

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,

In this volume we bring you news about a series of events and initiatives taking place in 2015. First of all, we're happy to announce that NAFA has decided to reintroduce institutional membership. As most of you know, NAFA has a rich archive of both classic and new ethnographic films. Along with other membership benefits, the institutional membership includes free access for teaching staff to show films from the online archive as part of lectures. Institutional membership is for all anthropological institutions in the Nordic countries and may be extended to other educational institutions related to anthropology. More information will be published soon at the NAFA website (www.nafa.uib.no). Individual membership will continue as it is and is open for all.

We're also happy to bring you the latest news from the organizers of the 35th NAFA International Conference & Film Festival that takes place in Warsaw, Poland, in September 21-26, 2015. The theme of the conference is Visual Anthropology and European Cultural Heritage, and confirmed keynote speakers include André Singer, Michal Buchowski and Barbara Kirshenblatt-Gimblett. Please note that deadline for abstract submission to Conference is April 15, 2015. For the Film Festival, films both dealing specifically with this topic and general ethnographic films will be considered. Deadline for film submission is also April 15th, 2015. The submission form and additional information about NAFA 2015 can be found at: <https://nafa2015.pl/en/> Informational details: info@nafa2015.pl

We can already by now reveal that the 2016 NAFA Film Festival and Conference will take place in Bergen and be held in conjunction with the Bergen International Film Festival (BIFF). We are looking much forward to seeing you in Warsaw in 2015 and in Bergen in 2016!

Our co-editor of this NAFA Network, Anne Mette, is presently in Greenland doing fieldwork for her PhD. Below you'll find her call for presentations for a two-day seminar on the theme "Film in Ethnographic Exhibitions", held by The National Museum of Denmark (Ethnographic Collections), in collaboration with the University of Copenhagen (Department of Crosscultural and Regional Studies). The seminar invites curators and scholars for the seminar to reflect on the usages of film in ethnographic exhibitions. The seminar aims to stimulate a creative exchange of experiences between colleagues, and create an arena for discussing the practices, politics and poetics of employing films in ethnographic exhibitions. Please notice that the deadline for abstracts is June 1st, 2015.

Chairman of CVA, Metje Postma, brings you the latest news from the Commission on Visual Anthropology. Among other things, CVA is gearing up for the 5-year International Conference of the IUAES in Brazil in 2018, as well as CVA's work on making an inventory of the archives and ethnographic film collection that exist all over the world in academia and museums and elsewhere. For all the news from CVA, please see below.

Please also notice that you can subscribe to the Facebook page: <https://www.facebook.com/CVA.iaues>

This newsletter also brings you the call for submissions to: The 12th International Ethno film Festival in Slavonia; Viscult 2015; SVA – Society for Visual Anthropology 2015; 34th Jean Rouch International Film Festival; ASTRA Film Festival 2015; The 6th Athens Ethnographic Film Festival; The Biennial Conference of the Finnish Anthropological Society; Margaret Mead Film Festival 2015; Taiwan International Ethnographic Film Festival 2015 as well as information on the planning of a panel on mobile apps and anthropology for the AAA meetings in 2015.

Lastly we bring you the call for applications for the EYE & MIND MA-programme in Visual Anthropology at Aarhus University (deadline for applications is March 15). For those of you living close to Aarhus we also bring you the announcement of a seminar on Islamic philosophy and Cinema Studies with Professor Laura U. Marks taking place on March 17 at the EYE & MIND Lab, Aarhus University. Finally, we bring you the notice board and calendar.

Please observe that deadline for the next volume is June 1, 2015

nafa :: news and announcements

NAFA reintroduces institutional membership

In the late 1980s and early 1990s the number of member institutions of NAFA was dwindling, presumably for three main reasons. Firstly, it was due to budgetary narrow straits, affecting most anthropological research institutions in the Nordic countries, i. e. they could simply no longer afford the annual membership fee of DKK 2,500. Secondly, many of those most actively involved in the actual work of NAFA, e. g. making ethnographic films, taking part in film festivals and visual anthropology conferences, and, indeed, carrying out visual anthropological research, were not necessarily members of staff of the member institutions. Finally, the advent of first analog and then digital video technology meant that many of the films in NAFA's unique 16mm film archive were becoming available on formats such as VHS, U-matic and eventually DVDs. In any case, NAFA decided to abolish institutional

membership and at the same time introduce individual membership.

The main purpose of this brief news item is to announce that NAFA is re-introducing institutional membership, following a decision to do so approved by the most recent annual meetings. NAFA believes that visual anthropology and ethnographic film have become such important fields in the Nordic countries, e.g. with MA programmes in Tromsø and Aarhus, and numerous research projects, that there seems no reason to not have institutional membership, and several institutions have actually explicitly expressed an interest in becoming members once again. The option should be available on the 'new' NAFA website within a few weeks: www.nafa.uib.no. The annual membership fee will be 1,500 NOK, which will provide institutions with a

login enabling, for example, teaching staff to show films online as part of their lecturing. Member institutions will also be able to enjoy the very substantial discounts given if staff participate in the annual NAFA festival, usually held in conjunction with a conference or seminar.

Institutional membership is for all anthropology institutions in the Nordic countries but may be extended to other research and educational institutions with subjects related to anthropology. Individual membership will continue as it is and is open for all. For further details see the webpage: www.nafa.uib.no.



News from the Commission on Visual Anthropology (CVA)

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

CVA activities have been slow these last months since we discussed the guidelines for evaluation of audio visual productions in academia and the plans for the establishment of the online journal for peer reviewed ethnographic films (*Journal of Anthropological Film*) at the NAFA festival in *Ísafjörður* in June last year. We are discussing these guidelines now on different platforms.

These guidelines can be tested in the process of peer reviewing films in the near future.

The IUAES has launched a new website that gives access to its many Commissions, amongst which also the CVA (<http://www.iuaes.org/>). The present board is actively engaged with global matters and takes a stance

with regard to human rights violations and developments with regard to Anthropology in Academia and in Schools.

We are gearing up for the 5-year International Conference of the IUAES that will be organized in Florianópolis, Santa Catarina from July 29-August 3,

2018 in Brazil by the Brazilian Association of Anthropology (ABA).

In the meantime the CVA related Visual Anthropology Journal that is published by Taylor and Francis has seen a huge increase in its text downloads last year! Paul Hockings, the ever active and steadfast editor of the journal was informed and complimented by Taylor and Francis that there were 22,358 downloads for 2014; a 25% increase over the 2013 totals. You will surely find an article of your interest in one of the past or recent journals that can be accessed online!

(<http://www.tandfonline.com/toc/gvan20/current#.VO3KEfmG-E4>).

The CVA is working on making an inventory of the archives and ethnographic film collection that exist all over the world in academia and museums and elsewhere. With the shift from film to digital media, we fear that many such films may be discarded as film projectors (and those who know how to operate them) have become scarce and the interest to preserve these cultural records may not prevail everywhere. Also we would like to know where ethnographic films on all the different regions in the world are kept, to be able to make an inventory-map and prepare a project to try to make these collections known and accessible to the world. We therefore ask everyone who knows of such collections to send us references, lists, and all information you have on the archives and collections in

your country. With such a list we intend to make a plan for conservation/digitalization that connects to the greater trend in the world to preserve Intangible Cultural Heritage. We would like peoples of the world to know where their cultural records are stored and try to preserve them where possible. Please send your information to: postmama@fsw.leidenuniv.nl

The Facebook page of the CVA has 750 friends. If you want to spread your news in between Newsletters, please subscribe to the page and share your information. (<https://www.facebook.com/CVA.iaaes>)

The 35th NAFA Conference & Film Festival, 2015: Call for submissions

We are pleased to announce the theme of the NAFA 2015 Conference, to be held in Warsaw, Poland, in September 2015.

Below please also find information on submission of abstracts for the Conference as well as submissions of films for the Film Festival.

For more information on NAFA 2015, visit the website: <https://nafa2015.pl/en/> Informational details: info@nafa2015.pl

Look forward to seeing you in Warsaw!

IMAGES OF CULTURAL DIVERSITY AND HERITAGE

Visual Anthropology and European Cultural Heritage, the academic conference and the Nordic Anthropological Film Association (NAFA) film festival, are scheduled to take place in September 2015 within the framework of “Images of Cultural Diversity and Heritage” project. The festival will be accompanied by workshops for specialists, aimed at exchange of experiences in transfer of knowledge on cultural heritage and diversity with the use of audiovisual media.

Warsaw, 21-26th September 2015



CONFERENCE: Visual Anthropology and European Cultural Heritage

Keynote speakers:

- **Michal Buchowski** – Professor of Social Anthropology at the University of Poznań and of Comparative Central European Studies at European University Viadrina in Frankfurt/Oder. He also lectured as a Visiting Professor at Kansas, Rutgers, Columbia and Warsaw Universities. His scientific interest is in anthropological theories, post socialist transformations, migration and multiculturalism. He has published several articles in reviewed

journals and edited volumes as well as books, among them in English *Reluctant Capitalists* (1997), *The Rational Other* (1997), *Rethinking Transformation* (2001), and, in Polish, *To Understand the Other* (2004), and *Polish Ethnology: Histories and Affinities* (2012). He is also the co-editor of *Poland Beyond Communism* (2001) and, most recently, *Colloquia Anthropologica: Issues in Social Anthropology* (2014). Currently he serves as a Head of the Department of Ethnology and Cultural Anthropology. He is also a past President of the European Association of Social Anthropologists as well as Chair of World Council of Anthropological Associations.

- **Barbara Kirshenblatt-Gimblett** – Program Director of the Core Exhibition at the Museum of the History of Polish Jews on the site of the former Warsaw ghetto and prewar Jewish neighborhood. She is University Professor Emerita and Professor Emerita of Performance Studies at New York University. Her books include *Destination Culture: Tourism, Museums, and Heritage; Image before My Eyes: A Photographic History of Jewish Life in Poland, 1864–1939* (with Lucjan Dobroszycki); and *The Art of Being Jewish in Modern Times* (edited with Jonathan Karp). Her edited volume *Writing a Modern Jewish History: Essays in Honor of Salo W. Baron* won a National Jewish Book Award. *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust*, which she coauthored with her father Mayer Kirshenblatt, also won several awards. In 2008, she was honored with an award for lifetime achievement by the Foundation for Jewish Culture and the Mlotek Prize for Yiddish and Yiddish Culture. In May 2015, she will receive an honorary doctorate from the Jewish Theological Seminary. She currently serves on Advisory Boards for the YIVO Institute for Jewish

Research, Vienna Jewish Museum, and Jewish Museum and Tolerance Center in Moscow.

- **André Singer** – President, Royal Anthropological Institute of Great Britain and Ireland, CEO and Creative Director, Spring Films Ltd (London), Adjunct Professor of Anthropology, University of Southern California (Los Angeles). André Singer was awarded his doctorate from Oxford University as an anthropologist specializing in Iran and Afghanistan. He has subsequently followed a twin-track career in both anthropology and filmmaking. His executive experience runs from being Series Editor of *Disappearing World*, to heading the BBC Documentary Department's Independent Unit where he set up the *Fine Cut* series (later to become *Storyville*). He has worked as producer or executive producer on twelve films with Werner Herzog. In 2010 Singer set up Spring Films which has co-produced the award-winning films by Josh Oppenheimer *The Act of Killing* and *The Look of Silence*. Last year Singer directed the feature documentary about recording genocide in the WW2 Concentration Camps called *Night Will Fall*. In 2007 he was awarded the Patron's Medal by the RAI for his outstanding contribution to anthropological film.

CALL FOR PAPERS

Europe can no longer be perceived only as a federation of cultures recognized as European. In fact, due to various entanglements and the complex European history it is an area in which convoluted histories of the entire world intertwine. Henry Schwarz, in his writings on post-colonial studies, has described the difficulties in establishing relationships between Europe and Asia, Italy and China (since 13th century), Greece and India

(4th century), and the Islamic influences on the Iberian Peninsula, which date back to the early Middle Ages. The Renaissance in Europe was informed by Greek texts, which were preserved and kept by Arabs. One could keep on exploring and listing further examples of interconnections and intermingling influences. In more recent times – in the 20th and 21st century – they became even more complex and have revealed many interconnections, which are a result of massive migration from outside of Europe – not only from former colonies – and migration movements within Europe. Europe's diversity can thus not be confined to issues of “ethnic” and “national” cultures. It is also worth noting that nowadays there is an observable shift away from the tendency to preserve the “purity” of cultures and traditions.

European heritage – following this line of argumentation – is not only a heritage of the Europeans. Since the very first expeditions, there have been artefacts gathered from across the world, which constitute a heritage of non-European cultures. The project of “musealization” of the world remains, however, problematic in many respects. It manifests itself in terms like colonialism and post-colonialism – both can be related also to strictly European heritage (orientalisation of East-Central Europe). Difficult and painful chapters of European history (totalitarian and authoritarian regimes, the displacements and resettlements) have also produced a troublesome and disputable heritage. Given the venue of the conference and history of this region, political entanglements of heritage are an issue that calls for special attention. Heritage – both tangible and intangible – is not merely a testimony of the past; just like identity it has also a prospective meaning.

In accordance with the project “Images of Cultural Diversity and Heritage”, co-financed within the framework of “Promotion of Diversity in Culture and

Arts within European Cultural Heritage EEA FM 2009 – 2014” programme, broadly understood issues of diversity and heritage with regard to Europe will constitute the topic of the festival and the conference. We invite scholars to submit abstracts concerning anthropological theoretical reflection or analysis of practices, different forms of preserving heritage, and performative discussions with both heritage and diversity (not only artefacts but actors and acts, e.g. historical re-enactment groups). The aim of the conference is to discuss the changing role of museums and film (or other audiovisual media) in education, preservation and promotion of cultural heritage.

We suggest following themes: *Heritage, cultural diversity and media; Cultural heritage. Theory and praxis; Difficult*

Heritage. For detailed description see: <https://nafa2015.pl/en/conference/>

Abstracts

Please use the form on the website: <https://nafa2015.pl/en/abstract-submission/> to submit your abstract (150-250 words).

- Deadline for abstract submission: April 15th 2015
- Deadline for film submission: April 15th 2015
- Notification of abstract acceptance: May 30th 2015
- Notification of film acceptance: June 30th 2015

Film submissions should be made online through the NAFA website: www.nafa.uib.no

Project partners: University of Warsaw, University of Bergen, Nordic Anthropological Film Association
Cooperation: Museum of the History of Polish Jews (Warsaw), The Ludwik Zamenhof Centre (Bialystok), Ethnographic Museum in Torun

Project “Images of Cultural Diversity and Heritage” is co-financed under the Financial Mechanism of the European Economic Area 2009-2014 within the Programme „Promotion Of Diversity In Culture And Arts Within European Cultural Heritage”

Seminar “Film in Ethnographic Exhibitions”: Call for presentations

Contemporary Ethnographic Museums increasingly use film material in exhibitions. Evocative or explanatory, experimental or exemplary, moving images and sounds complement visitor experiences, appealing to the senses, it is often assumed, in ways alternative to what displayed objects or images or written texts can do. In the exhibition room the moving images often play a powerful role in guiding audience perceptions, bringing to life what is otherwise only glimpsed: The moving image holds potential to transfer the ethnographed body across time and space and into the museum space, otherwise inhabited by motionless objects.

Whether produced with an exhibition room as its intended destiny, or post-produced to fit into an already given museum environment, the film material

challenges the curator whose task it is to integrate these faces and bodies of living or deceased people in museum environments. In recent decades, technological developments and a rising media consciousness have allowed most ethnographic museums to integrate audiovisual media better, more frequently and in multiple ways. At this prosperous stage in time, we may dwell with the politics and poetics of using films in ethnographic exhibitions: What status do museums assign to film in relation to other elements in the ethnographic exhibition? How do curators respond to ethical implications of screening ‘faces and bodies of living or deceased people’? How can we exhaust the potential of films in our endeavors to engage the senses of our audiences? And how can the medium of film

support dialogues between source communities, curators and audiences in museum contexts?

The National Museum of Denmark (Ethnographic Collections), in collaboration with the University of Copenhagen (Department of Crosscultural and Regional Studies) invites curators and scholars for a two-day seminar on the usages of films in ethnographic exhibitions. The aims of the seminar are to 1) stimulate a creative exchange of experiences between colleagues and 2) create an arena for discussion of the practices, politics and poetics of employing films in ethnographic exhibitions.



Keynote speakers will be:

- Dr. Mary Bouquet, University College Utrecht
- Dr. Arnd Schneider, University of Oslo
- Dr. Stephen Köhn, Humboldt University.

Venue:

- The National Museum in Copenhagen, October 8-9 2015.

“Film in Ethnographic Exhibitions”: Call for presentations

Presentations may or may not include visual media. They should not exceed 30 minutes.

Abstracts for presentations are not to be of more than 250 words.

Abstracts must be submitted before 1 June to anne.mette.joergensen@natmus.dk

Any questions must be directed to the same address.

Viscult 2015: Call for films

The annual Viscult Film Festival of anthropological and ethnographic documentaries will be held 30.9. – 2.10.2015 in Joensuu, Finland. The theme of Viscult 2015 is Food for Thought. This points towards cultural and social issues of food and culinary cultures. Food makes us all think: What will we put in our mouths and what not? Where does our food originate from? In which ways are aspects of food hierarchically organized? What meanings relate to traditional culinary cultures and how have they transformed in modern society? How does the global food industry affect local food and culinary cultures? What ethical issues should be highlighted in audio-visual documenting activities related with food? How can documentaries address issues of food production and participate in public discussion?

We are now inviting documentary filmmakers to send in preview versions of their recent films relevant to the theme, “Food for Thought”, to be considered for selection in the Viscult 2015 Programme. A specialist

jury will watch the films received and select 8-12 films to be included in the Festival. The organizing committee hopes to invite directors (or producers) of the selected films to the Viscult 2015 Festival to introduce their work and also for a discussion with the audience after the screening.

The deadline for sending films is 8th of April 2015.

Please find the Viscult 2015 submission form at web: <http://www.pkey.fi/viscult/2015/eng-index.php>

The Viscult Film Festival focuses especially on anthropological and ethnographic documentaries. The programme consists of film screenings, student-focused workshops and plenary lectures. The events are free for all. Moreover, much of the programme will be streamed in the Internet as a real-time net broadcast, so the events can be followed from across the world.

For the preview by the festival jury, please send a link to streaming services, preferably Vimeo or YouTube. A link to Dropbox or similar is also accepted. Also, please send us the password to access the film if needed. Please make sure that the film file is available for the Viscult jury until the end of May.

In case a streaming link cannot be provided, you can send a DVD copy of your film to the following address:

Pohjois-Karjalan alueellinen elokuvayhdistys
Kirkkokatu 27
80100 Joensuu
Finland

The received DVD versions will not be returned but stored in the Festival Archive.

12th International Ethno film Festival: Call for entries

The 12th International Ethno film Festival - the Heart of Slavonia is a part of the 6th manifestation Djakovacki rezovi in Djakovo (Republic of Croatia) which takes place from the 18th to 20th June 2015. 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.

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.

The competition is open until May 1st, 2015.
For submission form, please visit: <http://fkk-djakovo.net/>

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

All authors will be informed regarding to the final selection of films.
Thank you for your cooperation.

Sanja Bjezancevic
President of Djakovacki rezovi

Djakovacki rezovi

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Youtube:
<https://www.youtube.com/watch?v=M15rTjLcWWM>

SVA – Society for Visual Anthropology: call for entries 2015

The Society for Visual Anthropology's Film Festival screens work by students, professional anthropologists, and professional filmmakers at the American Anthropological Association's annual conference. 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. The SVA may bestow a number of awards each year, including the Festival's highest recognition, the Joan S. Williams Award of Excellence, named for the Festival's longtime organizer who retired in 2006. An award for

Best Student Work is awarded annually and the Jean Rouch Award may be given for collaborative and participatory work.

For more information, please contact:
SVAFilmFestival@gmail.com
<http://societyforvisualanthropology.org/film-video-and-multimedia-festival/>

2015 Festival Co-Directors:
Ulla D. Berg (uberg@rci.rutgers.edu)
Naomi Schiller (nschiller@brooklyn.cuny.edu)

SOCIETY FOR VISUAL ANTHROPOLOGY
2015 FILM & MEDIA FESTIVAL
NOVEMBER 18-22, DENVER CO

CALL FOR ENTRIES

EARLY DEADLINE: MARCH 15
REGULAR DEADLINE: APRIL 15
LATE DEADLINE: MAY 15

Submit Via Withoutabox
www.SocietyforVisualAnthropology.com

34th Jean Rouch International Film Festival: Call for entries



Dear Friends,

The 2015 Jean Rouch International Film Festival is now open for entries.

The festival will take place 7-15 November 2015.

The deadline to submit a film is 15th April 2015.

Entries must have been completed after 1st January 2014.

Films may be submitted via online screener (secure Vimeo link available until November 15th 2015) or DVD.

Only French and English versions are accepted.

You will find the online entry form on our website, at <http://comitedufilmethnographique.com/inscription-2015-entry-form-2015/>

The list of the selected films will be available on our website homepage in early July 2015

We are looking forward to receiving your film submissions.

With our very best regards.

The Organizing Committee
Barberine Feinberg, Françoise Foucault, Laurent Pellé.

ASTRA Film Festival 2015: Call for entries

Submissions are now open for ASTRA FILM FESTIVAL 2015!

The Festival will take place between 5 and 11 October in Sibiu, Romania.

Deadline for submissions is April 20th, 2015.

Please read the Rules & Regulations carefully, and fill in the online submission form which can be found at web: www.astrafilm.ro

The Festival is the local beating heart for the international and regional annual non-fiction cinema production. Through its special focus, it is the place to feel the pulse of documentary film production in the ex-Eastern European Block, and new Romanian productions, to meet fellow-filmmakers from around the world, debate upon major issues faced by documentarists while exposing real life and real people on the big screen, and interact with professionals and with an enthusiastic audience.

We are looking forward to receiving your films!

Astra Film Festival

www.astrafilm.ro

<http://www.facebook.com/AstraFilmFestival>

<http://twitter.com/AstraFilm>

6th Athens Ethnographic Film Festival - call for films



The Athens Ethnographic Film Festival continues the exploration of the anthropological world through the image and, for its 6th edition, is looking for films made by anthropologists (or related background), including students' works, either as dissertations or as assignments.

The Festival is looking for:

- student films by anthropologists (or related academic fields), either made as their dissertation film or as part of their dissertation.
- films by anthropologists (or related academic fields) who resume their cinematic searches after their postgraduate or doctorate studies.

- films by professional filmmakers or film school students, who collaborated with anthropologists or other social scientists during the making of the film.

Eligible are the films produced in the last three years.

The deadline is on 15th July, 2015.

For entry form and more information on the festival – please visit:

<http://www.ethnofest.gr/en/>

AND

<https://www.facebook.com/athens.ethnographic.film.festival>

Please fill in the entry form and send it at info@ethnofest.gr, and send a DVD copy of your film to:

Athens Ethnographic Film Festival
P.O. Box 66009
15501 Holargos
Athens

Alternatively, you can send a password-protected, private link to an online screener, along with the filled-in entry form, to info@ethnofest.gr.

Margaret Mead Film Festival, October 22-25: call for entries

The American Museum of Natural History's Margaret Mead Film Festival is presented by the Museum's Public Programs division in the Department of Education. Held annually each Fall, the Festival was founded in honor of pioneering anthropologist Margaret Mead, one of the first anthropologists to recognize the significance of film for fieldwork. The Mead screens documentaries, experimental films, animation, and hybrid works that increase our understanding of the complexity and diversity of the peoples and cultures that populate our planet.

The Margaret Mead Film Festival encompasses a broad spectrum of work, from indigenous community media to experimental nonfiction. The Festival is distinguished by its outstanding selection of titles, which tackle diverse and challenging subjects, representing a range of issues and perspectives, and by the forums for dialogue with filmmakers, invited speakers, and film protagonists. Tackling diverse and challenging cultural and social issues, the Mead Festival has introduced New York audiences to such acclaimed films as the Oscar-winning documentary *The Blood of Yingzhou District* (2006), Oscar-winning animated short *The*



Moon and the Son: An Imagined Conversation (2005), *The Future of Food* (2004), *Power Trip* (2003), and *Spellbound* (2002). The Mead Festival has a distinguished history of "firsts," including being the first venue to screen the now-classic documentary *Paris Is Burning* (1990) about the urban transgender community.

The call for submissions will open on March 3, 2015 <http://www.amnh.org/explore/margaret-mead-film-festival>

Biennial Conference of the Finnish Anthropological Society 2015: Call for entries

Call For Films

Biennial Conference of the Finnish Anthropological Society 2015: Landscapes, Sociality, & Materiality Helsinki, October 21–22, 2015

The Finnish Anthropological Society invites documentary film submissions to be screened during its Biennial Conference in Helsinki from the 21st to the 22nd October 2015.

The theme of the conference is Landscapes, Sociality, & Materiality. The Film Programme aims to investigate different ways in which objects, landscapes, material properties of various resources, infrastructures, and environments enable and restrict certain forms of creativity.

We encourage submissions that consider – through their cinematic form or content – different perceptions, mediations, and constructions of landscape and its relation to time, place, space, belonging, memories, cosmologies, narratives, and being-in-the-world. We also welcome submissions that engage with the multiple affects and relations that are generated and mediated through material objects.

Two options to submit

1. Online submissions:

Send an email to Carlo Cubero (carlo.cubero@gmail.com) with a link to the film (ie. VIMEO, YouTube, or your preferred format), a short billing (250 words), and the following:

- Director
- Runtime in minutes
- Year of production
- Location
- Production/distribution

2. Submissions by post can be mailed to:

Carlo A. Cubero & Enrico Barone
Department Social & Cultural Anthropology
Tallinn University
5 Uus Sadama
10120
Tallinn, Estonia

Please include the completed FORM (see attached for WORD or PDF) with your submission.

Films that are not in English must be subtitled to English.

We will only consider submissions completed after January 2013.

Submissions must be received or latest date of posting before 6th April 2015.

Filmmakers and other staff connected to the production are encouraged to attend for the discussion that will follow each screening.

This film programme will be a part of the Finnish Anthropology Conference which will investigate similar themes in 15 panels. The keynote speaker of the

conference is Anna Tsing, and the Westermarck lecture is going to be given by Philippe Descola.



On Friday October 23rd there will be an Anthropological Knots symposium, with a separate programme published later. See information on last year's edition here.

The conference is organised by The Finnish Anthropological Society. General inquiries regarding the conference can be addressed to Anu Lounela (anu.lounela@helsinki.fi) or Katja Uusihakala (katja.uusihakala@helsinki.fi).

More information on the conference, please visit: <http://www.antropologinenseura.fi/en/events/anthropology-conference-2015/>

Looking forward to your submissions!

Carlo A. Cubero, PhD
Department of Social & Cultural Anthropology
Estonian Institute of Humanities
5 Uus Sadama #305
Tallinn, Estonia 10120



Taiwan International Ethnographic Film Festival 2015: Call for entries

Calling All Filmmakers!

The 2015 Taiwan International Ethnographic Film Festival is coming on 2-6 October 2015, to be held at the Wonderful Theatre in Taipei.

Entry submission deadline: 20 May 2015

TIEFF is organized by the Taiwan Association of Visual Ethnography (TAVE), a non-profit organization dedicated to greater public awareness of documentary and ethnographic films.

TIEFF is more than a venue for screening films and videos; it is also a forum for education, discussion, and exchange. TIEFF considers every film selected to be equally valuable; therefore, there is no competition section in the event.

Apps and Anthropology

By Sam Collins and Matthew Durington

My colleague Sam Collins and I are trying to get a panel together on mobile apps and anthropology for the AAA meetings in 2015. Check the link from our Networked Anthropology site and/or the text below and if you are interested please reach out to us!
mdurington@towson.edu

<http://networkedanthropology.tumblr.com/Ideas>



The central theme of the biennial's 8th season, "Scenes of Life," invites audiences to participate in a multicultural investigation of the human experience as told through diverse life stories.

We're looking to screen films in the following categories:

- A) Central Theme: Scenes of Life
Ethnographic films, produced at any time, which tell unique life stories that reveal our shared human experience.
- B) New Vision:
Ethnographic films on any subject, completed between 2013 and 2015.

Ethnographic Apps/ Apps as Ethnography: Exploring Possibilities for a Locative, Multimedia and Collaborative Future.

*A Panel Proposal for the American Anthropological Association (AAA) Meetings, November 2015
Panel Organizers: Sam Collins (Towson) and Matthew Durington (Towson)*

Please send us entries now, or recommend films that you feel the program shouldn't miss!

Entry form, regulations, and festival info at <http://www.tieff.sinica.edu.tw>

Inquiry – Please contact TIEFF at tieff@gate.sinica.edu.tw

HU, Tai-Li, Festival President
Lin, Wenlin, Vice President
Tsai, Futuru C.L., Festival Director

We find it curious that anthropologists have paid relatively little attention to apps. Yes, there are certainly apps that help in our ethnographic research, as well as apps that have long been utilized by artists, folklorists, community activists and many others to encourage people to "read" and experience space and place in interesting (and even subversive) ways. But what about apps as part of our research, as, in other words, a form of ethnographic practice? Apps facilitate embodied

ideologies, and they mark the exact point of interpellation where structure and symbol meet practice and bodily hexis. Apps show how institutions and other powerful agents are trying to structure the meaning of cities by combining mobile media and social media through organizing embodied narrative experiences. Even when apps reproduce already existing content, they do so by structuring experiences in ways that are illustrative of networked power: the city as a series of connections and disconnections that bring some spaces and meaning together while effectively cutting off vast parts of the city from urban practice. In other words, apps are technologies of inclusion and exclusion, and following their trail can tell us exactly how things like segregation work in an era of the actor network.

Second, these powerful tools are not perfect. In fact, they're riven with errors—one of the reasons we like Android-based apps is for all of these lumps and bugs. But these are more than simply programmer's errors—we think of them more like Freudian parapraxes. That is, apps show where there are contradictions, tensions and possibilities for alternative meanings in the interstices of interlocking media platforms. Like the GPS system that can't keep up with spatio-temporal shifts of neoliberalism, apps can show us fissures where the exercise of power is still incomplete, the space between symbol, structure and

practice that allows for the articulation (or at least the evocation) of difference. By definition, geo-locational apps introduce a gap between structure and practice. For scholars like Jason Farman, they are a clarion call for “creative misuse”. For us, they remind us that utopia lies in the interstices of the urban fabric.

Third, apps allow anthropologists unparalleled opportunities to organize our multimedia, ethnographic data. We're used to working (and re-working) our notes, transcripts and recordings for written ethnographies, or editing (and re-editing) audio and visual recordings for ethnographic film, but what happens when we've got all of the above? Increasingly, anthropologists are leaving the field with a panoply of media: recordings, notes, photos, digital records, etc. Apps suggest one way of integrating this into ethnographically intended experiences for users. And there are multiple platforms for anthropologists to use in their own research. We've been experimenting with ARIS, an open-source editor for making multimedia apps for the iPhone, but there are other possibilities out there, including MIT App Inventor.

Moreover, forcing ourselves to organize maps, film, photos, archives and interviews into a (semi) coherent user experience is not just a difficult exercise, it's a form of ethnographic analysis. Apps take ethnographers to task for assuming that meaning “inheres” in objects or

spaces—with a geo-located app of an urban neighborhood, meaning comes from the ethnographic practice of the user. Can the user interact with your site in a way that is consonant with your own conclusions? And if they don't, isn't that a problem for you to consider? Unlike more traditional forms of disseminations (ethnographic and film), apps offer anthropologists a level of feedback (through user-generated content, app analytics or exit interviews) we usually don't receive until months after our work is published (if at all). This feedback is itself data—where people go, where they don't go, what they saw and what they failed to see. If we dismiss this as ephemeral to our research, we're missing the point: this is where the ethnography (literally) hits the road.

Finally, apps suggest an ethnography that is collaborative, engaging, open and fluid. Working with people to produce multiple media, prototyping apps with our interlocutors, testing apps with students, collecting data from usage, and then re-working what we've done to reflect our new understanding, all under the auspices of an open-source, open-access platform that people can utilize on (more and more) readily available hand-sets.

EYE & MIND

Master's Degree Programme in Visual Anthropology at Aarhus University

Deadline for Applications March 15, 2015



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 2014 the new museum building was 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

Mulla Sadra Meets Cinema Studies – Seminar at Moesgaard

What does Islamic philosophy have to do with cinema studies?

*Seminar with Professor Laura U. Marks
Tuesday, March 17, 15.30-17.00, New Auditorium,
Moesgaard Museum*

The concept of the imaginal realm, developed in eastern Islamic philosophy, can enrich the imagination of cinema studies. This talk presents the concept of the imaginal realm, from Persian philosopher Sadr al-Din Muhammad Shirazi (1571-1640). This radically pro-image philosophy emphasizes the reality of imagined images, the world as process, intensification, and singularity. It aligns with the cinematic thought of scholars such as Siegfried Kracauer, André Bazin, and

Gilles Deleuze in arguing that collective imagination can have real effects.

Laura U. Marks is a pioneering American and Canadian media theorist, artist, and professor at Simon Fraser University. Her books include:

- Hanan al-Cinema: Affections for the Moving Image (Forthcoming 2015, MIT Press)
- Enfoldment and Infinity: An Islamic Genealogy of New Media Art (MIT Press, 2010)
- Touch: Sensuous Theory and Multisensory Media (University of Minnesota Press, 2002)
- The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses, (Duke University Press, 2000)



The event is free of entrance and open to all.

It is organized by:

- *Camera as Cultural Critique*, Department of Anthropology, Aarhus University
- *Visual Wednesdays*, Eye & Mind MA programme in Visual Anthropology
- Arab and Islamic Studies, Institute of Culture and Society
- The Department of Aesthetics and Communication, Aarhus University

Further info: <https://www.facebook.com/visualwednesdays>

nafa : : notice board

VISUAL ANTHROPOLOGY - LATEST ISSUE

The latest issue of Visual Anthropology, just out (vol. 28(1), January 2015), is a special issue devoted to "Popular Pictorial Arts".

The contents include:

TILCHE, ALICE, Pithora in the Time of Kings, Elephants and Art Dealers, 28(1): 1-20

HOCKINGS, PAUL, Disasters Drawn: The Illustrated London News in the mid-19th Century, 28(1): 21-50

PHILIPPS, AXEL, Defining Visual Street Art: An Investigation of Stenciled Graffiti, 28(1): 51-66

STEWART, MICHELLE, and CHRIS KORTRIGHT, Cracks and Contestation: Towards an Ecology of Graffiti and Abatement, 28(1): 67-87

DENNISON, JEAN, Situating Graphic Anthropology, 28(1): 88-108

Regards,
Paul Hockings

EMERGING DOCUMENTARY PRACTICES

A Symposium and Exhibition at Temple University, Philadelphia, Friday April 3, 2015

<http://noncredit.temple.edu/search/publicCourseSearchDetails.do?method=load&courseId=2952218>

REGISTRATION IS NOW OPEN

Registration closes March 25.

EMERGING DOCUMENTARY PRACTICES is a one-day symposium and multimedia exhibition about how emerging technologies are transforming nonfiction image-making practices in cinema, art and ethnography. Plenary and keynote speakers include Nate Larson, Andy Kropa and Dutch artists Ivar van Bekkum and Esther Polak. The conversations are presented concurrently with an exhibition of documentary works using interactivity and other innovative practices.

The daylong symposium commences with coffee at 9:50am and concludes with a reception ending at 5:30pm. Registration is \$40 and includes morning beverages, lunch and a reception. Registration is also required but free for members of the Temple community with a valid Temple ID. Registration is limited. Register today to hold your place! EMERGING DOCUMENTARY PRACTICES is hosted by the Department of Film and Media Arts at Temple University and made possible with additional support from The Center For the Humanities at Temple and Temple Libraries.

For questions about the event, contact symposium organizers Roderick Coover and LeAnn Erickson, email edocs@temple.edu

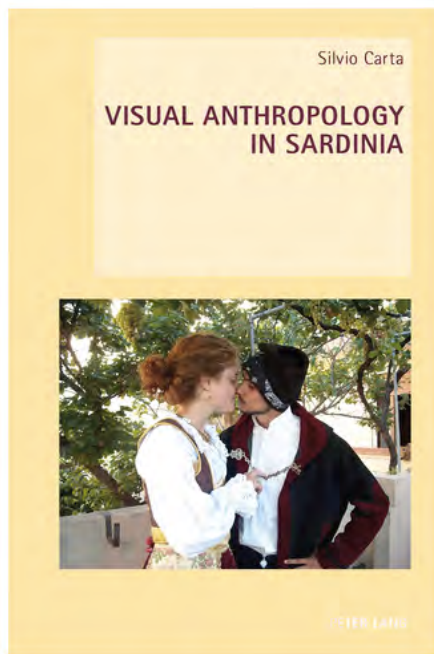
CALL FOR FILM REVIEWS

The Journal of the Anthropology of the Contemporary Middle East and Central Eurasia (ACME) welcomes film reviews for the next issue of his journal. Should you like to review a particular documentary or send us one documentary 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:

www.seankingston.co.uk

Dr Michael Abecassis
College Lecturer, University of Oxford



NEW BOOK

Dear Colleagues,

In case you hadn't heard about it, I am sending notes about a new book published by Peter Lang (of Bern, etc.):

Carta, Silvio

Visual Anthropology in Sardinia

Series: New Studies in European Cinema - Volume 19

Year of Publication: 2015

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien, 2015. XIV, 209 pp., 26 b/w ill., 22 coloured ill.

ISBN 978-3-0343-0998-1 pb. (Softcover)

Regards,
Paul Hockings



HARVARD TRIBUTE TO GARDNER

We still have Gardner's wonderful work.

These items were shared by his colleague and my old friend, Kevin Bubriski.

<http://www.kevinbubriski.com/>
Joanna Kirkpatrick



DESCENDING WITH ANGELS

Christian Suhr, dir
75 min.

Now in distribution at Documentary Educational Resources:

<http://www.der.org/films/descending-with-angels.html>

Islamic exorcism or psychotropic medication? *Descending with Angels* explores two highly different solutions to the same problem: namely Danish Muslims who are possessed by invisible spirits, called jinn.

- Best documentary feature, Berlin Independent Film Festival, 2015
- Special Student Film Award, Göttingen International Ethnographic Film Festival, 2014

NEW E-BOOK**The Complete Sol Worth**

Edited by Larry Gross and Jay Ruby
 USC Annenberg Press.
 ISBN Ebook: 9781625171887

Reviewed by Keyan G Tomaselli, University of
 KwaZulu-Natal

Every age delivers researchers who change the way things are done, thought about, and explained. Disciplines suggest their own solutions that are always waiting in the wings but which need one or more perceptive individuals to connect the dots. Too often, however, these pioneers are forgotten by second and third generation scholars who in the digital age are responding to an ever-shortening half-life of knowledge, and in the current conjuncture, the killing of history by new technologies that conduct fast-breaking information in the perceptual present. Disciplinary epistemologies are thereby often lost in the mists – not of time – but of publication clutter as academics try to carve out for themselves intellectual niches that help to brand them in the increasingly congested job market. For our students, mostly digital natives, if it's not on the Net, it does not exist.

It is my impression that everyone is writing but few of us are reading anymore. Our jobs depend on outputs, publications and impact factors. Our bosses – auditors rather than academics – require these indices to justify their own jobs, let alone those of us actually still working in the field.

The Complete Sol Worth is a timeous effort as recovery of a key visual anthropologist who lived and worked before the digital age. No matter, his theories, methods and work remain as relevant today as before.

Sol Worth, amongst a few others like John Adair, Margaret Mead, Paul Hockings, Jay Ruby, Larry Gross and Karl Heider, established different strands of a new sub-field, one that connected anthropology with documentary, and in Worth and Adair's case, subject-generated film making with the methodology of semiotics as an explicit encoding strategy. Like with most paradigmatic breaks, the one offered by Worth and Adair was dramatic.

It is quite fitting, then, that Worth's colleagues, Larry Gross and Jay Ruby, have compiled a very extensive consolidated memory of Worth's work, comments on it and developments from it. This archive is further enhanced by republishing articles from Worth's former student, Dick Chalfen, and Chalfen's student, Sam Pack, amongst some others. This 485 page hyperlinked tome is divided into the following sections: a) the Complete Sol Worth (preface, list of publications, biography, photographs), b) Reprints of two books, i) Studying Visual Communication, ii) Through Navajo Eyes, c) Other Publications, d) Films, e) Sol Worth's Art Work, and f) Publications About Worth's Works (by Dick Chalfen, Margaret Mead, John Collier, Margaret Dubin, Sam Pack, Bob Aibel and Leighton Peterson).

A key figure in the genesis of the study of visual communication, Sol Worth (1922-1977) started his career as a filmmaker and painter before turning to academic pursuits. How film could be understood and studied as medium of communication (in both production and reception) was his initial aim, from where he moved on to bigger and more weighty questions about the nature of visual media in general and the role that visual images play in shaping and constructing reality. Worth is perhaps best known for the "Navajo Film Project" that he conducted with anthropologist John Adair in which they allocated 16mm cameras to Navajo residents of the Pine Springs,

Arizona reservation, in order to study how individuals 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*, became enormously influential in the fields of anthropology, communication and cinema studies, among other disciplines and is reproduced in its entirety here.

My own interaction with Worth and some of the above characters, who all played roles in his life and work, was from afar in the late 1970s. My own MA supervisor, John Van Zyl, at the University of the Witwatersrand, Johannesburg, and I had been toying with the idea of ethnographic film. Van Zyl then spent a sabbatical at the University of Pennsylvania, and like the returned pilgrim he brought back fascinating, absorbing and exotic tales of the luminaries he had met like Ray Birdwhistell, Richard Aibel, George Gerbner and a new way of making sense called visual anthropology where texts and contexts cohered. He organised a Visual Anthropology conference at Wits, and of those invited, Jay Ruby and Gei Zantzinger, participated, robustly engaging us on a film that I had made on indigenous healers, whose production and visual method had been inspired by Heider's approach, *Ethnographic Film*.

It was a little later that I managed to get a copy of *Through Navajo Eyes*, which was to become a basis of my own early semiotic-led filmmaking and associated theory. My own book, *Appropriating Images* (1996) re-articulates Worth and Adair into a framework which examines the West looking at us here in Africa looking at the West. We also strategically applied Worth's semiotic to an analysis of films on South Africans to disrupt the prevailing apartheid lens which assumed that the apartheid perception of reality was concretely real and that (approved) images of races comprised actual simulacra of racial policies. (Let's not go there, the argument is very convoluted.) However one makes

sense of the claim that 'film' is a prescriptive 'model' of and for reality, Worth's theories and methods assisted us in deconstructing such correspondence theories that underpinned representation.

The Complete Sol Worth, an e-book, is available on Amazon [as well as iTunes] at a very low price [\$4.49 in the US].

NEW ONLINE ANTHROPOLOGICAL RESEARCH PLATFORMS

Dear Colleagues,
May I bring your attention to three new online anthropological research platforms (text, photo and film) which may be interesting for those who are working on religious beliefs and rituals of pastoral nomads.

Bakhtiari Sacred Landscape
<https://khosronejad.wordpress.com/>

Soroudkhani and Shahnamehkhani among Bakhtiari
<https://bakhtiarishahnameh.wordpress.com/>

Bakhtiari Women's Lamentations
<https://bakhtiarwomenlamentation.wordpress.com/>

P. Khosronejad

nafa :: calendar

Events marked with bold are those still open for entries.

March 10-13, 2015

Days of Ethnographic Films 2015, international Festival, Ljubljana, Slovenia
Deadline for entries: passed
Contact:
Web: <http://www.def.si/news/>

March 12-20, 2015

FIFEQ // Festival international du film ethnographique du Québec, Canada
Deadline for submission: Passed
Contact:
E-mail: ethnographik@gmail.com
Web: <http://www.fifeq.ca/>

March 19-25, 2015

Cinéma du Réel, Paris, France
Deadlines: September 30th / November 17/ December 19th 2014
Web: <http://www.cinemadureel.org/en>

April 9-10, 2015

The 2015 Futures of Visual Anthropology Conference "Making Space", Temple University, USA
Contact:
Web:
<https://vastmosphere.wordpress.com/category/futures-of-visual-anthropology-conference/>

April 25-May 2, 2015

33rd Fajr International Film Festival, Tehran, Iran.
Deadline for submission: Feb 20, 2015

Contact:

Web: www.fajrfilmfestival.com

May 13-17, 2015

Freiburger Film Forum
Deadlines: March 1, 2015
Web: <http://www.freiburger-filmforum.de>

May 14-June 7, 2015

SIFF 2015 – 41st Seattle International Film Festival, Seattle
Earlybird Submission Deadline: October 6, 2014
Regular Submission Deadline: November 3, 2014
Final Submission Deadline: January 5, 2015
FutureWave Shorts (youth ages 18 and under)
Submission Deadline: March 2, 2015
Contact:
Web: <http://www.siff.net/festival-2015>

June 3-14, 2015

Sydney Film Festival, Sydney, Australia
Deadline for entries: 27 February 2015
Contact:
Web: <http://sff.org.au/>

June 5-10, 2015

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

June 16-19, 2015

The 14th RAI International Festival of Ethnographic Film 2015
Bristol, UK.

Deadline for entries: January 15, 2015

Contact:

E-mail: festival@therai.org.uk
Web: <http://www.therai.org.uk/film/film-festival/> or www.raifilmfest.org.uk (under construction)

June 16-21, 2015

London Open City Doc Fest
Early Bird Deadline: Tuesday 7th October 2014
Regular Deadline: Monday 2nd February 2015
Late Deadline: Monday 2nd March 2015
Web: <http://www.opencitydocsfest.com/>

June 17-28, 2015

The 69th Edinburgh International Film Festival (EIFF), Edinburgh, Scotland.
Deadline for submission: passed
Web: <http://www.edfilmfest.org.uk>

June 18-20, 2015

The 12th International Ethno film Festival - the Heart of Slavonia, the Republic of Croatia.
Deadline for entries: May 1, 2015

Contact:

Gsm: 00385 (0)91 734 1887

E-mail: rezovi@gmail.com / sanja.bjezancevic@gmail.com

Web: [www.rezovi.eu / fkk-djakovo.net](http://www.rezovi.eu/fkk-djakovo.net)

FB: <http://www.facebook.com/pages/Dakovački-rezovi/176732669039889?ref=ts>

Youtube:

<https://www.youtube.com/watch?v=Ml5rTjLcWWM>

July 6-19, 2015

29th Pärnu International Documentary and Anthropology Film Festival

Deadline for submission: March 15, 2015

Contact:

Pärnu Film Festival

Esplanaadi St. 1021

Pärnu 800100, Estonia

Web: www.chaplin.ee/filmfestival/index.htm

July 18-26, 2015

Zanzibar International Film Festival, Zanzibar

Deadline for entries: January 31, 2015

Web: www.ziff.or.tz

August 8-11, 2015

The 68th edition of the Festival del film Locarno, CH.

Deadline for entry: June 1, 2015

Contact:

E-mail: press@pardo.ch |

Web: www.pardo.ch

August 24-30, 2015

Odense International Film Festival, Odense, Denmark.

Deadline for entries: April 1, 2015

E-mail: filmfestival@odense.dk

Web: www.filmfestival.dk

September 21-26, 2015

35th Nordic Anthropological Film Association Film Festival and Academic conference:

Visual Anthropology and European Cultural Heritage, Warsaw, Poland

Deadline for abstract submission: April 15th 2015

Deadline for film submission: April 15th 2015

Web: <https://nafa2015.pl/>

September 30-Oct 2, 2015

The annual Viscult Film Festival "Food for Thought", Joensuu, Finland.

Deadline for submission: April 8, 2015

Contact:

Pohjois-Karjalan alueellinen elokuvayhdistys

Kirkkokatu 27

80100 Joensuu, Finland

Web: <http://www.pkey.fi/viscult/2015/eng-index.php>

October 2-6, 2015

The 2015 Taiwan International Ethnographic Film Festival, Taipei, Taiwan.

Deadline for entries: May 20, 2015

Contact:

E-mail: tieff@gate.sinica.edu.tw

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

October 5-11, 2015

ASTRA Film Festival 2015, Sibiu, Romania.

Deadline for submission: April 20, 2015

Contact:

Web: www.astrafilm.ro

FB: <http://www.facebook.com/AstraFilmFestival>

Twitter: <http://twitter.com/AstraFilm>

October 8-15, 2015

14th Yamagata International Documentary Film Festival

International Competition:

First deadline: December 15, 2014 (for works completed by October 31, 2014)

Second deadline: April 15, 2015 (for works completed after November 1, 2014)

New Asian Currents: May 15, 2015

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

October 19-25, 2015

34th Uppsala Kortfilmfestival
Uppsala, Sweden

Deadline for entries: May 31, 2015

Web: www.shortfilmfestival.com/

October 21-22, 2015

The Finnish Anthropological Society invites documentary film submissions to be screened during its Biennial Conference of the Finnish Anthropological Society 2015: Landscapes, Sociality, & Materiality, Helsinki, Finland.

Deadline for submissions: April 6, 2015.

For further information, contact:

Carlo Cubero

E-mail: carlo.cubero@gmail.com

October 22-25, 2015

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

Deadline for entries: The 2015 call for submission will open on March 3, 2015

Contact:

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

October 22-31, 2015

The 10th International Documentary Film Festival of Mexico City, Mexico.

Deadline for entries: May 29, 2015

Contact: DOCSDF

Republica de Cuba 41, piso 1, Centro Historico Mexico City, DF 06010

Web: www.docsd.org

October 22-November 5, 2015

VIENNALE - Vienna International Film Festival, Austria

Deadline for synopsis of film: July 15, 2015

Contact:

E-mail: film@viennale.at

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

October 26-Nov. 1, 2015

DOK Leipzig

56 International Leipzig Festival for Documentary and Animated Film

Entry deadlines: 1st call for entries: April 1, 2015

Web: www.dok-leipzig.de

October 27-Nov 1, 2015

The 19th International Documentary Festival

Jihlava, Czech Republic

Deadline for entries: Films produced from

September 2014 to December 2014: April 30, 2015.

Films produced in 2015: June 30, 2015.

Web: www.dokument-festival.cz

November 5-15, 2015

CPH:DOX – Copenhagen International

Documentary Film Festival, Copenhagen, Denmark.

Deadline for submission: June 1, 2015 for films

completed between January 2015 - May 2015.

August 3, 2015 for films completed after May 2015.

Contact: www.cphdox.dk

November 7-15, 2015

The 2015 Jean Rouch International Film Festival,
Paris, France

Deadline for entries: April 15, 2015

Contact:

Web:

<http://comitedufilmethnographique.com/inscription-2015-entry-form-2015/>

November 18-22, 2015

Society for Visual Anthropology – 2015 Film &
Media Festival, Denver Co, USA

Deadline for entries: March 15 (early deadline);

April 15 (regular deadline); May 15 (late deadline),
2015

Contact:

E-mail: SVAFilmFestival@gmail.com

Web: <http://societyforvisualanthropology.org/film-video-and-multimedia-festival/>

November 18-29, 2015

IDFA - The 28th International Documentary Film
Festival Amsterdam, The Netherlands

Deadline for submissions: May 1st, 2015 for all films
completed between August 1, 2014 and April 1,

2015. The second and final deadline is August 1, for
all films finished after April 1, 2015.

Web: www.idfa.nl

January, 2016

Sundance Film Festival, Park City, Utah, USA27

Deadline for submission: Submissions for the 2016

Sundance Film Festival will open in June and close at
the end of September.

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

January 27-February 7, 2016

44 edition of the International Film Festival

Rotterdam, the Netherlands.

Deadline for entries: not yet set

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

May 4-8, 2016

13th Göttingen International Ethnographic Film
Festival

Submission deadline: 15th December 2015

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