

# nafa : // network

**vol. 19.1 (February 2012)**  
**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  
Department of Anthropology  
Moesgaard  
8270 Højbjerg  
Denmark  
Fax: +45 89424655  
E-mail: [nafanet@hum.au.dk](mailto:nafanet@hum.au.dk) ; [etn\\_nafa@hum.au.dk](mailto:etn_nafa@hum.au.dk)

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## Editorial

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

Dear readers,

Happy New Year from your editors. We wish you visual, inventive, beautiful and thought-provoking experiences in 2012. You may find them in one of the many festivals and conferences announced in this present volume. For now, you may enjoy reading a review by Andrew Strong of one of 2011's big VA events, the Taiwan International Ethnographic Film Festival.

The last news about this year's NAFA festival in Tromsø in August are announced below – a separate website and the possibility of befriending the festival on facebook. Readers may also consider becoming a member of NAFA, which will entitle you to user-access to the NAFA film archive, a subscription to this

newsletter, access to the annual meeting, a 20 % discount on NAFA publications, and considerable discount on registration fees for the annual festival and conference (usually worth more than the membership fee). Registration is easily done at [http://uit.no/publikum/konferanse/konf?p\\_document\\_id=284720](http://uit.no/publikum/konferanse/konf?p_document_id=284720) and only costs 300 NOK (about 40 €) for standard membership (minus a discount for students).

This newsletter is made by and for scholars of Visual Anthropology. We warmly welcome your contribution, such as announcements of events, reviews, comments or reflections on issues of relevance to our ever expanding discipline. NAFA Network has about 1000 readers all over the world, yet with a Scandinavian bias.

As always, you will find brief news and announcements in the Notice Board towards the end of this volume, and then, finally, the Calendar.

Deadline for the next volume is May 1st, 2012.

# nafa :: news and announcements

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

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

### EVOLVING HUMANITY, EMERGING WORLDS

#### 17<sup>th</sup> IUAES WORLD CONGRESS

#### MANCHESTER, August 5-10, 2013

The CVA wishes you a very happy, visual and fruitful 2012!

The 17<sup>th</sup> World Congress of the IUAES will be held in Manchester. The CVA, together with the Granada Centre for Visual Anthropology, will organize and facilitate an extensive programme in the field of Visual Anthropology, emphasizing the worldwide scope of our discipline and bringing the most recent developments in the field.

The definite outline of the programme will be announced at the IUAES2013 website <http://www.iaes2013.org/Visual.html>, in mid-

February. For now we envisage the program to consist of the following components:

A 'Best of Ethnographic Film Festivals' programme in cooperation with other ethnographic film festival worldwide, organized by the CVA and facilitated by the RAI-festival and CAFFE. There is no open submission to this festival.

Seminars with the possibility to submit panels for 20-minute paper-presentations. In this section of the programme, the CVA has proposed a panel for the discussion of new standards for the evaluation and accreditation of audio-visual productions within academia. This panel was announced earlier in the last NAFA Newsletter.

Screening-panels where panellists will present and discuss their audio-visual productions, which can be at any stage of completion. We intend to organise a PhD screening-panel amongst others, and will welcome the submission of panels involving all aspects of visual and

aural productions. Contributors will be required to locate their film or other AV work in the broader anthropological 'conversation'..

Exhibition with photography, artwork, installations and other visual work that seek to extend their reach beyond the limits of academic anthropology, in an attempt to express and communicate ethnographic and anthropological content in new ways.

The deadline for submissions of AV panels has now been extended to the 1st of June 2012, the call for papers will close on the 13th of July whilst the submission of different media-productions for the screening-panels, is now established at the 1st of September 2012 via the subscription-form found on the following page: <http://www.iaes2013.org/>. Please follow our news on the website of the IUAES2013. <http://www.iaes2013.org/Visual.html>, from the midst of February onwards.



## Short news on NAFA 2012: 'Experience, Sense and the Lens' Anthropological filmmaking and transcultural knowledge, 23-26 August 2012

A symposium held in conjunction with the 32nd Nordic Anthropological Film Association International Ethnographic Film Festival, University of Tromsø

The NAFA 2012 Conference and Film Festival now has its website at

<http://uit.no/nafa2012>

Please find NAFA 2012 on facebook as well, and become a friend!

<http://www.facebook.com/pages/Nordic-Antropological-Film-Association-NAFA/151816301538373>

## Beeld voor beeld Documentary Film Festival 2012 Tropentheater Amsterdam / Museum Volkenkunde Leiden May 29 - June 3, 2012

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

Submission deadline was Friday January 13, 2012. It was open to every production that either deals with subjects of anthropology, sociology and social issues or fits in with the overall theme. So films that do not fit in with the overall theme could also be submitted. A special program of student films will be part of the festival. The section on student films is open to all

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

Apart from general film screenings, the 23rd edition will have as its main theme:

### After the War

Media in Conflict and Post-Conflict Situations is one of the themes of the UNESCO program Post-Conflict and Post-Disaster Responses (PCPD). Beeld voor Beeld 2012 connects with this theme with the central issue: *how do different cultures cope with the aftermath of armed conflict and how are these processes of dealing with the past, reconciliation and the building of a new democratic society reflected in the media? How do the media contribute to these processes?*

The focus in the festival will be on Colombia and Iraq, but we also welcome films from other countries that find or found themselves in a post-conflict situation having to deal with the traumas of the past and the challenges of the future.

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

Eddy Appels  
Festival director  
beeld voor beeld is an initiative of savan (Dutch Foundation for Visual Anthropology)

## CALL FOR ENTRIES: Jean Rouch International Film Festival 2012

Dear Friends,

We are very pleased to announce that the 2012 Jean Rouch International Film Festival is now open for entries. We remind you that the deadline to submit a film is 15th April 2012. This deadline is for all films completed after 1st January 2011. You will find the online entry form on our website via:

<http://www.comite-film-ethno.net/festival-international-jean-rouch/2012/entry-form.html>

We are looking forward to receiving your film submissions.

With our very best regards.

The Organizing Committee

Barberine Feinberg, Françoise Foucault, Laurent Pellé.

The Festival Jean Rouch, previously known as Bilan du Film Ethnographique, was created in March 1982 by anthropologist and filmmaker Jean Rouch.

Over the past thirty years, the aim of the Festival has been to showcase the most innovative and relevant trends in ethnographic filmmaking and visual anthropology, and to promote dialogue between cultures.

Organized by the Comité du Film Ethnographique, this international film festival is held in Paris (France). Each year, it brings together filmmakers, academics, students and producers, in an attempt to promote discussions and debates amongst ethnographic film practitioners

and their public, and to facilitate the diffusion and the distribution of the films. We welcome documentary films without restriction to theme and length.

Comité du Film Ethnographique  
Festival International Jean Rouch  
Musée National d'Histoire Naturelle  
36 rue Geoffroy Saint Hilaire - CP 22  
75005 Paris  
festivaljeanrouch@gmail.com  
[http://www.comite-film-ethno.net\\_\\_](http://www.comite-film-ethno.net__)

## CALL FOR FILMS: 12<sup>th</sup> Astra Film Festival, Sibiu, Romania, October 15-21, 2012

ASTRA FILM FESTIVAL is a major event in the European film community. The Festival is located in Sibiu – Romania, and it is unique in this part of Europe. Besides the four AFF Competition Sections, it offers a variety of programs showing the diversity and the current tendencies of documentary film.

AFF SIBIU is the place to see great documentaries, to feel the pulse of Romanian and Eastern European documentary film production, meet fellow-filmmakers from around the world, debate upon major issues faced by documentarists while exposing real life and real people on the big screen, and interact with professionals and with an enthusiastic audience.

Masterclasses, panels, concerts, and other parallel events complete the AFF SIBIU 2012 program.

The AFF SIBIU Program has the following sections:

The Official Selection:

- INTERNATIONAL COMPETITION (world documentaries);
- ROMANIA COMPETITION (Romanian productions / co-productions);
- ECOcinematogrAFF (competitive, documentaries on environmental issues);

- STUDENT (competitive, film school productions)

AFF Parallel Programs:

- PANORAMA (International showcase);
- 11-12.RO (The complete Made in Romania production of 2011-2012);
- BAROC CINEMA.

Submission deadline is April, 30 2012.

More info on <http://www.astrafilm.ro/news.aspx>

## CALL FOR ABSTRACTS

### “The Right Format” – The Carpenter Memorial Round Table

### at the 18th Inuit Studies Conference, Arctic Studies Center, Smithsonian, National Museum of Natural History, Washington, DC, October 24-28, 2012

*“For every kind of experience there is a proper format. And one of the things is to try to find that format. It is often difficult in anthropology because we are dealing with unusual experiences. People like Knud Rasmussen [...] filmed, he recorded, he wrote plays, he even wrote poetry. And anthropology, I think, initially was more receptive to that sort of thing. Then there came the tradition that all experience was to be encompassed in a book. And a particular type of book and particular type of format. And you were not to depart from that.”*

- Edmund Carpenter in the documentary “Oh what a Blow that Phantom gave me – Edmund Carpenter” (2003) by John Bishop and Harald Prins

Scholarly acceptance is by and large only achieved through specialized textual achievements in “respected” monograph series and journals within university circles. However, nowadays an increasing number of university institutes break with this tradition. Within fields of visual anthropology, museology and other aesthetic studies sensuous, visual, poetic, evocative and artistic expressions are increasingly produced as integrated parts of scholarly work and evaluated by scientific standards. This is however not unproblematic and specific and formalized tools need to be further developed in order to evaluate the quality of such other types of knowledge and formats.

This roundtable invites examples of alternative ways of communicating human science and reflections on the interplay between experimental forms of communication and scientific analysis. What space do these experiments assign to analysis? Is it possible to integrate analysis into the end product? Do traditional terms like validity and reliability still make sense or do we have to invent entirely new tools for evaluation?

Experiences from the museum world may inform this debate since museums have been at the forefront of developing alternative ways of producing, communicating and sharing knowledge in relation to a wide public as well as academically. This is a natural consequence of the continuous search for formats and types of knowledge, which can set an appropriate framework for a dialogue that museum based research must tune into.

This is not least important for Inuit Studies, which at its best is in a constant dialogue with academics and other agents of knowledge production. Communicative entrepreneurship ideally sparks off scientific entrepreneurship, potentially leading to new ways of knowing. In this sense communication, analysis and epistemology are inseparable, and by focusing on their complex interplay in sensuous, visual, audiovisual,

poetic, evocative and artistic scholarly work we may glimpse into new possibility spaces for the human sciences.

We encourage scholars and not least students from all disciplines within the field of Inuit Studies to make a presentation in the format you prefer. However, we need your abstract as a text of maximum 250 words before March 5th 2012, please send it to [anne.mette.joergensen@natmus.dk](mailto:anne.mette.joergensen@natmus.dk)

Organizers of this panel are senior researcher Martin Appelt, Carpenter Meldgaard Endowment (CME) at the National Museum of Denmark, project manager Anne Mette Jørgensen, CME at the National Museum of Denmark, and curator Stephen Loring, Arctic Studies Centre, Smithsonian, National Museum of Natural History.

For more information, please go to the Inuit Studies Conference website:  
<http://www.mnh.si.edu/arctic/ISC18/>

## VI Moscow international festival of visual anthropology: "Mediating camera" September - October 2012

M.V.Lomonosov Moscow State University & N.N.Mikhukho-Maklai Institute of Ethnology and Anthropology of the Russian Academy of Sciences are happy to invite everybody to VI Moscow International Festival of Visual Anthropology "Mediating camera" at the end of September – beginning October 2012.

All films of relevant thematic and shot after 2009 can participate in the Festival Program.

Though the main purpose of the festival remained the same - it's propagation of ideas and products of visual anthropology in humanitarian and pedagogical media and demonstration of its capabilities to the students, scholars and everybody engaged in various socio-cultural activities, organizers realize highest importance of the man behind camera who form the image of the culture on the reel and with special warm welcome movies uncovering this emotional & ethical connection

between a man with the camera & culture under his investigation. Besides screenings of experienced and famous authors there will be a special debut competition for those authors who've done their first movies. All screenings will be accompanied by discussions with directors & anthropologists. Besides festival program you will be able to participate in thematic seminars and science conference where directors & scholars will be able to share experience of using visual anthropological materials in studies & cultural practices.

The deadline for applications and films: March 1, 2012. But we always appreciate your ability to send them as soon as possible. Selection results will be announced not later than on June 1, 2012, we hope this will allow most of selected authors participate in the festival personally. All submitted materials won't be return, but we promise to keep them in our archive for non-commercial usage

only. The Festival Organization Committee is considering the opportunities of partial covering of the participants' expenses.

Please, find technical requirements for materials & registration form on our sites:  
visant.etnos.ru, visant-mediating.ru

Address for applications and films:  
Moscow 119991, Leninskie gory, GSP-1, I Education Building, 4 floor, room 446, TsNIT FDO, Visual Anthropology Festival

Contacts:  
E-mail: mediating.camera@gmail.com  
Phone. +7 (495) 939 44 41, +7 (495) 938 1820  
Fax: +7 (495) 938 06 00

## Society for Visual Anthropology (SVA) Ethnographic Film Festival November 14-18, 2012, San Francisco, CA

Ethnographic media is defined broadly as works created as the result of ethnographic fieldwork or those which use, are informed by, or illustrate the principles of anthropological theory or methods. Festival gives independent filmmakers as well as distributors broad access to a market of several thousand anthropologists and educators. Seeking ethnographic videos and films in the following categories: Ultra-Short (under 5 minutes; cell-phone and You-Tube style videos permitted and

encouraged; up to 3 ultra-shorts may be submitted with one entry fee), Short (30 minutes or under), Feature (over 30 minutes), and Interactive Media and Audio/Photo Essay (interactive media includes websites, interactive CD-ROMs / DVD-ROMs / Blu-Ray disks, hyperlinked documents, active or annotated media, etc.; audio and photo essays includes audio-only essays, still photographs, photo+audio essays, soundscapes, and other media). FEE: \$0-\$70.

Society for Visual Anthropology SVA Ethnographic Film Festival, 10 Sachem St., Box 208277, Yale Anthropology, New Haven, CT 06520-8277, T: (203) 432-3795, svafilmfestival@gmail.com, <http://societyforvisualanthropology.org>.

Deadlines: March 1, 2012 (early), April 15, 2012 (regular), May 1, 2012 (late)

## CALL FOR ENTRIES DOKUFEST KOSOVO

We are pleased to announce that the Call for Entries for the 11th annual DokuFest Film Festival is now open.

We invite filmmakers to submit documentaries, short fictions, animations and experimental works for consideration.

Deadline to submit is Monday, April 2, 2012.

A link to the online application form is available at the festival website.

Additionally, films may be submitted using the online submission platform Reelport.

DokuFest is scheduled for July 7-15, 2011 in Prizren, Kosovo.

While bringing the best in national and international film and talent to Kosovo, DokuFest has also remained dedicated to fostering and showcasing the creativity of those working and creating locally.



“We seek new independent works that explore boundaries, challenge audiences, experiment with style and technique or inspire with creativity. We consider all genres, lengths, styles and formats”.

12 Mimar Sinan st, 20000 Prizren,  
Republic of Kosova  
tel/fax:+38129233718  
info@dokufest.com  
www.dokufest.com

## CALL FOR FILMS: Taiwan International Documentary Festival October 19 - 28, 2012

2012 TIDF is now opening international submissions ([www.tidf.org.tw](http://www.tidf.org.tw)). You can sign in online, and there is no need of submission fee. We welcome documentaries of any style to join us. Deadline for the International Competitions is June 15, 2012.

Hope to see you at TIDF in Taichung City during Oct. 19th to 28th. If you have any questions, please contact us.

Best wishes,

TIDF Team  
Taiwan International Documentary Festival  
2, Sec. 1 Wu Chuan W. Rd., Taichung, Taiwan, 40359  
R.O.C  
T+886-4-23723552#348  
F.+886-4-23754683  
[www.tidf.org.tw](http://www.tidf.org.tw)

## Taiwan International Ethnographic Film Festival 2011 Review

By Adrian Strong (adrian.strong@gmail.com)

The 6<sup>th</sup> Taiwan International Ethnographic Film Festival held over 7-11 October 2011 not only provided a rich selection of films from many diverse parts of the world, but also gave the audience fascinating insights into the plight of the indigenous people of Taiwan especially through films made by indigenous directors.

Out of thirty-five TIEFF films I recognized only four as having prior screenings at the RAI and NAFA ethnographic film festivals I attended earlier in the year. For me, the interesting point of difference about this festival was an enhanced sense of transcultural perspective: the feeling of an island nation expanding its compassionate vision both inward toward its indigenous population as well as outward to China, India, Asia, other Pacific Islands and beyond to South America, Africa and Europe. The cross-cultural bridge-building efforts appeared not least in the simple fact that all non-Chinese films had painstakingly been subtitled into Chinese by the festival organizers. Furthermore, the Q&A sessions after each film were translated both ways into English and Chinese. During these sessions one had a sense of a hunger for greater understanding (so refreshing in the jaded cynicism of our times) as well as a deep empathy for the plight of the film subjects. My only real criticism of the festival was that insufficient time was allocated for film discussion particularly in cases where the directors themselves were present. One sensed a real appetite in the audience for greater interaction and further discussion with the directors, which, owing to a tight schedule, was impossible, even

though the screening sessions stretched from 10am until midnight.

With Taipei's many attractions and the fact that the festival coincided with the Republic of China's 100<sup>th</sup> anniversary celebrations, some of us foreign directors were guilty of missing a few films. However, the quality of all films being screened was evidenced by the fact that Professor Karl Heider appeared present at every single screening declaring a total inability to tear himself away for fear of missing yet another remarkable film.

Early in the festival a discussion over dinner between some of the directors and Professor Heider revolved around the construction of films and issues such as the inclusion of non-diagetic music. It is increasingly apparent that many high quality films screened at festivals such as TIEFF are not made by anthropologists or those who see themselves as ethnographic filmmakers, but by documentarians eager to build bridges between cultures. John Marshall (often hailed as one of the ethnographic greats) once said there is no such thing as ethnographic film only documentaries about people. In one of the last TV interviews he gave he also stated firmly that he didn't film culture, he filmed people, persons.

The warmth of such human connection comes through in the work of bridge builders like Denise Zmekhol, whose *Children of the Amazon* remains intensely personal whilst simultaneously dealing with the tragic issues of environmental destruction. Similarly Jason

Burlage's *My Land* uses recorded interviews to enter the inner life of an impoverished Peruvian farmer, portraying the trials of his mountain life with a poignancy that verges on the poetic.

While many films screened at TIEFF differed markedly from what would traditionally be regarded as "ethnographic film," at least as defined by Heider (2006), films such as *Water Drum Grandpa*, by Yongkun Wu, gave an excellent insight into De'Ang material culture in Yunnan province to the point where the film almost acts as a guide to the drum's construction while simultaneously enabling us to get to know one of the last remaining masters of drum-making in the autumn of his life. Similarly ethnographic in content, *Ashiq: the Last Troubadour*, an emotionally powerful epic, provided a deep insight into the music and life of an Islamic Uighar band. An anthropologist's perspective is also clear in the work of Robert Lemelson, one of the featured directors whose film *The Bird Dancer* poignantly showed how a traditional Balinese family's values only serve to amplify the condition of a young girl afflicted with Tourette's Syndrome.

Many films witnessed the struggles of people in times of change, whether through natural disasters, such as floods and global warming, or effected by some economic juggernaut. A brilliant depiction of the latter case is portrayed in *All for the Good of the World and Nosovice* – which showed how rural Czech farmers cope when a high-tech Hyundai vehicle plant lands like a flying saucer near their village, crushing their cabbage

fields but not their spirit. Filled with dark humor this film is far more than a depiction of change in a rural community but a very clever activist film showing that satire is perhaps the only weapon of the defenseless against the titanic forces of globalization.

The TIEFF selection of films proved that good observational documentaries are hard to beat. *Once there was an Island* brilliantly portrays the effects of global warming upon Tahu, a meter-high coral island off Papua New Guinea, through the eyes of three residents whom the audience really gets to know. Similarly, *My River*, by indigenous Taiwanese director Mayaw Biho presents a rare insider view of what it's like to have your house repeatedly bulldozed by government authorities and forced to move on. This film addresses issues of indigenous land rights in Taiwan but in its personal, intimate perspective it really gets under your skin and connects on an emotional level with the audience. However, Mayaw Biho, whose films have shown all over the world, explained that his films haven't helped the plight of his people and he is now moving into politics to try to change things for indigenous people in Taiwan. His address to the audience reminded me of John Marshall, whose humanitarian values and love for his film subjects led him to 'put down the camera and pick up the shovel'. To see this happening to another filmmaker is moving yet tragic in the sense that film is not enough.

Another case for putting down the camera was portrayed in another observational film, *Eye on the Left – News Cameramen's Reality*, featuring the daily lives of Taiwanese image-makers whose employment is increasingly channeled toward slick commercial output rather than reporting hard news. Directed by veteran news-cameraman Kevin HJ Lee, himself worn down by the commercial pressures of modern media, this film raises many disturbing questions regarding the net of relationships between news, commerce and media and the people who are caught in this web.

It seems no ethnographic film festival is complete without some reflexive films about anthropologists themselves, and the controversial and somewhat sensational *Secrets of the Tribe* proved popular. More low key but artfully rendered was Marcelo Fortaleza Flores' film *Return to the Amazon*, which interspersed interview footage of Claude Levi- Strauss in his nineties with archival and contemporary footage of the Nambikwara, who had such a big impact on his seminal work, *Tristes Tropiques*.

TIEFF was themed around the idea of Suffering and Rebirth and many of the films addressed issues of social injustice. Shedding light on the lasting effects of a dark period of British colonial legacy in India, *Please Don't Beat Me, Sir!* by Kerim Friedman & Shashwati Talukdar investigates the Budhan Theatres attempts to portray the human side of the young Chhara Tribals who, following the British declaration in 1871, are in

effect branded as a criminal caste at birth, and locked into this archetype. This had resonance with a theme in my own film: *Bitter Roots: the ends of a Kalahari myth*, which explores the effects of myths about people in Namibia called *Bushmen*, whom so many powerful outsiders want to preserve in an archaic past - a hunter-gathering amber - despite their own efforts to farm and develop new ways of life.

In such a short review it is impossible to do justice to all the wonderful films screened at TIEFF, but suffice to say I enjoyed and learned a great deal from every film I saw and the overall effect was not only of greater understanding but a feeling that I had walked through the screen and met the film subjects.

Finally, as one of the foreign directors present at TIEFF, I was overwhelmed by the hospitality and generosity of the festival organizers, as well as by the enthusiasm and genuine interest of the audience. Furthermore I developed a real affection for Taiwan and look forward to learning more about this fascinating country, its indigenous people and its wonderfully talented filmmakers. I hope to see more films about Taiwan at other festivals as I am convinced they need to be more widely seen and appreciated.

## CALL FOR FILM ENTRIES: International Indigenous Film Festival-NIIFF Kathmandu, June, 7-10 2012

Indigenous Film Archive is pleased to bring another edition of Nepal International Indigenous Film Festival-NIIFF in 2012. This will be the 6th edition of NIIFF which has been scheduled for four days from June 7-10 2012.

NIIFF 2012 is dedicated to the indigenous youths who are hauling forward with the history, heritage, and philosophy created by their ancestors along with modernity and development. This year's festival respects the indigenous youths have been marching ahead finding their own path with courage, capacity and patience by resisting the globalization in order to utilize and preserve the knowledge, skill and arts prevailing in the indigenous communities. The youths have become indicator of positive change in the society.

### CRITERIA

Films meeting the following criteria will be eligible for the entry.

1. Films made after January 1, 2008 along with completed film entry form.
2. The subjects and storyline of the film should be centered on youth and should portray positive message about Indigenous youth and their contribution in the indigenous society.

OR: Films made by indigenous or non-indigenous or both will be accepted but subject should be centered on indigenous issues, knowledge and culture. Or, the films possessing indigenous content will be accepted for the festival.

Please feel free to contact us if you require further information.

Regards,  
Ngawang  
Nepal International Indigenous Film Festival (NIIFF)  
2012  
June 7-10 2012  
City Hall and Nepal Tourism Board  
Exhibition Road, Kathmandu, Nepal.

Organized By:  
Indigenous Film Archive(IFA)  
P.O. Box: 10487  
Anamnagar - 32 , Kathmandu, Nepal  
Phone: 977 - 1 - 4102577  
For festivals: ifa\_festivals@yahoo.com  
Website: www.ifanepal.org.np

## CALL FOR SUBMISSIONS

### International Visual Sociology Association (IVSA) 2012 "RE-visualizing the city"

**July 9-11, 2012**

Drawing on a variety of methods, this year's conference theme aims to explore an array of contemporary visualizations of the "city" and re-imagine it as a social-scape with transformative potential. A broad assortment of visual research and/or presentations that represent a range of disciplinary leanings, interpretations, creative

juxtapositions and analogies are invited. Submissions by authors at all stages of their professional life and visual work are welcome.

IVSA 2012 Abstract Submissions: Deadline March 15.

If you have any questions about this year's conference, please feel free to contact any of the following IVSA

board members serving on this year's local planning committee:

Dr. Marina Gair - mgair@sfc.edu  
Dr. Jerry Kruse - jkruse@brooklyn.cuny.edu  
Dr. Francesco Lapenta - francescosmail@gmail.com

# nafa :: notice board

## NEW DIGITAL VIDEO BOOK

Richard Leacock's multi-format memoir, about his life as a filmmaker and his many inspirations, "The Feeling of Being There - a filmmaker's memoir" was released January 2012.

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

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

But this isn't just an ordinary memoir. Always at the forefront of new technology, The Feeling of Being There is now published as a beautiful and richly illustrated book of 360 pages accompanied by a digital version (Digital Video Book), where excerpts from more than 100 films intertwine with the gripping storyline.

Leacock has worked in documentary since its inception. This multi-format book, with its many original illustrations and film excerpts, is a cornerstone

in the legacy of cinema.

Order and read more about the multi-media memoir project here:  
<http://www.canarybananafilms.com>

Project management: Perle Møhl  
Technical coordination & design: Sébastien Pesce

[contact@semeion.fr](mailto:contact@semeion.fr)  
<http://www.semeion.fr>

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## NEW BOOK

### Photography, Anthropology and History: Expanding the Frame

Christopher Morton and Elizabeth Edwards (eds)  
Ashgate, 2011

Photography, Anthropology and History examines the complex historical relationship between photography and anthropology, and in particular the strong emergence of the contemporary relevance of historical images. Thematically organized, and focusing on the visual practices developed within anthropology as a discipline, this book brings together a range of contemporary and methodologically innovative approaches to the historical image within anthropology.

Importantly, it also demonstrates the ongoing relevance of both the historical image and the notion of the archive to recent anthropological thought.

As current research rethinks the relationship between photography and anthropology, this volume will serve as a stimulus to this new phase of research as an essential text and methodological reference point in any course that addresses the relationship between anthropology and visuality.

#### Contents

Introduction, by Elizabeth Edwards and Christopher Morton

#### PART 1

- Historicizing Visual Anthropology: 'Distempered daubs' and encyclopaedic world maps: the ethnographic significance of panoramas and mappaemundi, by Alison Griffiths;
- Anthropology and the cinematic imagination, by David MacDougall.

#### PART 2

- Institutional Structures: Salvaging our past: photography and survival, by Elizabeth Edwards;
- Frozen poses: Hamat'sa dioramas, recursive representation, and the making of a Kwakwaka'wakw icon, by Aaron Glass.

#### PART 3

- Fieldwork: The initiation of Kamanga: visuality and textuality in Evans-Pritchard's Zande ethnography,

by Christopher Morton;

- 'For scientific purposes a stand camera is essential': salvaging photographic histories in Papua, by Joshua A. Bell;
- Visual methods in early Japanese anthropology: Torii Ryuzo in Taiwan, Ka F. Wong; Theodor Koch-Grünberg and visual anthropology in early 20th-century German anthropology, by Paul Hempel.

#### PART 4

- Indigenous Histories: Faletau's photocopy, or the mutability of visual history in Roviana, by Christopher Wright;
- John Layard long Malakula 1914–1915: the potency of field photography, by Anita Herle;
- 'Just by bringing these photographs...': on the other meanings of anthropological images, by Laura Peers and Alison K. Brown;

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## NEW BOOK

### **Cameras into the Wild. A History of Early Wildlife and Expedition Filmmaking 1895-1928**

Palle B. Peterson, McFarland 2011

The cinematographers and directors who shot film in wilderness areas at the turn of the 19th century are some of the unsung heroes of documentary filmmaking. Apart from severe weather conditions, these men and women struggled with heavy and cumbersome equipment in some of the most unforgiving locations on the planet. This groundbreaking study examines nature, wildlife and wilderness filming from all angles

and writes a hitherto untold history of the first decades of wildlife and expedition filmmaking. Numerous of the films described in the book deals with indigenous people as integral parts of 'the Wild'. Bizarre as some of this material appears today, it nevertheless highlights dominant trends in popular thoughts on man's relation to nature, and to the people inhabiting nature in the early decades of the last century.

The book examines the work of filmmakers such as Frank Buck, Francis Birtles, Cherry Kearton, Burton Holmes, Martin and Osa Johnson and Oscar Olsson. It argues that the majority of these films lack understanding of foreign lifeways and demonstrate contempt towards the natives. Travel speaker Burton Holmes (Great Britain), who travelled from 1890 till 1910, in his travelogues described Moroccans as "backward and barbaric", and instead of raising knowledge about other life ways the travelogue lecturers set glow to a degrading view on foreign cultures, sometimes even making natives look ridiculous.

Film lectures and books about the colonies often functioned as cornerstones to national pride. The colonial powers officially and financially supported filmmaking expeditions into the unknown parts of their exotic possessions in the hope of being able to explore and develop these areas further. As early as 1910 Thomas Clegg (Great Britain) drew attention to these special qualities of the film medium, writing in the U.S. journal *The Moving Picture World*: "Colonial governments have long recognized [cinema's] usefulness in bringing to the very doors of the people at home, the importance, value and beauty of (...) dependencies, not only as a means of inducing emigration, but of securing the introduction of fresh capital for further development."

Safari filmmakers Martin and Osa Johnson (USA) subjected natives to degrading and humiliating

situations, the purpose of which were solely to make fun of them. In *Simba* (1928) an old tribe warrior helplessly tries to open a beer bottle with a bottle opener and a native woman tries to beautify herself with the contents of a powder compact. Contemporary newspaper reviews reflect a casual attitude towards the degrading ways native people were depicted and exploited. For example *The Herald Tribune* wrote the following in a review of Martin Johnson's *Congorilla* (1932): "there is nothing in town more hilarious than the effort of two of the pygmies to light the cigars" (July 22, 1932) and *The New York Times* about the way the Johnsons presented the Mbuti tribe: "shown with high good humor and a friendly hand." (July 22, 1932).

Swedish Oscar Olsson's film *Among Wild People and Animals* (1921) stages a scene in which a rhinoceros is attacking. All the black natives appear as if in panic and we see them flee up in the nearest trees whereas the white man keeps sitting on the ground. An inter-title goes as follows: "But the Swedish hunter didn't shiver." Meaning, the white man had courage and the natives were cowards. The above examples are taken from the research of *Cameras Into the Wild*, in which the author Palle B. Peterson demonstrates how Western filmmakers typically saw themselves as masters and the natives as inferior servants. The main focus of *Cameras Into the Wild* is the early filming of nature. However, the book appeals to scholars of visual anthropology and film history due to the above mentioned, and in the book there will be other examples from filming native people in the early decades of man's making of films.

## CALL FOR BOOK CHAPTERS

### "Everything I Know About Myself I Learned from Television"

We are seeking chapters for an edited book with a working title of *Family Ties, Facts of Life and the Real World: Everything I Know About the Myself I Learned from Television*. Given our media-saturated society and television's prominent place in the home, it is likely we learn about ourselves through these stories. These narratives are not simply entertainment, but powerful socializing agents that shape and reflect the world and our role in it. This book brings together a diverse group of scholars to investigate the role television plays in shaping our understanding of self and family throughout the lifespan. While using various theoretical and methodological approaches, the authors will share an understanding that television has a powerful influence over the way we socially construct our identities and families. We hope to show how television influences our lives and our understanding of our lives across the entire life cycle.

Suggested topic areas include: television and the construction of self-identity, birth narratives in television, television and cognition, children and television, television's normative function in social understandings of love/romance, television and family (including nontraditional or alternative family constructions), television and aging, death narratives.

Initial submission should be a detailed abstract or chapter outline (250-500 words), explaining the research and how it fits into the book by February 15th, 2012.

Submissions and inquiries should be sent to:

Kathleen M. Ryan, co-editor  
Associate Professor  
478 UCB  
Boulder, CO 80509  
e kathleen.ryan@Colorado.edu

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## CALL FOR PAPERS

### Spontaneous Generations Call for Papers for Volume 6: Visual Representation and Science

Spontaneous Generations is an open, online, peer-reviewed academic journal published by graduate students at the Institute for the History and Philosophy of Science and Technology at the University of Toronto.

Spontaneous Generations publishes high quality, peer-reviewed articles on any topic in the history and philosophy of science. For our general peer-reviewed section, we welcome submissions of full-length research papers on all HPS-related subjects. Scholars in all disciplines, including but not limited to HPS, STS, History, Philosophy, Women's Studies, Sociology, Anthropology, and Religious Studies are welcome to submit to our sixth (2012) issue. Papers from all historical periods are welcome.

In addition to full-length peer-reviewed research papers, Spontaneous Generations publishes opinion essays, book reviews, and a focused discussion section consisting of short peer-reviewed and invited articles devoted to a particular theme. This year's focus is "Visual Representation and Science."

Submission Guidelines The journal consists of four sections:

The focused discussion section, this year devoted to "Visual Representation and Science" (see below). (1000-3000 words recommended.)

A peer-reviewed section of research papers on any topics in the fields of HPS and STS. (5000-8000 words recommended.)

A book review section for books published in the last 5 years. (Up to 1000 words.)

An opinions section that may include a commentary on or a response to current concerns, trends, and issues in HPS. (Up to 500 words.)

Submissions should be sent no later than 24 February 2012 in order to be considered for the 2012 issue. For more details, please visit the journal homepage at <http://spontaneousgenerations.library.utoronto.ca/>

Focused Discussion Topic: Visual Representation and Science

How do scientists use visual representations? A cursory examination of scientific practice suggests that images are used extensively; from textbooks to lab books, from private notes to public lectures, images are often researchers' and educators' favorite tool in understanding and explaining the objects of their inquiry.

However, it is only recently, with scholars' turn towards examining scientific practice, that the cognitive and social implications of scientific imagery have come under investigation. Historians, philosophers, and sociologists of science have begun to ask how scientists use visual techniques to assist in their reasoning,

embody their theories, frame and control debates, and convince their publics.

From adaptive landscapes to Cayley graphs, from drawings of early hominids to medical imaging, the pictures that scientists use every day to illustrate, deduce, and understand have come under investigation.

In this issue of Spontaneous Generations, we invite papers for a focused discussion that will explore and give new perspectives on the relationship between science and its visual representations, from antiquity to the present.

Some questions that may be addressed by papers submitted for the focused discussion section include, but are not limited to:

- What are the role(s) of visualizations in scientific practice?
- How should we understand the relationship between schematic images and the complex, natural objects they represent?
- What validity should be ascribed to scientific mental pictures and/or thought experiments?
- How do images reflect and influence scientific values? How do images affect the content of science?
- How have scientific representations contributed towards particular conceptions of the objects and theories of science?
- How have changing visual technologies affected scientific theory and practice?
- How have certain visualizations come to signify and embody specific scientific entities and theories?
- How should we understand the visual decisions taken in the design of scientific models, instruments and apparatus?

- Which factors determine how scientists visualize “invisible” entities, such as biological processes, subatomic particles, or chemical states?
- What is the epistemic status of visual models and simulations?

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## NEW JOURNAL

### Journal of “Visual Anthropology”

Special Issue: 25(1-2): 2012 (Spring)

Guest Editor: Pedram Khosronejad, Department of Social Anthropology, University of St Andrews

Unburied Memories: The Politics of Bodies, and the Material Culture of Sacred Defense Martyrs in Iran

- Dr Pedram Khosronejad, University of St Andrews, Scotland: *Introduction: Unburied Memories*
- Dr Ingvild Flakerud, University of Bergen, Norway: *Redemptive Memories: Portraiture in the Cult of Commemoration*
- Dr Marine Fromanger, Independent Researcher, France: *Variations in the Martyrs’ Representations in South Tehran’s Private and Public Spaces*
- Dr Christiane Gruber, University of Michigan, USA: *The Martyrs’ Museum in Tebran: Visualizing Memory in Post-Revolutionary Iran*
- Dr Faegheh Shirazi, The University of Texas at Austin, USA

- *Death the Great Equalizer: Memorializing Martyred Women in the Islamic Republic of Iran*
- Dr Shahla Talebi, Arizona State University, USA: *From The Light of the Eyes to the Eyes of the Power: State and Dissident Martyrs in Post- Revolutionary Iran*
- Mrs Alice Bombardier, PhD Candidate, EHESS-Paris and Geneva University: *War Painting and Pilgrimage in Iran*

Published By: Routledge in cooperation with the Commission on Visual Anthropology

<http://www.tandfonline.com/toc/gvan20/current>

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## NEW JOURNAL

The Collaborative Online Magazine "Anthropologies" has a new issue out focusing on all things "visual." (I contributed a short entry on "Collaboration Beyond the Film".) You can see the Table of Contents here: <http://www.anthropologiesproject.org/2012/01/issue-10.html>

You can also see highlights of the magazine from 2011 here:

<http://www.anthropologiesproject.org/p/best-of-2011.html>

## Visual Studies

### New Issue Now Available

The latest issue of Visual Studies is now available online. This new issue contains the following articles:

*Falsifying evidence: performing with photographic indexicality*, Mike Golding

*Visualising traditional performance: 'co-directed observation' as an ethnographic tool*, Tova Gamliel

*Daily street life in the inner city of Prague under transformation: the visual experience of socio-spatial differentiation and temporal rhythms*, Jana Temelová & Jakub Novák

*Architectural and built environment discourses in an educational context: the Gottscho and Schleisner Collection*, Sheila Fram & Eric Margolis

*'Twice the va va voom?': transitivity, stereotyping and differentiation in British advertising for Renault Clio III*, Paul Jobling

*Photographer as researcher in the project 'Under Gods: Stories from Soho Road'*, Liz Hingley

Reviews:

*Photography After Conceptual Art*, Trudi Lynn Smith

*Between art and anthropology: Contemporary ethnographic practice*, Kathryn Ramey

*Visual cultures*, Richard Chalfen

*The eyes of the people: Democracy in an age of spectatorship*, Holly Arden

*Behind the eye: Reflexive methods in culture studies, ethnographic film, and visual media*, Christopher T. Conner

*The viewer and the printed image in late medieval Europe*, Kristina Luce

*Crash: Cinema and the politics of speed and stasis*, Erin Siodmak

*Miscellany*, Editorial Board

Find out more at [www.tandfonline.com/rvst](http://www.tandfonline.com/rvst)

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## NEW GRANT OPPORTUNITY

### Grants for Visual Sociology students

The Social Science Research Council announces a twenty-year program of biannual grants from the Mark Family Fund for the Rachel Tanur Memorial Prize for Visual Sociology. The purpose of the Rachel Tanur Memorial Prize for Visual Sociology is to encourage students of the social sciences to incorporate visual analysis in their study and understanding of social phenomena.

The contest is open to undergraduate and graduate students (majoring in any social science). Students must

be currently enrolled or have received their degrees no earlier than the end of the term finishing just before the meeting of the International Sociological Association (ISA) at which the prize is to be awarded.

The 2012 competition for the Rachel Tanur Memorial Prize for Visual Sociology is now open. Applications will be judged by members of ISA's Visual Sociology group, and prizes will be awarded at the Second ISA Forum of Sociology: Social Justice and Democratization, to be held in Buenos Aires, Argentina in August 2012.

Entries for the third round of the contest must be received by April 20, 2012. Up to three cash prizes will be awarded, with the winners being chosen by June 5, 2012. The first prize will be \$2500 (USD), the second \$1500, and the third \$500. It is anticipated that the prize will be awarded biennially.

Entries consist of 1) a social science commentary (up to 4000 characters in length, in English) on one of the photos by Rachel Tanur displayed at: <http://www.racheltanurmemorialprize.org/> to be posted on the website, 2) an original photo taken by the entrant and an accompanying social science commentary (up to 4000 characters in length, in English), both to be posted at <http://racheltanurmemorialprize.org/> and 3) a letter (which should be sent to [tanurprize@ssrc.org](mailto:tanurprize@ssrc.org)) from the student's advisor or other official from the contestant's department attesting to his/her student status.

For full information and to submit material for the contest, please go to: <http://racheltanurmemorialprize.org/>.

# nafa :: calendar

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

## **February 9-19, 2012**

The 62nd International Film Festival - Berlinale, Berlin, Germany.

Deadline for entries: October 31, 2011 (Feature length films) & November 14, 2011 (Short films)

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

## **February 21-26, 2012**

Punto de Vista – International Documentary film Festival of Navarra, Pamplona, Spain

Deadline for entries: September 30, 2011

Web: <http://www.puntodevistafestival.com/indexEN.asp>

## **February -March, 2012**

The 7th Documentary Edge Festival, Australia.

Deadline for submission: passed

Email: [info@docnz.org.nz](mailto:info@docnz.org.nz)

Web: [www.docnz.org.nz](http://www.docnz.org.nz)

## **February 26-March 4, 2012**

8<sup>th</sup> Zagreb Dox International Documentary Film Festival,

Zagreb, Croatia.

Deadline for entries: October 1, 2011

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

## **March 6-15, 2012**

The 14th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.

Deadline for entries: 30th November 2011

Contact:

One World/People in Need

Safarikova 635/24

120 00 prague 2, Czech republic

tel. +420 226 200 400

begin\_of\_the\_skype\_highlighting / +420 226 200

400

E-mail: [Mail@oneworld.cz](mailto:Mail@oneworld.cz)

Web: <http://www.oneworld.cz/ow/festival/>

## **March 7-11, 2012**

The 42<sup>nd</sup> International Tampere Short Film Festival, Tampere, Finland.

Deadline for entries: 1st Dec 2011

Contact:

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

## **March 19-20, 2012**

AUGURI - Festival Cinema Africano, Asia e America Latina

## **March 19-25, 2012**

The 9th Worldfilm festival, Tartu, Estonia

Deadline for entries: October 17, 2011

Contact:

Pille Runnel,

Taavi Tatsi

WORLD FILM 2010

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409, ESTONIA

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

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

## **March 22-April 1, 2012**

Cinéma du Reel, 34th International Film Festival of Visual Anthropology and Social Documentation.

Deadline for entries: November 15, 2011.

Contact:

Cinéma du Réel, Bpi - Centre Pompidou, 25, rue du Renard, 75197 Paris Cedex 04, France.

Tél. : +33 (0)1 44 78 44 21 - 1 44 78 45 16

Fax : +33 1 44 78 12 24

E-mail : [cinereel@bpi.fr](mailto:cinereel@bpi.fr)

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

## **March 22-April 1, 2012 (in São Paulo) & March 23 to April 01 (in Rio de Janeiro)**

The 17th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo and Rio de Janeiro, Brazil.

Submission deadline: September 12, 2011

Contact:

It's All True International Documentary Festival

Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010 São Paulo - SP - Brazil

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

E-mail: [info@itsalltrue.com.br](mailto:info@itsalltrue.com.br)

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

## **April 16-21, 2012**

**The 8th Russian Anthropological Film Festival in Ekaterinbrug**

**Deadline for submission: 1st February 2012**

**E-mail: [ethnobs@mail.ru](mailto:ethnobs@mail.ru) Tel: 00 7 950 2017911, 00 7 343 3629096**

**Web: [rfaf.ru/eng](http://rfaf.ru/eng)**

**April 20-27, 2012**

Visions du Réel, International Film Festival, Nyon  
 Deadline for entries: October 10, 2011 (for films finished before Sept.2011) & January 10, 2012 (for films finished after Sept. 2011)

**Contact:**

Visions du Réel, 18, rue Juste-Olivier – 1260 Nyon 1, Switzerland

Tel: +41 22 365 44 55 , Fax: + 41 22 365 44 50

E-mail: [docnyon@visionsdureel.ch](mailto:docnyon@visionsdureel.ch)

Web: <http://www.visionsdureel.ch/>

**April 21-28, 2012**

Espiello 12 - the X Sobrarbe Ethnographical Documentary

Festival, Boltaña (Huesca, Spain)

Deadline for entries: November 15, 2011

Web: [www.espiello.com](http://www.espiello.com)

**April 26-May 6, 2012**

Hot Docs Canadian International Documentary Festival, Canada

Deadline for entries: December 2, 2011 (Early-Bird Submission) & January 13, 2012 (Final Film Submission)

**Contact:**

Web: <http://www.hotdocs.ca/>

**May 2012**

The London International Documentary Festival (LIDF)

Deadline for Submissions: January 6th 2012 (Late entry deadline February 3rd 2012, incurring a late penalty fee).

Web: <http://www.lidf.co.uk/>

**May 2-9, 2012**

27 International Film Festival München DOK.FEST, Germany

Deadline for entries: December 31, 2011

Web: <http://www.dokfest-muenchen.de/>

**May 3-5, 2011**

4<sup>th</sup> ETNOFILM Festival, Rovinj, Croatia.

Deadline for submission; November 20, 2011

**Contact:**

Web: <http://etnofilm.com/Prijava.aspx>

**May 9-13, 2012**

11th Göttingen International Ethnographic Film Festival

Submission deadline: 15th December 2011

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

**May 29-30 June, 2012**

Beeld voor Beeld, Festival of Visual Anthropology, Amsterdam, the Netherlands

Deadline for entries: February 13, 2012

**Contact:**

E-mail: [info@beeldvoorbeeld.nl](mailto:info@beeldvoorbeeld.nl)

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

**June 1-2, 2012**

Public Ethnography: Connecting New Genres, New Media, New Audiences

Victoria, British Columbia, Canada

Deadline for submission: November 15, 2011

**Registration deadline: April 15, 2012**

**Contact:**

E-mail: [emac@royalroads.ca](mailto:emac@royalroads.ca) (to submit a presentation proposal)

Conference site: The Inn at Laurel Point, Victoria BC ([www.laurelpoint.com](http://www.laurelpoint.com)).

**June 13-17, 2012**

Sheffield International Documentary Festival (SIDF)

Deadline for submission: January 27, 2012

**Contact:**

Sheffield Doc/Fest

The Workstation

15 Paternoster Row

Sheffield, S1 2BX, UK

Tel: +44 (0)114 276 5141

Fax: +44 (0)114 272 1849

E: [info@sidf.co.uk](mailto:info@sidf.co.uk)

Web: <http://sheffdocfest.com>

**June 20-July 1, 2012**

**The 66th Edinburgh international film festival (EIFF),**

**Edinburgh, Scotland**

**Deadline for submissions: Dec. 12, 2011 (Earlybird), Jan. 30, 2012 (Regular), Feb. 13, 2012 (Late)**

**Contact:**

**E-mail: [emma.mccorkell@organic-marketing.co.uk](mailto:emma.mccorkell@organic-marketing.co.uk)**

**Tel: 0203-372-0976**

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

**July 2012**

**Festival International de Documentaire de Marseille – FIDMARSEILLE**

**Deadline for entries : March 18, 2012**

**Contact :**

**Web: [www.fidmarseilles.org](http://www.fidmarseilles.org)**

**July 2-22, 2012**

**26<sup>th</sup> Pärnu International Documentary and Anthropology Film Festival**

**Submission of films: March 1, 2012**

**Contact:**

**Pärnu Film Festival**

**Esplanaadi St. 10**

**Pärnu 800100, Estonia**

**Web: [www.chaplin.ee/filmfestival/index.htm](http://www.chaplin.ee/filmfestival/index.htm)**

**July 7-15, 2012**

**DOKUFEST KOSOVO – the 11<sup>th</sup> Annual DokuFest Film Festival, Prizren, Kosovo.**

**Deadline for submissions: April 2, 2012.**

**Contact:**

**12 Mimar Sinan st, 20000 Prizren,**

**Republic of Kosova**

**tel/fax:+38129233718**

**E-mail: info@dokufest.com**

**Web: www.dokufest.com**

**July 7-15, 2012**

15th Festival of the Dhow Countries/ Zanzibar International Film Festival 2012, Zanzibar  
With the theme: When Global Images Meet in Zanzibar

**Contact:**

**E-mail: ziff@ziff.or.tz**

**Web: http://www.ziff.or.tz/**

**July 9-11, 2012**

The IVSA 2012 conference, St. Francis College in Brooklyn, New York.

**Contact:**

Eric Margolis, Associate Professor

Hugh Downs School of Human Communication

Arizona State University, Stauffer Hall Building A, Room 432

PO Box 871205, Tempe, AZ 85287-1205

**Web: http://margolis.faculty.asu.edu/index.html**

President, International Visual Sociology Association

**Web: http://www.visualsociology.org/**

**July 10-13, 2012**

EASA biennial Conference “Uncertainty and disquiet”, the University of Nanterre, France

Deadline for call for Workshop: passed

**Contact:**

**Web: www.easaonline.org/easa2012**

Twitter @EASAINFO

Facebook: <http://en-gb.facebook.com/EASAINFO>

**July 10-13, 2012**

The film strand at the EASA Conference, Nanterre University, Paris.

This film programme will run throughout the conference showcasing the best ethnographic films around the conference theme: Uncertainty and disquiet / Incertitude et inquietude.

Deadline for submission: passed

**Contact:**

Baptiste Buob, LESC - UMR 7186 - MAE,

21 allée de l'Université, 92023 Nanterre cedex,

FRANCE &

Susanne Hammacher, Film Officer, RAI,

50 Fitzroy St, London W1T 5BT, UK.

**Web:**

<http://www.easaonline.org/conferences/easa2012/theme.htm>

**July 25-28, 2012**

22<sup>nd</sup> European Conference on South Asian Studies

(ECSAS 2012). Lisbon.

Deadline for paper proposal: January 27, 2012

**Contact:**

**Web:**

<http://www.nomadit.co.uk/easas/ecsas2012/panels.php>

5?PanelID=1121

**August 20-25, 2012**

**Odense International Film Festival, Odense, Denmark**

**Deadline for entries: April 1, 2012**

**Contact:**

**Odense International Film Festival**

**Farvergården 7**

**Postbox 1169**

**5100 Odense C**

**E-mail: [filmfestival@odense.dk](mailto:filmfestival@odense.dk)**

**[www.filmfestival.dk](http://www.filmfestival.dk)**

**August 23-26, 2012**

**32<sup>nd</sup> Nordic Anthropological Film Association Film Festival and Symposium,**

**At the Department of Archeology and Social Anthropology, Tromsø, Norway**

**Deadline for submission of films: April 6, 2012**

**Contact:**

**Web: <http://uit.no/nafa2012>**

**Facebook: <http://www.facebook.com/pages/Nordic-Anthropological-Film-Association-NAFA/151816301538373>**

**August 23-31, 2012**

**Saõ Paulo International Short Film Festival**

**Deadline for entries: March 31, 2012 (for films produced in 2011); May 31, 2012 (for films produced in 2012)**

**Contact:**

**Web: <http://www.kinoforum.org.br>**

**September 21-26, 2012**

**Nordisk Panorama - 5 Cities Film Festival, the 23<sup>rd</sup> Nordic Short and Documentary Film Festival, Oulu, Finland**

**Deadline for entries: Feb. 15, 2012 (films completed in 2011); May 15, 2012 (films completed in 2012)**

**Contact:**

**Nordisk Panorama - 5 Cities Film Festival**

**POEM Foundation**

**Kirkkokatu 19 A 10**

**90100 Oulu**

**Tel. +358 44 703 7529**

**Email: [post@nordiskpanorama.com](mailto:post@nordiskpanorama.com)**

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

End of September-Beginning of Oct, 2012

VI Moscow international festival of  
visual anthropology  
"Mediating camera"

Deadline for entries: March 1, 2012

Contact:

Phone. +7 (495) 939 44 41, +7 (495) 938 1820

Fax: +7 (495) 938 06 00

E-mail: mediating.camera@gmail.com

Web: visant.etnos.ru, visant-mediating.ru

October 15-21, 2012

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

Deadline: April 30, 2012

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

October 19-28, 2012

Taiwan International Documentary Festival, 2012  
TIDF, Taiwan.

Deadline for entries, International competition: June  
15, 2012

Contact:

Taiwan International Documentary Festival  
2,Sec.1 Wu Chuan W. Rd., Taichung, Taiwan,  
40359 R.O.C

Tel: +886-4-23723552#348

Fax: +886-4-23754683

Web: [www.tidf.org.tw](http://www.tidf.org.tw)

October 22-28, 2011

30 Uppsala Kortfilmfestival  
Uppsala, Sweden

Deadline for entries: June 30, 2012

Web: [www.shortfilmfestival.com/](http://www.shortfilmfestival.com/)

October 23-28, 2012

The 15th International Documentary Festival  
Jihlava,

Czech Republic

Deadline for entries: April 30, 2012 (for films  
produced in 2011); June 30, 2012 (for films  
produced in 2012)

Web: [www.dokument-festival.cz](http://www.dokument-festival.cz)

October 25-November 7, 2012

VIENNALE - Vienna International Film Festival,  
Austria

Deadline for synopsis of film: July 31, 2012

If you would like to submit a film or video to the  
Viennale festival edition 2011 we kindly ask you to  
send us a ONE PAGE SYNOPSIS (unaccompanied  
by any forms, but including technical details such as  
original format, running time, screening format, etc.)  
so we might get a first impression of what the  
film/video is about

Please send the synopsis to: [film@viennale.at](mailto:film@viennale.at)

Contact:

E-mail: [film@viennale.at](mailto:film@viennale.at)

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

October 29-Nov. 4, 2012

DOK Leipzig

55 International Leipzig Festival for Documentary  
and Animated Film

Final deadline for entries: July 10, 2012

Web: [www.dok-leipzig.de](http://www.dok-leipzig.de)

November 2012

Jean Rouch International Film Festival

31<sup>st</sup> Ethnographic Film Panorama

Deadline: April 15th, 2012 (all films must have been  
completed after Jan. 1<sup>st</sup>, 2011)

Contact:

Festival International Jean Rouch

30<sup>ème</sup> Bilan du Film Ethnographique

Muséum National d'Histoire Naturelle

36 rue Geoffroy Saint Hilaire - CP 22

75005 Paris

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

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

November 2012

35th Margaret Mead Film & Video Festival, New  
York, USA.

Deadline for entries: Not set yet

Contact:

Tel: 212 769 5305 / Fax: 212 769 5329

E-mail: [meadfest@amnh.org](mailto:meadfest@amnh.org)

Web: [www.amnh.org/programs/mead/](http://www.amnh.org/programs/mead/)

November 1-11, 2012

CPH:DOX 2012 – Copenhagen International Film  
Festival,

Copenhagen, Denmark

Deadline for entries: June 1st, 2012 (for films  
completed between January 2012-May 2012);

August 1, 2012 (for films completed after May 2012)

Web: [www.cphdox.dk](http://www.cphdox.dk)

November 6-10, 2012

Verzio 9. Human Rights Documentary Film Festival,  
Budapest, Hungary

Deadline for submission: July 31, 2012

CATEGORIES: Human rights related documentary  
films including shorts

Contact:

Verzio Documentary Film Festival/OSA

Attn.: Aniko Kovacs

1051 Budapest

Arany Janos u. 32.

Hungary

E-mail: [info@verzio.org](mailto:info@verzio.org)

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

November 8-18, 2012

The 7<sup>th</sup> International Documentary Film Festival of  
Mexico City, Mexico.

Deadline for entries:

Early call for entries: March 23<sup>rd</sup>, 2012 / Late call for entries: April 30<sup>th</sup>, 2012

Contact:

DOCSDF

Republica de Cuba 41, piso 1, Centro Historico

Mexico City, DF 06010

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

November 14-18, 2012

AAA Annual Meeting in Montreal, Canada

More information:

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

November 14-25, 2012

The 24<sup>th</sup> International Documentary Film Festival

Amsterdam IDFA 2011, Amsterdam.

Deadline for submissions:

May 1, 2012 for all films completed between 1

August 2011 and 1 April 2012.

August 1, 2012 for all films finished after 1 April

2012.

Contact:

Web: [www.idfa.nl](http://www.idfa.nl)

November 27-30, 2012

2<sup>nd</sup> Anthropological Film Festival, The Jerusalem

cinematheque in cooperation with the Dept. of

Sociology and Anthropology, the Hebrew University

of Jerusalem, Israel.

Deadline for entries: March 1, 2012

Contact:

Jerusalem Cinematheque - Israel Film Archive

c/o Films and Anthropology

P.O.B 8561

Jerusalem 91083

Israel

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

December 7-11, 2012

Kathmandu International Mountain Film Festival

2011, Kathmandu, Nepal.

Films made after 1 January 2009 are eligible for

entry.

Deadline for entries: July 30, 2012

Contact:

Ramyata Limbu (Festival Director)

Kathmandu International Mountain Film Festival

Himal Association, Patan Dhoka

Kathmandu, Nepal

E-mail: [kimff@himalassociation.org](mailto:kimff@himalassociation.org) /

[info@himalassociation.org](mailto:info@himalassociation.org)

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

December 19-21, 2012

Visible Evidence XIX, the international conference on documentary studies, co-hosted by the Australian

National University and the National Film and

Sound Archive,

Canberra, Australia,

Deadlines:

Proposals for Panels and Workshops: February 1, 2012

Proposals for Panel Papers: 1 March, 2012.

Submission via the Conference

Website

Open Call Papers: 20 March 2012. To be submitted

via the Conference Website

Contacts:

Catherine.Summerhayes@anu.edu.au (Convenor)

Laura.Clarke@anu.edu.au (Conference Co-

ordinator)

Web: [www.cass.anu.edu.au/humanities](http://www.cass.anu.edu.au/humanities)

May 7-12, 2013

Freiburg Film Forum - africa | america | asia |

oceania

Deadline for entries: Not set yet

Contact:

Freiburger Film Forum - ethnologie

c/o Kommunales Kino

Vrachstr. 40, D-79102 Freiburg

Tel: +49 (0) 45980011

E-mail: [info@freiburger-filmforum.de](mailto:info@freiburger-filmforum.de)

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