



## Ethnographic Film Festival of Ecuador, 7th Edition

### Call for Entries 2022

## Submission deadline: 15th June 2022

This year's programme of the Ethnographic Film Festival of Ecuador focuses on contemporary and experimental approaches to social issues, challenging the conventional forms of representation and searching for new languages and audiovisual resources. Submitted films, although not exclusively, can be related to: ethnofiction, collaborative methodologies, autoethnographies, indigenous ethnographies, new forms of subjectivity, memory and heritage, times of uncertainty, artistic productions, dissidence, counterculture and found footage. Furthermore, we are also looking for projects that involve new formats: animation, audio documentaries, transmedia, and other.

### Film Entry Guidelines

The Ethnographic Film Festival of Ecuador does not charge an entry fee nor does it offer screening fees; it is a non competitive festival that works as a window for the presentation of ethnographic cinema in general. This year the seventh edition of the festival will take place in September and will be held both in person and virtually.

You may only apply with one film, of which you must own the screening rights.

Films submitted as ethnofictions do not have a production-date limit, whereas all other submitted films must have been completed after the 1st January 2020. Those films whose original language is not Spanish must be subtitled in Spanish.

The duration of the films is as follows:

1. Short: films with a duration of up to 20 minutes.
2. Medium-length: films with a duration between 21 and 40 minutes.
3. Feature-length: films with a duration between 41 and up to 120 minutes.

### Categories

The **student category** is for those films that have been produced in the context of a research project, it is primarily aimed at Visual Anthropology students. This category does not comply with any specific theme

The **filmmaker category** is for those films produced by social scientists and filmmakers, whose field of practice deals with ethnographic work and ethnographic cinema. This category is part of this year's focus.

## Submission

The only way to receive the material for viewing will be through password-protected links on Vimeo, YouTube or other platforms.

Selected films will be communicated via email (according to the email address provided in the registration form), please check that your email address is correct.

To participate you must complete [the following online registration form](#) before the 15th June 2022 at midnight Quito, Ecuador time (GMT-5). No extensions will be granted, please get in touch by email in good time if you encounter any problems while registering your submission.

In order to contribute to the objectives of the Ethnographic Film Festival of Ecuador, to create learning spaces and to exhibit ethnographic films, we request the authorisation of the filmmakers so that the selected films can be screened in person and virtually as part of the programme of the seventh edition of the festival; as well as in other retrospective iterations in cinemas, theatres, cultural houses, outdoor spaces and in other locations that are part of the Festival's exhibition venues.

For queries or information please write to: **[cinetnograficoec@gmail.com](mailto:cinetnograficoec@gmail.com)**

## Selection Process

The first selection filter is based on the review of compliance with the rules of our seventh edition. Following that, the films will be sent to a selection committee, which will select the films based on established technical and content related criteria. Finally, within the deadlines published on social media, the filmmakers of the selected films will be notified via email. Confirmation of participation will be awaited in order to proceed to the next phase.

This year, the Festival's organising committee has decided to have at least 50% of the total number of films in the Official Selection made by women directors, non-binary and gender non-conforming creators.

## FAQ

### What is an ethnographic film?

Aware of this question, the organising committee got together to reflect upon, and share with you, what we believe ethnographic film is:

#### **Raúl Armijos:**

Ethnographic film can be defined as a method that makes explicit a model of production and circulation focused on cultural phenomena. Authors such as Paul Henley question the category of ethnographic film through its history and development, from the theories of the image that sought to de-exoticize the ethnographic subject, the category of ethnographic film became blurred, highlighting the fact that films possess cultural characteristics and symbolic relations inherent in the act of telling a fictional or non-fictional story through the audiovisual medium.

#### **Hernán Barón:**

A film that approaches its object/theme/medium/participants/characters from a gesture that in essence is reflexive and that makes this reflexivity explicit. It is also about the estrangement from one's own through autoethnography: making the ordinary into other.

#### **Eliana López:**

Ethnographic cinema highlights the relationship created by the process of making a film, it brings forward its place of enunciation and its being there through the different resources that make visible the closeness between those who look at each other.

#### **Carla Serrano:**

Ethnographic cinema is an experimentation that blurs the certainties between reality and fiction, it refuses objectivity and becomes reflexivity, it can be narrated through different aesthetic positions in the exercise of interpreting cultures. The ethnographic gaze must deconstruct the exoticisation of otherness.

### What is ethnofiction?

It is inevitable to think of Jean Rouch when we talk about ethnofiction, a method that involves questioning objectivity in ethnographic cinema. Ethnofiction lays a bridge between traditional oppositions: documentary record and creativity; science and art. In fact, it was in Africa where Rouch made his first short film 'Au pays des mages noirs' which would be followed by future productions that he called ethnofictions: films made with the members of the communities in which he stayed in and with whom he

improvised scenes in the creation of the film's narrative. "... for the French director, "fictionalization", was understood as the ability to fabulate, to invent situations that go beyond the scope of everyday life, ultimately for him, to invent oneself, was an inherent aspect of human existence. For Rouch, throughout our lives we redefine our identity again and again and constantly, by our interaction with others, we create situations that shift between the imaginary and reality. He wanted to capture this capacity for storytelling, these fictions that shape one's own life through ethno-fictions." ([Canals I Vilageliu, 2016](#)).