

# nafa : // // network

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**Newsletter of the Nordic Anthropological Film Association**  
**Incorporating the Commission of Visual Anthropology (CVA) Circular**

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*Please send news, articles and announcements to:*

Berit Madsen, Anne Mette Jorgensen and Christian Suhr  
Department of Anthropology  
Moesgaard  
8270 Hoejbjerg  
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 Subr*

Dear readers,

The autumn cold has reached Denmark. So it's good to know of forthcoming anthropological and documentary festivals that can bring one indoors in warm cinema theatres..!

In this volume we bring you announcements of festivals in Estonia, Russia and Croatia. But please also take a look at the calendar to find a long list of festivals in late 2012 and in 2013.

In addition you'll find news from CVA with information on interesting panels at the 17<sup>th</sup> IUAES Congress in Manchester, that will take place from August 5 -10, 2013.

As always, we bring news and announcements in the Notice Board towards the end of this volume, and then, finally, the Calendar.

Deadline for the next volume is DECEMBER 5, 2012.

# nafa :: news and announcements

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

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

### 17<sup>th</sup> IUAES CONGRESS 2013 Manchester, August 5-10, 2013

17th IUAES Congress in Manchester  
The panels for the 2013, 17th IUAES Congress in Manchester, that will take place from the 5th till the 10th of August have been formed, and abstracts have been submitted. The convenors of the panels have selected the participants, and it promises to be an inspiring and diverse meeting!

The Visual Anthropology track that is one programme in the huge offer of specialised panels that will be part of the Congress, will consist of 8 panels and an exhibition for photography and multi-media installations. The latter will be a novelty in the history of the Congress.

You can read the description of the panels on the IUAES Manchester website :  
<http://www.nomadit.co.uk/iaes/iaes2013/panels.php?View=Visual>

The panels will be:

- Visual encounters: audiovisual approaches to anthropological knowledge
- Establishing academic standards of evaluation for non-literary forms of representation in anthropology
- The use of audio-visual media in ethnographic research: a Latin American perspective
- Photography as mediation of anthropological knowledge
- Anthropological visions. atlases of difference, multimedia arcades and non-linear arguments.
- Photography as a research method
- Representing the Non-representable: Visual Representations of Extraordinary Beings in Ethnographic Films
- Exhibition: photography as a research method and multimedia installations.
- Ethnographic films made by women about women: is there a feminist visual anthropology?

Parallel to the panels, film screenings will be held that will be convened by colleagues from 4 area's and continents: China, West Africa, Japan and Latin America. There will be a wide range of possibilities to share and view audiovisual productions outside the panels, that will be made possible through the cooperation with the Granada Centre for Visual Anthropology.

The program will be closed by a Forum discussion around the presentation of a manifesto in which we propose ways of coping with non-literary anthropological representations in the academic environment. The manifesto will be addressed to university staffs and research-councils worldwide and will be written and prepared in advance, and made accessible on the IUAES Manchester website before the start of the Congress! Through it, we hope to support all Visual Anthropologists and students, in finding internationally agreed upon standards to evaluate their non-literary outcomes of research as academic works.

## Worldfilm 2013 - call for entries

### Submissions call for the official programme of the 10th Worldfilm documentary film festival

Dear colleagues and friends, we are glad to open the submissions call for the official program of the 10th Worldfilm festival to be held at March 18th-24th 2013 in Tartu, Estonia.

Worldfilm festival screens documentaries and creative documentaries which are dealing with cultural diversity and representation as well as a wide range of social issues.

With about 6000 viewers and about 50 films in our festival program, our festival fits perfectly into the small University town of Tartu in Estonia, being each year attended by knowledgeable and curious film directors from all over the world, but also other industry professionals, as well as friendly and supporting festival audience. It has become a long awaited meeting point to all of them.

This year our deadline for film submissions is October 15th, but in case of expected World premiere, negotiations for including the films can be made up to the beginning of December. After that we will announce our final selection of films for the official main program

The festival has no competition program. We also do not charge entry fees nor provide screening fees.

When submitting a film for preview, you are welcome to submit two copies of a film instead of the usual one copy, in order to make sure, our program team will be watching your film sooner and more conveniently.

With any further questions, please contact us at [festival@worldfilm.ee](mailto:festival@worldfilm.ee).

Yours,

Pille Runnel,  
director of the festival

### Contact and submissions

Festival website with more detailed submission info and entry form:  
[www.worldfilm.ee](http://www.worldfilm.ee)

Deadline for entries and delivery of preview copies:  
October 15th 2012

Send to:

WORLDFILM 2013  
Estonian National Museum  
J.Kuperjanovi 9  
Tartu 50409  
ESTONIA

Please enclose:

- copy of the film on DVD
- a signed entry form (download from [www.worldfilm.ee](http://www.worldfilm.ee))- synopsis in English, abt. 200 words (both print and electronic version)- short biography of the director (both print and electronic version)

Conditions of participation:

- The film production date should be later than January 1st 2011
- Suitable screening formats (PAL): Betacam SP (2 audio channels), DVCAM, MiniDV, Blu-ray-Original version with English subtitles

## 8th Russian Anthropological Film Festival and the “Multinational Russia” Forum

Dear film-makers, film-viewers and other participants of the Russian Anthropological Film Festival!

RFAF was organized as biennale and during its 20 years history was comfortable with this rhythm. The attempt to make it annual encountered several yet unsolved financial and organizational problems. That's why the RFAF team has made a reverse decision to keep the previous format of biennale and to hold the next VIII RFAF in the spring of 2013.

All films sent for selection will be considered by the festival committee for participation in the RFAF–2013 program. The dates scheduled in regulations for RFAF–2012 are prolonged for a year. The deadline for submission of the films is 14.01.2013. The date of the announcement of the content of the festival program is March 1, 2013. We appreciate your understanding. We look forward to seeing you in 2013 at the VIII RFAF.

Sincerely,  
Ivan Golovnev, RFAF program-director

Anthropological films are the films about peoples and cultures, religions and rituals, friends and enemies; about the meaning of ‘I’ and ‘we’; about the national character and the cultural heritage. This means in addition to accounts of trips to exotic countries also the anthropology of a street, the anthropology of a metropolis, or the anthropology of power expressed via the language of cinematography. This is the intellectual cinema where the very simple and the most complex themes intertwine in their real-life human intricacy. This is the cinematographic study of Man in his awareness of himself. The anthropological film is the

combination of the magic of cinematographic expression and the scientific knowledge.

- RAFF is the only full scale competitive anthropological film festival in Russia.
- RAFF is an open, i.e. international film festival where film directors from all over the world are represented.
- RAFF is the festival of the young, because it is organized by the Ural Federal University.
- RAFF is a bridge between art and science, as the film festival is accompanied by an academic forum.
- RAFF is a dialogue between cultures and peoples, the forum of interethnic and inter-confessional communication, the festival of beauty and dignity.
- RAFF is an experimental platform for the search of new cinematographic forms, a synthetic language of image-word-sound.

The festival organized by the Ural Federal University and the Ethnographic Bureau with the support of the Institute of History and Archeology of the UrB RAS and the Ural branch of the Union of Cinematographers of the Russian Federation brings together the directors of anthropological films, the television, radio and other mass media professionals, the researchers (anthropologists, ethnographers, historians, philologists, art historians, experts in folklore and cinematography), representatives of ethnic and religious communities, the intellectuals and the undergraduate students around the key formula of the festival-forum: “Art + Science”. The agenda of the festival-forum covers the presentation and discussion of films with the participation of the authors, the audience award voting, press-clubs at the TV-studios with the participation of film directors,

script writers, producers, film critics, journalists and viewers, as well as the organization of open lectures by the renowned researchers and cinematographers, exhibitions and topical discussions.

The program of the festival will include the documentaries (competitive program), fiction and animation (non-competitive program) films on anthropological subjects by both Russian and foreign authors made in 2010-2013.

The decisions on the Festival Awards will be made by a professional jury, the sponsors and the audience of the festival.

The format of the Forum will be slightly changed this time – in the spring of 2013 it will become the forum of projects and not of papers as before. We invite for participation in the Forum all authors/managers of ethnic projects in the fields of fine arts, media, music, fashion, design, brands, tourism, public initiatives, and politics. A project may be presented at the Forum by a team of project developers/participants.

The deadline for the submission of applications for participation in the anthropological films competition and the research forum is January 14, 2013.

We invite everybody willing to participate in the creative agenda or act as sponsors of the festival to contact us at the RAFF Organizing Committee:

35/a-47, Gagarin Str., Ekaterinburg, 620062  
e-mail: ethnobs@mail.ru, website: www.rfaf.ru  
President of RAFF, Member of RAS, Doctor of History, Film Director, Andrei Golovnev

## ETNOFILM Croatia 2012: Call for entries

The ethnographic film festival, ETNOFILM Croatia is pleased to announce opening submission for the competitive part of 5th edition of the festival. The Festival will be held in Rovinj from 24-27th April 2013 and organized by the Ethnographic Museum of Istria. Submissions are free and open for films with innovative and analytical approach to cultures and societies. Four categories in which films can be submitted speak about

our orientation towards professional ethnology/anthropology on one hand and on the other of the openness toward interdisciplinary research. Besides film author's appearances, we are organizing a digital visual anthropology workshop (hypermedia), animation workshops for children lectures given by prominent scholars, round table, concert and exhibition. Submitted films must have been

completed after year 2008. Please download the application at <http://www.etnofilm.com/en/download/>

Deadline Oct. 15, 2012



## VISUAL ETHNOGRAPHY: Online Journal

[www.vejjournal.org](http://www.vejjournal.org)

Call for Papers, Video, Photo-essays, Reviews, etc.

To publish in 2012 the deadline is: August 31, 2012  
Article submitted after this date will be published in the first issue 2013.

Visual Ethnography is an online peer-reviewed journal dedicated to researches on the following topics: the production and the use of images and audiovisual media in the socio-cultural practices; the ethnographic representation through audiovisual media and devices (film, photography, multimedia, etc.); the gaze and the

practices where vision is an important item for the construction of the meaning in the social relationships and practices; on the visual dimension of objects, bodies, places and environments. Moreover, the journal reserves a space for articles devoted to reflections on theories and methods of anthropology.

Visual Ethnography publishes two issues a year in five languages: Italian, English, French, Spanish and Portuguese. The interests of Visual Ethnography cross visual anthropology, media anthropology, visual cultures, museography, photography, contemporary art, cultural studies, film studies, anthropology of the senses, digital cultures, anthropological theory.

Many thank,  
Francesco Marano

Francesco Marano  
Assistant Professor of Anthropology  
University of Basilicata - Italy  
Web site: [www.unibas.it](http://www.unibas.it)  
Personal web site: [www.francescomarano.info](http://www.francescomarano.info)  
Skype: francesco.marano

## GJSS Call for Articles: Visual Methods & Activism / Academia

Hello everyone,

This is a reminder that the Graduate Journal of Social Science is calling for contributions (articles, position papers and book reviews) for our March 2013 regular edition on the topic of 'Visual Methodologies' and the June 2013 special edition entitled 'The Conditions of Praxis: Theory and Practice in Activism and Academia.' Both calls for papers are attached!

The deadline for both of these calls for papers is Wednesday 31st of October 2012.

Email GJSS editors Alexa Athelstan and Rosemary Deller for information about 'Visual Methodologies': [editors@gjss.org](mailto:editors@gjss.org)  
Email special edition editors Maya Nitis, Marianna Szczygielska and Whitney Stark for more information about 'The Conditions of Praxis' edition: [gjss.vol10.iss2@gmail.com](mailto:gjss.vol10.iss2@gmail.com).

You can access these Call for Papers on our website ([www.gjss.org](http://www.gjss.org)). Here, you can also find our latest edition, 'Theorising Futurities', on the way in which the

social sciences have explored the question of 'the future'. We hope it proves of interest!

Best wishes  
Alexa and Rose  
GJSS Co-Editors

Graduate Journal of Social Sciences  
[www.gjss.org](http://www.gjss.org)

## CFP Visual Communication Journal: Call for papers

### Call for papers

### Visual Communication Journal

### Special Issue

### DIFFERENCE AND GLOBALIZATION

Co-edited by GIORGIA AIELLO (University of Leeds) and LUC PAUWELS (University of Antwerp)

This special issue investigates the nexus of globalization and visual communication through a rich discussion of the significance of national, racial, gendered, classed,

countercultural, embodied and emplaced identities—among others. It will interrogate a variety of visual communication texts and contexts, including but not limited to those found in popular and consumer culture, web design, social media, advertising, photography, branding and public communication, tourism and urban place-making.

The visual is an especially privileged and in fact crucial mode of communication in contexts of globalization thanks to its perceptual availability and cross-cultural potential. The rise of global capitalism has been overwhelmingly associated with the increasing 'loss' of difference in cultural production. As a central issue in global interconnectivity, the key tension between

homogenization and heterogenization has generated interest and apprehension over the preservation and disappearance of difference across cultures. Less attention has been given to how cultural and social difference may be mobilized for symbolic and material profit in global(izing) communication contexts, while also being a significant factor in the production and reception of texts. Although a critique of globalization as a homogenizing process is important and based on compelling evidence, it is therefore necessary to account for the increasingly complex, powerful and indeed heterogeneous ways in which contemporary communication is realized in everyday life.

We invite both article and visual essay submissions that address one or more of the following questions:

- What do theoretical, critical and/or empirical approaches to social or cultural difference and diversity contribute to visual communication scholarship on key processes of globalization?
- How can contemporary discussions of key articulations of difference and globalization (e.g. transnationalism, postcolonialism, cosmopolitanism) be enhanced by visual communication scholarship?
- What are some of the major ways in which global visual communication texts integrate, mobilize and/or exploit fundamental dimensions of social and cultural difference (such as race, gender, sexuality, class, nationality, political and religious beliefs, etc.)?
- What processes, forms of understanding, and practices are typical or required of designers' work in the planning and production of visuals that aim to communicate generic meanings or, on the other hand, key forms of social and cultural difference to either global/cross-cultural or local/ specific publics?
- What are viewers' culturally or socially specific experiences of global or cross-cultural visual communication and how do their unique 'ways of seeing' impact the 'reading' of globalization?

## SUBMITTING YOUR PROPOSAL

Please send an extended 1,000 word abstract of your proposed article or visual essay describing the focus and content of the proposed contribution to GIORGIA AIELLO, G.Aiello@leeds.ac.uk, by 31 March 2013.

Proposals will undergo a review process, and a selection will be shortlisted for development into full-length articles or visual essays. Shortlisted authors must commit to a timeline for revision, resubmission and publication, with full manuscripts to be submitted by 1 October 2013.



# nafa : : notice board

## CALL FOR FILM REVIEW

The Journal of the Anthropology of the Contemporary Middle East and Central Eurasia (ACME) welcomes film reviews for his journal. Should you like to review a particular documentary or send us one to review please email the film review editor : Dr Michael Abecassis directly to: [michael.abecassis@modern-langs.ox.ac.uk](mailto:michael.abecassis@modern-langs.ox.ac.uk)

For general enquiries and Instructions for Authors, please visit:  
<http://www.st-andrews.ac.uk/anthropologyiran/acme>

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Iqbal Akhtar, Florida International University, USA

Film Review Editor  
Michael Abecassis, University of Oxford, UK

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## THE DAUGHTER OF DAWN

(This film came out while Flaherty was shooting Nanook)

‘Lost’ All-Native Film from 1920 Screens Again

Many classic films of the silent era, including some very popular ones, have been lost. But sometimes they come back. Such is the case with *The Daughter of Dawn*, a full-length silent picture from 1920 that was as good as gone — until a print turned up in 2005.

That’s when a private investigator in North Carolina phoned Brian Hearn, film curator at the Oklahoma City Museum of Art. The PI said he had received copy of a silver nitrate film as payment for a job; he hadn’t watched it but he believed it was *The Daughter of Dawn*. Hearn notified the Oklahoma Historical society which, with the help of other individuals and groups, restored the print over a period of several years. The film had its modern premiere at the deadCenter Film Festival in Oklahoma City.

*The Daughter of Dawn* was shot in the Wichita Mountains of southwest Oklahoma in 1920, and its cast was made up of some 300 Comanche and Kiowa Indians. The male lead was played by White Parker, and another substantial role was played by Wanada Parker — both of them children of the celebrated Comanche chief Quanah Parker. As described on the Oklahoma Historical Society’s website, the film “includes a four-way love story, two buffalo hunt

scenes, a battle scene, village scenes, dances, deceit, courage, hand to hand combat, love scenes, and a happy ending. The Indians, who had been on the reservation less than fifty years, brought with them their own tipis, horses, clothing, and material culture.”

The entire film is about Indians and includes two scenes of buffalo hunts; at no point do cowboys or the U.S. cavalry intrude. It was written and directed by Norbert Myles, who was hired by Richard Banks of the Texas Film Company, who was apparently an expert in Native culture. On the cover of the script (which survived through the years even though the film was thought lost) Myles wrote “This story has been made possible by R.E. Banks, whose knowledge of the Indian, and of his traditions, was gained during the twenty-five years that he lived with them.”

For the actors, the chance to recreate Indian culture as it had been within their recent past must have been bittersweet. It had been just 45 years since Quanah Parker had surrendered, in 1875, at Ft. Sill, ushering in the reservation era for the Comanche. “A lot of these people were pre-reservation Indians, who had been wandering free out on the Plains,” Bob Blackburn, executive director of the Oklahoma Historical Society, told *The Oklahoman*. “Some of the people in that movie were in their 60s and 70s. They would have been young warriors out on the battle trail. ... And here they are depicting warriors again in their own gear, with their own tepee. That affects me every time I talk about it.”

See the original article to watch the first ten minutes of The Daughter of Dawn:  
<http://goo.gl/Bw6G2>

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P. Kerim Friedman  
 Associate Professor  
 Department of Indigenous Cultures  
 College of Indigenous Studies  
 National DongHwa University, TAIWAN

## COMMUNITY MEDIA AROUND THE WORLD

Waves of Change: The Many Voices of the Global Village is a multimedia project designed to survey community media around the world by compiling and archiving the creative use of participatory communication globally. Waves of Change acts as a platform to share pieces that in many cases are not seen beyond the locale of their production. Independent and community media can become sustainable by building a shared presence, using innovative and creative strategies and by developing national and regional regulations that support democratic media. Some examples of the types of posts we include are:

- Communities using media in their struggles for land, human rights, representation, and cultural autonomy (La Minga Popular - Colombia, 2008)
- Collaboration and convergence of internet and radio in rural villages (Interviews with Women

from the Deccan Community Media Trust - India, 2010)

- Movements pushing for state, local, and global regulations to protect free speech and access to technology (Save MediAct! - South Korea, 2007) A central component of Waves of Change is a collaborative map, which profiles individual projects from their location on a world map, inverting the traditional top-down science of cartography by emphasizing what community media activists think is important and worth mapping.

We hope to make the map especially useful for the community of media makers both locally and abroad, by helping them learn, connect with, and collaborate on diverse projects. In this way, the concept of the project is fundamentally collaborative, and we appreciate feedback and participation! Waves of Change has been funded by The Media Justice Fund of The Funding Exchange, The Philadelphia Foundation, The Experimental Television Center, Art Matters and individual donors. Explore our website and let us know how we can make this project more useful for you! Email your ideas to [deepdishwavesofchange\\_at\\_gmail\\_dot\\_com](mailto:deepdishwavesofchange_at_gmail_dot_com)

See: <http://www.deepdishwavesofchange.org>



## COUNTRY AUCTION PROJECT AVAILABLE ON DVD

A Country Auction: The Paul V. Leitzel Estate Sale

By Bob Aibel, Ben Levin, Chris Musello, Jay Ruby, Milton Machuca  
 color, 58/6/47 min, 1983/2012

A Country Auction Film Project, based on the ethnographic research of Robert Aibel, Chris Musello and Jay Ruby, consists of a trio of films covering a period of almost 30 years.

In 1983 three ethnographers and a documentary filmmaker collaboratively produced two films — A Country Auction and Can I Get A Quarter? — that documented ethnographic research conducted on estate sales held in a rural Central Pennsylvania community. Over the next 25 years, these films were screened in numerous film festivals, broadcast on public television, and reviewed in academic journals.

The consensus among the filmmakers was that few people appeared to comprehend their intentions in producing the films. In 2008 they decided to return to the community where *A Country Auction* was filmed and hold an anniversary screening. In addition, the four filmmakers came together for a critical discussion about the successes and failures of the original Auction film. This discussion became the basis of a third film, *Reflexive Musings: A Country Auction Study Film*.

Films on this DVD:

*A Country Auction: The Paul V. Leitzel Estate Sale*

(color, 58 mins, 1983) - watch a preview

Produced and Directed by Bob Aibel, Ben Levin, Chris Musello and Jay Ruby

An ethnographic film about an estate auction in a rural community in Pennsylvania. It examines the personal, social and economic processes involved when a family dissolves their homestead. The film portrays the auction process as integral to the social life of the community and as a method for a family and community to deal with the death of one of their members.

*Can I Get a Quarter?* (color, 6 mins, 1983)

Produced and Directed by Bob Aibel, Ben Levin, Chris Musello and Jay Ruby

A short observation of the auction of objects that remained unsold after the all day sale of the real estate and possessions of Paul Leitzel as shown in the film, *A Country Auction*.

*Reflexive Musings: A Country Auction Study Film* (color, 47 min, 2012) - watch a preview

Produced and Directed by Milton Machuca and Jay Ruby

A uniquely reflexive examination of the successes and failures of *A Country Auction* as an anthropological film. The four producers take part in a prolonged critical discussion of the original film.

For additional information about the films, go to:  
<http://www.der.org/films/a-country-auction.html>

For additional information about the research, go to:  
<http://astro.temple.edu/~ruby/cap>

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## VILLON FILMS ETHNOGRAPHIC FILM COLLECTION

See: [www.villonfilms.com](http://www.villonfilms.com)

Villon Films  
4040 Ontario St.  
VANCOUVER, BC  
V5V 3G5  
Canada  
Tel.& Fax: 604/879-6042  
[peter@villonfilms.com](mailto:peter@villonfilms.com)  
[www.villonfilms.com](http://www.villonfilms.com)

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## FILM FESTIVAL ACADEMY

After only five months in gestation, the baby is born, and already screaming! The new, fully operational website of the Film Festival Academy is now up and running at [www.filmfestivalacademy.net](http://www.filmfestivalacademy.net). All are very welcome to visit.

The Film Festival Academy is a credible, ethical, flexible and truly international community network platform for film festival professionals (and all other constituencies involved or interested in the film festival

world, from academics working in the area and film critics to filmmakers, producers, distributors and more), providing a neutral space for knowledge exchange, vocational training and actual collaboration. It has been initiated in response to the explosive and exponential growth of film festivals all over the world (6,000 and counting?!), over 80% of which are under ten years old, and the need for festival professionals to learn from one another and collaborate for mutual benefit.

The operation entails specially curated and specifically themed industry events run at and with international film festivals. The events are genuinely collaborative in nature, co-produced by the Film Festival Academy and the hosting festival or organisation. Our first event is in New York on 27th/28th September, in association with the New York Film Festival's 50th edition; the second will be hosted by the Met Film School in London and will focus on student film festivals.

In parallel to these events, many online services and activities will include the events being accessible (whether via video broadcast, digital podcast or edited transcripts), various means of festival professionals' interconnectivity (much like an industry-specific LinkedIn), a diverse range of publications related to film festivals (from academic and film critical texts to official industry reports and festivals' catalogues), and daily film industry and festival news. The Film Festival Academy will thus be a truly unique operation as no other organisation has functioning online and offline means of delivering diverse services, activities and content, being truly of use to a very wide range of constituencies.

Do visit the website and JOIN NOW - it's free!

For more information please contact  
[info@filmfestivalacademy.net](mailto:info@filmfestivalacademy.net)

## THE GENERATION FOOD PROJECT

Across generations, across the world

Dear Friends,

Everyone knows we live with a broken food system, but often it is easier to focus on the bad news rather than the good. In fact, we are surrounded by communities that already know how to feed the world for our generation, and for generations to come. From Malawi to Michigan, people and organizations are building better ways to eat today so that all of us can eat well tomorrow. This knowledge demands to be shared and spread.

Changing the food system couldn't be more urgent. All signs point to that conclusion, whether you consider the droughts, floods and fires caused by climate change, the rise in global food prices, or that the health effects of our current food system is predicted to shorten children's lives. Better, SMARTER ways of growing food, and feeding the world are needed, now.

That's why we're developing a new documentary, book and multimedia project, called Generation Food.

<http://www.youtube.com/watch?v=evoFFHsB3pU>  
Mail: [generationfoodcampaign@gmail.com](mailto:generationfoodcampaign@gmail.com)

## JOURNAL OF VISUAL CULTURE - NEW VOLUME ONLINE

A new issue of Journal of Visual Culture is available online:

Special Issue: The Ways of Seeing 40th Anniversary Issue:

1 August 2012; Vol. 11, No. 2

The below Table of Contents is available online at:  
<http://vcu.sagepub.com/content/vol11/issue2/?etoc>

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Raiford Guins

Journal of Visual Culture 2012;11 121-124  
<http://vcu.sagepub.com/cgi/reprint/11/2/121>

*'Then Turn the Page': Berger by the Book*

Ben Highmore

Journal of Visual Culture 2012;11 124-126  
<http://vcu.sagepub.com/cgi/reprint/11/2/124>

*Muscular Defences*

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*Economies of Seeing*

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*Ways of Seeing at Forty*

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*Calculated Oversight? Resisting Race in Ways of Seeing*  
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<http://vcu.sagepub.com/cgi/reprint/11/2/137>

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<http://vcu.sagepub.com/cgi/reprint/11/2/148>

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Tom Overton

Journal of Visual Culture 2012;11 157-160  
<http://vcu.sagepub.com/cgi/reprint/11/2/157>

*Ways of Seeing and Ways of the Hand*

Lisa Cartwright

Journal of Visual Culture 2012;11 161-165  
<http://vcu.sagepub.com/cgi/reprint/11/2/161>

*Lesson One: Venus in the Light of Visual Culture*

Louis Kaplan

Journal of Visual Culture 2012;11 166-169  
<http://vcu.sagepub.com/cgi/reprint/11/2/166>

*Lessons Learned While Teaching Ways of Seeing*  
 Tara McPherson

Journal of Visual Culture 2012;11 169-171  
<http://vcu.sagepub.com/cgi/reprint/11/2/169>

*Is Berger Burning, Still?*

Adrian Rifkin

Journal of Visual Culture 2012;11 171-174  
<http://vcu.sagepub.com/cgi/reprint/11/2/171>

*'This comment has been flagged as spam'*

Laurie Beth Clark

Journal of Visual Culture 2012;11 175-178  
<http://vcu.sagepub.com/cgi/reprint/11/2/175>

Peter Lunenfeld

Journal of Visual Culture 2012;11 178-180  
<http://vcu.sagepub.com/cgi/reprint/11/2/178>

Interview

*Making Ways of Seeing: A Conversation with Mike Dibb and Richard Hollis*

Juliette Kristensen

Journal of Visual Culture 2012;11 181-195  
<http://vcu.sagepub.com/cgi/content/abstract/11/2/181>

Archivery

*Making Ways*

Susan Pui San Lok

Journal of Visual Culture 2012;11 196-204  
<http://vcu.sagepub.com/cgi/reprint/11/2/196>

Events

*Editorial*

Susan Pui San Lok

Journal of Visual Culture 2012;11 205-206  
<http://vcu.sagepub.com/cgi/reprint/11/2/205>

*Ways of Selling*

Julian Stallabrass

Journal of Visual Culture 2012;11 207-211  
<http://vcu.sagepub.com/cgi/reprint/11/2/207>

*Performing Being Looked At*

Sonia Boyce

Journal of Visual Culture 2012;11 212-214  
<http://vcu.sagepub.com/cgi/reprint/11/2/212>

*Life of Imitation – Paintings*

Ming Wong

Journal of Visual Culture 2012;11 215-221  
<http://vcu.sagepub.com/cgi/reprint/11/2/215>

*'The sky has no surface and is intangible; the sky cannot be turned into a thing or given a quantity'*

John Timberlake

Journal of Visual Culture 2012;11 222-225  
<http://vcu.sagepub.com/cgi/reprint/11/2/222>

*Afterlife*

Adam Broomberg and Oliver Chanarin

Journal of Visual Culture 2012;11 226-231  
<http://vcu.sagepub.com/cgi/reprint/11/2/226>

<http://www.sagepub.com/journalsProdManSub.nav?prodId=Journal201459>

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## NEW BOOK

*The Handbook of Visual Culture*

Heywood, Ian - Sandywell, Barry (eds)  
 2012, Berg Publishers

Visual culture has become one of the most dynamic fields of scholarship, a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis. Bringing together leading international scholars to assess all aspects of visual culture, the Handbook aims to provide a comprehensive and authoritative overview of the subject. The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual - film and photography, television, fashion, visual arts, digital media, geography, philosophy, architecture, material culture, sociology, cultural studies and art history. Throughout, the Handbook is responsive to the cross-disciplinary nature of many of the key questions raised in visual culture around digitization, globalization, cyberculture, surveillance, spectacle, and the role of art.

The Handbook guides readers new to the area, as well as experienced researchers, into the topics, issues and questions that have emerged in the study of visual culture since the start of the new millennium, conveying the boldness, excitement and vitality of the subject.

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## NEW BOOK

*American Documentary Film: Projecting the Nation*  
 Edinburgh University Press  
 August, 2011

What key concerns are reflected in documentaries produced in and about the United States? How have documentaries engaged with competing visions of US history, culture, politics, and national identity? This book examines how documentary films have contributed to the American public sphere—creating a kind of public space, serving as sites for community-

building, public expression, and social innovation. Geiger focuses on how documentaries have been significant in forming ideas of the nation, both as an imagined space and a real place. Moving from the dawn of cinema to the present day, this is the first full-length study to focus on the extensive range and history of American non-fiction filmmaking. Combining comprehensive overviews with in-depth case studies, Geiger maps American documentary's intricate histories, examining the impact of pre- and early cinema, travelogues, the avant-garde, 1930s social documentary, propaganda, direct cinema, postmodernism, and 'new' documentary. Offering detailed close analyses and fresh insights, this book provides students and scholars with a stimulating guide to American documentary, reminding us of its important place in cinema history.

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## NEW BOOK

*Playing to the Camera: Musicians and Musical Performance in Documentary Cinema*  
Wallflower Press  
March, 2012

Playing to the Camera is the first full-length study devoted to the musical performance documentary. Its scope ranges from rock concert films to experimental video art featuring modernist music. Unlike the 'music under' produced for films by unseen musicians, on-

screen 'live' performances show us the bodies that produce the sounds we hear. Exploring the link between moving images and musical movement as physical gesture, this volume asks why performance is so often derided as mere skill whereas composition is afforded the status of art, a question that opens onto a broader critique of attitudes regarding mental and physical labor in Western culture.

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## NEW BOOK

*Iranian Sacred Defence Cinema Religion. Martyrdom and National Identity*

“The eight-year Iran-Iraq war near the end of the 20th century renewed the horrors of the First World War near the start of the century – causing millions of casualties and untold devastation on both sides. It also resulted in a vigorous and dynamic cinematic output in Iran, producing some of the most ardent Islamist political movies, Shii-inflected spiritual films, and original theorization of what constitutes an ‘Islamic cinema’. Khosronejad has managed to amass an astute and fascinating anthology– the first in English – that brings together an international roster of scholars to deal with the complexities and varieties of war fiction films, documentaries, television series and auteur directors.”

Prof. Hamid Naficy  
Northwestern University

While the cinema of post-revolutionary Iran is internationally acknowledged, the world outside Iran has been ignorant of the Iranian war films that are the subject of this pioneering book. Over 200 Iranian feature films concentrating primarily on fighting and military operations have appeared since the 1980s and the beginning of the war between Iran and Iraq. This book presents a detailed exploration of the ‘Sacred Defence cinema’ established by Seyed Morteza Avini, a cinema that directly connects this war to the faith and religious belief of volunteer guardians of the revolution. These films remain the primary vehicles of the Islamic state in Iran for the preservation and memorization of the theme of martyrdom. As the distinguished film scholar, Hamid Dabashi writes in his Foreword to the book: ‘If national cinemas are predicated on national traumas, in the volume that Pedram Khosronejad has put together we are at the heart of Iranian cinema.’

Editor

Pedram Khosronejad is a Research Fellow in the Department of Social Anthropology at the University of St. Andrews.

Contributors

Michaël Abecassis, Hamid Dabashi, Agnès Devictor, Shahab Esfandyari, Mohammad R. Ghanoonparvar, Reza Poudeh, Pershang Sadegh-Vaziri, Sholeh, Shahrokhi and Bahman Zonoozi

# nafa :: calendar

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

## **October 10-14 2012**

Antenna International Documentary Film Festival,  
Sydney, Australia.

Deadline for entries: passed

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

## **October 11-15, 2012**

XXI International Festival of Ethnological Film,  
Belgrade, Serbia.

Deadline for entries: May 25, 2012.

Contact:

Sasa Sreckovic, Festival Administrator

Tel. + 381 11 2625-140

Fax + 381 11 3282-944

E-mail: [info@etnografskimuzej.rs](mailto:info@etnografskimuzej.rs) /

[sasasrec@gmail.com](mailto:sasasrec@gmail.com)

Web: [www.etnografskimuzej.rs](http://www.etnografskimuzej.rs)

## **October 15-21, 2012**

Astra Film Festival - the Sibiu International Festival for  
Documentary Film

Sibiu, Romania

Deadline: April 30, 2012

Web: [www.astrafilm.ro/](http://www.astrafilm.ro/)

## **October 18-25, 2012**

Mumbai International Film Festival for Documentary,  
Short and Animation Films (MIFF)

Mumbai, India.

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

## **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: passed

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

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**

Ethnographicterminalia 2012

San Fransisco

Society for Visual Anthropology

Submission deadline: 15 July 2012

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

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

## **November 2012**

3rd London Iranian Film Festival, London, UK.

Deadline for entries: July 16, 2012

Contact:

UKIFF Submissions Team

Office 441, 22 Nottinghill

London, W11 3JE

United Kingdom

Web: [www.ukiff.org.uk](http://www.ukiff.org.uk)

## **November 5-27, 2012**

Jean Rouch International Film Festival

31st Ethnographic Film Panorama

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

Contact:

Festival International Jean Rouch

30ème 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 6-11, 2011**

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

Deadline for submission: passed

Contact:

Verzio Documentary Film Festival/OSA

Attn.: Aniko Kovcesi

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 1-11, 2012**

CPH:DOX 2012 – Copenhagen International Film  
Festival,

Copenhagen, Denmark

Deadline for submission: passed

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

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

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

**November 7-11, 2012**

Alter-Native 20 – International Short Film Festival  
Tirgu-Mures, Romania

Deadline for entries: Sept. 21, 2012

Contact: U.D.T.M – MADISZ, 540015 Tirgu Mures,  
ROMANIA, Str.Gheorghe Doja Nr.9/81

tlf: (+)40-265-267547, fax: (+)40-265-268573

e-mail: [alternative@madisz.ro](mailto:alternative@madisz.ro)

web: [www.madisz.ro](http://www.madisz.ro)

**November 8-18, 2012**

The 7th International Documentary Film Festival of  
Mexico City, Mexico.

Deadline for submission: passed

Contact:

DOCSDF, Republica de Cuba 41, piso 1, Centro

Historico

Mexico City, DF 06010

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

**November 10-14, 2012**

Anthro Film Festival - 1st international anthropological  
film festival in Ho Chi Minh, Vietnam.

Deadline for entries: September 15, 2012

Contact:

Vietnam Institute of Culture and Arts

32 Hoa Nam, O Cho Dua, Dong Da, Hanoi.

Tel (office): +84 43 8519 570 (303)

Tel (mobile): +84 91350 1062

Web: <http://anthrofilmfestival.com>

\*For authors/filmmakers, please contact us at

Contact in Europe:

Festival Manager

Johannes Rühl

Pezze, CH 6661 Loco

Tel: 0041 91 780 60 24

Mobile: 0041 79 613 02 69

[johannes.ruehl@gmx.net](mailto:johannes.ruehl@gmx.net)

[johannes.ruehl@unibas.ch](mailto:johannes.ruehl@unibas.ch)

skype: [johannes.ruehl](https://www.skype.com/people/johannes.ruehl)

**November 10-17, 2012**

Festival dei Popoli - 53. Festival Internazionale del Film  
Documentario,

Firenze, Italy

Submission deadlines: June 15/ July 30/ September 10,  
2012

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

**November 14-18, 2012**

AAA Annual Meeting in San Fransisco

More information:

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

**November 14-25, 2012**

The 25th International Documentary Film Festival  
Amsterdam IDFA 2012, Amsterdam.

Deadline for submissions: passed

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

**November 16-24, 2012**

Festival international du film d'Amiens

Deadline for entries: July 15 (documentaries)

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

**November 22-25, 2012**

5th Festival of Visual Anthropology ASPEKTY, Torun,  
Poland.

Deadline for entries: 1st July, 2012 (Films Delivery

Deadline: 31st July, 2012)

Contact:

E-mail: [festival@aspektyfestival.pl](mailto:festival@aspektyfestival.pl)

Web: <http://aspektyfestival.pl/en>

**November 27-30, 2012**

2nd Anthropological Film Festival, The Jerusalem  
cinematheque in cooperation with the Dept. of  
Sociology and Anthropology, the Hebrew University of  
Jerusalem, Israel.

Deadline for entries: June 1, 2012

Contact:

Jerusalem Cinematheque - Israel Film Archive

c/o Films and Anthropology

P.O.B 8561

Jerusalem 91083

Israel

E-mail: [kedar.nurit@gmail.com](mailto:kedar.nurit@gmail.com)

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



**November 29-December 2, 2012**

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

Deadline for submission: passed

Contact:

Tel: 212 769 5305 / Fax: 212 769 5329

E-mail: meadfest@amnh.org

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

**November 30 – December 1st 2012**

The Ethnographic Film Festival of Athens, Greece

Deadline for entries: July 15, 2012

Contact:

Athens Ethnographic Film Festival

P.O.BOX 66009

155 01 Holargos

Athens, Greece

E-mail: [info@ethnofest.gr](mailto:info@ethnofest.gr) or [ethnofest@gmail.com](mailto:ethnofest@gmail.com)

Web: <http://ethnofest.wordpress.com/>

**December 7-11, 2012**

Kathmandu International Mountain Film Festival 2012, 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: passed

Contacts:

[Catherine.Summerhayes@anu.edu.au](mailto:Catherine.Summerhayes@anu.edu.au) (Convenor)

[Laura.Clarke@anu.edu.au](mailto:Laura.Clarke@anu.edu.au) (Conference Co-ordinator)

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

**January 17-27, 2013**

Sundance Film Festival, Park City, Utah, USA

Deadline for entries: passed

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

**January 22-27, 2013**

DocPoint - Helsinki Documentary Film Festival

Contact adress: DocPoint, Fredrikinkatu 23, 00120

Helsinki,

Tel. +358 9 672 472, Fax +3589673998

Mail: [info@docpoint.info](mailto:info@docpoint.info)

Web: [www.docpoint.info/en/](http://www.docpoint.info/en/)

**January 23-February 3, 2013**

**42st edition of the International Film Festival Rotterdam, the Netherlands.**

**Deadlines:**

**Features: 1 November 2012**

**Shorts (up to 60') completed before 1 July 2012: 1 September 2012**

**Shorts (up to 60') completed after 1 July 2012: 1 October 2012**

**Web:**

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

**February 7-17, 2013**

**The 63rd Internationales Film Festspiele Berlin, Germany**

**Deadlines for film entries (only possible with a personal account and using the online registration form): Feature length films: October 31, 2012, Short films: November 14, 2012**

**Web: [www.berlinale.de/](http://www.berlinale.de/)**

**February 19-25, 2013**

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

Deadline for entries: 30 September 2012.

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

**February 24-March 3, 2013**

**9th Zagreb Dox International Documentary Film Festival, Zagreb, Croatia.**

**Deadline for entries: October 15, 2012**

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

**February -March, 2013**

**The 8th Documentary Edge Festival, Australia.**

**Deadlines for submission: Regular: Oct 31 2012,**

**Late: Nov 15 2012, WEB Extended: Nov 30 2012**

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

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

**March 4-13, 2013**

**The 15th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.**

**Deadline for entries: 15th November 2012**

**Contact:**

**One World/People in Need**

**Safarikova 635/24**

**120 00 Prague 2, Czech republic**

**tel. +420 226 200 400**

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

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

**March 6-10, 2013**

**The 43nd International Tampere Short Film Festival,**

**Tampere, Finland.**

**Deadline for entries: 1st Dec 2012**

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

March 18-24, 2013

The 10th Worldfilm festival, Tartu, Estonia

Deadline for entries: October 15, 2012

Contact:

Pille Runnel,

Taavi Tatsi

WORLDFILM 2010

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409, ESTONIA

E-mail: festival@worldfilm.ee

Web: www.worldfilm.ee

March 21-31, 2013

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

Deadline for entries: November 15, 2012.

Contact:

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

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

Fax : +33 1 44 78 12 24

E-mail : cinereel@bpi.fr

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

March 4-14, 2013

The 18th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo and Rio de Janeiro, Brazil.

Submission deadline: December 10, 2012

Contact:

It's All True International Documentary Festival

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

São Paulo - SP - Brazil

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

E-mail: info@itsalltrue.com.br

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

April 2013

The 9th Russian Anthropological Film Festival and the "Multinational Russia" Forum in Ekaterinbrug, Russia

Deadline for submission: 1st February 2013

Tel: 00 7 950 2017911, 00 7 343 3629096

E-mail: ethnobs@mail.ru

Web: rfaf.ru/eng

April 19-26, 2013

Visions du Réel, International Film Festival, Nyon

Deadline for entries: 12 Oct 2012 for films finished before Sept. 2012, 11 January 2013 for films finished after Sept. 2012

Contact:

Visions du Réel, Place du Marché 2, CH - 1260 Nyon

Tél. + 41 22 365 44 55

Fax. + 41 22 365 44 50

E-mail: contact@visionsdureel.ch

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

April 23- May 8 2013

The London International Documentary Festival

(LIDF) Deadline for Submissions: not yet set

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

April 24-27, 2011

5th ETNOFILM Festival, Rovinj, Croatia.

Deadline for submission: Oct 15, 2012

Please download the application at

<http://www.etnofilm.com/en/download/>

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

April 25-May 5, 2013

Hot Docs Canadian International Documentary Festival, Canada

Deadline for entries: Early-bird deadline is December 7, 2012, and the final submission deadline is January 11, 2013.

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

May 7-12, 2013

Freiburg Film Forum - africa | america | asia | oceania

Deadline for entries: March 15, 2013

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)

May 8-15, 2013

28 International Film Festival München

DOK.FEST, Germany

Deadline for entries: not yet set

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

June 12-16, 2013

Sheffied International Documentary Festival (SIDF)

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

Web: <http://sheffdocfest.com>

June 13-16, 2013

The 13th RAI International Festival of Ethnographic Film

Edinburg

Deadline for submission of films: 15 January 2013

(please visit the festival website to confirm)

Contact: Susanne Hammacher, Film Officer, Royal

Anthropological Institute,

50 Fitzroy Street, London W1T 5BT, United

Kingdom

Tel: +44 (0)20 7387 0455

E-mail: [film@therai.org.uk](mailto:film@therai.org.uk)

Web:

<http://raifilmfest.org.uk/film/festival/2011/home/>

**June 18-29, 2013**

**The 67th Edinburgh international film festival (EIFF)**

**Edinburgh, Scotland**

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

**July 7-15, 2013**

**16th Festival of the Dhow Countries/ Zanzibar**

**International Film Festival 2013, Zanzibar**

**E-mail: [ziff@ziff.or.tz](mailto:ziff@ziff.or.tz)**

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

**October 10-17, 2013**

**Yamagata International Documentary Film Festival 13. Edition**

**Entry Deadlines (postmarked) International**

**Competition: First Deadline: December 15, 2012**

**(for works completed before October 31, 2012),**

**Second Deadline: April 10, 2013 (for works**

**completed after November 1, 2012)**

**Entry Deadline New Asian Currents: May 31, 2013**

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

**May 28-June 1, 2014**

**12th Göttingen International Ethnographic Film Festival**

**Submission deadline: 15th December 2013**

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