

# nafa : // network

**vol. 20.4 (December 2013)**  
**Newsletter of the Nordic Anthropological Film Association**  
**Incorporating the Commission of Visual Anthropology (CVA) Circular**

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## Editorial

*By Anne Mette Jørgensen and Christian Suhr*

Dear readers,

At the highly successful NAFA Festival at Alhóndiga, Bilbao in October this year plans for several future NAFA Festivals and Conferences were made. Proposals for locations and partners were plenty and we can, in the years to come, look forward to getting together not only in Nordic countries but many other lovely places in – and perhaps even for the first time outside – Europe. NAFA 2014 will truly be located in Nordic landscapes, though, since the venue is set for Ísafjörður in north-western Iceland in June. Film entries are welcome now and until the deadline on 6 April.

The NAFA 2014 film selection committee is up and running with the following members: Orsolya Veraart (Tromsø), Petia Mankova (Tromsø), Tanel Saimre (Bergen), Frode Storaas (Bergen), Knud Fischer-Møller (Copenhagen) and Peter Crawford (Aarhus).

To submit your film, please use the online form on the new NAFA testsite ([nativemind.org](http://nativemind.org)) or the temporary site ([nafa.h.uib.no](http://nafa.h.uib.no)). In a not too distant future, we will expect a dedicated website for next year's festival to be up and running and you will have much more news about the 34th NAFA Film Festival in our next volume.

For once, our three-person editorial board has had to do without Berit, who was busy presenting her film, "Sepideh – Reaching for the Stars" in Amsterdam in the main competition at the IDFA festival. Today we are proud and happy to congratulate Berit again: Yesterday the Sundance Film Festival announced that "Sepideh – Reaching for the Stars" has now also entered the Sundance World Cinema Documentary Competition. See more on [www.facebook.com/sepidehfilm](http://www.facebook.com/sepidehfilm)

With these good news and with gratitude to you, our readers, for sharing with us the passion for ethnographic films and visual anthropology, we wish you a Wonderful Christmas and a prosperous New Year!

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



# nafa :: news and announcements

## CVA Manifesto (Commission on Visual Anthropology)

### Guidelines for developing standards of evaluation for diverse forms of mediation in anthropology

09 August 2013

*Metje Postma<sup>1</sup> (postmam@fsw.leidenuniv.nl)*

In 2001 the AAA published a Report called: 'Statement on Ethnographic Visual Media' in which they stated: Committees tasked with appraising the significance of visual media as academic contributions to the discipline—to teaching, scholarly research, and applied anthropology—can benefit from evaluative criteria (American Anthropologist, Vol. 104, No. 1, pp. 305-6, March 2002). It is in this line of thinking that the CVA decided to organize a Forum to discuss how we could advance the further acceptance of non-textual forms of representation in academia. For, although those guidelines (developed under the advisement of the Society for Visual Anthropology) helped to acknowledge that non-textual forms of representation should be considered as academic outcomes of ethnographic research, visual anthropologists and students that work within academia all over the world, still lack institutionalised bodies and agreed upon

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<sup>1</sup>The original text that was presented at the forum in Manchester was composed with input from: P.I.Crawford, M. Postma, H. Prins, K. Oesther, F. Hughes Freeland, A. Grossmann, R. Ragazzi, B. Engelbrecht, A. Torresan, I.Kawase, B. Jiang, K.Hanson, A. Lawrence et al.

academic standards that help to evaluate and accredit their audio-visual publications.

These shortcomings are encountered when applying for academic funding, when trying to get audiovisual productions acknowledged as academic publications, and when discussing evaluation criteria for non-textual products of anthropological research done by students, with colleague-anthropologists. It is precisely because different forms of representation are increasingly being used and acknowledged within anthropology that the need to find a common 'language' and epistemological ground to discuss the processes and products of such practices, within mainstream anthropology, becomes more and more crucial.

The discussion that took place during the IUAES Congress 2013 in Manchester on the 9th of August, on establishing guidelines that may help to develop standards of evaluation for audio-visual media productions in Anthropology was lively and the aims of the forum were widely acknowledged. The need to integrate other media in the anthropological endeavour is seen as an irreversible process. Therefore the establishment of a new on-line Visual Anthropology journal by Vaneasa: Anthrovision (<http://anthrovision.revues.org/>) that allows the publication of multimedia articles can be seen as a first allowance for the realisation of those aims.

The 'manifesto' that was the result of the discussion intends to offer academic institutions guidelines they can make use of, when starting a discussion on developing their own standards for evaluating non-textual forms of representation within their anthropology departments. It is not our intention to strictly define these standards here as we are convinced that a discussion in the field benefits from diverse points of view that can and will be exchanged and developed as part of academic discourse worldwide.

In 2009, Peter Crawford performed a 'survey' into if and how centres of Visual Anthropology inside universities world-wide dealt with allowing non textual productions as academic output and what experiences they had with developing criteria or guidelines for the evaluation of such different forms of mediation in anthropology. His findings were published previously in the NAFA/CVA Newsletter Volume 17-5 of October 2010 ([http://nafa.uib.no/newsletter/NAFA\\_Network\\_vol\\_17\\_5\\_Oct\\_2010.pdf](http://nafa.uib.no/newsletter/NAFA_Network_vol_17_5_Oct_2010.pdf)) and can be summarised by the observation that full acceptance has been reached and standards have been developed in some countries, noteworthy the UK, Australia, Switzerland and the USA and recently also in the Netherlands, where in some universities standards were developed that enable the evaluation of non-textual products of anthropology students, but still many visual anthropologists and stu-

dents that want to make us of audio visual media face problems with acceptance of their work, and as yet still very few anthropologists in tenured positions are actually producing visual ethnographic and anthropological productions. Outside the West, such attempts at gaining academic acknowledgement and even training, are even more hazardous.

These latest years we have arrived in an exciting period, as was proven at the presentations in the Visual Anthropology program of the IUAES Conference in Manchester, where as a result of developments in those few Centres where students may do their Masters and PhD's through a combination of text and audio visual form, there is an emergence of young researchers (PhD) entering the stage, bringing in projects that show an equally important audio-visual and textual part, that are often built on new ways of performing research and show diverse formats of presentation that aim at different audiences. In Manchester inspiring discourses have taken place that promise a rapid change in the field. However, for as yet, those discourses are still relatively rare and were, even in Manchester taking place away from main stream anthropological platforms.

The intention of presenting the discussion that was held in Manchester is to establish academic standards for developing guidelines to evaluate multimedial outcomes of anthropological research, that may then be applied by all those anthropologists within the specific academic institution who are confronted with the task of dealing with audio (and) visual forms of representation in anthropology. These guidelines are partly about the conditions that are needed to perform such evaluations, and partly try to set up the framework for thinking about multimedial outcomes of ethnographic/ anthropological research.

The guidelines that were discussed and were adjusted by the attendants of the Conference are as follows:

1. Anthropology includes and acknowledges all forms of mediation (text, photography, documentary, video-installations, exhibitions, websites etc.) that serve its aims.
2. In evaluatory commissions that decide on funding anthropological research-projects, different category-sations of forms of mediation need to be continuously defined and adapted (flexibly) in order to be able to establish appropriate and explicit standards for evaluation. The format of the proposal-outline for such funding, should be adjusted to projects that have an audio-visual component.
3. The commission that assesses a visual anthropological (multi-medial) research-proposal for funding should include a visual anthropologist.
4. Tenured academics should be placed in the position and facilitated in a way that allows them to produce visual anthropological works.
5. Visual Anthropologists should clearly communicate their (shared) authorship and role in the production-process and their intentions and positionality in a visual ethnographic/anthropological project, as part of the relation with both (members of) the community of research and the anticipated 'audience'.
6. Each anthropological institution should develop guidelines for assessing audio-visual forms of representation that are decided upon by a nationally or internationally assigned, established group of visual anthropologists.
7. Academic structures are needed that support peer-reviewed publication of audiovisual productions (like online journals, anthropological conference/

festival jury-reports and distributors etc.), and that are acknowledged as official academic recognition in anthropology alongside the 'conventional' written forms of production such as monographs, books and articles in journals.

8. In an educational setting (undergraduate & post-graduate), where an audio-visual product is the principal output of visual anthropological research and one of the requirements is that it is accompanied by a text, the status, aim and relation to the audio-visual form and anthropological theory, and its required content need to be defined per project, as well as the ethnographic context, method, chosen style of using and presenting audiovisual form, and conditions of research and consent (ethics) accounted for.
9. In an educational setting, at least one member of a supervisory panel needs to have competence in advising a student in applying the used forms/genres/style of mediation.
10. The audio-visual ethnographic/anthropological process used within each specific research project is to be defined as a rigorous research-method by supervisor and student, and the ways of knowing that are generated in the process, should be specified.

We would welcome a discussion on these guidelines. We would like to take these guidelines even further and design a framework for evaluation, yet the general opinion at the Forum was that criteria for evaluation should best be defined by the specific institutions and will differ per format and way of doing research. It could however be an interesting theme to compose a volume with articles that describe such models that could be taken and adjusted per institution.

## Call for Films: 12<sup>th</sup> Göttingen International Ethnographic Film Festival, Germany



28 May – 1 June 2014

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

The festival promotes documentary cinema with a special emphasis on new films, videos or interactive media (published after 1.1.2011) dealing with socio-cultural processes in a wide sense of the term.

The festival is open to all filmmakers, but especially those coming from anthropology, sociology, folklore and neighbouring disciplines. It provides a great opportunity for international co-operation in Visual Anthropology and documentary filmmaking.

The festival encourages young filmmakers to submit their films, as the festival especially supports STUDENT FILMS and awards the best film with the Student Film Award 2014 .

The festival addresses film authors, producers, distributors, and viewers. It aims for discussions at the screenings and afterwards between the various groups present to promote the intercultural dialogue on the different aspects of film work.

The Festival is a meeting point of young students of anthropology, sociology and media studies, who are

interested in the use of film as research method, mode of publishing and communicating research results.

Submission deadline: 15 December 2013

For further information please visit our website: [www.gieff.de](http://www.gieff.de)

Beate Engelbrecht  
Göttingen International Ethnographic Film Festival e.V.  
Postfach 1711, 37007 Göttingen, Germany  
[event@gieff.de](mailto:event@gieff.de)

## Call for films: EASA Annual Meeting 2014:

### "Collaboration, Intimacy & Revolution: innovation and continuity in an interconnected world"



The European Association of Social Anthropology invites documentary film submissions to be screened during its 13th Biennial Conference in Tallinn, Estonia from the 31st July to the 3rd of August 2014.

The theme of the Conference is "Collaboration, Intimacy & Revolution: innovation and continuity in an interconnected world" and we encourage submissions that address topics connected to

collaborations and the new kinds connections they facilitate.

We are particularly interested in narratives and cinematic forms that explore how collaborations relate to conflicts and collusions, which frequently go hand in hand with declarations of cooperation and partnership.

For more information on submissions visit: <http://www.easaonline.org/conferences/easa2014/cffilm.shtml>

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## Call for Papers: Producers and Audiences

### International Conference, Media and Communication Research, Lund University Sweden

March 20, 2014

*Professor Annette Hill, Dr Tina Askanius, Joanna Doona and Carolina Martinez.*

Media production and culture are intricately connected. Producers create, produce, distribute and sell content, formats and brands for international audiences. We engage and disengage with creative content, formats and brands, as publics, viewers, listeners, fans, consumers and participants. And media producers and audiences can switch roles, leading a double life as creators and consumers, producers and users. Yet despite these connections, production and audience studies traditionally remain separate spheres. Recent developments in the business of media and cultural industries highlight shifts in production, distribution, economics and cultural experiences across a range of content from television, film, radio, music, print, digital and mobile media. How can production and audience research allow space for broader questions about culture and our engagement with it? This conference explores challenges for production and audience research, theory and practice. The aim is to examine the complex interplay

between production and culture in global, political, industrial and social contexts.

The conference follows three areas of enquiry in media, communication and cultural studies: relations between producers and audiences; theories, methods and practices; and creative content for contemporary mediascapes.

Areas of research enquiry include:

- Political, social, economic and cultural relations between producers and audiences.
- Production and audience theories, methods and practices.
- Empirical research in production and/or culture across diverse genres and content, including television, film, radio, music, print, digital and mobile media.
- Fans and anti-fans.
- International formats for global audiences.

The schedule includes a combination of keynote addresses, pre-constituted panels, and open panels. Confirmed speakers include Professor John Corner (Leeds University, UK), Professor Peter Dahlgren (Lund University, Sweden), Julie Donovan (International Formats Consultant), Professor Annette Hill (Lund University, Sweden) Professor Vicki Mayer (Tulane University, USA), Jane Roscoe (Head of International Content for SBS Australia), Professor Jeanette Steemers (University of Westminster, UK), Douglas Wood (Head of Research, Shine Group).

Please submit abstracts of 300 words in English by December 9th 2013 to [pac2014@kom.lu.se](mailto:pac2014@kom.lu.se). For further information please consult our website:

[www.kom.lu.se/pac2014](http://www.kom.lu.se/pac2014).

There is a registration fee of 650 SEK (70 Euros) that covers food and drink for the day and an evening buffet.

## Call for Papers: Anthropology and Photography

### Conference at the British Museum, 29 - 31 May 2014

Dear colleagues,

The Royal Anthropological Institute is pleased to announce that the Anthropology and Photography Conference will take place at the British Museum, Clore Centre, London, 29 - 31 May 2014, in conjunction with the Museum's Anthropology Library and Research Centre.

The call for papers is now open until 8 January 2014

The aim of the conference is to stimulate an international discussion on the place, role and future of photography. We welcome contributions from researchers and practitioners working in museums, academia, media, the arts and anyone who is engaged with historical or contemporary production and use of images.

Please see further details and the online-form for submitting a paper on our website:  
<http://www.therai.org.uk/conferences/anthropology-and-photography/call-for-papers/>

You can see a full list of the panels:  
<http://www.nomadit.co.uk/rai/events/rai2014/panels.php5>

Papers must be submitted to a specific panel and a link to the form is available on each panel page. Proposals should consist of a paper title, a (very) short abstract of <300 characters and an abstract of 250 words.

Conference Fee:  
 Non-Fellow: £170  
 RAI Member: £150  
 RAI Fellow: £90  
 Concessions: £70  
 RAI Student Fellow: £50

With greetings from the RAI conference team

Susanne Hammacher  
 Film Officer | Festival Manager

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film@therai.org.uk  
<http://www.therai.org.uk> (follow link 'Film' to see our film sales list)  
 RAI International Festival of Ethnographic Film:  
<http://raifilmfest.org.uk>  
 Meet the RAI on facebook:  
<http://www.facebook.com/royalanthro>

## ANTHROPOLOGY AND PHOTOGRAPHY

BRITISH MUSEUM, CLORE CENTRE, 29-31 MAY 2014



The Royal Anthropological Institute is pleased to announce that a conference 'Anthropology and Photography' will take place at the British Museum, Clore Centre, in conjunction with the museum's Anthropology Library and Research Centre. The aim of the conference is to stimulate an international discussion on the place, role and future of photography. Panel proposals are therefore welcome from any branch of anthropology. Further information can be found on:  
<http://www.therai.org.uk/conferences/anthropology-and-photography/>

## Call for Panel Presentations: Ethno-photography of/in Iran: Past, Present, and Future

*Deadline: 8 January 2014*

*Anthropology and Photography  
The Royal Anthropological Institute Conference  
British Museum, London, 29-31 May 2014*

Sub-panel: Iran-Iraq War Photography and Visual Anthropological Approaches

Sub-panel organiser: Dr. P. Khosronejad, Department of Social Anthropology, University of St Andrews, Scotland

Questions about authenticity, the use of photography as evidence, the transference of events into memory, and the passage of history into postmemory constitute some of the most salient problems that underline the representation of history.

When we think of war photography, it is usually reportage which comes to mind. We are surrounded by

imagery of war, in the press, on television and in films which constantly reinterpret and represent past conflicts. Through these media, the war photojournalist has become a recognised and sometimes legendary figure. Indeed, so much has been written about war reporters and their photographs, that at times the work begins to parody itself.

From photoreportage, war itself becomes a construct, a compilation of visual information which must answer the expectations of a waiting public. When we see a photo-story about war, we subliminally anticipate a number of visual elements - a dead body, an anguished family, a destroyed building, a distraught child. Without these indicators of what a photograph is, and what it means, we might be disappointed, unable to feel guilt or compassion, and deprived of catharsis.

The study of the photography of the Iran-Iraq war (1980-88) is an unknown topic in the West. In this panel for the first time we try to present and study the

basic and important elements of this school of photography of post-revolutionary Iran. Topics of interest will include but not be limited to:

- War photography and ethical issues
- War photography and public engagement during and after war
- War photography as reconstruction of memory and trauma
- Mockery, joking and fun in war photography

All submissions should be made online on the official website of the conference:  
<http://www.nomadit.co.uk/rai/events/rai2014/panels.php?PanelID=2590>

For further information and enquiries, please contact:  
Dr.P. Khosronejad (pk18@st-andrews.ac.uk)  
Department of Social Anthropology  
University of St. Andrews

## Call for films: The Ethnographic Film Review „Eyes and Lenses XI,” Warsaw, Poland, 25-27 April 2014

In cooperation with: the Polish Institute of Anthropology, the National Ethnographic Museum in Warsaw.

Submissions are invited from any field of ethnographic/ anthropological film. We are interested in all films, including the ones that were never screened before. The deadline for submissions: 12 January 2014. You can download the participation form along with

submission rules at our website  
[www.oczyiobiektywy.art.pl](http://www.oczyiobiektywy.art.pl)

Please, send them printed with copy of film by post to the Research Society of Students of the Institute of Ethnology and Cultural Anthropology “Etno” University of Warsaw, u. Żurawia 4, 00-503 Warsaw, Poland.

The ethnographic film review “Eyes and Lenses” is non-commercial event organized by students of the Institute of Ethnology and Cultural Anthropology, University of Warsaw. Admission is free of charge.

Please contact our team on  
[callforfilms@oczyiobiektywy.art.pl](mailto:callforfilms@oczyiobiektywy.art.pl) with any enquires.

## 2014 Futures of Visual Anthropology Conference Call

This year's FVA conference theme is "Beyond the Lens"

The conference will be held on April 3-4, 2014 at Temple University, Philadelphia, PA.

The Visual Anthropology Society at Temple (VAST) is pleased to announce the 2014 Futures of Visual Anthropology Conference theme: Beyond the Lens. This interdisciplinary conference will bring together research that moves beyond academic and institutional environments and enhances public scholarship through participatory methods, engaged ethnography, and

interdisciplinary collaboration. We encourage innovative approaches to new media research and digital and experimental methods. Submissions may also involve explorations beyond the visual medium, such as sensory ethnography, embodiment studies, spatial analyses, and soundscapes. We welcome submissions from established scholars, graduate students, and undergraduates, as well as community organizers and professionals in a broad range of fields.

The 2014 FVA conference will also feature a Student Film Festival with awards presented to the best super-short, short, and feature-length films.

Project formats may include (but are not limited to): Film, Photography, Visual and Performance Art, Posters, and Paper Presentations.

The deadline for submissions is February 3, 2014.

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

## Workshop on Visuality and the Greek Crisis, December 16-17 2013

Dear All,

I would like to let you know about a workshop that I am organising at the British School at Athens (Soudias 52, Athens, Greece) on visual culture and the Greek crisis. It is going to take place on December 16-17, 2013 (Monday and Tuesday). Anyone interested and/or in Greece at that time, you are very welcome to the workshop.

The workshop features talks by visual practitioners and anthropologists. The keynote lecture is given by Christopher Pinney (UCL, Anthropology). Free admission. Talks are in English.

Thanks,  
All best

Konstantinos Kalantzis  
[http://www.bsa.ac.uk/doc\\_store/FrontOffice/FRO2013\\_57.pdf](http://www.bsa.ac.uk/doc_store/FrontOffice/FRO2013_57.pdf)

## EYE & MIND

### Master's Degree Programme in Visual Anthropology at Aarhus University Deadline for Applications March 15, 2014



*Deadline for applications is 15 March.*

With the Master's Degree programme in Visual Anthropology, Moesgaard Museum and Aarhus University aim to establish a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

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

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.

*Further info about the visual anthropology programme*  
<http://kandidat.au.dk/en/anthropology/>

Study Centre Arts, tel: +45 87161026  
email: [studiecenter.arts@au.dk](mailto:studiecenter.arts@au.dk)  
<http://kandidat.au.dk/en/guidance/>

*Specific questions about the programme*

Christian Suhr, tel: +45 31600031,  
email: [suhr@hum.au.dk](mailto:suhr@hum.au.dk)  
<http://pure.au.dk/portal/en/suhr@hum.au.dk>



Dear friends and colleagues,

We are very happy to announce the publication of our new book "Transcultural Montage" including 18 essays by anthropologists, filmmakers, photographers, and curators who explore the use of montage as a tool for comparative analysis in anthropological writing, film, and exhibition making.

Best wishes,  
Rane and Christian

<http://www.berghahnbooks.com/title.php?rowtag=Suhr>  
TransculturalBerghahn \$49.95 / £32.00

## TRANSCULTURAL MONTAGE

### Summary

The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world. This volume asserts the opposite: that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories. The contributors—anthropologists, filmmakers, photographers, and curators—explore the use of montage as a heuristic tool for comparative analysis in anthropological writing, film, and exhibition making. Exploring phenomena such as human perception, memory, visuality, ritual, time, and globalization, they apply montage to restructure our basic understanding of social reality. Furthermore, as George E. Marcus suggests in the afterword, the power of montage that this volume exposes lies in its ability to open the very "combustion chamber" of social theory by juxtaposing one's claims to knowledge with the path undertaken to arrive at those claims.

**Introduction** *Rane Willerslev and Christian Suhr*  
Montage as an Amplifier of Invisibility

### Part I: Montage as an Analytic

1. *Bruce Kapferer*. Montage and Time: Deleuze, Cinema and a Buddhist Sorcery Rite
2. *Morten Nielsen*. Temporal Aesthetics: On Deleuzian Montage in Anthropology
3. *Stuart McLean*. All the Difference in the World: Liminality, Montage and the Re-Invention of Comparative Anthropology
4. *Andrew Irving*. Into the Gloaming: A Montage of the Senses

### Part II: Montage in Writing

5. *Anne Line Dalsgaard*. Being a Montage
6. *Paul Antick*. Smith's Tour Favela
7. *Nina Vohnsen*. Labour days: a non-linear narrative of development
8. *Karen Lisa Salamon*. Mind the Gap

### Part III: Montage in Film

9. *Catherine Russell*. Women in Cities: Comparative Modernities and Cinematic Space in the 1930s
10. *Julia T. S. Binter*. Radioglaz and the Global City: Possibilities and Constraints of Experimental Montage
11. *Alyssa Grossman*. Filming in the Light of Memory
12. *Jakob Kirstein Høgel*. Montage as analysis in ethnographic and documentary filmmaking: From hunting for plots towards weaving baskets of data
13. *Anna Grimshaw*. In Defense of Observational Cinema: The Significance of the Bazinian Turn for Ethnographic Filmmaking

### Part IV: Montage in Museum Exhibitions

14. *Peter Bjerregaard*. Assembling Potentials, Mounting Effects: Ethnographic Exhibitions Beyond Correspondence
15. *Rebecca Empson*. Assembling Bodies: Cuts, Clusters and Juxtapositions
16. *Alexandra Schüssler and Willem Mes*. Project Villa Sovietica: Clashing Images, Expectations, and Receptions

### Afterword

*George E. Marcus*

The Traffic in Montage, Then and Now

# nafa :: notice board

## **Anthrovision: NEW ONLINE JOURNAL**

Anthrovision is an electronic online journal dealing with visual anthropology and the anthropology of the visual in an emerging post-digital world characterised a diverse and constant influence of audio-visual forms of representation embedded in an increasingly complex network of media and visual communication practices. A group of interested scholars linked through the Visual Anthropology Network of the European Association of Social Anthropologists (VANEASA) decided to create this platform to give an opportunity to colleagues from interdisciplinary background to publish articles including audiovisual material and to promote innovative ways of writing within an academic framework.

<http://anthrovision.revues.org>

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## **NEW BOOK: Design Anthropology: Theory and Practice**

Wendy Gunn, Ton Otto, Rachel Charlotte Smith  
Design Anthropology. Theory and Practice  
Bloomsbury Publishing 2013

Design is a key site of cultural production and change in contemporary society. Anthropologists have been involved in design projects for several decades but only recently a new field of inquiry has emerged which aims to integrate the strengths of design thinking and anthropological research.

This book is written by anthropologists who actively participate in the development of design anthropology. Comprising both cutting-edge explorations and theoretical reflections, it provides a much-needed introduction to the concepts, methods, practices and challenges of the new field. Design Anthropology moves from observation and interpretation to collaboration, intervention and co-creation. Its practitioners participate in multidisciplinary design teams working towards concrete solutions for problems that are sometimes ill-defined. The authors address the critical potential of design anthropology in a wide range of design activities across the globe and query the impact of design on the discipline of anthropology.

This volume will appeal to new and experienced practitioners in the field as well as to students of anthropology, innovation, science and technology studies, and a wide range of design studies focusing on user participation, innovation, and collaborative research.

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## **NEW BOOK: Participatory Visual and Digital Methods**

Aline Gubrium and Krista Harper  
2013, Walnut Creek: Left Coast Press

Gubrium and Harper describe how visual and digital methodologies can contribute to a participatory, public-engaged ethnography. These methods can change the traditional relationship between academic researchers

and the community, building one that is more accessible, inclusive, and visually appealing, and one that encourages community members to reflect and engage in issues in their own communities. The authors describe how to use photovoice, film and video, digital storytelling, GIS, digital archives and exhibits in participatory contexts, and include numerous case studies demonstrating their utility around the world.

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## **NEW VOLUME**

### **Visual Anthropology, Vol. 26, n. 4**

Rebecca M. Brown  
Colonial Polyrythm: Imaging in the Early 19th Century

Emily Rose Stevenson  
Home, Sweet Home: Women and the Other Space of Domesticity in Colonial Indian Postcards, ca 110-1920

Lorena Rizzo  
Studies of Empire: Police Photography in German South-West Africa

Thomas Hendricks  
Erotics of Sin: Promiscuity, Polygamy and Homo.Erotics in Missionary Photogra from the Congolese Rainforest

## NEW RELEASE OF FILMS

We are proud to announce the release of films by Argentinian cinematic icon, Jorge Prelorán. Prelorán was a pioneer in the field of ethnographic documentary film; his films are not only beautiful to watch, but also offer insights to compliment and enhance courses in Latin American Studies, Anthropology, and Film.

### Imaginero (Hermógenes Cayo)

This film is an ethnobiography of Hermógenes Cayo, a self-taught woodcarver and painter who lives on the high Andean plateau of Argentina with his wife and children. The film weaves a portrait of Cayo, the craft of image making, an indigenous Catholicism, as well as portraying the lifestyle of a solitary Andean family braving the harsh conditions of their surroundings. The relationship between individual and culture, as well as cultural change, is artfully expressed by Prelorán.

### Cochengo Miranda

Cochengo Miranda has lived in the Pampas region of Central Argentina for over 30 years, and has raised his family there. He is a descendant from early Spanish settlers in the region, where many of its traditions are still kept alive even though transculturation is rapidly taking its toll. This film is a warm, intimate portrait of life in a little-known region of the world, as told to us by the settlers themselves.

### Zulay, Facing the 21st Century

Filmed over a span of 8 years, this film is based on dialogue between Zulay Saravino, an indigenous Otavaleña of Ecuador living in LA, and Mabel Prelorán, an Argentine anthropologist. The film explores transculturation and its implications for

identity, education, economic advancement and emotional ties.

And as a companion to these films, don't miss *Traces and Memory of Jorge Prelorán*, an excellent portrait of the filmmaker.

You can order through our website, or by calling the office at 617-926-0491 or toll-free at 800-569-662. If you would like to review any of these films, please email me.

All the best & happy viewing,  
Alijah Case  
Sales & Outreach Associate

Documentary Educational Resources  
101 Morse Street  
Watertown, MA, 02472  
P: 617-926-0491

## NEW ARTICLE

I'm happy to announce that my article, "Collaboration against ethnography: How colonial history shaped the making of an ethnographic film" is now available online.

I think the paper will be of interest to anyone interested in issues of visual ethics or the intersection of history and ethnography.

<http://coa.sagepub.com/content/33/4/390.abstract>

The paper discusses the making of the film, "Please Don't Beat Me, Sir!" which is available for streaming on Vimeo (although we ask that anyone interested in using it for teaching purchase an institutional copy of the DVD for their school library).

<http://dontbeatmesir.com>

There is also a "preprint" version of the article available on my Academia.edu account as a downloadable PDF (for those who don't have access to Sage journals):

[https://www.academia.edu/3648076/Collaboration\\_against\\_ethnography\\_How\\_colonial\\_history\\_shaped\\_the\\_making\\_of\\_an\\_ethnographic\\_film](https://www.academia.edu/3648076/Collaboration_against_ethnography_How_colonial_history_shaped_the_making_of_an_ethnographic_film)

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

## NEW SHORT COURSE

International Development UEA is building on its well established relationship with Postcode Films and is launching a new short course 'Film-making in the Field: Visual media production for development professionals'. Here is the link to the page on our website <http://www.uea.ac.uk/international-development/dev-co/professional-training/film-making-in-the-field-visual-media-production-for-professionals>.

# nafa :: calendar

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

## **December 11-15, 2013**

11<sup>th</sup> Kathmandu International Mountain Film Festival (KIMFF) 2013, Kathmandu, Nepal.

Deadline for entries: September 20, 2013

Contact:

Ramyata Limbu (Festival Director)

Kathmandu International Mountain Film Festival

Himal Association

Lazimpat, Kathmandu, Nepal

Mailing address;

P.O.Box 166

Patan Dhoka, Lalitpur

Kathmandu, Nepal

Tel: +977-1-4440635

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

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

## **December 16-17 2013**

Workshop on Visuality and the Greek Crisis

British School at Athens, Soudias 52, Athens, Greece

More info above

## **December 17-19, 2013**

3dr Anthropological Film Festival, The Jerusalem cinemathèque in cooperation with the Dept. of Sociology and Anthropology, the Hebrew University of Jerusalem, Israel.

Deadline for entries: May 5, 2013

Contact:

Jerusalem Cinemathèque - Israel Film Archive

c/o Films and Anthropology

P.O.B 8561

Jerusalem 91083

Israel

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

## **December 18-22, 2013**

24th edition of the Beeld vor Beeld Documentary Film Festival,

Amsterdam, Netherlands

Special theme: Images from the West - Representations of the Dutch Caribbean and Dutch Guiana.

Submission deadline: August 30, 2013

Contact: [beeldvb@gmail.com](mailto:beeldvb@gmail.com)

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

## **January 16-26, 2014**

Sundance Film Festival, Park City, Utah, USA

Deadline for entries:

Early submission August 9, 2013; Official submission

August 30, 2013; Late submission September 23, 2013

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

## **January 22-February 2, 2014**

43 edition of the International Film Festival

Rotterdam, the Netherlands.

Deadlines for entries:

Features: 1 November 2012

Shorts (up to 60') completed before 1 July 2013: 1 September 2013

Shorts (up to 60') completed after 1 July 2013: 1 October 2013

Feature-length films (60+min): 1 November 2013

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

## **January 24 – Feb 3, 2014**

Göteborg International Film Festival

Deadline for entries: Passed

Web: <http://www.giff.se>

## **January 28-February 2, 2014**

13 DocPoint - Helsinki Documentary Film Festival

Deadline for entries: Passed

Contact adress: DocPoint, Fredrikinkatu 23, 00120

Helsinki,

Tel. +358 9 672 472, Fax +3589673998

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

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

## **February 6-16, 2014**

The 64th Berlin International Film Festival, Berlin, Germany.

Deadline for entries: October 31/ November 15

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

## **February 14-28, 2014**

New York, MoMA Documentary Fortnight Festival 2014,

New York, USA.

Deadline for entries: Passed

Contact: [http://www.moma.org/visit/film\\_festivals](http://www.moma.org/visit/film_festivals)

## **February 23-March 2, 2014**

ZagrebDox 2014, International Documentary Film Festival, Zagreb, Croatia

Deadline for entries: Passed

Contact:

[http://zagrebdox.net/en/2014/news/submit\\_your\\_films\\_to\\_zagrebdox\\_2014](http://zagrebdox.net/en/2014/news/submit_your_films_to_zagrebdox_2014)

**February 27-March 2, 2014**

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

Deadline for entries: Passed

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

**March 1, 2014**

**London Human Rights Watch Film Festival 2014**

Deadline for entries: Dec 10, 2013

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

**March 3-12, 2014**

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

Deadline for entries: 15th November 2013

Contact:

One World/People in Need

Safarikova 635/24

120 00 Prague 2, Czech republic

tel. +420 226 200 400

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

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

**March 4-14, 2014**

**Tempo Dokumentärfilmfestival 2014, Sweden**

For submission, contact:

[melissa.lindgren@tempofestival.se](mailto:melissa.lindgren@tempofestival.se).

E-mail: [melissa.lindgren@tempofestival.se](mailto:melissa.lindgren@tempofestival.se)

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

**March 5-9, 2014**

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

Deadline for entries: 1st Dec 2013

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

**March 7-16, 2014**

**Austin, SXSW Film Festival 2014, Austin, TX**

Deadline for submission: December 13, 2013

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

**March 10-14, 2014**

7<sup>th</sup> edition of Days of Ethnographic Film, Ljubljana, Slovenia

Submission deadline: December 1, 2013

Contact: [info@sed-drustvo.si](mailto:info@sed-drustvo.si)

Web: [www.def.si](http://www.def.si)

**March 14-23, 2014**

Thessaloniki Documentary Festival 2014, Greece

Deadline for entries: Nov 15, 2013

Contact: [www.filmfestival.gr](http://www.filmfestival.gr)

**March 15-22, 2014**

11<sup>th</sup> World Film Festival

Tartu, Estonia

Submission deadline: October 20, 2013

Contact: [festival@worldfilm.ee](mailto:festival@worldfilm.ee)

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

**March 20-30, 2014**

36rd Festival Cinéma du reel, Paris, France

Deadline for entries: Passed.

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

**April 1, 2014**

**Sao Paulo It's All True International**

**Documentary Film Festival, Brazil**

Deadline for entries: December 16, 2013

Web:

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

**April 2-13, 2014**

**Buenos Aires Festival de Cine Independiente 2014, Argentina**

Deadline for entries: December 20, 2013

Web:

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

**April 3-4, 2014**

**Futures of Visual Anthropology Conference "Beyond the Lens"**

Temple University, Philadelphia, PA.

Project formats may include (but are not limited to): Film, Photography, Visual and Performance Art, Posters, and Paper Presentations.

Deadline for submissions: February 3, 2014.

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

**April 16-27, 2014**

Tribeca Film Festival, New York, USA

Deadline for entries: Nov 11, 2013

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

**April 17-20, 2014**

**Etnografilm Festival**

Paris, France

Submission deadlines: August 1, October 1, December 1, December 31

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

**April 24-May 4, 2014**

**Hot Docs Canadian international Documentary Festival, Canada.**

Deadline for entries: Early-bird deadline is November 22, deadline December 13 and late deadline January 3, 2014

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

April 25-May 3, 2014

Visions de Réel, International Film Festival,  
Nyon

Deadline for entries:

Oct. 11, 2013 for films finished before Sept.  
2013

January 10, 2014 for films finished after  
September 2013

Contact:

Visions du Réel,

Place du Marché 2, CH – 1260 Nyon

Tel: +41 22 365 44 55

Fax: +41 22 365 44 50

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

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

April 30-May 11, 2014

Documenta Madrid, XI International Film  
Festival Madrid, Spain

Deadline for entries: January 31, 2014

Contact:

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

April 25-27, 2014

The Ethnographic Film Review „Eyes and  
Lenses XI”

Warsaw, Poland.

The deadline for submissions: 12 January  
2014.

Contact:

E- mail: [callforfilms@oczyobiektyw.art.pl](mailto:callforfilms@oczyobiektyw.art.pl)

Web: [www.oczyobiektyw.art.pl](http://www.oczyobiektyw.art.pl)

May 6-12, 2014

24<sup>th</sup> African, Asian and Latin America Film  
Festival, Milano, Italy.

Deadline for entries: January 18, 2014

Contact:

E-mail: [festival@coeweb.org](mailto:festival@coeweb.org)

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

May 7-14, 2014

29<sup>th</sup> International Film Festival München  
DOK.FEST, Germany

Deadline for entries: December 18, 2013

Contact:

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

May 8-14, 2014

Docaviv International Documentary Film  
Festival, Tel Aviv, Israel

Deadline for entries: December 16, 2013

Contact:

Web: <http://www.docaviv.co.il/en/home>

May 15-June 8, 2014

SIFF 2014 – 40<sup>th</sup> Seattle International Film  
Festival, Seattle.

Deadline for entries: January 6, 2014

Contact:

Web: <http://www.siff.net/festival-2014>

May 28-June 1, 2014

12<sup>th</sup> Göttingen International Ethnographic  
Film Festival

Submission deadline: 15th December 2013

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

June 2014

34<sup>th</sup> Nordic Anthropological Film Association  
Film Festival

Ísafjörður, Iceland

Deadline for film entries: 6 April 2014

To submit your film, please use the online  
form on the new NAFA test site

([nativemind.org](http://nativemind.org)) or the temporary site  
([nafa.h.uib.no](http://nafa.h.uib.no)). In a not too distant future,  
we will expect a dedicated website for next  
year's festival to be up and running.

June 4-15, 2014

Sydney Film Festival, Sydney, Australia

Deadline for entries: February 27, 2014

Web: <http://sff.org.au/>

June 7-12, 2014

Sheffield International Documentary Festival  
(SIDF), UK

Deadline for entries: January 24, 2014

Contact:

Web: <http://sheffdocfest.com>

June 14-22, 2014

Zanzibar International Film Festival, Zanzibar

Deadline for entries: April 1, 2014

Web:

<http://www.ziff.or.tz/2013/09/04/ziff2014-film-entry-now-open/>

June 18-29, 2014

The 68<sup>th</sup> Edinburgh International Film  
Festival (EIFF), Edinburgh, Scotland.

Deadline for entries: Early bird Dec. 17,  
2013; Regular Feb. 4, 2014; Late Feb. 18,  
2014

Contact:

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

July 2014

EASA biennial Conference in Tallin, Estonia

Deadline: December 9, 2013

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

July 1-7, 2014

Festival International de Documentaire de  
Marseilles – FIDMARSEILLE, France

Deadline for entries: March 10, 2014

Contact:

Web:

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

**July 13-19, 2014**

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

Deadline for papers: September 30, 2013

Contact:

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

E-mail: [regev@umich.edu](mailto:regev@umich.edu)

Web:

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

**July 31-Aug.3, 2014**

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

Deadline for submission: January 13, 2014

Contact:

Carlo A. Cubero, PhD

Department of Social & Cultural  
Anthropology

Estonian Institute of Humanities

5 Uus Sadama #305

Tallinn, Estonia 10120

Web:

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

**August 25-31, 2014**

Odense International Film Festival, Odense,  
Denmark.

Deadline for entries: April 1, 2014

Contact:

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

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

**September 19-24, 2014**

25<sup>th</sup> Nordic Panorama – 5 Cities Film  
Festival, Malmö, Sweden.

Deadline for entries: Not set yet

Contact:

E-mail: [post@nordiskpanorama.com](mailto:post@nordiskpanorama.com)

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

**October 13-19, 2014**

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

Deadline: Not set yet

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

**October 23-28, 2014**

The 17th International Documentary Festival  
Jihlava, Czech Republic

Deadline for entries: Not set yet

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

**October 20-26, 2014**

33rd Uppsala Kortfilmfestival  
Uppsala, Sweden

Deadline for entries: Not set yet

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

**November 6-16, 2014**

CPH:DOX 2014 – Copenhagen International  
Film Festival,

Copenhagen, Denmark

Deadline for entries: Not set yet

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