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Nota di contenuto	1. Introduction; Aida Vallejo and Ezra Winton -- Part I: Changes and Challenges -- 2. IDFA's Industry Model: Fostering Global Documentary Production and Distribution; Aida Vallejo -- 3. Connecting and Sharing Experiences: Chilean Documentary Film Professionals at the Film Festival Circuit; María-Paz Peirano -- 4. The Invention of Northeastern Europe: Cultural Management and Documentary Film Festivals; Ilona Hongisto, Kaisu Hynnä, and Annu Suvanto -- 5. Beyond the Screen: Interactive Documentary Exhibition in the Festival Sphere; Stefano Odorico -- 6. Positioning Documentaries at the Cannes International Film Festival: Fahrenheit 9/11 and Beyond; Eulàlia Iglesias -- Part II: Professional Perspectives -- 7. Adapting to New Times: An Interview with Ernesto del Río, Director of Zinebi International Documentary and

Short Film Festival of Bilbao, Aida Vallejo -- 8. Precarity and Resistance: An Interview with Pedro Pimenta, Founder-Director of Dockanema Documentary Film Festival (Mozambique); Lindiwe Dovey -- 9. Notes on Disenchantment: A Conversation with Amir Al-Emary, Former Director of the Ismailia International Film Festival for Documentaries & Shorts (Egypt); Hassouna Mansouri -- 10. Building Networks: An Interview with Sandra J. Ruch, Director Emeritus of the International Documentary Association; Samara Chadwick -- 11. Selecting Films for Festivals and Documentary Funds: An Interview with Independent Film Programmer and Advisor Rada Šeši; Annelies van Noortwijk and Jennifer O'Connell -- 12. A Niche for Creativity: An Interview with Thierry Garrel, Director of the French Department of Documentary Film at TV Arte (1991-2008); Sevara Pan -- 13. Training Documentary Professionals: An Interview with Stefano Tealdi, Secretary of Documentary Campus Workshop; Enrico Vanucci -- 14. Connecting Festivals, Distributing Films: An Interview with Diana Tabakov, Acquisitions Manager of Doc Alliance Films; Andrea Slováková.

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### Sommario/riassunto

This book provides the first comprehensive overview of the global landscape of documentary film festivals, looking at its contemporary and future challenges. Contributors from across the globe reflect on how documentary has positioned itself within both internationally renowned and more alternative festivals, including IDFA (Netherlands), Cannes IFF (France), Sheffield Doc/Fest (UK), Dockanema (Mozambique), Ismailia (Egypt) and Zinebi (Basque Country, Spain), among others. With a special focus on industrial and curatorial developments, this second in a two-volume set looks at recent changes occurred in the festival circuit, such as the proliferation of markets and co-production forums, the inclusion of interactive and VR forms within their programs and the irruption of VOD platforms, and analyse how these affect the future of documentary aesthetics and its production/distribution contexts. This volume is organized in two sections: the first reflects on how the documentary festival circuit has become a key industry node for contemporary documentary and identifies new curatorial trends at documentary and major film festivals. The second gives voice to professionals working for festivals and institutions who collaborate with them, who share inside knowledge and concerns, regarding the future challenges to be faced by documentary in the near future. Aida Vallejo is Associate Professor at the University of the Basque Country UPV/EHU, Spain. Ezra Winton is a Visiting Scholar at the ReImagining Value Action Lab at Lakehead University, Canada.

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