nafa:// network

vol. 27.1 (Jun 2020)
Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

Please send news, articles and announcements to:

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Editorial

By Anne Sofie Askholm, Anne Chahine, Armina Dinescu, Kayla Reopelle, Christian Suhr, and Christos Varvantakis

Dear readers,
Welcome to the new world. A world where you often catch yourself starting an email with: "I hope you and your loved ones are well" and end on "Keep safe!". Here in Europe, we have collectively entered month four since the COVID-19 outbreak led to an unprecedented shutdown of public life, closing of national borders and sudden halt of the economy. While we are now witnessing different levels of restrictions being lifted across the continent, and life seems to even go back to normal in some places, the coronavirus continues to make headway on a global scale and has still not reached its peak. The last couple of months have turned our worlds upside down, they have been a strain on people's health—be it physically or mentally—they let us appreciate everyday things that we never considered important, and they brought to light social inequalities that often stayed hidden. The pandemic has also sparked rapid innovative changes, such as the development of feasible online teaching methods or academic conferences being held virtually, reducing the carbon footprint of these gatherings to a fraction of what it used to be.

Dear readers, we hope you and your loved ones are well. We are still here and happy to share, once again, the most recent news with you. You will be updated on the latest information concerning the postponing of the 40th NAFA International Film Festival, which was planned to be held in Lisbon, as well as the latest edition of the Journal of Anthropological Films (JAF), details on the new RAI Film Catalogue Spring 2020 and an overview of the current issue of the journal Anthrovision that focuses on "Aesthetic Encounters. The Politics of Moving and (Un)settling Visual Arts, Design and Literature". In relation to experiences of the current pandemic, the Documentary Educational Resources (DER) has recently launched COVID19 MICRO-ETHNOGRAPHIES, a curated collection of short films.

Furthermore, we are excited to feature three contributions that reflect on planning, executing and attending online film festivals and conferences, some of which had to be established only in light of coronavirus-related lockdowns. The artistic directors of the film festival ethnocineca (International Documentary Film Festival Vienna) Marie-Christine Hartig, Martin Lintner

and Katja Seidel, share their insights on executing their festival online this year. Kathinka Frøystad describes her impression from the web-version of the German International Ethnographic Film Festival (GIEFF) and what this could mean for the future of film festivals in general. Constantinos Diamantis gives us an in-depth review of the international virtual conference Distribute 2020 that was organized for the second time by the journal of Cultural Anthropology and the Society for Visual Anthropology.

And finally, the notice board and calendar for upcoming events and deadlines.

We look forward to receiving your visual anthropology related announcements to share in the next NAFA Network: nafanet@cas.au.dk

Please observe that the deadline for contributions (max. 800 words) for the next volume is September 15, 2020.

Happy reading and Keep Safe!

nafa::news and announcements

NAFA in Lisbon turns into NAFA2020/21 in Lisbon

The 40th NAFA International Ethnographic Film Festival (https://www.nafa2020.com), which was supposed to be held in Belem, Lisbon, 7-10 October 2020, has now been postponed until **9-12 June 2021**. Rather than running the risk of having to turn the event in October into a fully virtual online event, which would be antithetical to the whole spirit of NAFA, the local organisers and NAFA prefer to have the event as planned, with the physical presence of people at the wonderful venue of the Museum of Ethnology in Belem.

One of the main implications concerns the selection of films. The film selection committee met virtually for the final selection 4-5 June 2020. The result is a shortlist that

includes films still in play for the final selection, while we will reopen online submissions. The filmmakers who have already submitted films will be informed about the committee's decisions and the status of their films. New submissions are invited, as usual via the online link (http://nafa.uib.no/?q=festival), with a new deadline: **31 January 2021**. Any queries regarding the film selection should be sent to the chairman of the selection committee, Peter I. Crawford: peter.crawford@uit.no.

Another implication is that the annual meeting of NAFA will not be held in Lisbon in October but most probably held online in late summer. Members will, of course, receive an invitation to this in due course.

Finally, the festival for 2021 was originally planned to be held in Lund and/or Kalmar in Sweden. These plans are put on hold and we hope to be able to invite you for the festival there in 2023 or 2024, hoping that we are able to still organise NAFA2022 for the first time outside Europe, in northern Cameroon.

We shall be looking forward to seeing you in Belem in June 2021!

JAF Vol 4 No 1 is out

The latest issue of NAFA's Journal of Anthropological Films (JAF) was published end of April 2020 with films from India, Greece, Cameroon and Ghana and can be explored here: https://boap.uib.no/index.php/jaf/

JAF is a peer-reviewed open access journal that publishes films that are original, empirical contributions based on

anthropological research. Films published by JAF will achieve academic credentials points on par with written articles. If you are an academic and use film as a means to disseminate aspects of your research, do consider submitting your work to JAF.

For more information about the journal and how to submit visit: https://boap.uib.no/index.php/jaf/about

JAF Vol 4 No 2 will be out at the end of October 2020.

DER launches COVID19 MICRO-ETHNOGRAPHIES

Documentary Educational Resources (DER) is pleased to announce the launch of COVID19 MICRO-ETHNOGRAPHIES. This curated collection of short, stylistically diverse micro-ethnographies provides a window into the personal experiences of DER filmmakers from around the world during these

extraordinary times. While we don't yet know the long-term effects of the pandemic, what we do know - and what these films attest to - is that in order to attend to the sick and reduce the spread of the virus, communities and individuals have adapted to the exigencies of the situation in previously unimaginable ways.

Watch films here: der.org/micro-ethnographies
You can subscribe to the DER Newsletter for updates on this and other projects here: http://eepurl.com/c01-Z9

RAI Film Catalogue – Spring 2020 – new films available

The RAI Film Catalogue - Spring 2020 is now out and can be accessed here: https://raifilm.org.uk/wp-content/uploads/2020/03/RAI-new-films-spring-2020.pdf

It lists 14 new films that have been newly added to our distribution catalogue and that are now available for teaching and for home viewing.

Most were selected and screened at the 16th RAI Film Festival in 2019, with many winning prizes, awards and commendations.

The selection includes films made using collaborative, participatory and creative research methodologies; films that use photography, animation, performance and fiction to explore current issues such as migration (Kalès, It Was Tomorrow) and the experience of living with HIV/AIDS (This is my Face, Atieno).

Special attention is given to films from and about South Asia, with 5 titles covering this geographical area. Indigenous filmmaking is also featured: Wàsi explores the (mis-) representations that anthropologists can produce from the perspective of an Arhuaco filmmaker and

Horror in the Andes behind-the-scenes documentary that follows the process of making an indigenous horror movie in Peru.

Films are available on DVD and on-demand (VoD) on the RAI Player.

Free screeners are available for those wishing to consider a film for inclusion in their syllabi.

Journal Launch: Anthrovision 7(1): Aesthetic Encounters

Happy to announce that AnthroVision7(1) is online: https://journals.openedition.org/anthrovision/

This edition has a topic: Aesthetic Encounters. The Politics of Moving and (Un)settling Visual Arts, Design and Literature, and features contributions from:

- Tamara Schild: Marketing African and Oceanic Art at the High-end of the Global Art Market: The Case of Christie's and Sotheby's
- Thomas Fillitz: Dak'Art Off. Between Local Art Forms and Global Art Canon Discourses.
- Alex Flynn and Lucy Bell: Returning to Form: Anthropology, Art and a Trans-Formal Methodological Approach

- Paolo S. H. Favero: A Journey from Virtual and Mixed Reality to Byzantine Icons via Buddhist Philosophy
- Jonas Tinius: Value, Correspondence, and Form: Recalibrating Scales for a Contemporary Anthropology of Art (Epilogue)

Review from ethnocineca International Documentary Film Festival Vienna 2020

by Marie-Christine Hartig, Martin Lintner, Katja Seidel, Artistic Directors (www.ethnocineca.at)

March 2020, less than two months before the opening of the 14th ethnocineca – International Documentary Film Festival Vienna. We had selected 50 films from 650 submissions for the 8-day programme to take place in two cinemas. Invited filmmakers and social scientists were starting to book flights and were preparing for the film talks and side-events, including the traditional keynote that would have opened the festival. After nine months of preparations, hundreds of hours of watching films, organising the programme and securing funding, we were looking forward to the festival and the exchange with our guests. That's when the Austrian government announced the country's lockdown, including a temporary prohibition of all cultural events.

Upon receiving the news and in the spirit of this year's festival theme B R E A T H E, we took a deep breath and decided to make parts of the programme available by creating an online on-demand edition: 8 days – 8 films

that ran through the original dates of the festival. More than ever we felt the need to see the world from as many perspectives as possible, perspectives that above all were and still are missing in mainstream media during the pandemic. We selected eight Austrian premieres that emphasized the power and beauty of the filmic narrative and spoke to us through political and poetic-sensory approaches, telling stories of waiting and active resistance.

This shift was an enormous challenge that required a reconceptualisation of the form and content of the film programme as well as negotiations with distribution companies, new marketing strategies and press work. But the biggest challenge was yet to come: our festival thrives on the beauty and power of the collective filmic experience in the cinema. For a short period, it creates a unique atmosphere of intensive inspiration stimulated by the exchange between international filmmakers, experts and an engaged audience during film talks, side events and

many informal conversations. So how could an alternative to this core conception be translated into the virtual space?

To retain the festival feeling, we used an online video chat format to open a dialogue with the filmmakers and additionally invited them to send short statements about their films. To frame the festival, we shared a video of our opening speech from inside the empty cinema on the first day of the online edition and published an award ceremony video to announce the winners of the five award categories as a streamed live event. In addition, two side-events – a virtual guest lecture on cinema of the senses and a roundtable discussion on the role of film festivals in the distribution of anthropological knowledge – provided a space for engagement and discussion.

Going through with an online edition was worth the effort in many respects. By entering the virtual borderless

space, we were able to reach a global audience irrespective of people's physical localities and contributed thereby to the idea of more democratic distribution of anthropological perspectives via film. This sense of a world-wide community was further strengthened during

the participatory video chats with filmmakers that consolidated us somehow for the absence of these encounters in person. Going offline after eight days, therefore, felt a little bit like closing the cinema doors 'in real life'. And so, while we are much looking forward to

returning to the cinemas next year, this exceptional experience showed that additional online offers can add new layers of conversations and thereby enrich the exchange beyond the cinema halls.

Review from GIEFF 2020

Impressions from an online film festival

by Kathinka Frøystad, University of Oslo

In May 2020 many of our readers were supposed to have been in Göttingen to attend the biannual German International Ethnographic Film Festival (GIEFF). But two months earlier, the corona crisis struck, bringing all travel to a halt. Rather than cancelling the festival, the organizers converted it to an online festival. How did this work?

Technically it went rather well. The participants were given two options. One was to watch a streamed version of the festival that followed the slightly adjusted program. Another option was to watch the films, all password-protected, at their own leisure on Vimeo. The discussions with filmmakers were conducted on Jitsi and streamed as part of the program while being recorded for later use. And, lo and behold, from a participant perspective it all worked wonderfully well. This attests to the hard work put down by the organizers when Europe went into coronavirus lockdown.

So how did this online ethnographic film festival – probably the first of its kind – compare to regular film festivals where everything happens in one place? The advantages were obvious. First, it enabled people with limited funding and time to attend, thus expanding the audience well beyond the most dedicated filmmakers from the most affluent countries. As a result, attendance grew to 1200 participants, which is rather impressive. Second, by extending the temporal window for Vimeo viewing beyond the duration of the festival, participation was less rushed and more easily combined with other duties. Third, by recording the discussions and putting them online, the festival will also get a more public afterlife than before. Last but not least, there was no CO2 emission from festival-related flights, though it needs to be said that digital storage is not entirely green either.

There were also drawbacks. One was that the streamed events were poorly attended. The ones I attended only had between 5 and 10 viewers except for the awards session, which had 19 when I checked in. Evidently the online

format makes participants more selective. Many filmmakers will also have missed the opportunity to network with international colleagues, as the online format precludes informal conversation. Without queues, conference meals and refreshments, the serendipitous magic that sparks new film ideas, collaborations or job opportunities simply disappears, which perhaps is a particular loss for the younger generation. But lest we forget, this was simply not an option in 2020.

So will future film festivals be held online? Given these drawbacks, probably not. Yet the advantages of going online cannot be discounted. What we are likely to see is the emergence of a hybrid format in which core participants (organizers, presenting filmmakers, local students) attend in person, while more peripheral participants (non-presenting filmmakers, anthropologists, students living far off) participate online. Admittedly, a hybrid model may require a larger organizational staff with different skills than earlier, but thanks to GIEFFs pioneering effort, we now have experiences to build on.

Review from Distribute 2020

A Visual Anthropologist in Distribute 2020 Conference

by Constantinos Diamantis

I have participated in the Distribute 2020 conference as a member of the organizing committee for the Greek node and as the creator of the video for the panel "Performances of Public Anthropology" organized by the anthropologists Alexandra Siotou and Alexandros Papageorgiou.

Distribute 2020 is an exemplar international virtual conference, organized for the second time by the Cultural Anthropology journal and the Society for Visual Anthropology. The organizers' main goal was a highly accessible, low-cost, carbon-neutral conference that would challenge the dominant mega-conference model and offer a new alternative to academic conferencing in general.

The event took place between May 7-9th 2020 on the dedicated website https://distribute.utoronto.ca/ and the program was constituted of 29 panels with 120 panellists/panel organizers and 21 ethnographic films from approximately 30 film directors. The initial idea of the conference was a hybrid combination of virtual conferencing and in-person nodes in different cities around the globe, based on the first edition of this conference (Displacements 2018). However, due to COVID19 restrictions, the conference was adapted to the new situation and took place exclusively online. The attendance was highly international. For example, the conference team announced that 939 active participants and 1,471 unique visitors have visited the website with participants hailed from 558 cities across 78 countries!

Some of the key features of the Distribute website were the sections of the Directory, La Plaza, and Program. La Plaza and Directory were a kind of an integrated platform inside the website with a social media logic. The conference participants used La Plaza to interact and deposit materials for other conference registrants, similar to the newsfeed of Facebook / Twitter, and the Directory page to find other participants and befriend them or follow them.

On the top of the Program section, which was central to the conference, there was a live stream media player screening the pre-recorded video for the panels based on the schedule of the conference. The panels were looped thrice daily within the three 24-hour periods of the conference (May 7, 8, 9). After every panel, under the live stream frame, there was a link to the Zoom Hallway (Zoom environment) where 15-minutes Q&A / discussion sessions were taking place with the panellists of the panel.

Also, in the Program section, the users could find subpages with the panels separated by day and the subpage to the Virtual Ethnographic Film Festival curated by Fiona P. McDonald and Harjant S. Gill. The visitors could find the list of films separated into themes and with suggested films marked as highlights. Once a user clicked on a film, a dedicated subpage would open in a new tab where one could watch the film, and read the details and synopsis. Interestingly, the organizers added the possibility to follow or comment on the films.

The option of asynchronous online commenting on the film offered a new layer of communication between the directors and the audience in this online realm. It provided the space to generate discussions and commentary on the films that are often not feasible for directors in physical cinema theatres. Often directors cannot attend such events for various reasons (environmental, personal, financial reasons, etc.), and even if they do there is usually a strict time-limitation for the audiences' comments and questions.

However, watching a film alone in front of your computer is an entirely different experience from the one in the cinema theatres where you share the space and experience with other viewers, and the live discussions, reactions, and meta-discussions are potentially limitless among viewers - directors - organizers and viewers again.

Online film festivals need to cover much ground in order to be digitally performed in a manner that would socially make sense and one that wouldn't just feel like a youtube watch. Things like the random conversations during the film with strangers, or sleeping/dreaming viewers during a screening, the audiences applauding, laughing, crying or the possibility to approach directors for a possible insightful discussion after a film are a few of the things that actually made me feel that I miss the lively experience of watching a festival in a movie theatre.

Another thing that struck me during Distribute 2020 was that this conference was an excellent opportunity to observe the audiovisual perceptions of academics,

particularly anthropologists, and how essential it may be for academics to familiarize themselves with audiovisual and multimodal methods and approaches in research and (online) dissemination.

From the outset, the organising committee was encouraging panellists to go multimodal and to experiment with both the form and the content for their video panels. However, the organisers were aware that many panellists and panel organizers may not have undertaken this kind of work, of combining image, sound, and text in a presentation before. Therefore, they offered an array of 'How-To' videos along with a series of short tutorials designed to support panellists to imagine and create multimodal presentations.

Unfortunately, despite the "How to Videos" and the support of the organizers, the majority of the video panels was just "copying" the presentation form of non-virtual events. The presentations were based on powerpoints, video recordings of people just talking or reading in front of the camera, videos with a selection of photos/charts/videos with a linear didactic voice-over, or a combination of all the above. Most of the videos, in my view, were visually, sonically, and multimodally poor, with a few significant exemptions, such as: "Echoes and Edges: Sonic Forms for Distributed Listening" organised

by Megan Gette and Marina Peterson, and the keynote "Miyarrka Media: Making Worlds Otherwise" organised by the Distribute 2020 team, which pushed the boundaries of new multimodal ways of creating presentations in the context of virtual conferencing.

As a visual anthropologist, I found it very interesting to observe such difficulties of adaptation and expression in an audiovisual mode of presentation. I realized that, for most of the participants in the academic world, despite the rising significance (and prominence) of images in social communication, the medium of text remains the dominant one. Certainly, this could be considered normal as long as linearity in written language serves academia in order to make definite statements, to go from point A to point B, and to put things in boxes. Nevertheless, this may be an(other) occasion to reflect on to what extent everyday life is linear and straightforward, and even more, on how linear the digital aspects of our lives are.

In 2020, when anthropologists are surrounded by images, sounds, smartphones, social media and online conferences, the need for a shift to an anthropological multimodal turn is more apparent than ever. Conferences may gain new qualities, such as being online, highly accessible and more environmentally-friendly; but to do

this we first have to think outside of the standardised academic boxes.

We could get inspired by the very example of the history of cinema. Cinema, since its birth, and for several decades, has been performed along the lines of the dominant modes of theatrical acting and direction. For decades, directors and actors were imitating dramaturgical performances, without considering the new possibilities offered by cinema, cameras, and montage. Bresson, Vertov, and Astruc were a few of the people who realized the power of the cinematic language and made use of its potential power of expression. Let's try to be like them the next time we try to create a video presentation for an online conference. Let's question ourselves, on how we may combine text, sound and image, as well as linear and non-linear narratives, and on how we may construct presentations in novel and engaging ways.

Distribute 2020 conference was a great initiative that opened up new possibilities on how conferences (and film festivals) could function as scholarly and social practices, promoting knowledge as (and within) a rhizomatic network of exchange. You can visit their website here for the next two years: https://distribute.utoronto.ca/

nafa::notice board

UiT: PhD fellow in Social/Cultural Anthropology

A PhD position is available at the Department of Social Science (ISV), Faculty of Humanities, Social Sciences and Education (HSL), at the Arctic University of Norway (Tromsø). The position is to form part of a new research project entitled "Emergent ethnographies: On people, on land. An anthropological study of how people cope with profound environmental changes, climatically and otherwise, to their lives and livelihood", which in turn is anchored in the research group EA:RTH (Ethnographic Action: Researching Transformations of Humans and Environment on a Disrupted Planet), at the social anthropology unit at the department.

The project seeks a PhD fellow with a research focus on ways in which people are coping with fundamental transformations of their lives and forms of livelihood brought about by eco-systemic, environmental, climatic, or other changes. The research group EA:RTH is based on the premise that long-term ethnographic fieldwork is an essential method for an in-depth understanding of the entangled human-environment disruptions that characterize the world today; it is, therefore, essential that such fieldwork underpins the research project. Applicants with documented experience of audio-visual methods, including ethnographic film, still photography or digital media, will be given preference.

More information about the position:
https://www.jobbnorge.no/en/available-jobs/job/186956/phd-fellow-in-social-cultural-anthropology

Application deadline: September 30, 2020.

Open Call: Jean Rouch Film Festival

The submissions for the international competition of the Jean Rouch Film Festival 39th edition officially closed on May 5th, but the festival team would like to provide an extension to anyone who was unable to meet the deadline because of the pandemic. The international competition will take place from November 14th to 21st, 2020. You can submit your film via the **online entry form** or contact the festival team directly for the extension.

Open Call: Ethnofest—the 11th Athens Ethnographic Film Festival

The Athens Ethnographic Film Festival – Ethnofest attends closely to the new paradigm that has shifted the human condition worldwide. Within the gravity of the current unprecedented situation, the festival aims to be a constant agent for the transmission of knowledge but also an active platform for the formation and support of ideas and creative discourse.

Being aware of the new circumstances and with respect to everyone's safety, Ethnofest is coming back for its **11th edition**, the winter of 2020. It is our deep desire for the festival to be able to be held smoothly with the physical presence of the viewers, the guests and our team since the actual screening experience is fundamental to the identity of every festival. However, in case of an alternative option, we will make sure that the festival will be conducted in a way that is meaningful and pleasant both in relation to the presentation of the current ethnographic film production and to the meticulously chosen parallel activities. To this effect, our visitors will be able to connect with the festival experience in the best way possible.

The 11th Athens Ethnographic Film Festival – Ethnofest will take place from **26th November to 2nd December 2020.**

The festival looks for films that observe, feel and reflect upon cultures and the human condition, using approaches and tools of anthropology, ethnography and social sciences.

The call is addressed to anthropologists and other social scientists who employ and facilitate audiovisual means in their research and also to filmmakers who have collaborated with anthropologists or other social scientists at any stage of the production. We are looking for ethnographic documentaries and anthropological films, as well as for films which creatively push the limits of the standard definitions of these genres. We are also looking for student films made by anthropologists or social scientists, as a part of their BA, MA or PHD dissertation or within the framework of other university programmes. Eligible are the films produced as of 2018. You may submit your film in one of the four open sections: Student Films, Panorama, Filmic Experiments in Ethnography and this year's Themed Section—**Brexit Revisited**.

Read more about the themes here: shorturl.at/qBN02
The submission deadline is **June 15th 2020**.
Submit your film here: shorturl.at/euH47

Open Call: DocsMX 2020

The DocsMX 2020 call for entries is officially open. The festival welcomes documentaries for a very special celebration: the 15th anniversary. The event will run from October 8 to 17th with many new feature documentaries and stories to share.

The international category is open until **June 1st** and the national category is open until **June 22nd**. The festival team accepts any documentary theme, genre or format. Submission rules: https://www.docsmx.org/en/call-for-entries/docsmx-2020/index.php
Sign up:
https://docsmx.org/registro/submissions.php?lang=en
Please direct any questions to programacion@docsmx.org

Open Call: Korea International Ethnographic Film Festival—Student Selection

The Korean Society for Visual Anthropology (KSVA) is excited to organize the 2020 Third Korea International Ethnographic Film Festival (KIEFF) to share with the larger audience many possibilities and meanings of ethnographic film. They are also proud to announce the first KIEFF Student Selection. The event will take place from December 25th to 27th, 2020.

Please submit your films via FilmFreeway:
https://filmfreeway.com/festival/KIEFF

Deadline: June 15, 2020

Open Call: MESA FilmFest

The Middle East Studies Association FilmFest is accepting submissions to be screened during the annual meeting in Washington, DC, October 10th to 13th, 2020. The FilmFest screens narrative and non-narrative features and short films as well as documentaries. Individual attendance at the 2019 FilmFest topped 1,500 over four days.

Please submit your films via MESA's website: https://mesana.org/annual-meeting/film-festival

Deadline: July 1, 2020.

Open Call: Ethnological Documentary Film Festival Kratovo 2020

The Macedonian Ethnological Society announces the ninth edition of the Ethnological Documentary Film Festival Kratovo. The festival will be held in the town of Kratovo, Republic of Macedonia, October 1st to 5th, 2020.
The festival aims to promote visual ethnology/anthropology, to present different approaches to ethnological/anthropological filmmaking, and to animate dialogue between the authors and spectators.

The submissions of documentary films made by ethnologists, anthropologists, professional filmmakers and students of ethnology and anthropology are welcome.

The length and year of production of the films are not important.

The films for the selection must be submitted online with English subtitles at: contact@med-mk.org

The deadline for the submissions is July 30th, 2020.

Open Call: RAI Film Festival

RAI Film Festival is now accepting film submissions for its 17th edition (25-28 March 2021, Bristol, UK). RAI-FF celebrates the best in ethnographic and anthropological filmmaking from around the globe. The festival accepts short, medium- and feature-length films released after 1 September 2018. Directors from South East Asia and Africa can request fee waivers.

Please submit your films via FilmFreeway: https://filmfreeway.com/RAIFilmFestival

Regular deadline: August 15, 2020

nafa::calendar

Events marked with bold are those still open for entries.

July 13 – 26, 2020
Pä rnu International Documentary and Anthropology
Film Festival Pä rnu, Estonia
www.chaplin.ee/filmfestival/index.htm

July 21 – 24, 2020
European Association of Social Anthropologists (EASA)
Film Programme, Portugal
https://www.easaonline.org/

August 16 – 22, 2020
États généraux du film documentaire, France
http://www.lussasdoc.org/

September 9 – 15, 2020
London Open City Doc Fest, UK
http://opencitylondon.com
Submission Deadline: Regular Deadline – April 24, 2020;
Late Deadline – May 8, 2020

October 2020
Sjón International Anthropological Film Festival,
Denmark
https://filmfreeway.com/sjon
Submission Deadline: August 1, 2020

October 1 – 5, 2020
Ethnological Documentary Film Festival Kratovo,
Macedonia

http://www.makedonskoetnoloskodrustvo.org/
Submission deadline: July 30, 2020

October 5 – 11, 2020
World Film Festival Estonian National Museum, Tartu,
Estonia
www.worldfilm.ee

October 8 – 17, 2020
DocsMX, Mexico City, Mexico
https://docsmx.org
Submission deadline: June 22, 2020 (for Mexican
productions)

October 16 – 18, 2020
Régard Bleu, Zürich, Switzerland
https://www.musethno.uzh.ch/en/veranstaltungen/Regard
bleu.html

October 19 – 25, 2020
Astra Film Festival Sibiu, Romania
http://www.astrafilm.ro

October 22 – November 4, 2020
VIENNALE – Vienna International Film Festival,
Austria
http://www.viennale.at

October 27 – November 1, 2020
International Documentary Festival Jihlava, Czech
Republic

http://www.ji-hlava.com/

November 14 – 21, 2020
Jean Rouch Film Festival
http://www.comitedufilmethnographique.com/

November 26 – December 2, 2020
Athens Ethnographic Film Festival, Athens, Greece

https://www.ethnofest.gr/festival/
Submission deadline: June 15, 2020

December 25 – 27, 2020
Korea International Ethnographic Film Festival
https://filmfreeway.com/festival/KIEFF
Submission deadline: June 15, 2020

March 25 – 28, 2021
RAI Film Festival
https://filmfreeway.com/RAIFilmFestival
Regular Deadline: August 15, 2020; Late Deadline:
September 15, 2020

June 9 – 12, 2021
40th NAFA International Ethnographic Film
Festival, Portugal
http://nafa.uib.no/?q=festival
Submission deadline: January 31, 2021