

Film Festival Yearbook 5 Archival Film Festivals

The Routledge Companion to World Cinema Rob Stone, Paul Cooke, Stephanie Dennison, Alex Marlow-Mann. 2017-09-27 The Routledge Companion to World Cinema explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

Asian American Film Festivals Erin Franziska Högerle. 2020-10-26 Responding to a lack of studies on the film festival's role in the production of cultural memory, this book explores different parameters through which film festivals shape our reception and memories of films. By focusing on two Asian American film festivals, this book analyzes the frames of memory that festivals create for their films, constructed through and circulated by the various festival media. It further establishes that festival locations—both cities and screening venues—play a significant role in shaping our experience of films. Finally, it shows that festivals produce performances which help guide audiences towards certain readings and direct the film's role as a memory object. Bringing together film festival studies and memory studies, 'Asian American Film Festivals' offers a mixed-methods approach with which to explore the film festival phenomenon, thus shedding light on the complex dynamics of frames, locations, and performances shaping the festival's memory practices. It also draws attention to the understudied genre of Asian American film festivals, showing how these festivals actively engage in constructing and performing a minority group's collective identity and memory.

Sundance to Sarajevo Kenneth Turan. 2003-11 Almost every day of the year a film festival takes place somewhere in the world. This book is a tour of the world's film festivals by an insider familiar with the personalities, places, and culture surrounding the cinema.

Film Festival Yearbook .2009

Screening Race in American Nontheatrical Film Allyson Nadia Field, Marsha Gordon. 2019-11-15 Although overlooked by most narratives of American cinema history, films made for purposes outside of theatrical entertainment dominated twentieth-century motion picture production. This volume adds to the growing study of nontheatrical films by focusing on the ways filmmakers developed and audiences encountered ideas about race, identity, politics, and community outside the borders of theatrical cinema. The contributors to *Screening Race in American Nontheatrical Film* examine the place and role of race in educational films, home movies, industry and government films, anthropological films, and church films as well as other forms of nontheatrical filmmaking. From filmic depictions of Native Americans and films by 1920s African American religious leaders to a government educational film about the unequal treatment of Latin American immigrants, these films portrayed—for various purposes and intentions—the lives of those who were mostly excluded from the commercial films being produced in Hollywood. This volume is more than an examination of a broad swath of neglected twentieth-century filmmaking; it is a reevaluation of basic assumptions about American film culture and the place of race within it. Contributors: Crystal Mun-hye Baik, Jasmyn R. Castro, Nadine Chan, Mark Garrett Cooper, Dino Everett, Allyson Nadia Field, Walter Forsberg, Joshua Glick, Tanya Goldman, Marsha Gordon, Noelle Griffis, Colin Gunckel, Michelle Kelley, Todd Kushigemachi, Martin L. Johnson, Caitlin McGrath, Elena Rossi-Snook, Laura Isabel Serna, Jacqueline Najuma Stewart, Dan Streible, Lauren Tilton, Noah Tsika, Travis L. Wagner, Colin Williamson

Korean Film and Festivals Hyunseon Lee. 2022-10-31 This book examines the various film festivals where Korean cinema plays a significant role, both inside and outside of Korea, focusing on their history, structure and function, and analysis of successful festival films. Using Korean film festivals and Korean cinema at international film festivals as its primary lens, this interdisciplinary volume explores the shifting relationships between the multi-media genre of film and the fast-growing changing world of film festival cultures. It examines the changing aesthetics of Korean film in a transcultural context and historical (dis)continuity from a variety of angles from film and media studies, literary and cultural studies, Korean studies, Japanese studies, and also from film festival practice. Moreover, through comprehensive examinations of both domestic and international film festivals from the perspectives of production, distribution and marketing it highlights the reception of Korean cinema outside of Korea in an increasingly globalised industry. Featuring the contributions of expert scholars of international film and Korean cinema, in addition to interview material with a practicing film professional, this book will be of huge interest to students and scholars of Korean and Asian film and media studies, as well as those interested in the impact of film festivals more generally.

World Cinema Shekhar Deshpande, Meta Mazaj. 2018-01-17 *World Cinema: A Critical Introduction* is a comprehensive yet accessible guide to film industries across the globe. From the 1980s onwards, new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited. Films are made from the large-scale industries of India, Hollywood, and Asia, to the small productions in Bhutan and Morocco. They are seen in multiplexes, palatial art cinemas in Cannes, traveling theatres in rural India, and on millions of hand-held mobile screens. Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives, traditions, and positions, while also revealing their interconnectedness and relationships of meaning. In doing so, they bring together a broad range of issues and examples—theoretical concepts, viewing and production practices, film festivals, large industries such as Nollywood and Bollywood, and smaller and emerging film cultures—into a systemic yet flexible map of world cinema. The multi-layered approach of this book aims to do justice to the depth, dynamism, and complexity of the phenomenon of world cinema. For students looking to films outside of their immediate context, this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema.

Rethinking Film Festivals in the Pandemic Era and After Marijke de Valck, Antoine Damiens. 2023-02-05 This is an open access book. This edited collection aims to document the effects of Covid-19 on film festivals and to theorize film festivals in the age of social distancing. To some extent, this crisis begs us to consider what happens when festivals can't happen; while films have found new (temporary) channels of distribution (most often in the forms of digital releases), the festival format appears particularly vulnerable in pandemic times. Imperfect measures, such as the move to a digital format, cannot recapture the communal experience at the very core of festivals. Given the global nature of the pandemic and the diversity of the festival phenomenon, this book features a wide range of case studies and analytical frameworks. With contributors including established scholars and frontline festival workers, the book is conceived as both a theoretical endeavour and a practical exploration of festival organizing in pandemic times.

Film Festivals Marijke de Valck. 2016 The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. *Film Festivals: History, Theory, Method, Practice* represents a major addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural

studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this burgeoning field.

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.

Film Festivals and Activism Dina Iordanova, Leshu Torchin. 2012 Featuring essays by and interviews with festival programmers, filmmakers, activists, and film scholars, *Film Festivals and Activism* explores the role of film festivals in social justice movements and campaigns.

Australian Film Festivals Kirsten Stevens. 2016-11-10 This is the first book to offer an in-depth examination of the history, operation, and growth of film festivals as a cultural phenomenon within Australia. Tracing the birth of film festivals in Australia in the 1950s through to their present abundance, it asks why film festivals have prospered as audience-driven spectacles throughout Australia, while never developing the same industry and market foci of their international fellows. Drawing on over sixty-years of archival records, festival commentary, interviews with festival insiders and ephemera, this book opens up a largely uncharted history of film culture activity in Australia.

Japanese Film and the Challenge of Video Tom Mes. 2023-05-19 This book explores the phenomenon of V-Cinema, founded in Japan in 1989 as a distribution system for direct-to-video movies which film companies began making having failed to recoup their investment in big budget films. It examines how studios and directors worked quickly to capitalize on niche markets or upcoming and current trends, and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene. It highlights how, although the V-Cinema industry declined from around 1995, the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film. Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so, and that V-Cinema challenges accepted notions of cultural value, providing insight into the formation of cinematic canons and inviting us to rethink what is meant by Japanese cinema.

Film Festival Yearbook 5 Alex Marlow-Mann. 2013 Most people associate film festivals with premieres and the dissemination of the latest trends in cinema. However, the past three decades has also seen the rise of festivals dedicated to re-presenting cinema's past through restorations, retrospectives and rediscoveries. This anthology is the first to chart the development of this phenomenon, while also considering such key issues as: the relationship between archives and festivals, the role of live music and the event screening, canon formation and the impact of digital technologies. Featuring writings by Paolo Cherchi Usai, Ian Christie, David Robinson, interviews with Tom Luddy and Nick Varley, and chapters by festival specialists and scholars, *Archival Film Festivals* contains a dozen case studies from around the globe, five interviews with festival directors, programmers and distributors, a themed bibliography and a table of archival film festivals from around the world.

Silent Cinema Paolo Cherchi Usai. 2019-04-04 Paolo Cherchi Usai provides a comprehensive introduction to the study, research and preservation of silent cinema from its heyday in the early 20th century to its present day flourishing. He traces the history of the moving image in its formative years, from Edison's and Lumière's first experiments to the dawn of 'talkies'; provides a clear guide to the basics of silent film technology; introduces the technical and creative roles involved in its production, and presents silent cinema as a performance event, rather than a passive viewing experience. This new, greatly expanded edition takes the reader on a new journey, exploring silent cinema in the broader context of technology, culture, and society, from the invention of celluloid film and its related machinery to film studios, laboratories, theatres and audiences. Among the people involved in the creation of a new art form were filmmakers, actors and writers, but also engineers, entrepreneurs, and projectionists. Their collective efforts, and the struggle to preserve their creative work by archives and museums, are interwoven in a compelling story covering three centuries of media history, from the magic lantern to the reinvention of silent cinema in digital form. The new edition also includes comprehensive resource information for the study, research, preservation and exhibition of silent cinema.

Rediscovering U.S. Newsfilm Mark Garrett Cooper, Sara Beth Levavy, Ross Melnick, Mark Williams. 2018-06-14 The twentieth century generated tens of thousands of hours of American newsfilm but not the scholarly apparatus necessary to analyze and contextualize them. Assembling new approaches to the study of U.S. newsfilm in cinema and television, this book makes a long overdue critical intervention in the field of film and media studies by addressing the format's inherent intermediality; its mediation of events for local, national, and transnational communities; its distinctive archival legacies; and, consequently, its integral place in film and television studies more broadly. This collection brings fresh, contemporary methodologies and analysis to bear on a vast amount of material that has languished in relative obscurity for far too long.

Film Festival Yearbook 5 Alex Marlow-Mann. 2013-06 Most people associate film festivals with premieres and the dissemination of the latest trends in cinema. However, the past three decades has also seen the rise of festivals dedicated to re-presenting cinema's past through restorations, retrospectives and rediscoveries. This anthology is the first to chart the development of this phenomenon, while also considering such key issues as: the relationship between archives and festivals, the role of live music and the event screening, canon formation and the impact of digital technologies. Featuring writings by Paolo Cherchi Usai, Ian Christie, David Robinson, interviews with Tom Luddy and Nick Varley, and chapters by festival specialists and scholars, *Archival Film Festivals* contains a dozen case studies from around the globe, five interviews with festival directors, programmers and distributors, a themed bibliography and a table of archival film festivals from around the world.

From Grain to Pixel Giovanna Fossati. 2018 This book attempts to bridge the fields of film archiving and academic research by addressing the discourse on film's existence and analysing how it affects the important role of the film archive.

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.

Film Festivals Marijke de Valck, Brendan Kredell, Skadi Loist. 2016-02-26 The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. *Film Festivals: History, Theory, Method, Practice* represents a major addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this

burgeoning field.

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.

Party in a Box Lory Smith. 1999 This behind-the-scenes glimpse of the prestigious Sundance Film Festival is written by one of the co-founders of the festival. Party in a Box includes insights and comments from some of the most innovative filmmakers of the past 20 years.

The Film Festival Reader Dina Iordanova. 2013 What is the importance of film festivals in the context of film culture at large? What logic reigns within the film festival galaxy? Are film festivals tools of power and prestige that make or break the fate of a film? Or do they effectively seal diverse and unique cinema from the wider public whilst simultaneously professing to celebrate it? What, if anything, is wrong with the concept of 'festival films'? What makes a good film festival good or a bad one bad? It is these and other questions that are raised and treated in the classic texts included in this anthology.

International Film Festival Guide Shael Stolberg. 2000 This guide offers a wide range of unique information on over 500 film festivals around the world. Excellent for anyone involved in the film industry at any level. Attorney John Sloss writes its foreword. He is, according to the Hollywood Reporter, the quintessential lawyer... (whose) projects are quality all the way. The guide also has feature articles which include the making of Cuba 15 an award winning short film by its creator Elizabeth Schub, the benefits of traveling festivals and first-hand coverage of different festivals throughout the world. It also includes a listing of producers, distributors and film schools. Produced in association with the Kodak Emerging Filmmaker Program. Following the enthusiastic reception accorded its last two editions; the 1999 IFFG has expanded its coverage once again. The first-hand coverage of festivals now includes Sundance, the Los Angeles Independent Film Festival (LAIFF), Toronto, Edinburgh, Nantucket and many more. There is a brief description of each film festival, with festival dates, addresses, number of attendees, type of film accepted, languages and country restrictions, entry fees, email and website information, contact person and awards. Each entry is separately indexed alphabetically, by month, genre, country and submission date to make searching as easy and quick as possible.

Lesbian Geographies Kath Browne, Eduarda Ferreira. 2016-03-03 It has long been recognised that the spatialisation of sexual lives is always gendered. Sexism and male dominance are a pervasive reality and lesbian issues are rarely afforded the same prominence as gay issues. Thus, lesbian geographies continue to be a salient axis of difference, challenging the conflation of lesbians and gay men, as well as the trope that homonormativity affects lesbians and gay men in the same ways. This volume explores lesbian geographies in diverse geographical, social and cultural contexts and presents new approaches, using English as a working language but not as a cultural framework. Going beyond the dominant trace of Anglo-American perspectives of research in sexualities, this book presents research in a wide range of countries including Australia, Argentina, Israel, Canada, USA, Russia, Poland, Spain, Hungary and Mexico.

International Film Festivals Tricia Jenkins. 2018-09-20 More than 5,000 film festivals take place globally and many of these have only been established in the last two decades. International Film Festivals collects the leading scholarship on this increasingly prominent phenomenon from both historical and contemporary perspectives, using diverse methods including archival research, interviews and surveys and drawing widely from fields like sociology, urban studies and film criticism to patent technology and history. With contributors from across the world and covering the major festivals - Cannes, Venice, Toronto, Berlin - as well as niche, genre and online film festivals, this book is an authoritative and exemplary guide to the evolution of these key sites for film distribution, exhibition and reception. Chapters unravel topics such as the relationship between corporations and festivals, the soft power function they can perform for their host nations and the changing identities of audiences on arrival at, and during exploration of, a given festival venue. Tricia Jenkins' edited volume reconceives the film festival for the global, digital age whilst drawing out its historic importance and ultimately makes a major intervention in film festival studies as well as film and cultural studies more widely.

Documentary Film Festivals Carole Roy. 2016-03-22 Documentary film festivals do more than provide a venue for watching films: they have the potential to foster critical thinking, especially toward mainstream media. The film festivals discussed in this book also help build a sense of community locally, as well as promote solidarity with people involved in struggles for social justice and ecological integrity around the world. Documentaries by independent filmmakers reveal stories ignored by mass media, stories at times tragic but more often than not inspiring. It can be said that documentary film festivals create a public space for citizens to listen together and to become informed on current issues in greater depth than newscast bulletins offer. This book shows how documentary films create a liminal space with transformative potential, a space that challenges assumptions, supports the development of empathy, and often stimulates engagement and action. In viewing documentaries together and engaging in critical reflection and dialogue, citizens can imagine alternative possibilities and consider solutions. *Documentary Film Festivals: Transformative Learning, Community Building & Solidarity* offers the voices of attendees, sponsors, and organizers who shared their thoughts and experiences of documentary film festivals and the impact on their views and engagement. Activists and organizers of various social movements who are seeking ways to inform and inspire will see evidence in this text that documentary film festivals are a means of drawing diverse audiences, engaging differences and respectfully promoting hope and preferred visions of the future. *Documentary Film Festivals: Transformative Learning, Community Building & Solidarity* includes concrete examples of creative and courageous struggles that have led to victories often ignored by the media. This book is bound to inspire.

Film Festivals Cindy Hing-Yuk Wong. 2011-08-29 Movies, stars, auteurs, critics, and the sheer excitement of cinema come together in film festivals as quintessential constellations of art, business, and glamour. Yet, how well do we actually understand the forces and meanings that these events embody? *Film Festivals* offers the first comprehensive overview of the history, people, films, and multiple functions of the festival world. From Sundance to Hong Kong, from the glitter of Cannes to edgier festivals that challenge boundaries or foster LGBTQ cultural production, film festivals celebrate art, promote business, bring cinema to diverse audiences, and raise key issues about how we see our world. Cindy Hing-Yuk Wong situates festivals within changing global practices of film, including their important ties to both Hollywood and independent cinema. She explores how these events have become central in the construction of cinema knowledge as well as the behind-the-scene mechanics of finance, distribution, and evaluation. By linking general structures and connections to specific films and auteurs, Wong addresses the components and creation of film festivals that continue to reshape filmmaking as art and business.

An Encyclopedia of Film Festivals Robert A. Nowlan, Gwendolyn Wright Nowlan. 1988

Film Festivals Mar Diestro-Dópido. 2023-11-20 Film festivals, once seen as only a matter for journalism, are increasingly a subject of attention within scholarly film studies. They are, as Mar Diestro-Dópido argues, not only of cultural value in themselves but also sites of cinematic, artistic, social, political and economic exchange. Three fascinating case studies develop this argument beyond the habitual focus of critics and academics on Western film festivals: the Buenos Aires Festival de Cine Independiente, known as BAFICI, in Argentina; the BFI London Film Festival in the UK; and the San Sebastián International Film Festival in Spain. Extensive interviews with the teams responsible for programming bring into the public domain the views and motivations of those who shape film festivals, creating a unique body of material for future scholars to draw on. Mar Diestro-Dópido is a film academic, researcher and regular contributor to the BFI Sight & Sound magazine, and an experienced arts and media translator. Her publications include a BFI Modern Classic on Guillermo del Toro's *Pan's Labyrinth*. Her doctoral research, on which this book is built, won the

Association of Hispanists of Great Britain and Ireland's prize for the best new thesis of 2015.

Film Festival Yearbook 5 Alex Marlow-Mann.2013-06 Most people associate film festivals with premieres and the dissemination of the latest trends in cinema. However, the past three decades has also seen the rise of festivals dedicated to re-presenting cinema's past through restorations, retrospectives and rediscoveries. This anthology is the first to chart the development of this phenomenon, while also considering such key issues as: the relationship between archives and festivals, the role of live music and the event screening, canon formation and the impact of digital technologies. Featuring writings by Paolo Cherchi Usai, Ian Christie, David Robinson, interviews with Tom Luddy and Nick Varley, and chapters by festival specialists and scholars, *Archival Film Festivals* contains a dozen case studies from around the globe, five interviews with festival directors, programmers and distributors, a themed bibliography and a table of archival film festivals from around the world.

The Film Festival Guide Adam Langer.2000 To garner the attention and recognition that will get a film distributed, entering film festivals is a must. With more than 500 festivals worldwide, each listing features detailed information, including contact names, addresses, Web sites, entry materials, entry deadlines, and fees. Insider information for each festival is also included, such as what types of features are shown most frequently, festival reputations, noteworthy celebrity sightings, location details, and more than a dozen interviews with festival industry professionals. It includes a listing of the 16 best festivals including the hugely diverse Berlin International Film Festival, the revamped and vastly improved Chicago International Film Festival, and the Valladolid International Film Festival, where *A Clockwork Orange* premiered. This book also includes a handy guide for film buffs who want to plan a vacation around an interesting festival in a marvelous setting, as well as film house listings for a great escape into the dark for a movie fix.

International Film Festivals Tricia Jenkins.2020-03-19 More than 5,000 film festivals take place globally and many of these have only been established in the last two decades. *International Film Festivals* collects the leading scholarship on this increasingly prominent phenomenon from both historical and contemporary perspectives, using diverse methods including archival research, interviews and surveys and drawing widely from fields like sociology, urban studies and film criticism to patent technology and history. With contributors from across the world and covering the major festivals - Cannes, Venice, Toronto, Berlin - as well as niche, genre and online film festivals, this book is an authoritative and exemplary guide to the evolution of these key sites for film distribution, exhibition and reception. Chapters unravel topics such as the relationship between corporations and festivals, the soft power function they can perform for their host nations and the changing identities of audiences on arrival at, and during exploration of, a given festival venue. Tricia Jenkins' edited volume reconceives the film festival for the global, digital age whilst drawing out its historic importance and ultimately makes a major intervention in film festival studies as well as film and cultural studies more widely.

Film Programming Peter Bosma.2015-06-09 This study explores artistic choices in cinema exhibition, focusing on film theaters, film festivals, and film archives and situating film-curating issues within an international context. Artistic and commercial film availability has increased overwhelmingly as a result of the digitization of the infrastructure of distribution and exhibition. The film trade's conventional structures are transforming and, in the digital age, supply and demand can meet without the intervention of traditional gatekeepers—everybody can be a film curator, in a passive or active way. This volume addresses three kinds of readers: those who want to become film curators, those who want to research the film-curating phenomenon, and those critical cinema visitors who seek to investigate the story behind the selection process of available films and the way to present them.

Film Festival Yearbook 3 Dina IORDANOVA,Ruby CHEUNG.2010-12-21

Film Festivals Marijke de Valck,Brendan Kredell,Skadi Loist.2016-02-26 The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. *Film Festivals: History, Theory, Method, Practice* represents a major addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this burgeoning field.

Contemporary British Horror Cinema Walker Johnny Walker.2015-10-01 Combining industrial research and primary interview material with detailed textual analysis, *Contemporary British Horror Cinema* looks beyond the dominant paradigms which have explained away British horror in the past, and sheds light on one of the most dynamic and distinctive - yet scarcely talked about - areas of contemporary British film production. Considering high-profile theatrical releases, including *The Descent*, *Shaun of the Dead* and *The Woman in Black*, as well as more obscure films such as *The Devil's Chair*, *Resurrecting the Street Walker* and *Cherry Tree Lane*, *Contemporary British Horror Cinema* provides a thorough examination of British horror film production in the twenty-first century.

The Festival Circuit Dina Iordanova,Ragan Rhyne.2009 Du site de l'éd.: The new annual series of *Film Festival Yearbooks* seeks to redress a gap in current scholarship, theorising the nature and functioning of film festivals and the festival circuit and providing case studies and resources to facilitate further research into this important and burgeoning field. The first volume, *The Festival Circuit*, features articles related to the global proliferation of film festivals and focuses on the dynamics of the film festival circuit, including the roles played by individual festivals as nodes on this complex network and the cultural policies that shape its channels of film exhibition and distribution.

The Japanese Cinema Book Hideaki Fujiki,Alastair Phillips.2020-04-02 The *Japanese Cinema Book* provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, *The Japanese Cinema Book* presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, *The Japanese Cinema Book* provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. *The Japanese Cinema Book* is divided into seven inter-related sections: · Theories and Approaches · * Institutions and Industry · * Film Style · * Genre · * Times and Spaces of Representation · * Social Contexts · * Flows and Interactions

The Flaherty Patricia R. Zimmermann,Scott MacDonald.2017-05-15 “[A] history of this singular institution that has indelibly shaped independent and documentary filmmaking, as well as its critical reception.” —*Film Quarterly* This is the inspiring story of *The Flaherty*, one of the oldest continuously running nonprofit media arts institutions in the world, which has shaped the development of independent film, video, and emerging forms in the United States for more than sixty years. Combining the words of legendary independent filmmakers with a detailed history of *The Flaherty*, Patricia R. Zimmermann and Scott MacDonald showcase its history and legacy, amply demonstrating how the relationships created at the annual *Flaherty* seminar have been instrumental in transforming American media history. Moving through the decades, each chapter opens with a detailed history of the organization by Zimmermann, who traces the evolution of *The Flaherty* from a private gathering of filmmakers to a small annual convening, to today's ever-growing nexus of filmmakers, scholars, librarians, producers, funders, distributors, and others associated with

international independent cinema. MacDonald expands each chapter by giving voice to the major figures in the evolution of independent media through transcriptions of key discussions galvanized by films shown at The Flaherty. Discussions feature Frances Flaherty, Robert Gardner, Fred Wiseman, Willard Van Dyke, Jim McBride, Michael Snow, Hollis Frampton, Erik Barnouw, Barbara Kopple, Ed Pincus, Trinh T. Minh-ha, Bruce Conner, Peter Watkins, Su Friedrich, Marlon Riggs, William Greaves, Ken Jacobs, Kazuo Hara, Mani Kaul, Craig Baldwin, Bahman Ghobadi, Eyal Sivan, and many others.

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