9 day whale hunting expedition in Alaska: 3000+ images taken every five minutes. The visual interface for documenting the experience of duration is compelling.

<http://thewhalehunt.org/>

Brian Rusted
University of Calgary

GLIMPSE vol. 1.1, "Is the visual political?" now available for download

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

Glimpse is an interdisciplinary journal that examines the functions, processes, and effects of vision and its implications for being, knowing, and constructing our world(s). Each theme-focused issue features articles, visual spreads, interviews, and reviews spanning the physical sciences, social sciences, arts and humanities.

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Media Anthropologist Wesch Honored by National Geographic

See web:
<http://www.nationalgeographic.com/field/article/wesch-h-michael-09.html>

nafa :: calendar

Events marked with bold are those still open for entries.

March 6-16, 2009

Cinéma du Reel, 31th International Film Festival of Visual Anthropology and Social Documentation. The deadline for completed films is no later than 30th November 2008. The deadline for films still in production: no later than 31st December 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.

Late film submission deadline: November 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 23-29, 2009

The 6th Worldfilm festival in Tartu, Estonia

Contact and submissions:

Festival website with all submission info and entry form: www.worldfilm.ee

Email: festival_at_worldfilm.ee

Deadline for submissions: October 15th/ November 1st

Contact:

Pille Runnel, Taavi Tatsi

WORLD FILM 2009

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409

ESTONIA

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>

March 25 - April 5, 2009

The 14th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo, Brazil and Rio de Janeiro, Brazil. Tour dates and places will be later announced.

Submission deadline: December 4th/ 7th, 2008

Contact:

It's All True International Documentary Festival

Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010

São Paulo - SP - Brazil

Phone / Fax: (55 11) 3064-7617 | (55 11) 3064-7485

E-mail: info@itsalltrue.com.br

Web: <http://www.itsalltrue.com.br/2009/>

March 27- April 2, 2009

The 6th edition of Docudays.UA
Human Rights Documentary Days, International Film Festival
Kiev, Ukraine
Submission deadline: October, 31th 2008
Contact:
Gennadiy Kofman, Festival director
tel. +38 057 714 0103, fax. +38 057 714 96 03, mob.
+38 050 597 49 27
E-mail: gkofman@docudays.org.ua
<http://www.docudays.org.ua/2008>

March 28-April 4, 2009

The London International Documentary Festival
LIDF- a conversation in Film,
London, UK.
Deadline for entries: December 1st and December 30
(with penalty), 2008
Contact:
E-mail: info@pocketvisions.co.uk
Web: www.lidf.co.uk

March 30 – April 5, 2009

ETNOFILM - Days of ethnographic and documentary film,
The Ethnographic Museum of Istria, Rovinj, Croatia
For workshop registration send mail to:
tamara@emi.hr, tanja@emi.hr
Workshop registration deadline: 18th March 2009.
Contact:
Tamara Nikoli and Tanja Kockovi Zaborski
Emails: tamara@emi.hr; tanja@emi.hr
Tel: 052 622 220
Web: <http://emi.hr>

April 2-5, 2009

Full Frame International Documentary Film Festival
Durham, NC
Deadlines for submissions: October 15 /November 30

Contact and information:
324 Blackwell Street, Suite 500
Washington Building, Bay 5
Durham, NC 27701
Phone: 919.687.4100
Fax: 919.687.4200
info@fullframefest.org
Web: www.fullframefest.org/

April, 21 – 24, 2009

First International Showcase of Ethnographic and Documentary Cinema in Puerto Rico
Submission deadline: January 20, 2009
Contact:
Muestra de Cine Documental y Etnografico
PO BOX 23345, San Juan, PR,00931-3345
For submission forms and more information contact
Carlo A. Cubero at muestrapr@gmail.com

April, 21 – 25, 2009

The 16th International Festival of Video Art under the theme "urban space" at
The Faculty of Arts and Human Sciences Ben M'Sik,
Hassan II Mohamedia University,
Contact: Jalila Hajji, Festival Secretary
Tel: + 212 62 32 42 85
Web: www.fest0fiav.net

April 22-28, 2009

9th Festival of Central and Eastern European Film,
Wiesbaden, Germany.
Deadline for entries (documentary film): December 31, 2008
Contact:
Deutsches Filminstitut – DIF
Schaumainkai 41
60596 Frankfurt
phone: +49-69 / 961 220 650
fax: +49-69 / 961 220 669

info@filmfestival-goEast.de
www.filmfestival-goEast.de

April 23-29, 2009

Visions du Réel, International Film Festival, Nyon
Deadline for entries: 15th October 2008 for films completed between Mai and September 2008. 05th January 2009 for films completed after September 2008.
Contact:
Visions du Réel, 18, rue Juste-Olivier – 1260 Nyon 1, Switzerland
Tel: +41 22 365 44 55 , Fax: + 41 22 365 44 50
E-mail: docnyon@visionsdureel.ch
Web: <http://www.visionsdureel.ch/>

April 30 – March 10, 2009

Hot Docs Canadian International Documentary Festival, Canada
Deadline for entries: The early-bird deadline is December 15, 2008, and the late entry deadline is January 16, 2009.
Contact: see Web: <http://www.hotdocs.ca/>

May 1-10, 2009

Documenta Madrid 2009, Madrid, Spain.
Deadline for entries: December 31, 2008
Contact:
Area de Gobierno de las artes
Gran Vía 24, 6ª planta
28013 Madrid, Spain
Web: <http://www.documentamadrid.com>

May 6-13, 2009

24 International Film Festival München DOK.FEST,
Germany
To stay informed, especially on our regulations and deadlines, please register at our newsletter:
<http://www.dokfest-muenchen.de/newsletter.php>
Web: <http://www.dokfest-muenchen.de/>

May 13-16, 2009

Third Annual Anthropology Film Festival at UBC, held in conjunction with the CASCAAES annual meetings May 13-16, 2009.

Deadline for entries: February 15th, 2009

Contact:

E-mail: anthfilm@interchange.ubc.ca

Web: <http://anthfilm.anth.ubc.ca>

May 18-22, 2009

DEF - Days of Ethnographic Film, Ljubljana, Slovenia

Deadline for entries: February 15th, 2009

Contact:

Nasko Kriznar

Audio-Visual Laboratory

ZRC SAZU, Novi trg 2

1000 Ljubljana, SLOVENIA

GSM: +386 41 761 743

E-mail: nasko@zrc-sazu.si

Web: <http://www.sed-drustvo.si>

May 18-June 29, 2009

Summer '09 Program on Japanese Visual Culture in Tokyo, at the Tokyo Campus of Temple University Japan (TUJ)

Deadline for application: February 16, 2009.

For additional information, details, and application forms see:

<http://www.temple.edu/studyabroad/programs/summer/japan/visual-anthro.html>

Contact:

E-mail: R. Chalfen (rchalfen@temple.edu)

and L. Powell (lindseypowell@msn.com)

May 19-24, 2009

Freiburg Film Festival 2009

Deadline for entries: March 15, 2009

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

May 22-25, 2009

Telluride Mountain Festival in Telluride CO, Canada,

Deadline for entries: February 28, 2009

Contact: e-mail: enties@mountainfilm.org

Web: www.mountainfilm.org

May 22 – 31, 2009

The 2009 DOXA Documentary Film Festival,

Vancouver, Canada

Deadline for entries: December 15th, 2008

Contact: see Web: <http://www.doxafestival.ca/>

May 28-29, 2009

CFPs: 'The Visual Archive: The Moving Image and Memory' workshop, The Open University, Walton Hall, Milton Keynes, UK

Deadline for papers: February 14, 2009

Contact:

E-mail: CRESC-Visual-Archive@open.ac.uk

June 5, 2009

'Visualizing Migration and Divided Societies' conference, hosted by the MSH Paris Nord

Deadline for papers: January 9th, 2009

Contact:

Please direct all enquiries and abstracts to:

Susan Ball (s.ball@wanadoo.fr)

or Chris Gilligan (chris.gilligan@yahoo.co.uk)

June 5-14, 2009

12th Brooklyn Int'l Film Festival, New York

Deadline for entries: march 15, 2009

Contact: E-mail: 2009@wbff.org

Phone: +1 (718)388 4306 / fax: +1 (718) 599 5039

Web: <http://wbff.org/>

June 8-14, 2009

Beeldvoorbeeld 20th edition: Celebrating 20 years of Cultural Diversity, Tropentheater Amsterdam / Center for World Cultures Zuiderpershuis Antwerp, The Netherlands

Deadline for entries: February 13, 2009

Contact:

Beeld voor Beeld

Eddy Appels, Festival director

PO Box 95001

1090 HA Amsterdam

Tel: + 31 20 568 8520 / +31 20 - 568 8520

Fax: 020 - 568 8384

E-mail: info@beeldvoorbeeld.nl

Web: www.beeldvoorbeeld.nl

June 17-28, 2009

The 63rd Edinburgh international film festival (eiff), Edinburgh, Scotland

Deadlines: Earlybird: Monday 15 December 2008,

Regular: Monday 2 February 2009,

Late: Monday 16 February 2009

Contact:

Edinburgh International Film Festival

88 Lothian Road

Edinburgh EH3 9BZ

Scotland UK

Tel: +44 0131 228 4051

Fax: +44 0131 229 5501

E-mail: submissions@edfilmfest.org.uk

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

June 27- July 4, 2009

12th Zanzibar International Film Festival with the theme Enduring Links: Media, People and Environment

Deadline: April, 1st, 2009

<http://www.ziff.or.tz/>

June 29-5 July, 2009

9th International Conference of Sociocybernetics
'MODERNITY 2.0': EMERGING SOCIAL MEDIA
TECHNOLOGIES AND THEIR IMPACTS, Urbino,
Italy

Deadline for papers: February, 1 2009: 500-1000 word
detailed abstracts

Contact:

All abstracts should be sent to the Chair of the
Abstracts Committee, Michael Paetau via the online
abstract submission form: [http://larica-
virtual.soc.uniurb.it/rc51/call/abstract-submission/](http://larica-virtual.soc.uniurb.it/rc51/call/abstract-submission/).

Official conference website: [http://larica-
virtual.soc.uniurb.it/rc51/](http://larica-virtual.soc.uniurb.it/rc51/).

For any further questions and information, please
consult the RC51 website at

<http://www.unizar.es/sociocybernetics/>.

July 1-4, 2009

11th RAI International Festival of Ethnographic Film,
Leeds, UK

Deadline for entries: January 15, 2009

Contact:

The Film Officer, Susanne Hammacher, Royal
Anthropological Institute,

50 Fitzroy Street, London W1T 5BT, United Kingdom

Phone: +44 (0) 20 7387 0455

Fax: +44 (0) 20 7388 8817

E-mail: film@therai.org.uk or festival@therai.org.uk

Web: www.raifilmfest.org.uk

July 27-31, 2009

16th IUAES World Congress, Kunming, China

Each panel/session applicant must fill out an
application form and send it to the Organizing
Committee for the 16th IUAES World Congress, by
regular mail, e-mail or fax, before January 31, 2009.

E-mail: iuaes2009@yahoo.cn

More information on the website : www.icaes2008.org

August 17-22, 2009

Odense International Film Festival, Odense,
Denmark

Deadline for entries: Not yet set

Contact: Odense International Film Festival,
Vindegade 18

DK-5100 Odense C, Denmark.

Tel: +45 6613 1372 / Fax +45 6591 4318

E-mail: filmfestival@odense.dk

www.filmfestival.dk

August 20-28, 2009

20th Short Kinoforum - São Paulo International
Short Film Festival

Deadline for entries: Not yet set

Contact:

Web:

[http://www.kinoforum.org.br/curtas/2009/conteu
do.php?idioma=2&c=11&](http://www.kinoforum.org.br/curtas/2009/conteudo.php?idioma=2&c=11&)

August 24 to 26, 2009

Transcultural Montage, International Conference
Moesgaard Estate, University of Aarhus, Denmark

Deadline for abstracts: May 1, 2009 (See
announcement above)

Contact:

Rane Willerslev and Christian Suhr

Dept. of Anthropology, University of Aarhus

Moesgård

8270 Højbjerg, Denmark

Tel: +45 3160 0031

Email: suhr@hum.au.dk

September 7-11, 2009

Visual Anthropology in a diversified Europe:
29th Nordic Anthropological Film Association

(NAFA) Festival of Ethnographic Film,

at University of Primorska, Koper, Slovenia

Deadlines: Filmmakers must submit DVD copies
of their film, accompanied by a submission form,

no later than 1 April 2009. The submission form
may be requested from the organiser and can be
downloaded from the NAFA website. Abstracts for
the Symposium: Teaching Visual Anthropology in
Europe and Beyond must be submitted no later
than 1. April 2009.

Contact: Peter I. Crawford, c/o Intervention Press,
Castenschioldsvvej 7, DK-8270 Højbjerg,
Denmark.

E-mail: interven@inet.uni2.dk with a copy to
peter.crawford@sv.uit.no.

Web:

[http://angelica.uib.no/pls/apex/f?p=123:5:180280
9410186748](http://angelica.uib.no/pls/apex/f?p=123:5:1802809410186748) (early 2009 a dedicated festival website
will be set up)

October 2-6, 2009

Taiwan International Ethnographic Film Festival
(TIEFF)

Deadline for Entries: June 10th, 2009

All film submissions are handled through our
webiste:

<http://www.tieff.sinica.edu.tw>

September 15-17, 2009

The 1st International Visual Methods Conference,
University of Leeds, UK.

Deadline for submitting papers: Friday 27th March
(for panel organisers and for individual papers, to
be submitted to enable a peer-review process to
take place. Presenters will need to register on or
before for June 1st.

Web:

[http://www.education.leeds.ac.uk/research/visual-
-methods-conference/](http://www.education.leeds.ac.uk/research/visual-methods-conference/)

September 25-30, 2009

Nordisk Panorama 2009 - 5 Cities Film Festival,
the 20nd Nordic Short and Documentary Film
Festival, Reykjavik, Iceland

Deadline for entries: not yet set
Web: <http://www.nordiskpanorama.com>

October 8-11, 2009
9th International Festival of Visual Culture
(VISULT)
Deadline for entries: June 1st 2009
Contact:
The Regional Film Center of North Karelia
Länsikatu 15
FIN-80110 Joensuu, Finland
Email: info@viscult.net
Web: www.viscult.net,

October 8-15, 2009
Yamagata International Documentary Film
Festival, Japan
Deadline for entries: Works completed before
October 31, 2008 must be submitted by December
15, 2008. The deadline for works completed after

November 1, 2008 is April 10, 2009. Also, the
deadline for New Asian Currents is May 31, 2009
Web: www.yidff.jp

October 26-Nov 1, 2009
10th ASTRA FILM FESTIVAL, Sibiu, Romania
Deadline for entries: May 1st, 2009
Contact:
Astra Film Festival
Piața Huet 12, 550182 Sibiu Tel + 40 269-213 442,
210 134
E-mail: aff@astrafilm.ro
Web: www.astrafilm.ro

November 12-16, 2009
AARHUS Film Festival, Aarhus, Denmark
Deadline for entries: not yet set
Contact:
Web: www.aarhusfilmfestival.dk

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: October 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