

nafa : // network

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

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Editorial

By Berit Madsen, Anne Mette Jørgensen and Christian Suhr

Dear readers,

While the first signs of spring are coming to Denmark, we're editing this fresh new volume of NAFA Network for you, the first volume of 2014. We wish a great 2014 for all of you.

This year, our annual International NAFA Film Festival and Seminar, the 34th NAFA Film Festival 2014 with the symposium / workshop "Sharing a Common Story" moves to beautiful Isafjordur, Iceland, and will be held June 4-8, 2014. The organisers, Haukur Sigurdsson and Vaida Braziunaite, are in for giving you a real treat – not just presenting a very interesting programme but also planning recreational parts such as a tour from Isafjordur to Patreksfjordur in the beautiful Westfjords of Iceland. Please read an update on the festival below. A festival website will be set up – in the meantime please contact the organisers by email for any question

(2014nafa@gmail.com) or check the Facebook of Nordic Anthropological Film Association (NAFA). We also remind you that the NAFA Film Festival is still open for entries: Deadline is April 6. Online entry form can be found on nativemind.org

This volume also presents to you call for films by festivals in Paris, Estonia, Romania, Croatia, Moscow and Washington DC. Furthermore it includes the announcement of the Visual Sociology MA Programme at Goldsmiths, a new summerschool called "Creative Archives: Audio-Visual Thinking and Montage" at Aarhus University, and the EYE & MIND MA programme in Visual Anthropology – also at Aarhus University.

And below all of this, the usual notice board and calendar.

Please observe that deadline for the next volume is May 14, 2014.

HAPPY SPRING

nafa :: news and announcements

The 34th NAFA Film Festival and Symposium/workshop Iceland, June 4-8, 2014

Dear readers,

We welcome you to the 34th NAFA Film Festival 2014, with the symposium / workshop "Sharing a Common Story".

This year's film festival will take place in Ísafjörður (Iceland) and will be convened by the University Center of the Westfjords (Iceland) from 4th to 8th of June 2014. It will be organized in conjunction with the symposium and workshop titled "Sharing a Common Story."

Sharing information has never been as technically easy as today. With social media, online video sharing platforms and galleries, sharing becomes an instant action practiced by a large deal of the world's population. People are more connected than ever and the personal links are more direct. This offers endless potentials for academics and filmmakers alike in sharing knowledge and information. However, visual anthropologists have faced obstacles in finding a common platform for bringing scholars, informants and locals together to share text, images and videos. NAFA 2014 is dedicated to explore and find out the possibilities of sharing information.

The festival will provide a venue for meeting film professionals and academics in front of the general audience and present films from all over the world that help us understand otherness and acknowledge

diversity. It will take place at Ísafjarðarbíó cinema, and will be open to the public.

One of the biggest goals for organizing such an event in Isafjordur, Iceland for us, NAFA 2014 organizers, is also to attract locals' attention to take part in such an international event that raises awareness on social issues around the world and connect them to those that are present in Iceland, while using documentary films. By presenting various ethnographic films dealing with socio-cultural processes in a wide sense of the term, we hope to encourage public debates on such issues and ways to address them. The festival is run on a non-profit bases, hence it will be accessible to all for free. NAFA has existed for nearly forty years and has an established network of filmmakers and academics from all over the world. NAFA was held in Isafjordur in the year 2008 and due to it's success and positive impact on the local community,, Isafjordur was chosen once again to host the festival.

A website for the festival will be established. In the meantime, please don't hesitate to contact us directly by email: 2014nafa@gmail.com or check Facebook of Nordic Anthropological Film Association (NAFA) where more information will be posted incl. a notice when the registration for the festival is open:

https://www.facebook.com/pages/Nordic-Anthropological-Film-Association-NAFA/151816301538373?notif_t=page

Icy greetings,
Local organizers,
Haukur Sigurdsson and Vaida Brazianaite

Practical activities and time schedule of the network

The program of NAFA 2014 is divided in two parts:

1. NAFA Film Festival and Symposium/Workshop program (Wednesday-Saturday), Isafjordur, Iceland.
2. Recreational program (Saturday-Sunday), Patreksfjordur, Iceland.

During the first part of the program, there will be two main activities offered during the festival days (Wednesday-Saturday). The most important activity will be of course the film festival inviting to see films from 17.00-23.00 each day. The films will be followed by a 15-20 minute discussion after each film. For those filmmakers that are not present, there will be a Skype

conference arranged after each film session. There will be approximately 16 hours of films, and 3 hours of discussions during the whole festival. Another important part of the program of NAFA film festival 2014 will be a symposium/workshop that will run from 9.00-15.00 each day with an hour break for lunch in between. The symposium/workshop will cover about 12 hours during the whole event.

During the recreational part of the festival's program, the guests of the festival will take a tour from Isafjordur to Patreksfjordur in the Westfjords of Iceland. There will be a few touristic spots that are interesting to see along the way to Patreksfjordur. The biggest reason of

providing the guests with an opportunity to travel to Patreksfjordur, is to introduce them to another film festival called the Skjaldborg Documentary Festival (<http://en.skjaldborg.com>) that focuses on new Icelandic documentaries. It is quite similar to NAFA Film Festival concept in a way that the festival organizers want to provide filmmakers and documentary enthusiasts with an opportunity to see documentaries that struggle with limited access to television and movie theaters, Skjaldborg presents a selection of movies, long, short, weird, cheap and expensive, which otherwise would not reach the wider public. Therefore, our intention is to bring our international guests there coming mostly from visual

anthropology background and let them to see local documentaries. Instead of arranging some local film directors representing their films for our NAFA program, we bring our guests to experience a fresh Icelandic documentary scene. Even more important goal for us is to invite local audience from all over of the country - all documentary film lovers to start their journey of watching films, attending the symposium from Wednesday, 4th of June and move to Patreksfjordur from Saturday to Sunday.

Call for films: The 11th International Ethno Film Festival, Croatia

Dear Sir or Madam,

The 11th International Ethno film Festival - the Heart of Slavonia is a part of the 5th manifestation Djakovacki rezovi in Djakovo (Republic of Croatia) which takes place from the 19th to 21st June 2014. We hereby invite you to sign up and participate in the competition for the Golden Heart of Slavonia.

Besides the projections the festival offers contents such as photography exhibitions, promotions, concerts and a variety of cultural and art workshops.

For more information and download of application form, please visit:
Web: www.rezovi.eu
Filled application should be sent by E-mail to: rezovi@gmail.com.
Applications and copies of the films will be accepted until May 1st, 2014.

A copy of the film on a DVD (PAL) and a printed application are to be sent by post to the following address:
FKK Djakovo For The heart of Slavonia PP 80 31400
Djakovo Republic of Croatia

The duration and filming techniques are not set. The goals of this festival are to create a creative and casual atmosphere for exchanging ideas and also to be a unique and distinctive place to meet with the film industry that revives old traditions and culture.

All authors will be informed regarding to the final selection of films.

For any questions you can feel free to contact us at rezovi@gmail.com.

Thank you for your cooperation

Sincerely,
Sanja Bjezancevic
President of Djakovacki rezovi

Djakovacki rezovi
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Web: www.rezovi.eu / fkk-djakovo.net
Facebook: <http://www.facebook.com/pages/Đakovački-rezovi/176732669039889?ref=ts>

Call for films: ASTRA FILM FESTIVAL 2014

Submissions are now open for
ASTRA FILM FESTIVAL 2014!

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

The Festival will take place between 6. and 12. October
in Sibiu, Romania.

AFF SIBIU 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. It is the place to
see great documentaries, to feel the pulse of
Eastern European and Romanian documentary film
production, meet fellow-filmmakers from around the
world, debate upon major issues faced by

Submission deadline: April 15, 2014.

Please read the Rules & Regulations carefully, and fill in
the online submission form at

documentarists while exposing real life and real people
on the big screen, and interact with professionals and
with an enthusiastic audience.

We are looking forward to receiving your films!

Astra Film Festival



Call for films: 2014 International Jean Rouch Film Festival

Dear Friends,

The 2014 Jean Rouch International Film Festival is now
open for entries.

We are looking forward to receiving your film
submissions and send our best wishes for the New
Year.

The deadline to submit a film is 15th April 2014.

With our very best regards.

The Festival selects films that document and explore
human societies and cultures in their many facets, such
as, social and cultural diversity, continuity and change,
relationship with the environment...

We welcome submissions of documentary films made
by anthropologists, students, and professional
filmmakers, without restriction to theme and length.

- Entries must have been completed after 1st
January 2013.
- All films are to be submitted via DVD or
online screener (private Vimeo link available
until November 15th 2014).
- Only French and English versions are
accepted.
- You will find the online entry form on our
website, <http://comitedufilmethnographique.com/inscription-entry-form/>

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 Festival's aim has been to
showcase the most innovative and relevant trends in
ethnographic filmmaking, 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 many publics, and to favour the diffusion and
the distribution of the films.

Call for films: The First Ethnographic Film and Media Program of the Middle East and Central Eurasia

The First Ethnographic Film and Media Program of the Middle East and Central Eurasia, Estonia.

Venue:
Tallinn University, Estonia, 31 July and 3 August 2014.

Deadline for submissions: 30 April 2014

We are pleased to announce the first Ethnographic Film and Media Program of the Middle East and Central Eurasia, which will be held annually in conjunction with the Anthropology of the Middle East and Central Eurasia Network of the European Association of Social Anthropologists (EASA).
<http://www.easaonline.org/networks/amce/index.shtml>

The goal of our program is to promote original ethnographic films and visual media not only in the area of anthropology but also in sociology, folklore, religion,

material culture and related topics. Our program encompasses all areas of the contemporary Middle East and Central Eurasia (Russia, the Caucasus, Central Asia, China), including topics on minority groups and religious themes.

Our first program will be held during the 13th EASA Biennial Conference, at Tallinn University, Estonia, between 31 July and 3 August 2014. We invite and encourage all students, anthropologists, documentary filmmakers and media artists to participate in our program by submitting ethnographic videos, films (including online and cell phone styles, short and feature-length films) as well as interactive media (websites, hyperlinked documents, etc.).

Deadline

Films and other materials submitted for the program should be sent online or as DVD preview copies,

accompanied by a synopsis, a 10-line description and technical data no later than **30 April 2014**.

Delivery and return policies

- All entries submitted must have received their first public screening on or after 1 January 2013.
- All participants must cover all costs related to the delivery of preview and screening copies.
- We will not return the preview and screening copies.
- All entries should be sent to:

Dr. P. Khosronejad
Visiting Overseas Associated Professor
National Museum of Ethnology
10-1 Senri Expo Park, Suita
Osaka 565-8511, Japan

Email: pedram.khosronejad@st-andrews.ac.uk

Call for films: The 5th "Days of Ethnographic Cinema" Festival in Moscow

Dear friends,

We invite documentary film submissions to be screened during the 5th "Days of Ethnographic Cinema" Festival in Moscow from September 24 to September 30, 2014.

The festival will comprise a general screenings program, special screenings programs entitled "Anthropology of work", "Anthropology of city", and XII International Seminar

on audiovisual anthropology for scholars and practitioners devoted to the issues of traditional culture in post-traditional society.

The organisers invite filmmakers and scholars working in the fields of ethnography and anthropology, and in other related disciplines to participate in all the events.

Filmmakers are kindly asked to submit:

- a DVD- copy of the film with the English subtitles;
- transcript of the soundtrack in Russian and / or English (Word format);
- Registration Form filled out in Russian and/or English.

No fee is required.

The organizers apologize for not being able to return the submitted materials.

Submission deadline for registration forms and films is May 1, 2014.

To post films, please use the following address:

20, Myasnitskaya str., 101000, Moscow, Russia,
Higher School of Economics, faculty of philosophy, c/o
Ethnocinema Days

Contact information:

E-mail:

days@ethnocinema.ru , ethnocinema.days@gmail.com

Phone/Fax: (495)250-68-38, (495)250-68-41,

Ekaterina Trushkina

Web: <http://ethnocinema.ru/>

Best regards,

Victoria Chistyakova, PhD

Department of Cultural

Sciences

Faculty of philosophy

National Research University

Higher School of Economics

20, Myasnitskaya str., 101000, Moscow, Russia

Phone: +7(495)772.95.90*2703

Call for films: Society for Visual Anthropology 2014 Film & Media Festival

OPEN CALL FOR ENTRIES

Please visit:

https://www.withoutabox.com/03film/03t_fin/03t_fin_fest_01over.php?festival_id=10082

Deadline for entries:

March 15, 2014 (early deadline); April 15, 2014
(regular deadline), May 1, 2014 (late deadline)

Ultra-shorts

Ultra-short ethnographic videos and films under 5 minutes. Cell-phone and youtube-style videos permitted and encouraged.

Shorts

Ethnographic video and films of 30 minutes or less in length.

Feature length

Ethnographic films and videos with a length of over 30

minutes - and under 120 minutes.

Please Note: SVAFF prefers feature films that are closer to 50 - 90 minutes in length. We encourage filmmakers with feature films longer than 120 minutes to submit a shorter, edited version of their films.

Interactive media & audio-visual presentations

Interactive media includes websites, interactive CD-ROMs / DVD-ROMs / Blu-Ray disks, hyperlinked documents, active or annotated media, etc.

Please Note: If your project is selected for this category, the creator is required to attend SVAFF, and participate in a Q&A session with audience members.

MISSION & OBJECTIVE

The Society for Visual Anthropology screens the best ethnographic films, video, and media productions at our annual SVA Media Festival, held in conjunction with the American Anthropological Association (AAA) Annual Meeting. This gives independent filmmakers as

well as distributors broad access to a market of several thousand anthropologists and educators.

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.

For more information about American Anthropology Associations and its annual meetings, please visit: www.aaanet.org/meetings

ABOUT THE FESTIVAL

(Please read carefully before submitting)

For the past several decades, the Society for Visual Anthropology's Film and Media Festival has screened outstanding work by students, professional anthropologists, and professional filmmakers at the American Anthropological Association's annual meeting.

The American Anthropological Association annual meeting and 2014 SVA Festival will be held December 3-7, in Washington, DC.

LAST YEAR'S FESTIVAL

In 2013 we received 155 submissions and we accepted and screened 38 films/interactive media projects at our festival in Chicago. In total, 24 hours of programming was accepted.

ENTRY CATEGORIES

The SVA Film Festival accepts entries in the following categories:

Ethnographic video and films:

Ultra Shorts - works less than 5 minutes in length

Shorts - works less than 30 minutes in length

Feature length - works greater than 30 minutes in length

Interactive and new media:

Audio/Photo essays

Interactive websites and new media

While the vast majority submissions are non-fiction, the festival accepts experimental, dramatic, narrative, and other genres as long as they fall within the broad category of ethnographic media as defined in our mission statement.

STUDENT AND SVA MEMBER WORK

Special consideration and reduced entry fees are given for works created by students and current members of the Society for Visual Anthropology.

Submissions sent as "student work" must have been completed while the submitter was enrolled in an

accredited educational institution. Proof of student status may be requested. Submissions in noncompliance may be disqualified without refund.

Submissions submitted as created by an "SVA Member" must have a named Society for Visual Anthropology member in a key production role (filmmaker, photographer, or director) or as the central narrator/interlocutor in the film. Pieces done in consultation with an anthropologist should be submitted as regular films. Submissions in noncompliance may be disqualified without refund.

JURYING

The Festival jury, comprised of anthropologists and film scholars, selects work to be included in the festival on the basis of anthropological relevance and value to the field. Low budget and shorter works receive as careful attention as high budget or longer works.

AWARDS

The SVA bestows a number of awards each year, including the festival's highest recognition, the Jean Rouch Award given for collaborative and participatory work. Other category based awards include Best Feature, Best Short, Best Ultra-Short, and Best Student Film (graduate and undergraduate).

AAA and SVA REGISTRATION

WithoutABox (WAB) is the official and only way to submit films and media for the SVA Media Festival.

Please note that you do NOT need to also register a film/video submission on the American Anthropological Association website if all you are doing is submitting a film/video/media production through WAB. Films and media productions chosen for the

festival by the jury will be forwarded by the SVA Festival Committee to the AAA Program Committee.

If you are a AAA member and wish to attend the annual AAA meetings, you will still need to register on the AAA website for the conference itself as well as for any other paper, poster, or panel presentations.

We invite all filmmakers whose films are programmed to attend the film festival and conduct a brief Q&A session after their films are screened. However, SVA does not provide travel support or accommodations for any of its filmmakers.

Attendance to the SVA Film Festival is free for filmmakers. We also encourage academic filmmakers attending the SVA Film Festival to register for the AAA meetings, however registration is not mandatory to attend the screenings at the SVA Film Festival.

ORGANIZERS

Harjant Gill (SVA Film Festival Co-Director) ; Jenny Chio (SVA Film Festival Co-Director) ; Karen Nakamura (SVA Film Festival Czar)

GENERAL RULES

Please read carefully

The SVA Film and Media Festival will take every reasonable care to protect the submitted films. In the event of loss or damage while at the festival, the SVA Film and Media Festival will assume responsibility only for the replacement value of the print or the media. Please DO NOT submit master prints, as neither the preview DVDs nor the exhibition DVDs will be returned to the filmmaker.

Filmmakers and content creators are responsible for obtaining all applicable consents, releases, permissions, and waivers prior to the media festival.

PRE SCREENERS

Preview copies (screeners) of all films must be postmarked or uploaded by the submitted deadline or will be disqualified.

EXHIBITION COPIES

Final exhibition copies of accepted films must be received by October 1st, 2014 or the films may be disqualified from the festival program without a refund.

REFUND POLICY

Regardless of the programing outcomes, SVAFF does not refund submission fees.

Q&A SESSIONS & FESTIVAL ATTENDANCE

2014 SVA Film and Media Festival will be held in conjunction with the 113th Annual American Anthropological Association Annual Meetings in Washington DC, December 3rd - 7th 2014 (<http://www.aaanet.org/meetings>)

We encourage filmmakers to attend their screenings and participate in a question and answer session with the audience afterwards. Media-makers presenting Interactive Media are required to attend their sessions. The Q&A time is often limited so please let us know if you plan to attend as soon as possible and we can set aside some time for you.

SVAFF is entirely a volunteer run operation. We operate on a shoestring budget, and cannot provide financial support to filmmakers towards travel and

lodging. We encourage all of our filmmakers to attend the festival, and will happily carve out time for filmmakers to interact with the audience, however due to lack of operational and financial resources, filmmakers are request to make travel and lodging arrangements on their own.

While we encourage filmmakers and mediamakers to attend AAA meetings, you are not required to register for the meeting inorder to attend the SVA Film and Media Festival. Film festival attendance is free of cost and we encourage you to invite your friends and colleagues in and around Washington DC area to join us.

Call for papers: Handbook of Media and Culture in the Middle East

Handbook of Media and Culture in the Middle East
Editors : Gholam Khiabany, Tarik Sabry, Helga Tawil-Souri

The aim of the Handbook of Media and Culture in the Middle East is to direct attention to the multivalent and multi-local characteristics of knowledge production, media, and culture in the region. It highlights the necessity, once again, of the need and the possibilities of going beyond the false binaries, and of speaking with a 'third voice'. It addresses key questions such as:

- Is Middle Eastern Media Studies a periphery or should it be regarded as part of a wider project of (social) science of society?
- Does it have a particular hermeneutics?
- How do we address the particularities of the region while also considering broader socio-cultural and media shifts?

While challenging the provincialism of perceived 'universal' theory of media and society, this handbook also highlights the perceived 'alternative', i.e. militant particularism, which is just the flipside of the vacuous universalism it deplores, rather than a genuine alternative to it.

The handbook will articulate the questions of media and culture in the Middle East beyond the limitations of presentism by focusing on the symbiotic relationship that exists between both old and new media. It also promises to highlight the role (and meaning) of culture as a dynamic site of struggle and contestation. The handbook is also an attempt to test some prevailing approaches regarding the role of empire, among other exogenous and endogenous factors, and its consequences for culture and politics.

The handbook takes an interdisciplinary approach to media and culture in the Middle East and brings together internationally recognised scholars from

around the world. The more recent revolutionary fervour in the Arab World has further brought the region into the attention of the world like never before. However, while this collection will certainly be an attempt at 'catching history on the wing', to quote Benjamin, we are seeking contributions, from various disciplines, that advance our understandings of the past and present and the struggle for the future of media and cultural resources, forms of organisations and expressions, as well as production, distribution, and consumption.

This volume will be published by Blackwell as part of the prestigious series The Global Handbooks in Media and Communication Research, designed to define an intellectual terrain: its historic emergence; its key theoretical paradigms; its transnational evolution, its

key empirical research and possible future directions. For more information and examples of the series see: <http://eu.wiley.com/WileyCDA/Section/id-410903.html>

Submissions will be assessed for their scholarly merit and the extent to which they contribute to our greater understanding of the mediated cultures in the Middle East. Contributors should limit their articles to between 6000 and 8000 words (including references).

Abstracts (250 words) are due by 28 March 2014.

Upon acceptance, full articles will be due by 20 October 2014.

For further information about the handbook, or to submit your abstract, please contact:
Helga Tawil-Souri, New York University
(helga@nyu.edu)

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Helga Tawil-Souri
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Media, Culture, and Communication
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MA in Visual Sociology at Goldsmiths

DEPARTMENT, GOLDSMITHS, UNIVERSITY OF LONDON

Exploring sociological issues through visual, sensory and inventive methods

Drawing on Goldsmiths' strengths in Visual Sociology, creative and critical social analysis and experimental approaches in Science and Technology Studies, this programme is designed for students who are interested in new ways of exploring and understanding the social world through the use of visual, sensory and other inventive methods.

The MA in Visual Sociology provides an introduction to the range of debates in visual and sensory sociology,

encouraging you to build on these by using visual and sensory methodological practices to carry out critical social research in your areas of interest, such as contemporary capitalism, 'race' and ethnicity, postcolonialism, gender and sexual cultures, human rights, biotechnology, globalisation or other aspects of social life.

The programme combines lectures and seminars with practical sessions and workshop-based projects in which you develop a hands-on approach to sociological research, providing a skills base in methods that could be used in public sector contexts, art/media research, design or the commercial world. The course is suitable for applicants from a wide variety of backgrounds, including art, design, anthropology, media and communications, and sociology.

The MA in Visual Sociology is offered by the Department of Sociology at Goldsmiths, University of London. It began in September 2013, and current students on the course say this about the programme and their reasons for studying on it:

'My initial background is graphic design, and although I really enjoy working with visual media I have always felt I wanted to learn more, and perhaps be able to think about the world and my role within the world in a more interesting way. [...] The MA in Visual Sociology was the only course I found that was trying to do something new, trying to use other ways to understand society and giving space for innovative ways research it. [...] I feel that we have been giving a lot of space to be experimental and I found all the projects we've developed so far are very interesting and exciting.'

I have a background in experimental film and came to the MA in Visual Sociology as I wanted to engage with sociological methods and theory. The course is challenging and as it's such a new discipline students are encouraged to think in innovative and experimental ways and put those into practice'.

'one of the benefits of the programme is the wide range of methods which it explores. One can get hands-on experience with photography, film, sound recording, editing and more. Students are encouraged to bring their own ideas to class using unusual methods like drawing and even cooking. It is highly experimental

and would be suited for people looking to explore the possibilities of sensory methods in sociology within academic or other contexts. I applied to this course because I love Sociology but I didn't want to be confined to traditional text based methods of sharing knowledge'.

For further information and contact details:

<http://www.gold.ac.uk/pg/ma-visual-sociology/>

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<http://www.gold.ac.uk/sociology/staff/guggenheim/#d.en.37059>
<http://organizingdisaster.net/>

CREATIVE ARCHIVES: AUDIOVISUAL THINKING AND MONTAGE SUMMERSCHOOL AT AARHUS UNIVERSITY, JULY 21 – AUGUST 8

- Date: July 21st - August 8th 2014
- Level: Master's level - 10 ECTS
- Target Group: Creative Archives is interdisciplinary, and all student groups can apply.
- Price: ONLY Free-mover students and Tomplads students MUST pay for the course:
- Danish and EU/EØS (tomplads): 200 EUR
- NON-EU-EØS students (free-mover): 1717 EUR
- Books, course materials, social programme, and housing are not included in the tuition fee. Also be aware of course specific expenses mentioned in the description.

Here is a chance to spend your summer in Aarhus, Denmark focusing on creative ways of dealing with audiovisual archives in an interdisciplinary approach together with international students.

Today we are producing and accessing audio-visual archives in an unprecedented way. As a consequence, the line that separates creation and memory has become porous. This course in *Creative Archives* focuses on putting into practice the elaboration and exhibition of short-film essays made with audiovisual archive materials.

Creative Archives addresses students with an outspoken, creative interest in audio-visual production and offers the possibility for hands-on production combined with theoretical insight in audio-visual practice-based thinking. We will develop the skills of students who want to improve their ability to both express themselves audio-visually and think in terms of audio-visual conceptualization.

The frame for this will be an archive of selected audio-visual material that in digitized form is made accessible via Aarhus University's DIGHUMLAB. Until recently, a lot of this material has been accessible through private

collections or DFI's filmic archive in Copenhagen. Some of this material was produced in film (35 mm, 16 mm and Super 8), some on VHS-video. In digitized format, these archives can become 'living archives' due to the possibilities in post-production with DV-technology.

We will stimulate the students to work on the selection and montage of new contextual framings. New contexts can open this material to alternative anthropological, historical or technological readings. Furthermore, the selection and creation of new contextual framings will commence investigations into the visual forms of communication and narration then and now.

The archival as well as the actual audio-visual material will bring questions about indexing, archival practices and classifications to the fore. These questions will be dealt with through elaborate investigations into the (film)historical and archival practices for sound-and-image production and maintenance.

Students will be acquainted with various forms of production of sound and image, and they will develop skills in relating practice-based research to theoretical thinking.

Course description

Find full course description in the course catalogue here:

<http://kursuskatalog.au.dk/en/coursecatalog/Course/show/49571/>

Find course pamphlet here:

http://www.au.dk/fileadmin/www.au.dk/Internationalt_Center/Summer_Uni/Kursus_foldere_2014/Creative_Archives_-_Audiovisual_Thinking_and_Montage.pdf

Teachers

- Organiser: Júlia Machado de Carvalho
- Teachers: Christian Suhr, Mathias Korsgaard, Jonas Fritsch
- Guest lectures: Sarah Schorr, Peter Ole Pedersen, Arine Kirstein Høgel

EYE & MIND

Master's Degree Programme in Visual Anthropology at Aarhus University

Deadline for Applications March 15, 2014

Deadline for applications is 15 March.

- Commencement of studies: 1 September.
- Duration of program: 2 years / 120 ECTS.

Visual Anthropology at Aarhus University

With the Master's Degree programme in Visual Anthropology, Moesgaard Museum and Aarhus University aim to establish a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory

for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

In the autumn of 2013 the new museum building opened to students and staff and in the autumn of 2014 Denmark's first new-built cultural historical museum will be inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities including special editing facilities, lecture halls and exhibition space for students in the programme in visual anthropology.

Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical expression. Traditional academic representations in the

form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life, anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction. New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of this programme is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The programme is not only designed for students who wish to become ethnographic film directors or museum

curators. The emphasis is on educating full-scale anthropologists with special capabilities in audiovisual analysis and communication. In addition to specific themes in visual anthropology, students attend courses in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through intensive and ongoing engagement in audiovisual communication, students receive skills in operating video and photo cameras, sound recording, composition, video editing as well as practical experience in designing and managing audiovisual projects. Lecturers with a variety of professional backgrounds within the audiovisual production industry provide insight into aspects such as development, production, broadcasting and fundraising.

Admission requirements

- A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).
- A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

Tuition fees for non-EU/EEA/Swiss citizens

- Students from Denmark and the EU are **not** required to pay tuition fee for the graduate program in Visual Anthropology.
- Annual tuition fees for non-EU/EEA/Swiss citizens is Euro 9,100 (60 ECTS).

How to apply

Study Centre Arts, tel: +45 87161087,
studiecenter.arts.aarhus@au.dk

- <http://kandidat.au.dk/en/anthropology/>
- <http://kandidat.au.dk/en/guidance/>

Specific questions about the programme

Christian Suhr, tel: +45 31600031, suhr@hum.au.dk

- <http://pure.au.dk/portal/en/suhr@hum.au.dk>

Programme coordinators

- CHRISTIAN SUHR, filmmaker and Assistant Professor of Anthropology, Moesgaard, AU. PhD and film projects about Islamic exorcisms and psychiatric healthcare in Denmark.
- PETER IAN CRAWFORD, Professor of Visual Anthropology, social anthropologist, filmmaker, development consultant and publisher.
www.intervention.dk

Faculty

TON OTTO, Head of the Ethnographic Collections, Moesgaard Museum and Professor of Anthropology. Director of prizewinning ethnographic films on socio-cultural change in Papua New Guinea.

RANE WILLERSLEV, Professor of Anthropology and Senior Research Fellow at the Aarhus Institute for Advanced Studies. Author of books and articles on human perception, cinematic montage and sacrifice.

KAREN WALTORP, course developer and documentarist, AU. Current PhD-research project with Muslim women in Denmark on social media and place-making with smart phones. www.waltorpviium.com

CHRISTIAN VIUM, photographer and Postdoctoral Fellow, AU. Has produced a number of photographic exhibitions and prizewinning documentaries.
www.christianviium.com

ARINE KIRSTEIN HØGEL, Postdoctoral Fellow, AU. PhD-research in haptic visibility in documentary and ethnographic films. Current research in archival material and audiovisual archaeology.

THEA SKAANES, curator and leader of the UNESCO collections, Moesgaard Museum. PhD project about power objects and cosmology among the Hadza hunter-gatherers in Tanzania.

THOMAS FIBIGER, curator and PhD in Anthropology, Moesgaard Museum. Research on the globalization of heritage and politics of imagination in the Arabian Gulf.

ANE BONDE ROLSTED, visual anthropologist and exhibition coordinator. Has produced ethnographic films for a number of institutions in Denmark and as museum director in Greenland.

SUSANNE HØJLUND, Associate Professor of Anthropology, AU. Research interests include experimental visual ethnography, childhood and youth, pedagogy, welfare and food culture.

nafa :: notice board

THE LIFE STORY OF A FILM FESTIVAL - STARTLING MOMENTS

This is a story about people and about cinema. About people who make films, people who become the subject of films, about people who watch films, and whose lives get changed by films. An account on Romanian transition, and on changes in the documentary itself. An open-ended story about ASTRA Film. Enjoy!

<http://www.youtube.com/watch?v=-wYZqVNf9eE>

INTERACTIVE WEB DOCUMENTARY

Our project 17000 ISLANDS is a interactive documentary dealing with how documentary film makes representations, and the case of Taman Mini Indonesia Indah in Jakarta.

Directed by Edwin & Thomas Østbye Produced by PlymSerafin

SYNOPSIS

17000 Islands is an interactive documentary. The project explores different models of reality by looking at how an image of a nation is created and how

documentary filmmaking takes part in this process. The original 17000 Islands film is shot in a propaganda park in Jakarta, the Taman Mini, built in 1975 to represent Indonesia. 17000 Islands Interactive is a website where users can break apart this original film and make new films and viewpoints out of its material. These user made films will then be curated and screened at film festivals.

BACKGROUND

The *Taman Mini Indonesia Indah* or “Beautiful Indonesia Miniature Park” is a “Disneyland style” theme park in Jakarta built in 1975 by the Suharto regime. It attempts to present the diverse cultures of Indonesia in a condensed and manicured form – an idealized image of the 17.000 Islands of Indonesia to manifest the state motto: *Unity In Diversity*.

Fascinated by this idealized representation of culture, directors Edwin and Thomas Østbye set out with a camera to capture life unfolding within this controlled setting. Their film is presented as a map of impressions. In *17000 Islands*, the filmmakers invite you to participate in the process of image making.

When the project launches at IDFA 20.11.2013, it will be your turn to reinterpret the filmmakers’ impressions. The web platform becomes, in many ways, a metaphor for the Park – a beautiful controlled environment that gives you the illusion of authenticity. Users are invited to break apart the original film, select material they would like to use and edit their own films, using our cutting-edge custom built editor. As clips are *stolen*, the

original film will be destroyed and the archipelago will gradually disintegrate making way for a new living map. The way a user makes films in *17000 Islands* is a totally new way of editing by making a collaged island, a sculptural way of editing, It includes several cutting-edge developements of HTML5 functionality.

Just as the museum park exercises a power over the image of Indonesia, so does the filmmakers’ documentary exercise a similar power over the image of this park. The directors give away control over their film to users so that this simplification of reality can once again regain its complexity.

At *17000 Islands*, people enter into dialogue by bringing their unique perspectives on reality. Tell your story through image, text, and your own voice-over.

Please visit:

17000islandsinteractive.com (you need to use chrome browser for now)

and facebook:

<https://www.facebook.com/17000Islands>.

On Vimeo [plymserafin](https://vimeo.com/plymserafin) you can find excerpts of user films screened at idfa.

Warm regards

Thomas Østbye

PlymSerafin.com

(++47) 41449611

TRUE/FALSE FILM FESTIVAL DOCUMENTARIES ONLINE FOR FREE

The True/False nonfiction film festival has gathered together over 100 films from past True/False Film Fests and made them searchable and available to stream online for free.

There's an article here

<http://www.indiewire.com/article/watch-over-100-films-from-past-true-false-film-festivals-online-now>

and the list of films starts here

http://truefalse.org/news/videos/?depth=1&category=video_categories/tffilms

cheers,
Meg

CALL FOR FILM REVIEW

By Pedram Khosronejad

The Journal of the Anthropology of the Contemporary Middle East and Central Eurasia (ACME) welcomes film reviews for the third issue of 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@mod-langs.ox.ac.uk)

For general enquiries and Instructions for Authors, please visit:

<http://www.st-andrews.ac.uk/anthropologyiran/acme>

College Lecturer, University of Oxford

Language Centre, University of Oxford, 12 Woodstock Road, Oxford, OX2 6HT

CALL FOR PAPERS AND CREATIVE WORKS

InVisible Culture, Issue 22: "Opacity"

For its twenty-second issue, *InVisible Culture: An Electronic Journal for Visual Culture* invites scholarly articles and creative works that address the multiple meanings of *opacity*.

In the spring of 2013, former US intelligence contractor Edward Snowden began releasing documents pertaining to the wide-ranging data collection methods of the National Security Agency. Alternately hailed as hero and traitor, Snowden's actions have fueled intense public debate regarding issues of privacy and transparency. For Issue 22, we would like contributors to consider the tension between transparency and opacity and reflect on the cultural and political contexts that gave rise to their connotations of openness and secrecy. What does it mean to claim either as a right? The late writer, poet, and critic Édouard Glissant (1928-2011) developed a model of opacity as a means of creating ethical relationships, writing in *Poetics of Relation*, "Transparency no longer seems like the bottom of the mirror in which Western humanity reflected the world in its own image. There is opacity now at the bottom of the mirror, a whole alluvium deposited by populations." How could opacity be used as a tool of resistance? What stakes are involved in the revelation or obscuring

of artworks' racial, cultural, or gendered origins? How might we imagine opacity to be useful or limiting to the work of visual culture?

We also seek to address optical properties of opacity more broadly as a conceptual tool for approaching medium specificity, innovations in color theory, and other subjects. Does our understanding of opacity shift in regard to digital technologies as it may between cultural spheres and political territories? How might visual culture be invested in the theoretical and physical properties of opacity and transparency?

We welcome papers and artworks that further the various understandings of *opacity*. Possible topics of exploration include, but are not limited to:

- Aesthetic and political dimensions of transparency and opacity
- Identity politics, "the right to opacity"
- Privacy and visibility, surveillance
- The "transparent society" and digital panopticism
- Scientific and medical visualization, the body, big data
- Opacity of architectural traditions
- Liminal spaces, borders, zones of conflict
- Transparency and globalization, geopolitics
- Emerging, established, and decaying democracies
- Politics of clothing, fabric, screens, interstitial space and material
- Camera obscura/lucida, properties of darkness and light, color, pigmentation
- Transparency and opacity in the plastic arts (painting, film, sculpture)
- Penetration and resistance

Please send completed papers (with references following the guidelines from the Chicago Manual of Style) of between 4,000 and 10,000 words to [ivc\[dot\]rochester\[at\]gmail\[dot\]com](mailto:ivc[dot]rochester[at]gmail[dot]com) by May 1, 2014. Inquiries should be sent to the same address.

Creative/ Artistic Works

In addition to written materials, *InVisible Culture* is accepting work in other media (video, photography, drawing, code) that reflect upon the theme as it is outlined above. For questions or more details concerning acceptable formats, go to <http://ivc.lib.rochester.edu/contribute> or contact [ivc\[dot\]rochester\[at\]gmail\[dot\]com](mailto:ivc[dot]rochester[at]gmail[dot]com).

Reviews

InVisible Culture is also currently seeking submissions for book, exhibition, and film reviews (600-1,000 words). To submit a review proposal, go to <http://ivc.lib.rochester.edu/contribute> or contact [ivc\[dot\]rochester\[at\]gmail\[dot\]com](mailto:ivc[dot]rochester[at]gmail[dot]com).

Blog

The journal also invites submissions to its blog feature, which will accommodate more immediate responses to the topic of the current issue. For further details, please contact us at [ivc\[dot\]rochester\[at\]gmail\[dot\]com](mailto:ivc[dot]rochester[at]gmail[dot]com) with the subject heading "blog submission."

* *InVisible Culture: An Electronic Journal for Visual Culture* (IVC) is a student run interdisciplinary journal published online twice a year in an open access format. Through peer reviewed articles, creative works, and reviews of books, films, and exhibitions, our issues explore changing themes in visual culture. Fostering a global and current dialog across fields, IVC investigates the power and limits of vision.

VISUAL ETHNOGRAPHY IS ONLINE

VISUAL ETHNOGRAPHY
Vol. 2, n. 2, December 2013

is online at the following url: www.vejournal.org

NEW E-BOOK

THE COMPLETE SOL WORTH

*USC Annenberg Press Publishes E-book
The Complete Sol Worth*

One of the central figures in the development of the study of visual communication, Sol Worth (1922-1977) was a filmmaker and painter before he turned to academic pursuits. He began with the question of how film could be understood and studied as medium of communication, and from there, he moved on to larger and more profound questions about the nature of visual media in general and the role that visual images play in shaping and constructing reality. He is perhaps best known for the "Navajo Film Project" that he conducted with anthropologist John Adair in which they gave 16mm cameras to Navajo residents of the Pine Springs, Arizona reservation in order to explore how people who had never made or used movies would do so for the first time. How would their movies reflect their own culture and their ways of seeing and telling about their experiences? The book, *Through Navajo Eyes*, included here, became enormously influential in the fields of anthropology, communication and cinema studies, among others.

In *The Complete Sol Worth*, editors Larry Gross and Jay Ruby collect all of Sol Worth's published writings, as well as some unpublished writings, extensive photo essays, and articles about Worth's work.

Sol Worth's work remains relevant and influential in visual communication and anthropology, and the e-book format enables an accessible collection of the entirety of his contributions. Readers can also access *Teaterri*, a video documentary that Worth produced which is part of a permanent collection at the Museum of Modern Art in New York.

We hope this collection will introduce new readers to Sol Worth's contribution to bettering our understanding of visual communication, culture, and life.

Published December 13, 2013 and available in Kindle version at Amazon.com

NEW BOOK

Aline Gubrium and Krista Harper
Participatory Visual and Digital Methods
2013, Walnut Creek: Left Coast Press

Gubrium and Harper describe how visual and digital methodologies can contribute to a participatory, public-engaged ethnography. These methods can change the traditional relationship between academic researchers and the community, building one that is more accessible, inclusive, and visually appealing, and one that encourages community members to reflect and engage in issues in their own communities. The authors describe how to use photovoice, film and video, digital

storytelling, GIS, digital archives and exhibits in participatory contexts, and include numerous case studies demonstrating their utility around the world.

NEW BOOK

Electronic Iran: The Cultural Politics of an Online Evolution

Niki Akhavan (Author)

Series: New Directions in International Studies
<http://www.rutgerspress.rutgers.edu/product/Electronic-Iran,5014.aspx>

Description

Electronic Iran introduces the concept of the Iranian Internet, a framework that captures interlinked, transnational networks of virtual and offline spaces. Taking her cues from early Internet ethnographies that stress the importance of treating the Internet as both a site and product of cultural production, accounts in

media studies that highlight the continuities between old and new media, and a range of works that have made critical interventions in the field of Iranian studies, Niki Akhavan traces key developments and confronts conventional wisdom about digital media in general, and contemporary Iranian culture and politics in particular.

Akhavan focuses largely on the years between 1998 and 2012 to reveal a diverse and combative virtual landscape where both geographically and ideologically dispersed individuals and groups deployed Internet technologies to variously construct, defend, and challenge narratives of Iranian national identity, society, and politics. While it tempers celebratory claims that have dominated assessments of the Iranian Internet, Electronic Iran is ultimately optimistic in its outlook. As it exposes and assesses overlooked aspects of the Iranian Internet, the book sketches a more complete map of its dynamic landscape, and suggests that the transformative powers of digital media can only be developed and understood if attention is paid to both the specificities of new technologies as well as the local and transnational contexts in which they appear.

Praise

"Using a highly original and unique approach, Akhavan charts unknown territories in the vast Iranian blogosphere ranging from state to dissident voices."

-Negar Mottahedeh, author of *Displaced Allegories: Post-Revolutionary Iranian Cinema*

"A fascinating account of a key geopolitical media event of the 21st century: the struggle to define, contest and control the Iran Internet."

-Monroe Price, Annenberg School for Communication

nafa :: calendar

Events marked with bold are those still open for entries.

February 27-March 2, 2014

Columbia, True/False Film Festival 2014, Columbia, Missouri

Deadline for entries: Passed

Contact: <http://truefalse.org/>

March 1, 2014

London Human Rights Watch Film Festival 2014

Deadline for entries: Dec 10, 2013

Contact: <http://ff.hrw.org/london>

March 3-12, 2014

The 16th edition of the One World International Human Rights Documentary Film Festival in Prague, Czech Republic.

Deadline for entries: 15th November 2013

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

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

March 4-14, 2014

Tempo Dokumentärfilmfestival 2014, Sweden

For submission, contact:

melissa.lindgren@tempofestival.se.

E-mail: melissa.lindgren@tempofestival.se

Web: <http://www.tempofestival.se/english/>

March 5-9, 2014

The 44th International Tampere Short Film Festival, Tampere, Finland.

Deadline for entries: 1st Dec 2013

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

March 7-16, 2014

Austin, SXSW Film Festival 2014, Austin, TX

Deadline for submission: December 13, 2013

Contact: <http://sxsw.com/>

March 10-14, 2014

7th edition of Days of Ethnographic Film, Ljubljana, Slovenia

Submission deadline: December 1, 2013

Contact: info@sed-drustvo.si

Web: www.def.si

March 14-23, 2014

Thessaloniki Documentary Festival 2014, Greece

Deadline for entries: Nov 15, 2013

Contact: www.filmfestival.gr

March 15-22, 2014

11th World Film Festival

Tartu, Estonia

Submission deadline: October 20, 2013

Contact: festival@worldfilm.ee

Web: www.worldfilm.ee

March 20-30, 2014

36rd Festival Cinéma du reel, Paris, France

Deadline for entries: Passed.

Web: <http://www.cinemadureel.org/en>

April 1, 2014

Sao Paulo It's All True International Documentary Film Festival, Brazil

Deadline for entries: December 16, 2013

Web: <http://www.itsalltrue.com.br/2013/home2.asp>

April 2-13, 2014

Buenos Aires Festival de Cine Independiente 2014, Argentina

Deadline for entries: December 20, 2013

Web:

<http://festivales.buenosaires.gob.ar/bafici/home/web/es/index.html>

April 3-4, 2014

Futures of Visual Anthropology Conference "Beyond the Lens"

Temple University, Philadelphia, PA.

Project formats may include (but are not limited to):

Film, Photography,

Visual and Performance Art, Posters, and Paper Presentations.

Deadline for submissions: February 3, 2014.

<http://vastmosphere.wordpress.com/>

April 16-27, 2014

Tribeca Film Festival, New York, USA

Deadline for entries: Nov 11, 2013

Web: <http://tribecafilm.com/festival>

April 17-20, 2014

Etnografilm Festival

Paris, France

Submission deadlines: passed

Web: <http://ethnografilm.com/>

April 24-25, 2014

6th ETNOFILM – International Festival of Ethnographic Film, rovinj, Croatia
 Contact: Ethnographic museum of Istria Trg Istarskog razvoda 1 52 000 Pazin / Croatia +385/52/622 220
 Web: www.etnofilm.com/

April 24-May 4, 2014

Hot Docs Canadian international Documentary Festival, Canada.
 Deadline for entries: passed
 Web: <http://www.hotdocs.ca>

April 25-27, 2014

The Ethnographic Film Review „Eyes and Lenses XI” Warsaw, Poland.
 The deadline for submissions: 12 January 2014.
 Contact:
 E- mail: callforfilms@oczyobiektyw.art.pl
 Web: www.oczyobiektyw.art.pl

April 25-May 3, 2014

Visions de Réel, International Film Festival, Nyon
 Deadline for entries:
 Oct. 11, 2013 / January 10, 2014
 Contact:
 Visions du Réel
 Place du Marché 2
 CH – 1260 Nyon
 Tel: +41 22 365 44 55
 Fax: +41 22 365 44 50
 E-mail: contact@visionsdureel.ch
 Web: <http://www.visionsdureel.ch>

April 30-May 11, 2014

Documenta Madrid, X! International Film Festival Madrid, Spain
 Deadline for entries: January 31, 2014
 Contact: <http://www.documentamadrid.com/en>

May 6-12, 2014

24th African, Asian and Latin America Film Festival, Milano, Italy.
 Deadline for entries: January 18, 2014
 Contact:
 E-mail: festival@coeweb.org
 Web: <http://www.festivalcinemaafricano.org>

May 7-14, 2014

29th International Film Festival München DOK.FEST, Germany
 Deadline for entries: December 18, 2013
 Web: <http://www.dokfest-muenchen.de>

May 8-14, 2014

Docaviv International Documentary Film Festival, Tel Aviv, Israel
 Deadline for entries: December 16, 2013
 Contact:
 Wb: <http://www.docaviv.co.il/en/home>

May 15-June 8, 2014

SIFF 2014 – 40th Seattle International Film Festival, Seattle.
 Deadline for entries: January 6, 2014
 Contact:
 Web: <http://www.siff.net/festival-2014>

May 28-June 1, 2014

12th Göttingen International Ethnographic Film Festival
 Submission deadline: 15th December 2013
 Web: <http://www.gieff.de/>

June 4-8, 2014

34th Nordic Anthropological Film Association Film Festival
Ísafjörður, Iceland
Deadline for film entries: 6 April 2014

To submit your film, please use the online form on the new NAFA testsite (nativemind.org) or the temporary site (nafa.h.uib.no). In a not too distant future, we will expect a dedicated website for next year's festival to be up and running.

June 4-15, 2014

Sydney Film Festival, Sydney, Australia
 Deadline for entries: February 27, 2014
 Contact:
 Web: <http://sff.org.au/>

June 7-12, 2014

Sheffield International Documentary Festival (SIDF), UK
 Deadline for entries: January 24, 2014
 Contact:
 Web: <http://sheffdocfest.com>

June 14-22, 2014

Zanzibar International Film Festival, Zanzibar
Deadline for entries: April 1, 2014
Contact:
Web: <http://www.ziff.or.tz/2013/09/04/ziff2014-film-entry-now-open/>

June 18-29, 2014

The 68th Edinburgh International Film Festival (EIFF), Edinburgh, Scotland.
 Deadline for entries: Dec. 17, 2013/ Feb. 4, 2014 /Feb. 18, 2014
 Web: <http://www.edfilmfest.org.uk/>

July 2014

EASA biennial Conference in Tallin, Estonia
 Deadline: December 9, 2013
 Web: www.easaonline.org

July 1-7, 2014

Festival International de Documentaire de
Marseilles – FIDMARSEILLE, France

Deadline for entries: March 10, 2014

Contact:

Web: <http://www.fidmarseille.org/index.php/en/>

July 13-19, 2014

The Visual Sociology meeting in Yokohama “Visual Challenges in an Unequal World” with a subset of sessions focusing on Environmental Visibilities, under ISA’s XVIII World Congress of Sociology, in Yokohama, Japan.

Deadline for papers: September 30, 2013

Contact:

Program coordinator for WG03, Regev Nathansohn
University of Michigan (USA)

E-mail: regev@umich.edu

Web:

<https://isaconf.confex.com/isaconf/wc2014/cfp.cgi>

July 31-Aug.3, 2014

EASA Annual Meeting 2014: "Collaboration, Intimacy & Revolution: innovation and continuity in an interconnected world"

Deadline for submission: January 13, 2014

Contact:

Carlo A. Cubero, PhD

Department of Social & Cultural Anthropology
Estonian Institute of Humanities

5 Uus Sadama #305

Tallinn, Estonia 10120

Web:

<http://www.easaonline.org/conferences/easa2014/cffilm.shtml>

July 31-Aug. 3, 2014

The first Ethnographic and Media Program of the
Middle East and Central Eurasia, held in

conjunction with the 13th EASA Biennial
Conference, at Tallinn University, Estonia.

Deadline for submission (ethnographic videos,
films (including online and cell phone styles, short
and feature-length films) as well as interactive
media (websites, hyperlinked documents, etc.):
April 30, 2014

Contact:

Dr. P. Khosronejad

Visiting Overseas Associated Professor

National Museum of Ethnology

10-1 Senri Expo Park, Suita

Osaka 565-8511, Japan

Email: pedram.khosronejad@st-andrews.ac.uk

Web:

<http://www.easaonline.org/networks/amce/index.shtml>

August 25-31, 2014

Odense International Film Festival, Odense,
Denmark.

Deadline for entries: April 1, 2014

E-mail: filmfestival@odense.dk

Web: www.filmfestival.dk

September 19-24, 2014

25th Nordic Panorama – 5 Cities Film Festival,
Malmö, Sweden.

Deadline for entries: Festival Competitions: Films
completed in 2013: 15 February and films
completed in 2014: 1 May. Market: Films
completed in 2013: 1 May and films completed in
2014: 1 August

E-mail: post@nordiskpanorama.com

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

September 24-30, 2014

The 5th Days of Ethnographic Cinema Festival in
Moscow, Russia.

Deadline for submissions: May 1, 2014

Contact:

E-mail:

days@ethnocinema.ru , ethnocinema.days@gmail.com

Phone/Fax: (495)250-68-38, (495)250-68-41 ,
Ekaterina Trushkina

Web:<http://ethnocinema.ru/>

October 13-19, 2014

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

Deadline: 15 April 2014

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

October 20-26, 2014

33rd Uppsala Kortfilmfestival
Uppsala, Sweden

Deadline for entries: May 31 2014

Web: www.shortfilmfestival.com/

October 23-28, 2014

The 17th International Documentary Festival
Jihlava, Czech Republic

Deadline for entries: Deadline for films produced
in 2013: April 30, 2014. Deadline for films produced
in 2014: June 30, 2014. You can also submit a rough
cut of your film to July 31, 2014.

Web: www.dokument-festival.cz

October 23-26, 2014

Margaret Mead Film Festival, the American
Museum of Natural History, New York, USA.

Deadline for entries: April 1, 2014

Contact:

Web: <http://www.amnh.org/explore/margaret-mead-film-festival>

November 6-16, 2014

CPH:DOX 2014 – Copenhagen International Film Festival,

Copenhagen, Denmark

Deadline for entries: June 2 for films completed between January 2014 - May 2014.

August 1 for films completed after May 2014.

Web: www.cphdox.dk

December 4-6, 2014

Society for Visual Anthropology 2014 Film & Media Festival, held in conjunction with the American

Anthropological Association (AAA) Annual Meeting, Washington DC, USA.

Deadline for submissions: March 15, 2014 (early deadline); April 15, 2014 (regular deadline), May 1, 2014 (late deadline)

For more information and online submission, please visit:

https://www.withoutabox.com/03film/03t_fin/03t_fin_fest_01over.php?festival_id=10082

May 13-17, 2015

freiburger film forum – afrika l amerika l asien l ozeanien

Deadlines: not yet set

Web: <http://www.freiburger-filmforum.de>

October 8-15, 2015

14th Yamagata International Documentary Film Festival will be held on:

Deadlines: not yet set

Web: <http://yidff.jp/2015/2015-e.html>