

# Idfa International Documentary Film Festival Amsterdam

**Sheila Petty**

**Documentary Film Festivals Vol. 2** Aida Vallejo, Ezra Winton, 2020-05-28 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.

**Documentary Film Festivals Vol. 1** Aida Vallejo, Ezra Winton, 2020-05-28 This book provides the first comprehensive overview of the global landscape of documentary film festivals. Contributors from across the globe offer in-depth analysis of both internationally renowned and more alternative festivals, including Hot Docs (Canada), Nyon (Switzerland), Yamagata (Japan), DocChina, Full Frame (US), Belgrade (former Yugoslavia), Vikalp (India), and DocsBarcelona (Catalonia, Spain), among others. With a special focus on historical and political developments, this first volume draws a map of documentary festivals operating today, and then looks at their origins and evolution. This volume is organized in three sections: the first addresses methodological problems film historians and social scientists face when researching documentary film festivals, the second looks at the historical development of this circuit within the wider frame of history of world and national cinemas, and the third reflects on how politics find their way through festival programs and actions. Curatorial, organizational, industrial and political changes occurred in the festival realm addressed in this book help better understand how these

affected documentary production, distribution, curation, exhibition and reception up to this day.

International Documentary, 2001

A New History of Documentary Film Betsy A. McLane, 2013-03-28 A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of copyright and fair use, as they relate to documentary, are considered. Finally, A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

*Curating Africa in the Age of Film Festivals* L. Dovey, 2015-03-11 Tracing the history of Africa's relationship to film festivals and exploring the festivals' impact on the various types of people who attend festivals (the festival experts, the ordinary festival audiences, and the filmmakers), Dovey reveals what turns something called a festival into a festival experience for these groups.

MOVING CAMERAS AND LIVING MOVIES STEVE ESOMBA, Dr.,

**The Routledge Companion to Media and the City** Erica Stein, Germaine R. Halegoua, Brendan Kredell, 2022-07-29 Bringing together leading scholars from around the world and across scholarly disciplines, this collection of 32 original chapters provides a comprehensive exploration of the relationships between cities and media. The volume showcases diverse methods for studying media and the city and posits media urbanism as an approach to the co-construction and interactions among media texts and technologies, media users, media industries, media histories, and urban space. Chapters serve as a guide to humanities-based ways of studying urban imaginaries, infrastructures and architectures, development and redevelopment, and strategies and tactics as well as a provocation toward new lines of inquiry that further explore the dense interconnectedness of media and cities. Structured thematically, the chapters are organized into four distinct sections, introduced with editorial commentary that places the chapters into conversation with each other and frames them in relation to an overarching question, problem, or method. Part I: Imaginaries and cityscapes focuses on screen representations and mediated experiences of urban space produced and consumed by various actors; Part II: Architectures and infrastructures highlights the different ways in which built environments and socio-technical substrates that sustain differential mobilities, urban rhythms, and systems of circulation and exchange are intertwined with various forms of media and mediation; Part III:

Development and redevelopment examines efforts by urban planners and designers, municipal governments, and community organizers to utilize media forms to imagine and shape the construction of the space and meaning of the city; finally, Part IV: Strategies and tactics uses categories for practices of control and resistance to investigate media and struggles for power within urban environments from surveillance and place-branding to activist media and the right to the city. The Routledge Companion to Media and the City provides a definitive reference for both scholars and students of urban cultures and media within the humanities.

**Film Festivals and Anthropology** María-Paz Peirano, Aida Vallejo, 2017-03-07 This collection explores the intersections between anthropology and film festival studies. Film and anthropology scholars map ethnographic film festivals and ethnographic approaches to festivals worldwide. The book provides a historical reconstruction of most of the main festivals exhibiting ethnographic film, considering the parallel evolution of programming and organisational practices across the globe. It also addresses the great value and challenges of ethnographic research tools for studying the wide-ranging field of film festivals. This volume is the first to collect long-term experiences of curating and exhibiting ethnographic film, as well as new approaches to the understanding of film festival practices. Its contributions reflect on curatorial practices within visual anthropology and their implications for ethnographic filmmaking, and they shed light on problems of cultural translation, funding, festival audiences and the institutionalisation of ethnographic cinema. The book offers a novel perspective on film festivals as showcases for cinema, socio-cultural hubs and distribution nodes. Aimed at anthropologists, media scholars, festival organisers and documentary film professionals, it offers a starting point for the study of ethnographic film exhibition within its cultural and social contexts.

**Kurdish Documentary Cinema in Turkey** Suncem Kocer, Can Candan, 2016-12-14 Without a doubt, this decade's most discussed and developed documentary productions in Turkey come from Kurdistan, a name that provokes nationalist panic in Turkey, yet delineates distinct cultural, linguistic, and political boundaries nonetheless. Documentary film productions by Kurdish filmmakers from Turkey determine the major tendencies of this emergent genre, with such productions offering a unique opportunity for a nuanced understanding of national cinema. The larger body of films, fiction and non-fiction termed as Kurdish cinema complicates the category of national cinema, a concept discussed heatedly within the field of cinema studies. Documentary film is proving to be a particularly complex tool for the Kurdish social and political existence, as Kurds lack the official tools of history-writing and cultural preservation that are categorically associated with the capacities of a state. By delving into Kurdish documentary films as products of complex societal, political, and historical processes, the articles in the volume highlight the intersections of media production, film text, and audience reception, and expand on vibrant debates in the field of film and media studies through situated case studies. Bringing these chapters together, this book will stimulate academic discussion around this emergent and lively genre of documentary film production, and

encourage further research and publication.

Africa Film & TV Magazine ,2003

Cognitive Theory and Documentary Film Catalin Brylla,Mette Kramer,2018-08-21 This groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today's mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies, cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

Directory of World Cinema: Africa Sheila Petty,2014-01-01 Eschewing the postcolonial hubris that suggests Africa could only define itself in relation to its colonizers, a problem plaguing many studies published in the West on African cinema, this entry in the Directory of World Cinema series instead looks at African film as representing Africa for its own sake, values, and artistic choices. With a film industry divided by linguistic heritage, African directors do not have the luxury of producing comedies, thrillers, horror films, or even love stories, except perhaps as DVDs that do not travel far outside their country of production. Instead, African directors tend to cover serious sociopolitical ground, even under the cover of comedy, in the hopes of finding funds outside Africa. Contributors to this volume draw on filmic representations of the continent to consider the economic role of women, rural exodus, economic migration, refugees and diasporas, culture, religion and magic as well as representations of children, music, languages and symbols. A survey of national cinemas in one volume, Directory of World Cinema: Africa is a necessary addition to the bookshelf of any cinephile and world traveller.

**Encyclopedia of the Documentary Film 3-Volume Set** Ian Aitken,2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' Workers Leaving the Lumière Factory (1885) to Michael Moore's Fahrenheit 911 (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

**The Documentary Makers** David A. Goldsmith,2003 A series of in-their-own-words interviews with 15 directors whose work has, in some way, extended the boundary of the documentary. They constitute a tiny proportion of those working in the

field, but they represent the state of the documentary across the world -- from the limited resources of China's only independent director with no access to his nation's television, to the big budget series that attract tens of millions of American viewers. Some will only work on film, with all its paraphernalia of moviemaking, while others insist on working alone with nothing more than a Handicam. Some question, even abhor, the use of commentary, others wouldn't dream of doing without. Some work by the rules of cinema verite, and some use dramatization while still labeling their work documentary. Regardless of the where and the how, they all seek to reproduce reality -- whatever that might be. Book jacket.

**The Palgrave Handbook of Asian Cinema** Aaron Han Joon Magnan-Park, Gina Marchetti, See Kam Tan, 2018-11-04 This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the “belt and road” of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of “Asian cinema” from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

*How to Work the Film & TV Markets* Heather Hale, 2017-07-28 How to Work the Film & TV Markets takes independent filmmakers, television and digital content creators on a virtual tour of the entertainment industry's trade shows — the circulatory system of the entire global media landscape. This book highlights the most significant annual events around the world, details a dossier of all the players that frequent them and examines all the elements that drive the market value and profitability of entertainment properties. In-the-trenches insights from our modern, real-world marketplace are contextualized into immediately implementable practical advice. Make the most of your finite investments of funds, time and creative energy to optimize your odds for success within the mainstream, business-to-business circuit but learn how to select, apply and scale prudent, proven principles to drive your own Do-It-Yourself/Direct-to-the-Consuming-Crowd fundraising, distribution and promotional success. Heather Hale demystifies these markets, making them less intimidating, less confusing and less overwhelming. She shows you how to navigate these events, making them far more accessible, productive — and fun! This creative guide offers: An in-depth survey of the most significant film, TV and digital content trade shows around the world; An overview of the co-production market circuit that offers financing and development support to independent producers; An outline of the market-like festivals and key awards shows; A breakdown of who's who at all these events — and how to network with them; Hot Tips on how to prepare for, execute and follow up on these prime opportunities; Low-budget key art samples and game plans; A social media speed tour with a wealth of audience engagement ideas. Visit the book's

space on [www.HeatherHale.com](http://www.HeatherHale.com) for additional resources and up-to-date information on all these events.

**Documenting Syria** Josepha Ivanka Wessels, 2019-07-11 Syria is now one of the most important countries in the world for the documentary film industry. Since the 1970s, Syrian cinema masters played a defining role in avant-garde filmmaking and political dissent against authoritarianism. After the outbreak of violence in 2011, an estimated 500,000 video clips were uploaded making it one of the first YouTubed revolutions in history. This book is the first history of documentary filmmaking in Syria. Based on extensive media ethnography and in-depth interviews with Syrian filmmakers in exile, the book offers an archival analysis of the documentary work by masters of Syrian cinema, such as Nabil Maleh, Ossama Mohammed, Mohammed Malas, Hala Al Abdallah, Hanna Ward, Ali Atassi and Omar Amiralay. Joshka Wessels traces how the works of these filmmakers became iconic for a new generation of filmmakers at the beginning of the 21st century and maps the radical change in the documentary landscape after the revolution of 2011. Special attention is paid to the late Syrian filmmaker and pro-democracy activist, Bassel Shehadeh, and the video-resistance from Aleppo and Raqqqa against the regime of President Bashar al-Assad and the Islamic State. An essential resource for scholars of Syrian Studies, this book will also be highly relevant to the fields of media & conflict research, anthropology and political science.

**Documents on the Balkans - History, Memory, Identity** Margit Rohringer, 2020-06-01 This book explores historical discourses on the various forms of identity production in film that are based on memory and shows how these narratives get 'mediated' by (documentary) film. Most films about the Balkans produced in the last two decades were in fact made in response to immediate concerns about the economic crises and political conflicts that struck the region during the 1990s. These new forms of communication about history mostly show a rather self-critical approach. The book's case studies give the reader a clear idea of how processes informing identity formations are directly launched and later on maintained in peoples' real and everyday lives. Thus, the case studies' principal objective is to integrate the study of 'private space' with existing macro-debates in politics as well as with dominant discourses within the academic community. The included case studies focus on several topics, i.e. migration, the reproduction and protection of personal as well as collective identities in post-socialist societies, revolutionary processes towards the official end of the Cold War, the (re-)creation of politically constructed narratives, generational conflicts in the post-socialist period, and the fate of women during the war. The multifaceted view of the region under focus in this study shows that common grounds and differences co-exist in the Balkan space, be it on a cultural, economic, social or (geo)-political level. Apart from the field of film studies, this work is a powerful contribution to cultural history as well as to the growing field of visual history.

*Crafting Contemporary Documentaries and Docuseries for Global Screens* Phoebe Hart, 2023-12-15 This book explores the challenges faced by documentary filmmakers in creating films and series for global audiences in response to increasing demands. The research utilizes in-depth interviews with members of the industry to reveal recurring themes and argue for

greater support and deeper understanding of creative practices and processes.

**Post-1990 Documentary** Camille Deprez, 2015-06-24 This book questions the meanings of 'independence' for documentaries made in the post-1990 context, a period of unrivalled disruption and creativity in the field. Based upon a reasoned selection of contributions, it is the first collection of in-depth case studies cutting across formats, media, subject matters, purposes and national divides. Writing from a wide range of academic perspectives, the contributors shed new light on historical, theoretical and empirical issues pertaining to the independent documentary, in order to better comprehend the radical transformations of the form over the past twenty-five years. Compared to existing studies, this volume focuses on works and practitioners existing at the margins of the traditional media, the mainstream film industry and the prevailing economic and socio-political systems; yet greatly contributing to changing our perception of documentaries. And in doing so, it addresses an important gap in the global understanding of documentary practices and styles.

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