

nafa : // network

vol. 16.2 (June 2009)
Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

Web version: <http://www.nafa.uib.no>
ISSN: 0805 - 1046

Please send news, articles and announcements to:

Berit Madsen, Anne Mette Jorgensen and Christian Suhr Nielsen
Department of Anthropology
Moesgaard
8270 Højbjerg
Denmark
Fax: +45 89424655
E-mail: nafanet@hum.au.dk ; etn_nafa@hum.au.dk

Contents

Editorial	2
News from the Commission on Visual Anthropology (CVA) ...	3
NAFA2009: Visual anthropology in a diversified Europe	6
PhD scholarship: innovation in cultural heritage communication	7
11th RAI International Festival of Ethnographic Film	7
Trance Mediums And New Media, Conference	8
Festival of Visual Anthropology Aspekty, Poland	10
Taiwan International Ethnographic Film Festival	10
Masters program in Visual Anthropology at USC	11
Journal of religious practices and practical theology	11
Kyoto University Museum Academic Film Expo 2009	12
NOTICE BOARD	13
CALENDAR	15

Editorial

By Anne Mette Jørgensen, Berit Madsen and Christian Suhr Nielsen

Dear readers,

News about NAFA this time include a repeated reminder for the NAFA 2009 Festival in Koper in Slovenia in September, now with an address of the festival website which will soon be up running, and an announcement in the Notice Board of a new NAFA publication.

Nordic readers, in particular, may also find interest in the call for applications for a phd scholarship within the field of Visual Anthropology at Aarhus University and Moesgaard Museum.

As usual we bring the CVA News by Metje Postma, this time with announcements of a new board member, a new price of honour and an interesting

report on the present state of Visual Anthropology in China.

After the CVA News follows invitations to a row of Ethnographic Film Festivals, Conferences, and Competitions to take place within the months to come; the Royal Anthropological Institute (RAI) International Festival of Ethnographic Film in July, the Conference; Trance Mediums and New Media in Cologne which takes place this week; the Festival of Visual Anthropology Aspekty in Poland in November; and the Taiwan International Ethnographic Film Festival in October.

An interesting call for multimedia submissions on the topics of Ethnography and Theology, Anthropology and

Religion for the journal Practical Matters has, together with an Academic Film Competition at the Kyoto University Museum Academic Film Expo 2009, found its place in this volume, just as we bring you information on a new 1-year MA in Visual Anthropology at the USC.

Pleasant reading and wishes for a warm and happy Summer!

Deadline for the next volume – which will of course bring you the latest news about the NAFA Festival - is August 25, 2009

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

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

1. The CVA board has a new member: Dr Mwendanga Musengo Desire-Salomon.
2. The CVA-Asen Balikci Award to be handed out to Asen Balikci in Leeds at the RAI festival
3. A short report on my visit to China by Metje Postma

The CVA board has a new member: Dr MWENDANGA MUSENGO Desire-Salomon.

His story:

I traveled from my home in the Democratic Republic of the Congo to study in China in 1997. At first, I started learning Chinese at Beijing Language and Culture University, before studying musicology at the Shanghai Conservatory, then I moved to the Central Conservatory to improve my knowledge of ethnomusicology.

As I was a TV program presenter on the RTNC (DRC national TV and radio station) before, I took a master's degree in journalism and communication at the Renmin Central University for Nationalities. I got my PhD in anthropology there in 2007.

I published several articles such as: "*Black Skin, A Sin?*", "*Chinese Media outlet research*", "*Court's counts and tales*" etc. I participated in many international symposia on

anthropology and public health, people's dialogue through culture, etc...I'm the author of the anthropological documentary with the title: "*Women and Cows story*", an audiovisual support to my thesis.

I was a scholar consultant at CIBAF since Nov. 2007. Now, while teaching at the Kinshasa University (UNIKIN), I'm also co-operating in a Chinese Company. Having lived in China for ten years, I founded my family there.

I'm very glad to join the CVA-board. The one thing I dream to improve in my life, is to develop my skills as an anthropologist-filmmaker. Africa needs more and more documentaries; many things happen in the society, but no one reflects on them, so nothing changes. Audio visual documents are very useful for Africa. I hope, through CVA, my dream will become reality.

The CVA-Asen Balikci Award

The CVA-Asen Balikci Award The Award will be handed out to Asen Balikci at the Royal Anthropology Institute's Festival in Leeds, on the 4th of July, for his life time achievement in his work devoted to Ethnographic Cinema, and his important role in establishing the CVA; his dedication to its networking-function and to the important role of the CVA Newsletter in the development of Visual Anthropology in general.

A short report on my visit to China by Metje Postma

From the 16th till the 21st of April, I was invited to Beijing as chairperson of the CVA to take seat in a jury that had to select 6 award winning films and 24 other films for the Ethnographic film-festival that will take place parallel to the Kunming IUAES Conference from July 27th till 31st. Bao Jiang our Chinese member of the board and I also met at that occasion. During my stay, issues concerning the conference-panel and the cooperation with the Chinese Visual Anthropology Association were discussed.

The chairperson of the organizing committee for the 18 Visual Anthropology-panels during the Conference (part of the IUAES organizing Committee), is Professor Zhuang; head of the Department of Visual Anthropology at Renmin University. The CVA has organized one of the 18 panels. There is an overview of all the panels at <https://www.icaes2008.org/newsaction?action=noticetail&id=443>. All other panels present Chinese scholars. Professor Zhuang's dedicated team with whom he organizes the Conference and the Ethnographic filmfestival consists of Liangzhong Lei, research fellow in institution of Ethnology & Anthropology, Chinese Academy of Social Science, You Chun Zhang and Chian Liu, associate professor and lecturer in Anthropology Institution in Renmin University of China, and 3 students Fang, Wang and Heliu.

These few days have given me an interesting first impression of what is going on in China with regard to Visual Anthropology, what the plans for developing Visual Anthropology are in the future, how the present Association works, and also what genre films are being produced.

The first course (as far as known to me) that was taught in China in Visual Anthropology in academia that included hands on camera-training and the production of ethnographic films- was initiated by Karsten Kruger, and carried out by him and Barbara Keifenheim at the East Asia Institute of Visual Anthropology at Yunnan University, together with Andrea Stelzner. It was coordinated by Rolf Husmann in association with the IWF in Gottingen from 1998 onward. At one point Judith MacDougall also taught in this program as well as many guest lecturers like Steef Meyknecht, Peter Crawford and Frode Storaas. It was very successful and resulted in a significant group of well trained visual anthropologists of which some are now working in different Anthropology departments in Universities in China (He Yuan, Zeng Qingsin, Bao Jiang etc). The program was sponsored by the Volkswagen Foundation, but was finalized by a change in policy at the Volkswagen Foundation in 2003. This Visual Anthropology program no longer exists.

At present I have understood that there are two established Professors (with their teams) who focus on teaching Ethnographic Filmmaking in China: Professor Deng Qiyao at the school of Sociology and Anthropology, and the school of Communication and Design in Guangzhou, and Professor Zhuang Kongshao in Beijing at the University of Nationalities: Renmin University, Department of Anthropology and Nationalities Studies, who is now organizing the IUAES Visual Anthropology panels.

The Visual Anthropology department, led by Professor Zhuang in Beijing focuses mainly on applied anthropology

in the field of health, cultural heritage programs and on the theme of how the heritage of the great Chinese philosophers can still be traced in everyday life in China. Within the program in Guangzhou, professor Deng is teaching ethnographic filmmaking as part of his documentary film program and is developing teaching materials in Visual Anthropology. We will be able to see student-films from both schools at the conference in Kunming.

There is a great interest amongst teachers and students in China in obtaining ethnographic films and texts and translating textbooks for students. The issue of copyrights remains a financial obstacle in this.

The chairman of the Chinese Visual Anthropology Association, professor Chuai Zhenyu explained that the CVAA represents more than 120 universities in China that teach Visual Anthropology in some way (mostly the study of the Visual). Most do not teach hands on ethnographic filmmaking. We discussed the way of communicating and cooperating with the CVAA in the future.

Ethnographic film-projects are not new to China. In the 50-s and 60's, before the Cultural Revolution, a grand scale project was initiated by Mr. Yang Guanghai to document the many nationalities in China. The films mostly focus on material culture and ritual practices. There is a catalogue available of these and other films (Chinese and English description). Visual records of minority cultures in China were mostly produced to facilitate national policies. However, since the 1980s, some researchers and filmmakers of ethnic minorities have also taken the camera into their own hands to record visual interpretations of their traditional cultures. The President of the CVAA discussed the possibility that the CVA could contribute to next years CVAA conference in Northern China in Urumqi, that will take place in

Februari, in the area of the Uygur, Kazag, Kyrgyz etc. ethnic groups inside China and also a Moslim area.

The encounter with the Visual Anthropology specialists and the CVAA in China has also made me realize that although it is our aim to diversify the CVA-as commission, in terms of regions, in some contexts the CVA may still be perceived (and preferred) as a Western organization that can be helpful for non-western organizations and individuals to get access to Western institutions or funding. It would be very positive if this could be realized, but at the moment still uncertain. At the moment the CVA is a network that can work both ways, to make people find each other through the website and possibly work together cross-culturally.

The new Chinese ethnographic documentaries I have seen (which were already selected from a vast amount), have shown that there is great cinematographic talent, also at regional TV stations, and several serious anthropologists researchers are translating their knowledge and often close relationships with their communities to film. Impressive observational documentaries have been made as well as more critical research-films that explore social injustices. In the selection for the festival, the emphasis was on narrative documentaries, although several more descriptive visual records of rituals were also admitted.

Many of the excellent but not academically oriented television productions of communities in rural areas, especially of the 55 acknowledged nationalities in China, show change as its main topic. The documentaries often start of from the officially accepted paradigm of the desirability of modernization and systematically show first how communities used to live in the years before change was introduced and then how the village is modernized by the construction of roads, the introduction of electricity or the renovation of houses, and not to forget: mass tourism. As acknowledged by all ethnographic filmmakers that I have met in China, anthropological research, intervention

and filming could be of great value in those communities as it may help to make the transfer to modernity less harsh and problematic, and it may document the cultural heritage; knowledge and practices of the members of these communities for them, to be kept till the moment they will want to investigate their past. Although this attitude may have the character of salvage anthropology, it may be all that there is left to do, once the unstoppable project of modernization is embraced all over China. At the same time exposure through film could encourage the

communities and especially the youth to value their traditions, although tourism at the flipside of this attention is also a realistic future development for most communities...

The CVA board consists of:

Metje Postma (The Netherlands, chair); Rossella Ragazzi (Italy/ Norway); Aryo Danusiri; (Indonesia/USA); Itsushi Kawase (Japan); Bao Jiang (China); Jim Hoesterey (USA); Mwendanga Musengo Desire-Salomon (Congo)

The **CVA** can be reached at:

Institute of Cultural Anthropology and Development Sociology,

CVA p/a Metje Postma,

Faculty of Social and Behavioral Sciences,

University of Leiden,

PO Box 9555, 2300 RB Leiden,

The Netherlands

postmam@fsw.leidenuniv.nl

0031.71.5273480

REMINDER: Visual anthropology in a diversified Europe: NAFA2009

By Peter Crawford (interven@inet.uni2.dk)

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**.

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

A website for the event (www.nafa2009.eu) will be up and running by the end of June.

Until then, please send all queries to the NAFA organiser:

Peter I. Crawford, c/o Intervention Press,
Castenschioldsvvej 7, DK-8270 Højebjerg, Denmark.
E-mail: info@intervention.dk with a copy to peter.crawford@uit.no.

NAFA members will immediately receive new information about this event and will also receive a substantial discount on the registration fee. If you wish to become a member of NAFA, please send an e-mail to the organiser. Further information will also become available through the NAFA/CVA electronic newsletter. If you do not receive this newsletter, please send an e-mail to: etn_nafa@hum.au.dk

PhD scholarship in the field of innovation in cultural heritage communication: user-oriented innovation of visual media in intercultural dialogue

The Graduate School of Humanities, Faculty of Humanities, Aarhus University, in collaboration with the Danish Agency for Science, Technology and Innovation and Moesgård Museum, invites applications for a 3-year PhD scholarship in User-oriented innovation of visual media in intercultural dialogue starting on 1 August 2009 or as soon as possible thereafter. The PhD scholarship will be financed by the 3 abovementioned parties.

The project explores the innovative potential of visual media in intercultural dialogue and the creation of local identities and cultural heritage, in particular through the use of indigenous video.

The PhD scholar will be enrolled as a PhD student at the Graduate School of Humanities, Faculty of

Humanities, Aarhus University, with the aim of completing a PhD degree at the Department of Anthropology, Archaeology and Linguistics, Aarhus University. The PhD scholar will be affiliated with the postgraduate programme Anthropological and Archaeological Studies.

The PhD scholar will be employed as a PhD student at the Faculty of Humanities, Aarhus University. The terms of employment are in accordance with the agreement between the Danish Ministry of Finance and the Danish Confederation of Professional Associations, as well as with the protocol to the agreement covering staff with university degrees in the state sector (in Danish): http://www.humaniora.au.dk/fakultetet/regler/forsker/overenskomst_1-10-2008.pdf

The PhD scholar's place of work will be both the Department of Anthropology, Archaeology and Linguistics and Moesgård Museum. In general, the student is expected to be present at each place every week.

For further information, please contact professor Ton Otto, Department of Anthropology, Archaeology and Linguistics, Email: ton.otto@hum.au.dk, Phone + 45 8942 4664 <http://www.humaniora.au.dk/nyheder/stipendier/phdstip/samfinans/2009-218-1-66>

11th RAI INTERNATIONAL FESTIVAL OF ETHNOGRAPHIC FILM 2009

Dear Colleagues and Friends,

We would like to invite you for the 11th RAI INTERNATIONAL FESTIVAL OF ETHNOGRAPHIC FILM 2009, held from Wednesday 1st July to Saturday 4th July, 2009 at the brand new 'Rose Bowl' building at Leeds Metropolitan University, in central Leeds. Leeds is well connected by train, coach, ferry and air. Do check flight connections into Leeds/Bradford, for example with www.jet2.com - some are surprisingly economic!

OVER 55 NEW FILMS - shortlisted for various prizes and special screenings
ETHNOGRAPHIC & COLONIAL FILM DAY
INDIA DAY - all day screenings of Indian documentaries
VARIOUS WORKSHOPS (Audio-Visual Based Thesis | Participatory Youth-Film Workshop | Interwar Travelogues | Catering for Aliens)
PANEL: BROADCASTING AND DISTRIBUTION: The Future of Ethnographic Film?

Network Meeting of VANEASA, the Visual Anthropology Network of the European Association of Social Anthropologists
ASA Short Film Competition Finalists
Special Guest: ASEN BASLIKCI; Live-time Achievement Awards
LEEDS CITY MUSEUMS tour, RECEPTIONS, AWARD Ceremony and closing DINNER

International Conference:**EMOTION IN MOTION - THE PASSIONS OF TOURISM, TRAVEL AND MOVEMENT, 4-7 July 2009**

The programme is now available online - including film descriptions. For full details, on-line registration form and accommodation please check the Festival Website <http://www.raifilmfest.org.uk>

Festival Pass £70 ; RAI Members £65;
Students/Concessions £50; Day Passes at various rates; Dinner £20

For information on how to join the RAI go to:
http://www.therai.org.uk/joining/affiliation_types.html

Greetings from the Festival Committee and we are looking forward to meet you in Leeds !

With very best wishes

Susanne Hammacher
Film Officer | Festival Manager
The Royal Anthropological Institute
50 Fitzroy Street
London W1T 5BT, UK
film@therai.org.uk
<http://www.therai.org.uk>
phone: +44-(0)20-7387 0455
fax number: +44-(0)20-7388 8817

Conference: Trance Mediums And New Media, Cologne June 10-12 2009

Two thresholds of globalization have been shaped by the appearance of new media – by analogue media around 1900 and by digital media in the present. In July 2008 the conference »Trance Media and New Media around 1900« tackled the ways in which globalized and sometimes “glocalized” debates on »modernity« and »modernization« of trance-practices took place. Recently and internationally, work in the field of media anthropology has demonstrated that similar debates can be observed since digital media have been adopted around the world. Current discussions take up discourses of exorcism and invocation that were as well characteristic around 1900. Once the interference of Trance Mediums and New Media comes into focus, narratives of modernity are at stake. The somewhat explosive nature of the debates over the quality and substance of trance and its medialisation obviously stems from the central importance of ecstatic practices in the dynamics of modern cosmologies, rather than from the supposedly remote character of esoteric circles. Despite the fact that they are often labeled “archaic”, trance rituals are proliferated, reproduced and

diffused via »Newest Media«, although these new forms threaten the secrecy of some of these practices, and adepts seem to perceive the omnipresence of New Media as a menace to their experiences of alien powers. It is precisely this entangling of intimate (body-) practices, media technologies and public spheres that make trance cults into an important object of political power games, and have turned them to a major object of scientific analysis. The increased mobility of the people, organizations and media that take part in or re-interpret trance practices has significantly widened their scope and outreach of the cult groups. Their (body-) techniques, symbols and artifacts play a major role in the manifold emergence of transnational publics. Often they serve as a resource to cope with the challenge of migration and the obstacles of everyday life. The cults (both traditional and constantly re-invented) are used to deal with foreign forces and images that affect — and adapt to — local life-styles and consumption habits. So tackling the interference of New Media and Trance Mediums sheds light on the interaction of global, local and translocal experiences and the ways in which

religious and secular publics are shaped, and conceptions of the common good are molded and contradicted. Furthermore, current debates deal with appropriate re-localization, nationalization or regionalization of already globalized (religious or secular) trance practices, whether these practices are cultivated among diasporic communities or are already part of a transnational commercial domain of religious consumption. The conference will discuss these diverse trajectories of »glocalization« and thereby hopes to contribute to a »contrapuntal« perspective on processes of cultural integration and disintegration. Besides research on how the practitioners and practices are migrating, and the respective discourses are globalized and localized, the organizers particularly welcome reflections on the ways in which Trance Mediums and New Media fuse and pervade each other, thereby reshaping religious experience.

Over two and a half days, the conference will focus on:

1. Trance Mediums and New Media

During their initiation, and while enacting a psychosomatic dissociation, Trance Mediums use various artifacts, including the newest technical media. What kinds of interactions occur between medium and media during a ritual? How do ritual experts perceive their »technologization«, and what kinds of personal, somatic, social and technological barriers are dissolved and erected? What kinds of transformation do locally embedded trance-cults undergo in the course of transnationalization, reinterpretation and translation? How do Trance Mediums create and maintain their networks by using New Media, and how is the experience of trance articulated in trans-locally circulating media? How is the experience of trance, the »mysterium tremendum«, invoked or (dis-)enchanted? How are mediation and its potentialities perceived?

2. Global and Local Operation and Circulation of Trance Mediums/Media

Trance practices play a major role, both on a local and a transnational scale, in the integration and disintegration of social relations, and are therefore politically significant. How are transnational movements shaped, and ritual practices transformed, by mediatization? In what ways do ritual experts act as agents of geographically dispersed people? How are media and mediating practices generated and transformed in migrant communities? How are they used for strategies of individual and collective (identity) regeneration? In what ways do religious and economic networks interpenetrate? How do New Media and trance cults shape conceptions of »alternative« (Appadurai) or »parallel« (Larkin) modernities for their adherents and opponents? How do they reshape, structure and question public spheres and shared concepts of a common good or a common worldview?

3. Restricted and Expanded Publics

European and non-European, religious and secular, past and present trance practices can be separated into i) public practices (by mass media or in the streets) ii) intimate practices (for a restricted public) and iii) secret (and prohibited) practices. On a different scale, individually produced and circulated New Media create and shape the public sphere in the same way as state or commercial recordings of trance practices. Both can be disseminated via mass media and find a great number of recipients all over the world. These productions provide and organize an access, whether or not authorized, to the supernatural and to the cultural imagination, and are therefore of great political significance. Increasingly, their actors operate within a transnational »religious field« (Bourdieu). At the same time the transitions between bodily experiences, individual life-worlds, local communities and transnationally discussed conceptions of a »common good« and »legitimate religious praxis« are polyphonic, and characterized by ruptures. How can we describe the mutual translations between (i) public and (ii) intimate practices of trance and their respective forms of mediation? How do (iii) secret trance practices and their adherents relate to public debates and contribute to or question common conceptions of a legitimate good? What kinds of claims are made in favor of or against Trance Mediums in transnational publics? What stake do New Media have in these processes?

4. Ciné-trance: Spirits, Media/ Mediums, and their Ethnographers

Ciné-trance was already used as a methodological principle by Jean Rouch in order to restrict his submission to the otherness of trance while he filmed. But even Trance Mediums oscillate between the experience and the controlled utilization of a ritual »unio mystica«. The documentation and visualization of

trance experiences and occult powers, both by ethnographers and by the practitioners themselves, not only enables the reflection and control of these states, but at the same time produce New Media, mediums and actors of possession. This mutual pervasion raises methodological questions and calls for a closer look at these techniques and the ways they deal with the forces of a contradictory world. What impact does digital reproduction and dissemination have on ritual techniques of ecstasies? Which experiences can be translated onto local, national and global stages? Do these processes bring about standardization, or do they produce new and deviant forms of religious sensations? What new kinds of media-enhanced control and inducement of trance states can be observed in the age of TV, internet and countless video recordings by practitioners and laymen?

Programme may be downloaded at:
http://www.uni-konstanz.de/kulturtheorie/Trance_Media_Programme.pdf

Venue Kunsthochschule für Medien Köln, Filzengraben 2, 50676 Köln, (KHM-Aula)

Organising Committee:
 Prof. Dr. Heike Behrend
 University of Cologne, Institute for African Studies
 Prof. Dr. Erhard Schüttelpelz
 Dr. des. Martin Zillinger, Anja Dreschke
 University of Siegen, Research Centre Media Upheavals

In Cooperation with University of Konstanz, Research Initiative Culture Theory & Theory of the Political Imaginary. With kind support of KHM / Academy of Media Art Cologne

Contact: Anja Dreschke, dreschke@fk615.uni-siegen.de
 Martin Zillinger, zillinger@fk615.uni-siegen.de

Call for Films: Festival of Visual Anthropology Aspekty - Poland 27-29 of November 2009

The Deadline for Submission is 1st of August 2009

3th edition of Festival takes place in Torun, Poland between 27-29 of November 2009.

Documentaries are invited from any field of ethnographic, anthropological, analytical approach to cultures and societies.

For conditions and entry forms please check ASPEKTY website
<http://aspektyfestival.pl/en/submit.html>

ASPEKTY" is a yearly anthropological film festival, which aims at exploring different areas of culture. The principle of the festival is to discover and present various relations, phenomena, interactions and mechanisms, which take place within a culture or between cultures.

The main goal of Aspekty Film Festival is to propagate the ideas of intercultural dialogue.

The organizers of the festival want to draw attention to the subject of cultural dissimilarities, present the audience with the diversity of human experience and

the multiplicity of ways of expressing oneself within a society and the world.

Contact

Lukasz Jakielski

mobile +44 609 688 852

lukas@aspektyfestival.pl

Web:

<http://aspektyfestival.pl>"<http://www.aspektyfestival.pl>

Call For Entries: 2009 Taiwan International Ethnographic Film Festival, October 2-6

Since launching Asia's first international ethnographic film festival in 2001, the biennial Taiwan International Ethnographic Film Festival (TIEFF) has established itself as one of the world's foremost venues for documental and ethnographic films from around the world. Running from October 2nd through October 6th, this year's TIEFF will be held once again in Taipei City, capital of Taiwan. This year's edition "Body and Soul" will take the festival and curious audience into a multi-cultural investigation of medical/alternative healing practices. Possible topics which candidate films draw attention to can include, but are not limited to: Health care in the developing world/Indigenous, traditional, and alternative healing practices/Epidemics and infectious disease, suffering and care, etc. In creating the theme the festival seeks

stories and examples all around the world to cultivate common understanding of issues on physical and mental health beyond the confines of traditional medicines, in order to encompass heterogeneous, physical and spiritual practices which shape health care around the world.

In addition to films submitted under the central theme, "Body and Soul" (which is open to all films related to the theme, regardless of the year of production), TIEFF is also calling for entries of unlimited topics that are completed within the past two years (2007-2009), for submission to its "New Vision" section.

TIEFF has become an important fixture in Taiwan's cultural and intellectual life, attracting large audiences of

filmgoers, teachers, and students every other year. TIEFF is organized by the Taiwan Association of Visual Ethnography, a non-profit organization dedicated to greater public awareness of documentary and ethnographic films, and co-organized by the Institute of Ethnology, Academia Sinica, Taiwan. TIEFF is more than a venue for screening films and videos; it is also a forum for learning, discussion, and exchange. TIEFF considers every film selected to be equally valuable; accordingly, there is no competition section.

All film submissions are handled through our website:
<http://www.tieff.sinica.edu.tw>
Entry deadline: June 10th, 2009

Masters program in Visual Anthropology at USC

The Center for Visual Anthropology at the University of Southern California, Los Angeles is happy to announce a new one-year MA in Visual Anthropology. Continuing the tradition of ethnographic documentary production that the Center has had for 25 years (with over 60 documentaries produced by students, and over 20 by faculty), this new program updates its format by moving into the digital age.

The new Masters Program is open to USC undergraduates majoring in Visual Anthropology and to students coming from any other institution who have a background in Visual Anthropology, ethnographic documentary production or cross-cultural visual studies. It consists of the following courses:

Fall semester

- Contemporary Theory in Anthropology
- Anthropological Media Seminar
- Pre-production: Hands on workshop on camera work, shooting techniques, meets in the digital

media lab of the Institute for Multi-Media Literacy, established with the USC School of Cinematic Arts

- The Practice of Ethnography
- One 4 unit graduate Anthropology course or 501 Introduction to Visual Studies:
- Methods and Debates

Spring semester

- Seminar in Ethnographic Film
- Advanced Anthropological Media Seminar
- Post production: Hands on workshop on editing footage in the digital media lab, established with the USC School of Cinematic Arts
- One elective chosen from graduate courses in Anthropology and Visual Studies
- Offered in Spring 2010: Anthropology and Popular Culture

The final documentary project must be submitted in rough cut format by the end of August following the completion of all coursework in May.

In addition to filling out the standard on line graduate admissions form, we ask each applicant to submit a 2 page proposal outlining the ethnographic documentary project that they would like to do. This is in addition to the standard one page statement of purpose (detailing your own background and any special circumstances you may have had to deal with). The documentary proposal should indicate the topic or subject of your project and some details about how you plan to shoot, edit and frame your documentary. It can be uploaded as "supporting document #1" in the on line application available at . If you wish to submit copies of earlier visual work you may do so, but it not required or expected of applicants. We will review external applicants at the end of the month of April. If you have any questions about the application process, write to jhoskins@usc.edu.

Practical Matters

A transdisciplinary multimedia journal of religious practices and practical theology

www.practicalmattersjournal.org

Call for Multimedia Submissions on the Topics of Ethnography and Theology, Anthropology and Religion

Practical Matters invites multimedia submissions in the categories and genres of film, video, soundscape, new

media, photography, art, and performance pieces (broadly construed) that engage the topics of ethnography, ethnography and theology, and anthropology of religion for an upcoming issue on the theme of Ethnography and Theology. This issue will explore the numerous intersections of ethnography, theology, and the study of religion. We are also

interested in work that examines these themes in relation to pedagogy and religious practices. The issue will explore questions such as the following:

- How do new approaches such as visual ethnography and web-based multimedia possess the potential to deepen and elevate the doing of ethnographies that

investigate “religious” phenomena and theological questions?

- Can the questions and discourses of theology and religious studies enrich the doing and creating of ethnography across disciplinary boundaries?
- What are the contributions of ethnographic fieldwork to the study of religion, ritual, and theology?
- What emerges through the teaching of ethnographic tools to students of theology and religion?

We encourage those considering submission to think broadly, creatively, and experimentally about form and

content. Submissions in any form may be eligible for peer review; however, the peer review process is not mandatory for all submissions.

Published by the Emory University Graduate Division of Religion with support from the Initiative in Religious Practices and Practical Theology (a project of Lilly Endowment, Inc.), Practical Matters asks and provokes a vast array of questions about the study of religious practices and the field of practical theology in a variety of religious traditions and from a variety of disciplinary perspectives and methodological

approaches.

Please see the full Submissions Guidelines at <http://www.practicalmattersjournal.org/submissions>. Questions should be directed to the editors, at submissions@practicalmattersjournal.org. The submissions deadline for the Ethnography & Theology issue is September 15, 2009.

Kyoto University Museum Academic Film Expo 2009

The Academic Film Competition Committee is holding an “Academic Film visual media competition”. We will accept visual works from a wide variety of genres which contribute to academic research in either the literary or scientific fields.

Works on themes such as outer space and the environment, films on wildlife, ethnographic film and anthropological cinema, documentaries in sociology and cultural studies, psychology and medical science and practice, are acceptable. Also, the submitted works will be screened at the Kyoto University Academic Film Expo 2009 [from 5th Aug to 10th Dec. 2009] and discussed at the Kyoto University International Symposium 2009

“New Horizons of Academic Visual-Media Practices”
11-13th Dec. 2009

Through this experiment, we expect to stimulate vibrant discussion concerning what visual media means for academic research, in what ways “Academic Films” are different to other films, and such topics related to academism and visual media.

Please access to Website as below to get in-depth information about this Competition.

Prize

- Grand Prize for Visual Academic Work
- Supplementary Prize: Film-making Subsidy of 300,000 yen
- Award for Outstanding Visual Academic Work
- Supplementary Prize: Film-making Subsidy of 100,000 yen

- Encouragement Award for Visual Academic Work
Deadlines: Online Entry: 31th Aug. 2009.
Film and Report (and additional materials) Submission: 15th Sep. 2009.

Detailed guideline is available at:
Japanese http://www.museum.kyoto-u.ac.jp/japanese/event/competition_jp/index.html
English http://www.museum.kyoto-u.ac.jp/english/event/competition_en/index.html

Office: The Academic Film Competition Committee
Address: Kyoto University Museum, Yoshida Honmachi, Sakyo-Ku, Kyoto 606-8501, Japan
Contact: academic-film-compe@inet.museum.kyoto-u.ac.jp. We will not respond to any telephone or Fax enquiries concerning this competition

nafa : : notice board

NEW BOOK

A new book in the NAFA series, 'Behind the eye. Reflexive methods in culture studies, ethnographic film, and visual media' (NAFA 4) by Toril Jenssen, will be released 26 June. More info on the book on our webpage. NAFA members are entitled to a 20 % discount (just remember to state that you are a NAFA member and quote your membership number on your order).

Regards,
Peter I. Crawford, Intervention Press

VANEASA-meeting during the RAI Film Festival
The meeting is for open for all and scheduled for Saturday 4th July 2009, 11:30, in Theatre C, <http://raifilmfest.org.uk/film/festival/2009/festival/programme/>

During the meeting information about the last meeting of the Network in Ljubljana 2008 will be given. The following three topics should be interesting to discuss in depth:

- Better usage of the mailing-list for Communication;
- Building up an information-page on where is Visual Anthropology taught in Europe;
- What can be done to get academic recognition for audio-visual publications?

Are there any more topics, which should be discussed? Please let me know. I would be grateful to know, who

will be able to attend the meeting. The meeting is open for everyone.

Best wishes
Beate Engelbrecht, co-ordinator of VANEASA

”Behind the Academic Lens”
Premiere Documentary Film Screenings
Meet UCL’s new generation of filmmakers
Wednesday June 10th, 4.30 to 6.00
Theatre One, the Cruciform Building
University College London, Gower Street (opp. Porter’s Lodge), London WC1E 6BT
Michael Yorke, Upside Films
Email: mike@upsidefilms.co.uk and mike@upsidefilms.co.uk
Tel: +44 (0)20- 7794 3824
Mob: +44 (0)7973 219 799
Skype: michael.yorke1

CCMS student Thomas Hart won two awards for his M-NET EDiT production, Voices of our Forefathers. Video made with the !Xu and Kwe in Platfontein

Here is an article published on the Gauteng Film Commission website:
http://www.gautengfilm.co.za/live/content.php?Item_ID=766

For further information on the Kalahari research project see:
http://ccms.ukzn.ac.za/index.php?option=com_content&task=view&id=735&Itemid=90

Keyan Tomaselli
Culture, Communication and Media Studies
University of KwaZulu-Natal (UKZN)

Dear Colleague,

The support of the European Fund for the Integration of Third-country nationals allows us to get the Hungarian distribution rights of some documentary films, which were produced in the EU.

We compile a package out of these films to make it available for free for educational and cultural purposes.

The criteria of the films we are searching for are the following:

- In the film the viewers get acquainted with immigrants, that means people, communities, arrived from other countries and living among us, like the Moroccans in the Netherlands, the Turkish in Germany etc.
- It is not about refugees (!), historical minorities like the Polish in Germany or the Hungarians in Slovakia, and not about our fellow countrymen moving abroad

- The film presents the subject with sensibility and empathy, it helps the audience to know the problems connected with the integration of immigrants better and it also contributes to dissolve tensions
- Its technical and aesthetical quality guarantees the interest of the audience.

If you have a documentary film that fits the description or you can recommend one, please contact us on this e-mail address.

We would be extra grateful if you'd send a DVD-copy (with English subtitles) of your film to our postal address (along with the filled and signed data sheet):
Palantir Film Visual Anthropological Foundation
1163 – Budapest, Katka u. 46. Hungary

Independently from this project we run a video library (<http://docuart.hu>), we archive documentaries and give individuals the opportunity to come and watch them by us. We'd like many good films to be available there. If you don't agree that we archive your film in our video-library please delete the highlighted paragraph regarding the DocuArt Video Library from the data sheet and sign it without that part, if you agree (which we hope), please sign and send it the way it is.

We count on your help, on your films and recommendations! And thank you in advance...

Best wishes,

Virg Bottlik
project coordinator
00 36 70 409 77 44

Palantir Film Vizualis Antropologiai Alapítvány
H-1163 Budapest, Katka u. 46.

palantir@palantirfilm.hu
www.palantirfilm.hu
www.docuart.hu
www.dialektusfesztival.hu
Palantir Film Vizualis Antropologiai Alapítvány
H-1163 Budapest, Katka u. 46.
Tel: +36-1-403-03-52, +36-20-993-40-30
palantir@palantirfilm.hu
www.palantirfilm.hu
www.docuart.hu
www.dialektusfesztival.hu

nafa :: calendar

Events marked with bold are those still open for entries.

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: January 9, 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 4, 2009

VANEASA-Meeting during the RAI Film Festival, Leeds,
UK.

Contact:

E-mail: vaneasa@easoonline.org or

Beate.Engelbrecht@iwf.de (Beate Engelbrecht, co-
ordinator of VANEASA)

July 5-26, 2009

The 23rd Pärnu International Film Festival, Estonia.

Deadline for entries: April 1, 2009

Contact:

Pärnu Film Festival

Esplanaadi St. 10

Pärnu 80010

ESTONIA

Web: <http://www.chaplin.ee/filmfestival/>

July 8-13, 2009

The 20th Festival International de Documentaire de
Marseille - FIDMARSEILLE

Deadline for entries: passed

Contact:

Web: www.fidmarseille.org

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: closed

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: International Program - May 20th.

Latin and Brazilian Programmes - June 10th

Contact:

Web:

<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

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

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=123:5:1802809410186748> (early 2009 a dedicated festival website will be set up)

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.

Contact:

Web: <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: closed

Contact:

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

September 29-Oct 4th, 2009

The IX International Documentary Film Festival of
Barcelona, Spain

Deadline for entries: passed

Contact:

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

October 2-6, 2009

2009 Taiwan International Ethnographic Film Festival
(TIEFF), Taiwan.

Deadline for entries: June 10, 2009

Contact:

Web: www.tieff.sinica.edu.tw

October 8-11, 2009

The 9th Annual International Festival of Visual Culture,
Joensuu, Finland.

Deadline for entries: June 1st, 2009

Contact:

Festival of Visual Culture

The Regional Film Center of North Karelia
Länsikatu 15

FIN-80110 Joensuu, Finland

Web: www.viscult.net, info@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 15-19, 2009

**"Cinema Vérité" - 3rd Iran International
Documentary Film Festival, Tehran, Iran.**

Deadline for entries: July 15, 2009

Contact:

"Cinema Vérité" - Festival Office
 No.17, PALIZI(Ghandi) Sq, Shariati ave, 15569,
 Tehran, Iran
 Tel: +98-21-88511326
 Fax : +98-21-88511242
 Web: <http://www.inte.irandocfest.ir>

October 21-30, 2009
 Cinemaissi, the Latin-American and Caribbean
 Film Festival of Helsinki, Finland.
 Deadline for entries: June 15, 2009 (extended call)
 Contact:
 Web: <http://www.cinemaissi.org/cms/>

October 22-25, 2009
 The XVIII International Festival of Ethnological
 Film, at the Ethnographic Museum in Belgrade,
 Serbia.
 Deadline for entries: July 20, 2009
 Contact:
 Sasa Sreckovic, festival manager
 Ethnographic Museum in Belgrade
 Studentski trg 13, Belgrade, Serbia
 Tel.: +381 (11) 3281-888
 Fax: +381 (11) 3282-944
 E-mail: etnografski.muzej@nadlanu.com
 Web: www.etnografskimuzej.rs

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

October 26-Nov 1, 2009
 52nd International Leipzig Festival for Documentary and
 Animated films.
 Deadline for entries: passed
 Contact:
 Web: <http://www.dok-leipzig.de>

November 2009
 3rd Festival of Visual Anthropology ASPEKT, Torun,
 Poland.
 Deadline for entries: August 1, 2009
 Contact:
 Lukas Jakielski
 Mob: +48 609 688 852
 E-mail: festival@aspektyfestival.pl
 Web: <http://www.aspektyfestival.pl>

November 2009
 The 6th annual international human rights
 documentary film festival – Verzio 6,
 Budapest, Hungary
 Deadline for entries: August 31, 2009
 Contact: <http://www.verzio.ceu.hu>

November 1-7, 2009
 Festival dei Popoli – International Documentary
 Film festival, Florence, Italy.
 Deadline for entries: June 15, 2009
 Contact:
 Web: <http://www.festivaldeipopoli.org/en>

November 4-8, 2009
 Sheffield Doc/Fest, Sheffield, UK
 Deadline for entries: June 17, 2009
 Contact:
 Web: <https://sheffdocfest.com/>

November 6-15, 2009
 CPHDOX - Copenhagen International Documentary
 Festival, Denmark

Deadline for entries: May 15, 2009
 Contact:
 Web: www.cphdox.dk

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

November 12-15, 2009
 The 33rd Annual Margaret Mead Film and Video
 Festival, New York, USA.
 Deadline for entries: Please notice that the May 29th
 Call for Entries deadline has been extended to June 26,
 2009.
 Contact:
 Web: <http://www.amnh.org/programs/mead/>

November 13-22, 2009
 The 29th Amiens International Film Festival,
 Amiens, France
 Deadline for entries (for documentaries): July 15,
 2009
 Contact:
 Web: www.filmfestamiens.org

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

November 18-22, 2009

The 8th Annual Winnipeg Aboriginal Film Festival (WAFF) - one of North America's longest-running indigenous film and video festivals.

Deadline for submission: June 19, 2009

Contact:

2009 WAFF

E-mail: info@aboriginalfilmfest.org

Web: www.aboriginalfilmfest.org

November 19-29, 2009

The 22nd International Documentary Film Festival Amsterdam (IDFA), The Netherlands Deadline for entries: passed

Contact:

International Documentary Film Festival Amsterdam
Kleine-Gartmanplantsoen 10
1017 RR Amsterdam

the Netherlands

Tel: +31 20 6273329

Fax: +31 20 6385388

E-mail: info@idfa.nl

Web: <http://www.idfa.nl>

November 26-Dec 4, 2009

The 13th International Ethnographic Film Festival Mostra International do Filme Etnografico), Rio de Janeiro, Brasil

Deadline for entries: passed

Contact:

Web: <http://www.mostraetnografica.com.br>

December 2009

The 2009 VISUAL RESEARCH CONFERENCE, to be held in Philadelphia in on the Tuesday and Wednesday before the AAA Meetings.

Deadline: March 20th 2009

Contact:

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

January 26-31, 2010

9th DocPoint – Helsinki Documentary Film Festival, Finland

Deadline for entries: not set

Contact:

Web: <http://www.docpoint.info/eng/index.html>

January 27-Feb 7, 2010

39th International Film Festival Rotterdam, the Netherlands.

Deadline for entries: not set

Contact:

Web: www.filmfestivalrotterdam.com