

nafa : // network

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Newsletter of the Nordic Anthropological Film Association

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Editorial

By Anne Mette Jorgensen, Berit Madsen, Christian Suhr Nielsen and Kayla Reopelle

Dear readers,

Before the summer leave, with (most of) our offices empty we are proud to present the preliminary program for NAFA's 38th Film Festival in September. Apart from film screenings, the event will host a one-day workshop & master class as well as screenings of local ethnographic films. This year, the festival once again moves us out of the North to take place in Romanian Cluj-Napoca.

NAFA also happy to announce the launch of the second volume of our online peer reviewed Journal for Anthropological Films (JAF). We remind you that once published, all films are accessible online for free and without a subscription. On the JAF website you will find instructions on how to submit your film if you would like to have it peer reviewed and published.

The annual meeting in Cluj-Napoca will make status and re-consider NAFAs future communication in JAF and NAFA Network.

JAF has gained quite a few experiences in its first year of existence and as for the NAFA Network we, the editors, find that it is time for renewal. Looking back, NAFA Network can this year celebrate its 25 years jubilee. It was an invention of the now deceased Daniel Papuga who sent it out by fax from Oslo University. In 1997 we took over in Aarhus, Anne Mette Jørgensen together with David Givoni, who was after a couple of years substituted by Berit Madsen. Christian Suhr joined us in 2008 (10 years ago - another jubilee!) and gave our newsletter a new shape. Finally, this year we have enjoyed the competent assistance of Kayla Reopelle. As the annual meeting will now make a status your comments and suggestions for renewal are, now more than ever, warmly welcome.

In 'News from the Commission on Visual Anthropology of the International Union for Anthropological and Ethnological Studies (CVA-IUAES)' the CVA chair Metje Postma announces her organization will be restructured will take place in the near future. We thank Metje for her good collaboration and follow the process with interest.

The 16th Royal Anthropological Institute (RAI) Film Festival and the International Festival of Ethnological Film at The Ethnographic Museum in Belgrade call for entries, and, at RAI, a selection of documentaries from the RAI Ethnographic Film Catalogue – classics as well as more recent ones – are now available to watch online.

After forwarding an invitation to apply for the MA program in Audiovisual Ethnography at Tallinn University in 2018, we present two possibilities of publishing in Visual Anthropology journals. The first is a call for reviews of video installations and films in ethnographic exhibitions in Anthrovision (please notice the short deadline). The second is in the multi-lingual GIS – Gesture, image and sound – anthropology journal.

And finally, the usual notice board and calendar. Please observe that the deadline for the next volume is 20 August, 2018.

nafa :: news and announcements

38th NAFA ethnographic film festival in Cluj-Napoca, 11-15 September 2018

by Peter I. Crawford

The International Film Selection Committee, consisting of Catarina Alves Costa (Lisbon), Alyssa Grossman (Gothenburg), Orsolya Veraart (Tromsø/Cluj), Knud Fischer-Møller (Copenhagen), and Peter I Crawford (Tromsø), had its final meeting in Tromsø end of May and has selected 24 films out of more than 200 submitted films. It has resulted in the following

preliminary general screening programme (see table below). On the opening day of the event, Tuesday 11 September, there is a one-day workshop & master class with four 90-minute sessions with presentations by Orsolya Veraart, Len Kamerling, Eddy Appels and Christian Suhr, with Frode Storaas, Lisbet Holtedahl and Peter I. Crawford as discussants. The final day of

the event will have screenings of local ethnographic films selected by Köncei Csilla from Babeş-Bolyai University, Department of Hungarian Ethnography and Anthropology.

For further information, updates and to register please consult the dedicated website at cinetrans.org/festival

Wednesday, 12 September	Thursday, 13 September	Friday, 14 September
<p>Venue: Cinema Arta 09.00-11.00: Film screenings 1 Chaired by Peter I. Crawford <i>Unedo Omnes Dies</i> (Silvia Coelho and Paulo Raposo, Portugal, 53'); <i>Alima</i> (Loukas Koubouris, Nickolas Papadimitriou, Greece, 30') 11.00-11.30: Coffee break 11.30-13.00 Film screenings 2 Chaired by Knud Fischer-Møller <i>The land of love</i> (Liivo Niglas, Estonia, 78')</p>	<p>Venue: Cinema Arta 09.00-11.00: Film screenings 6 Chaired by Knud Fischer-Møller <i>The wolf's lair</i> (Catarina Mourao, Portugal, 102') 11.00-11.30: Coffee break 11.30-13.00 Film screenings 7 Chaired by Peter I. Crawford <i>Celebration Day</i> (Vanessa Wijngaarden, Germany, 12'); <i>Cooling and cleansing in Kilimanjaro</i> (Frode Storaas & Knud Christian Myhre, Norway, 25'); <i>The way we live now</i> (Sophia Hersi Smith, Denmark, UK, 32')</p>	<p>Venue: Cinema Arta 09.00-11.00: Film screenings 11 Chaired by Alyssa Grossman <i>Namrud</i> (Fernando Romero Forsthuber, Austria, 95') 11.00-11.30: Coffee break 11.30-13.00 Film screenings 12 Chaired by Orsolya Veraart <i>Lukamir, my home</i> (Manca Filak, Ziga Gorisek, Slovenia, 62'); <i>Even asteroids are not alone</i> (Jón Bjarki Magnússon, Germany, 17')</p>
13.00-14.00 Lunch	13.00-14.00 Lunch	13.00-14.00 Lunch
<p>Venue: Cinema Arta 14.00-15.30 Film screenings 3 Chaired by Orsolya Veraart <i>Wives</i> (Lisbet Holtedahl, Norway, 85') 15.30-16.00: Coffee break 16.00-17.30: Film screenings 4 Chaired by NN <i>Hotel Nueva Isla</i> (Irene Gutierrez, Spain/Cuba, 71') 17.30-18.00: Drinks</p>	<p>Venue: Cinema Arta 14.00-15.30 Film screenings 8 Chaired by NN <i>Imprisoned Lullaby</i> (Rossella Schillaci, Italy, France, 82') 15.30-16.00: Coffee break 16.00-17.30: Film screenings 9 Chaired by Orsolya Veraart <i>In Laz</i> (Miha Pece, Slovenia, 59'); <i>Memory is not about the past</i> (Anne Chahine, Germany, 19')</p>	<p>Venue: Cinema Arta 14.00-15.30 Film screenings 13 Chaired by Knud Fischer-Møller <i>The glasses we wear</i> (Anne Sofie Askholm, Denmark, 57'); <i>Research/Souvenir (Dialogues)</i> (Roger Horn, South Africa, 18'); <i>The flaneurs #3</i> (Aryo Danusiri, Indonesia/U.S.A., 5') 15.30-16.00: Coffee break 16.00-17.30: Film screenings 14</p>

	17.30-18.00: Break	Chaired by NN <i>Tohossou</i> (Ran Muratsu, Japan, 28'); <i>Oh Brother Octopus</i> (Florian Kunert, Germany, 27') 17.30-18.00: Drinks
Venue: Cinema Arta 18.00-20.00: Film screenings 5 Chaired by Alyssa Grossman <i>E-Wasteland</i> (David Fedele, Australia, 20'); <i>The great grey cloud</i> (Marcelo Munhoz, Brazil, 72')	Venue: Cinema Arta 18.00-19.30: Film screenings 10 Chaired by Alyssa Grossman <i>Third-class travel</i> (Rodion Ismailov, Russia, 82')	Venue: Cinema Arta 18.00-20.00: Film screenings 15 Chaired by Peter I. Crawford <i>Kanzol</i> (Mate Toth Ridovics et al., Hungary, 74')

Journal of Anthropological Films Volume II

By Frode Storås, Trond Waage and Anne Mette Jørgensen

Journal of Anthropological Films has launched our second volume. Go to <https://boap.uib.no/index.php/jaf> watch it, to find out how to submit YOUR film for publication, and to watch the first volume.

About the volume:

'What is an anthropological film' is a question that has been debated ever since the beginning of the history of ethnography and film. No clear definition has come up, and that is probably just fine. The selection committees at ethnographic, or anthropological, film festivals do raise that debate now and then, but the films screened show the great variation of films that can be linked to anthropology one way or the other. Being an academic peer-reviewed journal, JAF looks for films that are based on anthropological research. The main question we ask our reviewers is whether they see the film as an academic contribution to anthropology, to teaching and comparative research and dissemination of anthropological knowledge. Interestingly enough, the reviewers do not necessarily agree.

This issue of JAF presents films from America and Asia that relates to anthropological themes such as economy, politics, religion and friendship.

David Bert Joris Dhert's film *We must be dreaming* explores how the 2014 FIFA World Cup and the 2016 Rio Olympic Games have engendered, promises and dreams and opportunities for the people of Rio de Janeiro. The giant events inspired researchers as well as media to follow closely how the city gradually moved away from a role of social caretaker towards becoming increasingly preoccupied with money-making opportunities. Based on research over a period of three years Dhert's film follows the stories of three protagonists that carry diverse themes revealing how these sporting events affected individuals and groups of people at various layers of society.

Roger Canal's *Bea wants to know* is a film following a young student in Puerto Rico, who seeks help to better her life situation. We first meet Bea as she looks up Tarot cards readers and other psychic mediums to find answers to her misfortune. Seven months later, which Bea says has been a period with lots of stress, the film follows Bea going back to the healers. As a context to the spiritual and religious concerns of the people in Puerto Rico, we are presented to astrology as well as the Easter parade. The last part of the film dwells on the healing rituals lead by the medium Pedro whom she also met seven months earlier.

Students and young people are also at stake in *Tokyo Pengyou*, a film based on Jamie Coates' long term fieldwork among young Chinese students and musicians living in Tokyo's unofficial Chinatown. As pointed to in the film, the Chinese character for music is the same as for happiness. A lot of music and fun, not at least from karaoke bars, is a theme throughout the film, but we can also feel an undertow of struggles and disappointments. The film focuses on Dongshi, a young musician and businessman who due to lack of success, closes his company, and plans to move back home to China.

Theyyam: *The Dancing Gods* by Felipe Pereira documents a Kaliyattam ritual in a sacred grove (kavu) in rural Kerala, India. The Kaliyattam ritual belongs to the Teiyyam class of ritual performances in which low-caste men invite deities into their bodies through a lengthy and elaborate sequence of "acts" to enable those present to interact directly with the deities and receive their blessings. The film follows the preparations and ritual sequences, with voiceover explanations of what is going on, stage by stage.

News from the Commission on Visual Anthropology of the International Union for Anthropological and Ethnological Studies (CVA-IUAES)

By Metje Postma

Below you will find news on the upcoming Congress of the IUAES in Florianapolis from 16 till 22 July, this month; a notice on the initiative of our Japanese Colleague: Itsushi Kawase to organize a Seminar on the VISCAM project led by CVA board member Mouazamou Ahmadou from Maroua/Ngaoundere with VCS at Tromso University and an announcement of the re-organization of the CVA-board in the coming year.

IUAES Congress at Florianapolis, Brazil 16-22 July 2018

Since its creation in 1934, the IUAES World Congress will take place for the first time in South America and also in the Southern Hemisphere. The event brings together anthropologists from a hundred countries, representing all continents.

The unconcealed emotion that speaks from this announcement of the IUAES Congress has moved me deeply and encouraged me to introduce this program to you in the NAFA Newsletter, because what is going to happen in Brazil represents the ideal that we as CVA have tried to work for in the past years: an inclusive Visual Anthropological community. The IUAES Congress Program in Florianapolis, Brazil (16-22 July) offers a rich and exciting program of Visual

Anthropological presentations. The Brazilian Visual Anthropology community coordinated by Alex Vailati and the organizations mentioned above, have developed a varied and rich program with paper-panels, workshops, a photo-and film-exhibition showing 35 photo-projects and 19 Films by visual anthropologists from 7 countries. It is an exciting opportunity to get to know the works of predominantly Brazilian visual anthropologists. Alex Vailati writes in his introduction:

In this edition of the Audiovisual Exhibition, we present a set of works that are the result of something done in a collective way. It is very relevant to notice the participation of the Visual Anthropology Committees, both from the IUAES and the ABA, which allowed for an articulation of several research groups and nucleus. Participating in the organization of this show there are many Brazilian research groups of Visual Anthropology, among which we highlight the NAVI (Nucleus of Visual Anthropology and Image Studies/UFSC), the LAV (Laboratory of Visual Anthropology/UFPE) and NAVISUAL (Nucleus of Visual Anthropology of Federal University of Rio Grande do Sul/UFGRS).

... The selection committee, composed of an international jury, selected nineteen films, with origin coming from Mexico, Estonia, Brazil, Benin, Japan, China, Belgium, Venezuela and Portugal. The second section of the show is the result of a call to the Brazilian Visual Anthropology

Centres as a homage to the audiovisual production of the national anthropologists. This activity will feature nine films. These will also be a tribute to the collective Videos nas Aldeias (Video in the Villages Project led by Vincent Carelli), which also represents a relevant experience in the history of audiovisual anthropology in Brazil.

Alex Vailati- audiovisual show coordinator

Another important feature of this Congress is the emphasis on photography. It allows for a renewed discussion on the role of photography within visual anthropology, a medium that is often either taken for granted as one of the basic tools of the ethnographer and thus not given as much attention as was given to ethnographic cinema (although this seems to be reversed in Visual Sociology).

There is a renewed interest for the Photographic Essay (see: *Writing with Light* initiative by the Review of Visual Anthropology of the SVA) in collaboration with the online journal: Cultural Anthropology (https://culanth.org/photo_essays), even though there are relatively few who have carried the discourse on and serious work with photography in Visual Anthropology further since the seminal and much discussed work by father and son Collier (1967). At the IUAES Congress in Florianapolis, Carlos Y. Flores' initiative to organize a photo-exhibition at the IUAES Conference in Manchester in 2013, is now followed by a

phenomenally large photo-exhibition in Florianópolis. It may have remained relatively unknown to many colleagues in the North how this branch of Visual Anthropology flourishes in Brazil. This Congress offers to all those who will attend, the opportunity to take notice of what is going on in this field in Brazil. The objective of the photo-exhibition as described by the organisers is

‘... to disseminate national and international photographic productions in line with the central theme of the congress, based on collective reflection on the current moment that Anthropology is experiencing in a world marked by cultural inequalities and differences. There are 35 photographic essays covering seven countries (Brazil, Colombia, Portugal, Germany, France, Mexico and China). Through images, contemporary sociocultural issues gain materiality, encompassing people, collectivities, specific social groups and equally historical processes of social interest. In addition, to continuing the Visual Anthropology Exhibition implemented since the last IUAES World Congress, held in Manchester in 2013 in England, the exhibition of this set of essays goes on the other Photographic Exhibition that NAVI (Visual Anthropology Nucleus and Image Studies/UFSC) has been organizing for more than ten years at the Federal University of Santa Catarina, such as the Congresses Making Gender and the 13 th World of Women. This year, the organization of the show counts with the partnership of NAVISUAL (Nucleus of Visual Anthropology of the Federal University of Rio Grande do Sul), reaffirming the agreement maintained between both research centers.

Carmen Sílvia Rial, Cornélia Eckert e Carla Pires Vieira da Rocha –Audiovisual Exhibition Coordinators

The CVA-board also organizes its own workshop, picking up on the themes we have addressed in previous IUAES Congresses: the epistemology of the moving image and sound, developing academic criteria for the evaluation of non-discursive productions, and this year: Ontological Multifurcation: Cine-Anthropology and Multimodal-Ethnography; a workshop organized with CVA board member: Bao Jiang (Beijing).

Beside bringing Visual Anthropologists from all over the world together, and trying to break with the dominance of Northern Visual Anthropologists, the CVA sees it as its task to offer a platform for global discussions on how Audio-visual mediations fit in anthropological epistemologies and thus offer guidelines and dissemination of ideas and examples of how non-text based mediations offer new Ways of Knowing that may bridge the gap between the worlds and people we study and the world and people that present and discuss our collaborations with those whose worlds we explore, try to get to know and communicate about.

We will discuss how the term Visual Anthropology has contributed to the establishment of the discipline combining film, ethnography and anthropological theory, but has also guided it into a vague field where some defined the visual as object of study and took it as a sub-discipline of anthropology of the senses, and some followed the possibility of developing another way of doing

anthropology where the audiovisual construction itself visualized (part of the) anthropological analysis and the ethnographic subject in non-discursive ways. The most common cinematic style in ethnographic filmmaking is Observational Cinema, but how does this style of filming connect to new Multimodal approaches to Visual Anthropology and their ontologies ?

Ethnographic cinema has changed color many times: from descriptive records of events and rituals to complex encounters between the anthropologist and his/her interlocutors in ‘shared anthropology’ collaborative processes (Jean Rouch) and forms that explore the aesthetics of culture and social life, trying to convey other complexes of thought and meaning (Robert Gardner) than text could. We have moved far beyond a simple identification of ethnographic cinema as one particular style or purpose. In this Workshop, we intend to discuss the ‘state of the art’ of where we are at with regard to the course that ethnographic cinema has taken and how cinematic form, ethnographic content and anthropological analysis are coming together in new multimodal clusters in digital environments.

We invite you to visit the IUAES 2018 Website (<https://www.iuaes2018.org/>) and attend the Congress, and to join us at the Workshop, the Audio-Visual or Photo-exhibition and the following panels: OP 022. Anthropology of Cinema: Challenges and Dialogues between Filmic Images and Anthropological Analysis; OP 139. On demand. Explorations on commissioned audiovisual productions.; OP 165. Teaching and research programs in audiovisual anthropology. Experiences and challenges. Programas de enseñanza e

investigación en antropología audiovisual. Experiencias y desafíos.; OP 192. Visual anthropology and colonialism: critical approaches and future guidelines

Symposium turned Workshop in Japan, with Mouazamou Ahmadou

Itsushi Kawase, assistant professor of Visual Anthropology at the National Museum of Ethnology in Osaka hosted a Symposium in June with Mouazamou Ahmadou, visual anthropologist from the University of Maroua/Ngaoundéré/Cameroon and member of the CVA. What was meant to be an open academic symposium at the Museum for Ethnology in Osaka,

turned, due to the Osaka earthquake, into an intimate workshop at a temple in Gifu with visiting scholars: Martin Gruber (Bremen), Rossella Ragazzi (Tromsø/CVA) and Mattia Fumanti (St. Andrews) and Daisuke Bundo (Shinshu), as discussants. Mouazamou Ahmadou presented his films as well as the VISCAM project <http://site.uit.no/viscam/>, and discussed (Visual) Anthropological research in Cameroon with Japanese researchers on Cameroon.

Change of Chairperson of the CVA

At the Congress in Florianapolis, the position of chair of the CVA (that now rests with me) will become

vacant. It is time for me to give way to other candidates and the IUAES has rightfully also imposed new rules that determine that there is a limitation of 2 terms as chair of any Commission. An election will be held in the coming weeks and another organization-form of the CVA as commission will also be discussed during the Congress with those members and interested colleagues that are present. We are looking for an organizational form that would allow members to join the CVA as a global platform for Visual Anthropology. We hope to inform you about that new form in the next Newsletter.

CALL FOR FILMS: The 16th RAI FILM FESTIVAL anthropology / ethnography / archaeology Watershed (Bristol, UK), 27-30 March 2019

RAI FILM FESTIVAL anthropology ethnography archaeology

The 16th RAI FILM FESTIVAL anthropology / ethnography / archaeology will take place at Watershed (Bristol, UK), on 27-30 March 2019.

Submissions to the festival are open from 1 May to 30 September 2018. Films can be submitted via the form on the website (<https://raifilm.org.uk/submissions/>) or via FilmFreeway (<https://filmfreeway.com/RAIFilmFestival>).

The festival accepts documentary/non-fiction work that engages with anthropological themes in the broadest sense.

The RAI Film Festival awards 7 prizes and 4 awards: RAI Film Prize; RAI Short Film Prize; Basil Wright Prize; Wiley Blackwell Student Prize; Material Culture and Archaeology Prize; Intangible Culture: Music-Dance-Performance Prize; Audience Prize. The Lifetime Achievement Award, President's Award, Richard Werbner Award for Visual Ethnography and the Ethnomusicology Film Award are assigned in advance of the festivals and the winning films are screened. (<https://raifilm.org.uk/prizes/>)

In occasion of its 16th edition, the RAI FILM FESTIVAL introduces one new prize and one new award: the RAI Short Film Prize, for films under 40 minutes; and the Ethnomusicology Film Award, sponsored by the British Forum for Ethnomusicology, devoted to the most outstanding film about music/sound in the world. Special consideration will be given to innovative audio-visual work that increases knowledge and understanding of musicians, music cultures or soundscapes.

For more information:

www.raifilm.org.uk

FB <https://www.facebook.com/raifilmfest/>

Twitter @raifilmfest

RAI PLAYER – Documentaries from the RAI Ethnographic Film Catalogue available online

Welcome the RAI PLAYER. A selection of documentaries from the RAI Ethnographic Film Catalogue <https://raifilm.org.uk/> is now available to watch online.

The online rental fee will allow you to stream a film for 72 hours. The initial selection includes:

Films featured at the RAI Film Festival 2017:

Journey to the Maggot Feeder

<https://vimeo.com/ondemand/journeytothemaggotfeeder>;

Travel <https://vimeo.com/ondemand/travelnicolamai>;

Classics of ethnographic filmmaking:

David and Judith MacDougall's digitally restored *TURKANA CONVERSATIONS* trilogy:

Lorang's Way

<https://vimeo.com/ondemand/lorangsway2>,

A Wife among Wives

<https://vimeo.com/ondemand/awifeamongwives> and

The Wedding Camels

<https://vimeo.com/ondemand/theweddingcamels>;

David MacDougall's *Gandhi's Children*

<https://vimeo.com/ondemand/gandhischildren2>;

John Baily's *Amir – An Afghan Refugee Musician's Life in*

Peshavar, Pakistan <https://vimeo.com/ondemand/amir>;

Peter Entell's *Depending on Heaven*

<https://vimeo.com/ondemand/dependingonheaven>;

Toni de Bromhead's *My Eyes as a Stranger*

<https://vimeo.com/ondemand/myeyesasastranger>.

Contemporary ethnographic filmmaking from emerging directors:

Jennifer Deger and Paul Wunungmurra's *Ringtone*

<https://vimeo.com/ondemand/ringtone3>;

Maria Şalaru's *The Block*

<https://vimeo.com/ondemand/blocul>

Coming soon:

Kim Longinotto selection (*The Good Wife of Tokyo; Eat the Kimono; Dream Girls; Hidden Faces and The Day I will Never Forget*);

RAI student shorts collection; *Imbalu: ritual of manhood of the Gisu of Uganda*; and many others.

Titles are added on a rolling basis. The films distributed by the RAI are also available for sale on DVD, on file and as part of the Alexander Street Press anthropology collection, available to institutional subscribers.

Links:

www.raifilm.org.uk/raiplayer

https://vimeo.com/therai/vod_pages

The 27th International Festival of Ethnological Film at The Ethnographic Museum in Belgrade 9-13 October, 2018



The International Festival of Ethnological Film in Belgrade is an event that offers an insight into a wide range of ethnographic film themes and presents the work of filmmakers who explore both the traditional and modern lifestyles of human communities; it offers diverse insights, film forms and methodologies.

The International Festival of Ethnological Film was established in 1992 and it initially presented the national TV productions on folklore and customs of the Balkan and Slavic peoples. Over the years, the Festival began to cover a wide variety of issues in cultural and social anthropology around the world.

Its mission is to foster research and creative approaches to ethnographic documentaries, to educate the public

on diverse local cultural traditions, as well as to address problems of modern society, which often neglects the values of cultural heritage.

The Festival is organized annually by the Ethnographic Museum in Belgrade. The Museum has recently established the new Center for Intangible Cultural Heritage which will further develop the event. The significant result of the previous festival editions is a video-archive including around 1250 ethnographic films from 80 countries.

The Festival targets young people and the academic population involved in social sciences and humanities, students, scholars and artists. It also endeavours to attract local communities involved in safeguarding their own cultural heritage.

In addition to the main film programme, which showcases works that compete for Festival awards, the Informative Programme and the Student Programme, the Festival will present a special programme dedicated

to the production of films on intangible cultural heritage in the South East Europe, the Pitching Forum, organized by the Balkan Documentary Center (Sofia, Bulgaria).

The main programme and special programmes will be defined by mid-2018. The detailed information about the Festival can be found on the Festival's website: www.etnofilm.org.

We hope to have an opportunity to meet in Belgrade in October 2018.

With kind regards,
Saša Srećković,
Executive Director of the Festival

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Tallinn University's Audiovisual Ethnography MA 2018 intake open

By Carlo A. Cubero

Tallinn University's Audiovisual Ethnography MA is taking in applications for the 2018 intake.

The Audiovisual Ethnography Pathway in Social Anthropology is a 2 year (4 semester) course designed for researchers interested in acquiring practical and conceptual skills in audiovisual methodologies within the context of Visual Anthropology. The curriculum also addresses anthropologically informed discourses and practises of observation, representation, and perception. The pathway offers a diploma of MA in Social Anthropology using Audiovisual Methods and it operates within the current MA programme in Social Anthropology at the School of Humanities.

The curriculum's content is designed to incorporate anthropological and media production practise into the use of audiovisual methodologies in social research. The module has a primary focus on the practical production of audiovisual ethnography. However, it also explores topics such as history of visual anthropology, the development of documentary film, media ethnography, production, the relationship between art, ethnography and cinema, and philosophies of representation. It is taught and designed in collaboration between the School of Humanities and the MA in Documentary Arts programme of the [Baltic Film, Media, Arts and Communication School of Tallinn University](#).

The culmination of the pathway is the completion of an **independent project**, under the supervision of a tutor, which demonstrates competence in the production or textual analysis of film, photography, material display, and sound recordings.

The different approaches that will be covered in the course-work and research process will be linked together through a commitment to anthropological perspectives, ethics, and methodologies. The particular approaches to audiovisual media of this pathway are consistent with our intellectual traditions and ethical positioning within Social Anthropology and to the practical circumstances under which anthropologists normally work.

Intended Outcomes

- To familiarise researchers with the main theoretical and methodological issues posed by the use of visual and aural media within anthropology.
- To master the basic techniques of operating a video camera, sound recording equipment and editing software.
- To understand the principles of structuring the produced material into an ethnographically informed narrative.
- To gain experience in conceiving and realizing a fieldwork-based research project using audiovisual methods.
- This pathway prepares researchers for further

postgraduate work in anthropology or a related branch of academic life. It also prepares practitioners to further develop these skills in an appropriate sector of the media industries.

This pathway will be of interest to researchers with a specialization in the Human Sciences, who wish to familiarise themselves with the conceptual and technical aspects of using audiovisual media as the main methodology of ethnographic research. It will also create opportunities for audiovisual practitioners to familiarise themselves with discourses and practises associated with Social Anthropology.

Further information and application form at <https://www.tlu.ee/en/anthropology>

The website indicates that the cost of the course is 830 EUR per semester. However, we offer a substantial amount of scholarships on a competitive basis. You can also contact me for more details.

Cheers!

Carlo A. Cubero, PhD

[Department of Social & Cultural Anthropology](#)

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Call for Film Reviews: 'Films in Ethnographic Exhibitions', a special Issue of AnthroVision – The online journal of the Visual Anthropology Network of the European Association of Social Anthropologists (VANEASA)

By *Nadja Valentinčič Furlan and Anne Mette Jørgensen*

The editors of thematic issue of AnthroVision 'Films in Ethnographic Exhibitions' invite you to send reviews of original and innovative film uses in recent ethnographic exhibitions. Your text should be up to 2500 words long, and include photographs and links to film material, if at all possible.

Please submit your review before 25 August to the special issue guest editors:

Anne.Mette.Joergensen@natmus.dk and
Nadja.Valenticic@etno-muzej.si.

About AnthroVision

AnthroVision is the online journal of the Visual Anthropology Network of the European Association of Social Anthropologists (VANEASA). You can find information about the network on

<http://www.easaonline.org/networks/vaneasa/>.

AnthroVision is an open access trilingual academic journal in French, English or Spanish. Other languages are possible if there is a translation of the article in one of the three standard languages. AnthroVision is a platform where researchers and authors of visual material can express and propose different views from visual anthropology, media anthropology, anthropology of art, digital anthropology, visual culture studies, but also from media studies and film studies with a focus on anthropology.

AnthroVision is especially interested in facilitating insights into new research fields as well as new methodological developments. Therefore it supports the publication of special issues which are deepening the insights into one topic.

As an online journal AnthroVision offers the possibility to combine text with a variety of visual material which is available online. Images such as photos, drawings, and sketches can be integrated, while other visuals such as films, film clips or interactive online media can be linked and viewed while reading the article. So AnthroVision looks also for new forms of writing. AnthroVision publishes two issues per year. Some issues, called *Varia*, are collections of a variety of articles and reviews, while other issues have a specific theme.

The AnthroVision editorial board invites all scholars, as well as PhD students, ethnographic filmmakers and photographers, and museologists, to submit their articles or reviews (of books, films, exhibition, installations, websites) to be published in our on-going collection, *Varia*. Encouraging original and diverse approaches, the *Varia* collection is an opportunity to publish independent articles at any time.

GIS - Gesture, Image and Sound - Anthropology Journal

GIS - Gesture, Image and Sound - Anthropology Journal is an academic journal that encompasses fields of visual anthropology, music and sound, performance, theater and art.

With the purpose of creating a space for international dialogue involving materials and reflections produced by these fields, we accept publications in Portuguese, Spanish, English and French; in the case of articles published in Portuguese and Spanish, authors should also provide English translations.

The bilingual requirement regarding articles in Spanish and Portuguese is aimed at making known, on a wider scale, production from Latin America and other Portuguese and Spanish-speaking areas.

<http://www.revistas.usp.br/gis>

nafa :: notice board

REVIEW REQUESTS

Dear friends and colleagues,

We are looking for scholars interested in reviewing latest ethnographic films, digital media projects, multimodal scholarship, etc. for American Anthropologist on an ad-hoc basis.

If you are interested, please take a minute to fill out the following Google form:

<https://docs.google.com/forms/d/e/1FAIpQLScbHKvPVUmg193l-PV6jGiRz-FKfPWdStmAHdiuGhlt11zjGQ/viewform>

Thank you for considering this important request. Please share widely.

Sincerely,
Harjant Gill

Co-Editor, *Multimodal Anthropologies*
American Anthropologist

FILM ENTRY REQUEST

Film entry for IDFA 2018 is now open!

We'd like to invite you to submit your documentary or interactive project.

Please note that there are two entry deadlines. The **first deadline is May 1**, for all films completed between August 1, 2017 and April 30, 2018. The **second and final deadline is August 1**, for all films finished after May 1, 2018. We urge you to enter your documentary at the earliest possible moment.

Please read the regulations (<https://www.idfa.nl/en/info/festival-entry-2018>) carefully before submitting your film or project. On this page, you will find all the information you need, about, for instance, the entry requirements and the selection procedure. And, of course, the entry form.

Any questions about submitting your work? Please read the frequently asked questions (<https://www.idfa.nl/en/info/faq-submitting-your-film>) or contact us at info@idfa.nl.

nafa :: calendar

Events marked with bold are open for entries.

June 25 - July 8, 2018

Pärnu International Documentary and Anthropology Film Festival Pärnu, Estonia
www.chaplin.ee/filmfestival/index.htm

July 7-15, 2018

Zanzibar International Film Festival Zanzibar, Tanzania
www.ziff.or.tz

July 16-20, 2018

IUAES Congress World of encounters: the past, present and future of anthropological knowledge Florianopolis, Brazil
<http://www.iaes2018.org>

August 22 – September 2, 2018

28th São Paulo International Short Film Festival
<http://www.kinoforum.org.br>

September 4-9, 2018

London Open City Doc Fest, London, UK
<http://opencitylondon.com>

September 11-15, 2018

Nordic Anthropological Film Association Film Festival and Academic conference Cluj-Napoca, Romania
<http://cinetrans.org/festival>

September 20 – 25, 2018

29th Nordisk Panorama Film Festival 2018, Malmö, Sweden
<https://nordiskpanorama.com/en/>

September 21 – 23, 2018

6th Woodpecker International Film Festival (WIFF)
Deadline for submission: June 30
<http://www.woodpeckerfilmfestival.in/>

October 9-13, 2018

International Festival of Ethnographic Films Belgrade, Serbia
www.etnofilm.org

October 15-21, 2018

Astra Film Festival Sibiu, Romania
<http://www.astrafilm.ro>

October 18-21, 2018

Margaret Mead Film Festival American Museum of Natural History, New York, USA
www.amnh.org/explore/margaret-mead-film-festival

October 18-25, 2018

International Unseen Film Festival “Film Sozialak” Bilbao
<http://www.kcd-ongd.org/edicion-2018>

October 22-28, 2018

37th Uppsala Kortfilmfestival Uppsala, Sweden
www.shortfilmfestival.com/

October 24-26, 2018

VISCULT Festival of Visual Culture 2018 - Theme: Good Life - Joensuu, Finland
www.viscult.net

October 25-30, 2018

22nd International Documentary Festival Jihlava, Czech Republic
Submission deadline: July 31
(Rough cuts only)
www.dokument-festival.cz

October 25 – Nov 8, 2018

VIENNALE - Vienna International Film Festival, Austria
Deadline for film synopsis: July 12, 2018 to film@viennale.at
<http://www.viennale.at>

October 29-Nov 4, 2018

DOK Leipzig: International Leipzig Festival for Documentary and Animated Film Leipzig, Germany
Submission Deadline: July 7
www.dok-leipzig.de

November 3-10, 2018

Jean Rouch International Film Festival Paris, France
Submission deadline: April 15, 2018
<http://comitedufilmethnographique.com/>

November 6-11, 2018

Verzio 15th Human Rights Documentary Film Festival, Budapest, Hungary
E-mail: info@verzio.org
Web: www.verzio.org

November 14-25, 2018

IDFA - The International Documentary Film Festival Amsterdam, The Netherlands
Submission deadline: August 1
www.idfa.nl

November 22-26, 2018

8th Athens Ethnographic Film Festival Athens, Greece
<http://www.ethnofest.gr>

December 7-11, 2018

16th Kathmandu International Mountain Film Festival (KIMFF), Kathmandu, Nepal.
Deadline for entries: August 31, 2018
www.kimff.org

January 23 - February 3, 2019

IFFR - International Film Festival Rotterdam, Rotterdam, The Netherlands
Submission deadlines:
Short films (up to 60 min.) completed before 1 July: 1 September
Short films (up to 60 min.) completed after 1 July: 1 October
Feature-length films (60+ min): 15 October
<https://iffr.com>

January 24 – February 3, 2019

Sundance Film Festival Park City, Utah, USA
Submission Deadlines:
Features: 10 August (Early), 24 August (Official), 14 September (Late)
Shorts, Episodic, VR: August 6 (Early), August 20 (Official), September 14 (Late)
www.sundance.org/festivals/sundance-film-festival

January 25 – February 4, 2019

Göteborg International Film Festival
Submission Deadlines:
Non-Swedish Films: 30 September (regular), 31 October (late)
Swedish Films: Opens September 1
<http://www.giff.se>

February 7-17, 2019

69 Berlinale International Film Festival Berlin, Germany
Submissions open early September
www.berlinale.de

March 6-10, 2019

The 49th International Tampere Short Film Festival, Tampere, Finland.
Deadline for entries: Sept. 30, 2018 (Early Bird), 31 October (Regular), Dec. 1, 2018 (Final)
<http://www.tamperefilmfestival.fi>

March 20-31, 2019

CPH:DOX, Copenhagen International Documentary Film Festival
Deadline for submission: 1 September (for films finished by that date), 1 December (for films finished after September 2018 ONLY)
<https://cphdox.dk/en/about-cphdox/submissions/>
<https://cphdox.dk/>