Chapter Thirteen

Film Festival Studies:
An Overview of a Burgeoning Field

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Film festivals have been a blank spot of cinema scholarship for many years. Although plenty of individual festival histories and anniversary books have been published and the topic of film festivals has occasionally been addressed in academic studies – (focusing, for example, on art or national cinemas), the phenomenon of film festivals was, until recently, rarely the main focus of scholarly study. In the last few years, academics have turned to study the broad range of film festival constituencies. Their work aims to explain, theorise and historicise film festivals and, in doing so, point to the emergence of a new academic field in which knowledge of festivals is considered essential for our understanding of cinema and media cultures: film festival studies.

This article aims to give an account of the current state of film festival research. First, we will briefly sketch out the tasks and potentials of film festival studies. Second, we will describe how scholars have approached film festivals as research objects, suggesting we should understand festivals as sites of intersecting discourses and practices. Adding to this perspective is the slightly different categorisation of existing film festival research into ten themed clusters (some of which are divided into subsections).[1] For this, we have set out to collect the most important existing film festival publications and compiled them into the first themed bibliography on film festival research, which is included in the third section of this article.[2] In conclusion, we will point to research opportunities and topics that have not yet been dealt with or need further elaboration, and which we feel are of particular relevance to the burgeoning field of film festival studies.

I. What is 'Film Festival Studies'? Tasks and Potentials

While film festivals have long been neglected by scholars, they have generated countless pages of non-academic writing, ranging from brief festival reports in newspapers to glossy coffee table anniversary books. An obvious difference between journalistic or pop-cultural accounts of film

festivals and academic film festival research is that the latter by definition goes beyond the glamour, stars and gossip of one specific festival. Festival research, however, also differs from serious film criticism. If it is the task of film critics to visit festivals in order to report on recent trends, point the public to great new films and write thoughtful reviews, film festival scholars instead work *out-of-sync* with the imposing festival rhythm and offer meta-views and frameworks for understanding festivals in broader *and* more specific contexts. Bringing to bear different approaches and methods – such as network theory, film analysis, discourse analysis, history of institutions, film history of industry and distribution, national cinema etc. – academics have a key part to play in clarifying the formative yet complex role of film festivals in our cultures, industries and societies.

Drawing on different research traditions and methodologies, film festival studies is an inherently interdisciplinary field. In this way the new field is emblematic for the move made by film studies towards the much more broadly defined media studies in the last two decades. Film festival studies, then, sits somewhere halfway between these institutionalised fields. In a clear departure from film studies, the field of film festival research takes a cultural studies approach, reframing interests in film aesthetics, art and the role of national and festivals as sites of self-identification and community building. It acknowledges above all the political and economic context of film production and distribution and understands film festivals both as players in the film industry and, conversely, as events in which various stakeholders are involved. Not surprisingly, film festival research is conducted in the humanities as well as social sciences, most notably by film and media scholars but also as part of organisational studies and business schools, gender studies, history, anthropology, urban and tourism studies and various regional studies (e.g. Asian studies). As the diversity of these researchers bring their own toolbox to the study of film festivals, the field boasts a remarkable variety of resources – from speech-act theory to system theory, from historical archive material to hard business data. Depending on one's audacity, the present organisation of the field as a loose collection of lateral efforts can be embraced as a fertile base for chance discoveries and out-of-the-box thinking. On the other hand, one might also make a strong case arguing that the current fragmentation of the field stands in the way of it coming to full bloom. Dina Iordanova, for example, writes: 'The study of festivals ... remains scattered and is in need of a more systematic and focused approach,' (2008: 4–5, section 1).[3] A first step in developing such approaches is to map what has been done in film festival research so far.

Categorising the existing film festival research is not an easy task. One way to tackle the problem of film festivals as elusive and hard-to-define objects for academic study is to see them as *sites of intersecting discourses and practices*. Within the realm of a film festival different axes intersect. First, there is the aesthetic discourse, which treats film as an art work; second, there is the economic continuum from production to distribution, which is organised along flows of capital; third, there is the very heart of a festival which, rather than being an empty space for the display of films (cf. Hope and Dickerson 2006a, section 10), represents the institution of the festival itself, which is operated by people, in need of funding, and functioning according to certain mechanisms; fourth comes the axis of reception, which includes audiences, exhibitions, and the construction of specialised public spheres; and fifth, there is the politics of place, in which the festival's meaningful and often strategic relation to local or national parties is defined. Each separate axis as well as the complex entity they constitute provides objects for film festival researchers.

Beyond the individual festival, there is another level of analysis, which we will call the sixth axis (see below). This covers a) the way they are connected with each other in the network of festivals that is the international film festival circuit with its constant flow of culture and capital (cf. de Valck 2007, section 1.1); and b) the timeframe of historical development and change taking place in the festivals and the festival circuit.

Any categorisation or mapping of film festivals is bound to be contestable. Likewise, festival research cannot easily be packed into neat boxes; the different research foci often overlap and can hardly be separated if one is interested in contextualised findings rather than broad generalised assertions. For the bibliography in section three of this article we have taken the idea of festivals as sites of intersecting discourses and practices as our conceptual starting point and reworked it to fit the demands of a user-friendly reference tool. Here we have chosen to work, bottom-up, with a straightforward thematic ordering that follows from the topics addressed by contemporary festival research. The bibliography, thus, is a thematic list of literature references grouped under ten clusters that are easily recognisable: 1) Film Festivals: The Long View; 2) Festival Time: Awards, Juries and Critics; 3) Festival Space: Cities, Tourism and Public Spheres; 4) On the Red Carpet: Spectacle, Stars and Glamour; 5) Business Matters: Industries, Distribution and Markets; 6) Trans/National Cinemas; 7) Programming; 8) Reception: Audiences, Communities and Cinephiles; 9) Specialised Film Festivals; and 10) Publications Dedicated to Individual Film Festivals. Where needed sections are further divided into subsections. Many references, however, fit into more than one cluster and our cross-referencing will attest to this.

Our clustering might seem to sit squarely to the six axes – film, economics, institution, reception, place, and the extra level of the network and history – mentioned above. The intention, however, is not to present a definitive mapping, which is arguably both an impossible and undesirable goal, but to offer practical and hopefully illuminating guides to contemporary research on film festivals. Thus, while the original on-line bibliography is meant to disclose publications, be consulted as reference tool, and get (new) researchers started, the overview presented below aims to give a (meta) introduction to the newly emerging field and is meant to be read in one piece. For the latter objective we feel the idea of festivals as sites of intersecting discourses and practices is more suitable. So, instead of summarising the

arguments of the pieces gathered under the ten rubrics of the online version of the bibliography, we will try here to bring the two levels of axes and rubrics together in a preliminary perspective on the new field.

II. How to Approach Film Festival Studies

Axis One – Film as Work of Art

The first axis, or first way to approach film festival research, is using a film as the focus lens. Highlighting the film as the element that guides the study of film festivals reveals a variety of processes taking place around film festivals that not only occur during the festival time but also before and after.

Before the festival the film is already subjected to rigid agenda-setting processes. The first stage the film must pass through is entrance to the festival. The film can be submitted by filmmakers or producers according to the festival regulations, or be solicited by programmers (see the service guides for professionals, section 5.3). Next, it has to pass the first selection process, i.e. pass through screening committees, previewers or programmers (cf. Krach 2003, Thomson 2003; section 7). If it fits the profile and programming criteria of the festival, it will be placed in the programme. Its placement – itself created in an intricate process subject to different agendas – has an effect on reception, reviewing and the future of the film after the festival.

The way a festival programme is curated depends on the programmer and his/her ideas and ideals (for several accounts of individual programming concepts of curators see section 7). Equally, programming depends on the kind of festival in question. For instance, queer film festivals need to consider more identity-based criteria such as 'a film made by, for, about, or of interest to' the queer community (cf. June 2004, section 9.1.1), whereas a 'universal survey festival' will look for world premieres and other criteria (cf. Klippel 2008, section 7).

Apart from describing the creative aspect, the analysis of programming concepts gives insights into (economic) exploitation strategies by industry and festivals, such as presenting Hollywood classics in a retrospective in corollary with a DVD release or the transnational cross-over marketing of blockbusters (Stringer 2003a, b; section 7). Another aspect for consideration is the degree to which festival programming influences film criticism, scholarship, canons and genre formations (Stringer 2003, section 1.1; June 2004, section 9.1.1).

The last selection process a film might pass at a festival is the competition. The festival audience or a jury of film professionals will bestow prestige on it by awarding a prize. Film festival studies have started to point out some of the concerns regarding awards and juries, such as the subjective nature of evaluations (Helmke 2005; Pride 2002), the effects of

awards on distribution (Dodds and Holbrook 1998), and the correlation between taste and mediation in high art (Shrum 1996, all section 2).

Axis Two – Economic Continuum: From Production to Distribution

While the first axis of festival analysis focuses on film as art and the festival's core task of screening them, the second axis focuses on film as product and the way festivals facilitate 'the business' of cinema. The spotlight is on the direct economic context of the film.

Film festivals are a platform for and of the film industry. This becomes very obvious when considering one of the organisations with a very strong influence on the festival circuit: the International Federation of Film Producers Associations (FIAPF). Since 1933, the FIAPF has represented the economic, legal and regulatory interests of film and TV production industries who are part of the organisation. It also regulates (accredited) film festivals and the business conducted there and decides the status of major festivals, keeping the number of so-called A-level festivals limited to assure the hierarchy on the circuit (cf. Fehrenbach 1995, section 1.2; de Valck 2007, section 1.1). The business conducted at their adjoined markets is a significant part of A-festivals (Berlin: European Film Market; Cannes: Marché du Film). Thus, on the business side, festivals are measured by their industry attendants at the market, their sales rates, and the production deals closed (see section 5).

When attempting to answer the question as to why film festivals exist, discussions tend to gravitate toward the problem of distribution. Film festivals provide several 'answers' to this problem. Gideon Bachmann (2000, section 5.2) distinguishes between 'wholesale' and 'retail' events: the former act primarily as markets where sales agents sell films, the latter are essentially exhibitors (correspondingly Mark Peranson distinguishes two models: 'business festivals' and 'audience festivals' [Peranson 2008, section 1.1]). With the increasing pressure on art-house exhibition and a simultaneous boom in mid-size and smaller film festivals, the events themselves have become an alternative distribution method.

While festivals function as an alternative distribution circuit, they are also part of the marketing strategies for traditional distribution. In the era of the 'attention economy', film festivals are increasingly used by the industry as platforms to create a buzz (i.e. media discourse), around films which helps their box office in theatrical release. Daniel Dayan pointed out that film festivals exist in at least two versions: the visual festival of films and the 'written festival' created by print material produced by and about the festival (Dayan 2000, section 1.1). The strategy of creating attention is, for instance, used for blockbuster premieres at big festivals, serving both the festival and the (Hollywood) producer: the festival gets attention for premiering the film, preferably in attendance of stars (see section 4), while the film gets a stamp

of artistic approval for being shown at a festival – often out of competition and thus without running the risk of bad reviews (Stringer 2003a, section 7).

Smaller films without theatrical release lined up can raise their cultural capital through the value-adding process at festivals (cf. de Valck 2007). Each selection process (mentioned above) adds value to a film. This way a small film might be able to cross over from the alternative (yet closed) distribution network that is the festival circuit into (theatrical) distribution. If one festival is not enough, a chain of screenings at festivals might be used to build up momentum slowly (depending on marketing strategy and regional market characteristics).

Festivals have been expanding their operations constantly from exhibition to distribution, facilitating sales and networking. In the last decades, festivals have moved even further into the film business; now they also provide training for filmmakers (e.g. Berlinale Talent Campus) and production funds (e.g. Frameline's Completion Fund wants to 'bring new work to under-served audiences' in the LGBT community and 'especially encourage[s] applications by women, people of color and transgender persons'; Rotterdam's Hubert Bals Fund for young filmmakers in disadvantaged countries [cf. Loist 2008, section 9.1.1.; Steinhart 2006, section 5.1]). This way festivals stop being mere exhibitors of current productions and instead become active players in the film industry.

Axis Three – Festival as Institution

While axis two considered the film industry as a part of the festival (business), axis three looks at the festival as an institution. As the business side has already made clear, the festival is not an empty space for the display of films but rather an organisation with its own (business) agenda. At the same time, there are a number of interest groups (e.g. film professionals, sponsors, politicians) whose various demands and expectations the festival has to meet. Thus, in axis three the festival is approached on the level of people/actors.

On a personal level, festivals are special meeting spaces: different groups – e.g. film professionals, stars and everyday cineastes – can meet and talk about film in a way that is not possible anywhere else. Focusing on the interest groups or attendees of a festival, one can distinguish groups involved with and interested in the festival: 1) industry representatives of various fields such as a) film production, b) press, c) distribution, d) unions and professional associations, e) exhibition, f) training and education; 2) festival guests; 3) event and festival organisers; 4) regular audience members (cf. Reichel-Heldt 2007: 55-65, section 1.1). These groups already represent a wide range of interests and demands toward the festival.

A different group from the people attending a festival are the people working in various positions for the festival(s) in question: festival directors, programmers, selection committee members, events managers and

development and press people are 'specialised intermediaries', to borrow a term from museum studies (cf. Stringer 2003: 19; section 1.1). Analysis of long-term developments and movements of people between festivals shows the significance of individual careers as well as historical shifts in the professional history of the circuit, such as the rise of the programmer in the 1960s (cf. de Valck 2007, section 1.1).

While the development of major festivals is often closely linked to geopolitics (cf. Turan 2002, section 1), one should not forget that only a very small fraction of the approximately 1,000 festivals are FIAPF-accredited A-festivals. Thus, the analysis of festivals as institution needs to consider a variety of festivals and their specific contexts (cf. Evans 2007, section 1.1). The founding strategy, for instance, of the Berlinale as a cultural bastion and market hub of the West in the Cold War climate is quite different from the engagement of cineclubs and adult education centres (*Volkshochschule*), which resulted in festivals such as the Northern German regional festival Emden-Aurich-Norderney (with a small team of part-time staff). Similarly, the gay liberation movement resulted in an all-volunteer structure of the Hamburg Lesbian and Gay Film Festival (cf. Reichel-Heldt 2007, section 1.1).

The variety of organisational structures (volunteer, for-profit and hybrids) and cultural/political contexts also results in different expectations from players in the field (industry, state/city funders, etc.) and a variety of funding strategies in a climate of declining resources (state-funding of arts or regional economics, private sponsorship, community-funding) (e.g. Reichel-Heldt 2007, section 1.1; Gamson 1996, Rhyne 2007, both section 9.1.1)

Axis Four – Reception: Audiences and Exhibition

The approach of the fourth axis centres on reception. Although various actors have already been mentioned in axis three (understanding festivals as meeting places for various stakeholders and interest groups), the primary activity and function of film festivals is to screen films. These are targeted specifically at professionals in press screenings and private video booths as well as to the general public, which effectively means that *all* festival visitors are constituted as members of an audience.

Several important issues are foregrounded when we approach the international film festival circuit as a network of exhibition.

Firstly, the specific reception environment created by film festivals is largely defined by the event nature of the festival. While cinema attendance is often bemoaned as declining, festival attendances across-the-board are reported as going up. The opportunity to see something first, or something that cannot be seen elsewhere, something unexpected – and maybe even the added possibility of seeing a film star – brings people to the festival (cf. Reichel-Heldt 2007, section 1.1; cf. de Valck 2005, section 8). Likewise, the spectacular setting of the festival is believed to be beneficial to the buying-

and-selling of films and festival buzz is a key ingredient in the production of festival hits and the discovery of noteworthy films (see axis two).

Secondly, for specialised festivals, the general feeling of belonging to a group, a cinephile community, is heightened by identity cues. Audience members of horror genre festivals (cf. Stringer 2008, section 8) or queer film festivals, to name just two examples, share a common interest that goes beyond film (or even a genre of film) in general. They meet with like-minded viewers, sometimes the sub-cultural community, when congregating at a festival screening. Such a specific context adds to the special nature of the reception setting. In a queer film festival, this might even result in critical, communal counter-readings of films (cf. Searle 1996, section 9.1.1). In a general sense, setting and programming structure of the event can induce a focused form of reception ('discovering form, inferring meaning') which brings about 'new cinemas' (Nichols 1994, section 8). In film festival research, specialised festivals are often used to narrow a research focus and select case studies. There are different categories according to which festivals can be grouped, and it is important to be aware that our choices of categorisation inform the writing of festival history.

Thirdly, the issue of programming, already discussed under axis one, is also intimately connected to the issue of reception. Curators imagine a certain programme and by doing so envision a way to highlight, promote and contextualise a film. The programme, however, is also dependent on the audience and its actual reception. Film festivals offer a framework which generates certain audience expectations; with their programme festival curators (often) try to encourage the active reception of the audience (cf. Klippel 2008: 10, section 8). Some scholars and curators would even go so far as to say that programming means not (only) programming films but 'programming the public' (Fung 1999, section 9.1.1). They point to the fact that programming directly influences the constituency of the audience – although no one can foresee what audience reaction and outcome a certain programme will have (see bibliography section 8 on reception, e.g. Stringer 2008).

Finally, a whole different angle on reception issues concerns the analysis of the spatial aspects of film reception at festivals. What are we to make of exhibition practices at festivals that move beyond the traditional cinema and expand to include installations and online 'screenings'?

Axis Five – Politics of Place

Related to the spatial configuration of exhibition contexts is the broader range of spatial aspects of film festivals. Space and place are so important in festivals' functioning that they form a separate axis of the academic framing of festivals. This approach borrows from work done in social geography and follows the 'spatial turn' in the humanities. Janet Harbord, for example, looks at festivals as 'spaces of flow' and asserts that 'the film festival is a particular

manifestation of the way that space is produced as practice'. She goes on to explain that 'film festivals have since their inception ... entwined film culture within the organisation and materialisation of national and regional space' (Harbord 2002: 61; section 3). More specifically, we should understand festival space as being made up of complex dynamics of local and global forces, always defined by the physical place in which the event is organised but at the same time embedded in an international circuit. Building on insights from globalisation theory, this interplay is understood as a public arena in which uneven power relations are acted out (Stringer 2001, section 3). For example, international film festivals in developing countries are criticised for marketing (exotic) national cinemas to Western audiences while neglecting to support local industries (cf. Diawara 1993, section 6.3).

Another research focus that follows from globalisation theory in general and tourism/urban studies in particular is festivals' relation to the city. Spatial aspects such as city planning and city policies concerned with tourism-related sponsorship are scrutinised in relation to festivals (cf. Stringer 2001, section 3; Elsaesser 2005, section 1.1). The city, much more than the nation, is the spatial entity that has come to define festivals' identity and functional logics, in particular since the 1980s. A question that is often posed in relation to festivals' contemporary spatial configuration is whether it is possible to strengthen community cultural development and cultural tourism simultaneously (cf. Derrett 2000, 2003; section 3). In other words, can festivals be tailored to local community interests while at the same time stimulating urban development? At the large film festivals in particular, programmes tend to have a strong international character and therefore attract cosmopolitan visitors who want to celebrate and consume world/art cinema rather than screen programmes that express regional distinctiveness and cater to the local population.

Finally, looking at how space is used at the lowest level of festival organisation can shed light on the ways film festivals foster an atmosphere of exclusivity and staged rituals that add value to films and filmmakers.

Axis Six – The Film Festival Circuit and History

Moving beyond the level of individual festivals, the phenomenon of film festivals at a more general level can be approached as an interconnected network with specific historical developments. If one wants to understand any single festival organisation or edition, it is essential to frame its functioning in connection to the logics of the international film festival circuit, since no festival can exist outside the influence sphere of the festival network and this network is more than the sum of its parts. Topics that come to the fore when looking at festivals from the angle of a cultural network/system include the existence of a festival calendar, the flows of capital and culture through the circuit, the task division between different (types of) festivals, mutual relations of competition and emulations as well as

rankings of prestige and influence (see bibliography section 1 on film festival theory).

Finally, any theorisation of film festivals needs to be contextualised. The international film festival circuit is in constant transformation, responding and adapting to developments in aligned areas, such as the film industry, as well as to larger trends, like globalisation, digitisation and commercialisation today.

III. Film Festival Research: Thematic, Annotated Bibliography

1. Film Festivals: The Long View

The books, dissertations and articles in this category are characterised by an interdisciplinary orientation and, in this way, contest the inherent complexity of the film festival 'object', which is in fact multiple objects in one. Taking a meta-perspective on film festivals, these studies frame and discuss the various festival constituencies (on which separate studies are included under categories 2-10 below). Some do so by presenting one or more case studies. Questions that are addressed include: How do festivals function? Can festivals' historical development be divided into phases? Which 'models' drive their institutionalisation? What is their *raison d'être*? Which actors are involved? What relations with Hollywood exist? And what critical perspectives can help us understand the diverse range of festival practices? Also included in this category, directly below, are important early publications that approach the film festival phenomenon from a more anecdotal or journalistic angle.

Bachmann, Gideon (1976) 'Confessions of a Festival Goer', *Film Quarterly*, 29, 14-17.
Gregor, Ulrich (2001) 'Filmfestivals: Letzte Bastionen der Filmkultur?', in Jacobi Reinhold (ed.) *Medien, Markt, Moral: Vom ganz wirklichen, fiktiven und virtuellen Leben*. Freiburg im Breisgau: Herder, 61-65.
Turan, Kenneth (2002) *Sundance to Sarajevo: Film Festivals and the World They Made*. Berkeley: University of California Press.

1.1 Film Festival Theory

As one of the first critical studies of film festivals, Bill Nichols' article 'Global Image Consumption in the Age of Late Capitalism' takes up a central concern of film festival research: the local/global dynamics. 'Never only or purely local, festival films nonetheless circulate, in large part, with a cachet of locally inscribed difference and globally ascribed commonality. They both attest to the uniqueness of different cultures and specific filmmakers and

affirm the underlying qualities of an "international cinema"' (Nichols 1994: 68). Media anthropologist Daniel Dayan introduced a second recurring theme in his study of the Sundance Film Festival: the engagement of distinctive groups with diverse interests. He described the festival as a set of divergent performances (by filmmakers, distributors, festival organisers, journalists, the audience etc.) and argues that it is not limited to visual display but that it is above all a 'verbal architecture ... made up of different versions, relaying different voices, relying on different sources of legitimacy' (Dayan 2000: 52). Several studies have attempted to make festivals' versatility understandable. Julian Stringer (2003) explored film festivals as institutions, festival nations, festival cities, festival films and festival communities in his dissertation, developing theoretical approaches to fit each new angle. Kenneth Turan (2002, section 1) and Marijke de Valck (2007) tackled the diverse festival phenomenon with case studies that respectively take geopolitical, business and cultural/aesthetic perspectives. Thomas Elsaesser (2005) and Janet Harbord (2002, section 3) offer valuable insights into festivals' temporal and spatial dimensions. Other threads running through all festival theories include the festival network as alternative distribution system, core-periphery relations, festival programming as agenda setting, value addition and distinction, spectacle, and the festival as media event.

Dayan, Daniel (2000) 'Looking for Sundance: The Social Construction of a Film Festival', in Ib Bondebjerg (ed.) *Moving Images, Culture and the Mind*. Luton: University of Luton Press, 43-52.
de Valck, Marijke (2003) 'Nové objevení Evropy. Historický přehled fenoménu filmvých festivalů [The Reappearance of Europe. A Historical Overview of the Film Festival Phenomenon]', *Iluminace*, 15, 1, 31-51.
___ (2007a) 'As Vária Faces dos Festivais de Cinema Europeus [The Multiple Faces of European Film Festivals]', in Allessandra Meleiro (ed.) *A Indústria Cinematográfica Internacional: Europa*. São Paulo: Escrituras Editora, 213-41.
___ (2007b) *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press.
Elsaesser, Thomas (2005) 'Film Festival Networks: The New Topographies of Cinema in Europe', in *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press, 82-107.
Ethis, Emmanuel (2001) *Aux Marches du Palais: Le Festival de Cannes sous le Regard des Sciences Sociales*. Paris: La Documentation Française.
___ (2002) *Avignon, le Public Réinventé: le Festival sous le Regard des Sciences Sociales*. Paris: La Documentation Française.
Evans, Owen (2007) 'Border Exchanges: The Role of the European Film Festival', *Journal of Contemporary European Studies*, 15, 1, 23-33.
Iordanova, Dina (2008) 'Editorial (Special Issue on Film Festivals)', *Film International*, 6, 4, 4-7.

Lutkehaus, Nancy C. (1995) 'The Sundance Film Festival', *Visual Anthropology Review*, 11, 2, 121-29.

Nichols, Bill (1994) 'Global Image Consumption in the Age of Late Capitalism', *East-West Film Journal*, 8, 1, 68-85.

Peranson, Mark (2008) 'First You Get the Power, Then You Get the Money: Two Models of Film Festivals', *Cineaste*, 33, 3, 37-43.

Porton, Richard (ed.) (2009) *Dekalog 3: On Film Festivals*. London: Wallflower Press.

Reichel-Heldt, Kai (2007) *Filmfestivals in Deutschland: Zwischen kulturpolitischen Idealen und wirtschaftspolitischen Realitäten*. Frankfurt am Main: Lang.

Stringer, Julian (2003) 'Regarding Film Festivals', unpublished PhD thesis, University of Indiana.

1.2 Political Aspects of Film Festivals (History)

Our understanding of today's film festivals and the contemporary international film festival circuit is tied to our knowledge of festival histories. Geopolitical interests held the first wave of (European) film festivals in a tight grip until the mid-1960s. The articles and books in this subcategory analyse certain parts of festival history in detail, such as the Fascist influence over the Venice Film Festival in the late 1930s (de Valck 2007, section 1.1), the Cold War agenda of the Berlin Film Festival (Fehrenbach 1995) and politically informed (programming) practices in Eastern Europe (Iordanova 2006; Karl 2007; Kötzing 2007a, b; Moine 2007).

Fehrenbach, Heidi (1995) 'Mass Culture and Cold War Politics: The Berlin Film Festival of the 1950s', in *Cinema in Democratizing Germany: Reconstructing National Identity after Hitler*. Chapel Hill/London: University of North Carolina Press, 234-59.

Iordanova, Dina (2006) 'Showdown of the Festivals: Clashing Entrepreneurships and Post-Communist Management of Culture', *Film International*, 4, 5, 25-37.

Karl, Lars (2007) 'Zwischen politischem Ritual und kulturellem Dialog: Die Moskauer Internationalen Filmfestspiele im Kalten Krieg 1959-1971', in Lars Karl (ed.) *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Berlin: Metropol, 279-98.

Kötzing, Andreas (2007a) 'Filmfestivals als historische Quelle', *Deutschland Archiv: Zeitschrift für das vereinigte Deutschland*, 40, 4, 693-99.

___ (2007b) 'Zeigen oder nicht zeigen? Das "Prinzip der Selbstnominierung" sozialistischer Filme auf der Leipziger Dokumentarfilmwoche', in Lars Karl (ed.) *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Berlin: Metropol, 299-316.

Moine, Caroline (2007) 'Blicke über den Eisernen Vorhang: Die internationalen Filmfestivals im Kalten Krieg 1945-1968', in Lars Karl (ed.) *Leinwand zwischen Tauwetter und Frost: Der osteuropäische Spiel- und Dokumentarfilm im Kalten Krieg*. Berlin: Metropol, 255-78.

Stein, Gabby (1997) 'Censorship and the Film Festival', *Cinema Papers*, 118, 58-9.

1.3 General Academic Studies on Festivals (Not only *Film* Festivals)

Of great value to the study of film festivals is the extensive body of literature on festivals that has been produced from an anthropological and sociological perspective. A small selection is included below. Festivals were first studied to gain an understanding of so-called primitive people. Jean Duvignaud (1976) argues that the classic analysis of festivals goes back to Émile Durkheim, who distinguished between the sacred and profane and wrote about 'collective effervescence' as the supreme moment of the solidarity of collective consciousness (Duvignaud 1976: 13). In the overview below, Alessandro Falassi presents a morphology of festivals with 10 ritual acts (rites) as building blocks for actual festivals (1987: 3-6). However, there is not one 'essence of the festival' common to all civilisations, as Duvignaud argues, save, perhaps, that all are in a way antagonistic (1976: 18-19). Particularly relevant to film festival research is his observation that some festivals revolve around prestige and competition rather than tribal disorganisation and are related to economic activity rather than mythical fascinations with nature. When we turn to studies of modern festivals then, recent work specifically addresses the effects of commercialisation and globalisation. Montserrat Crespi-Valbona and Greg Richards, for example, argue that the 'focus [in recent studies on festivalisation] has often been on the replacement of local, traditional culture by globalised, popular culture, and the transition from "ritual" to "spectacle"' (2007: 106).

Allen, Johnny, William O'Toole, Ian McDonnell and Robert Harris (2005) *Festival and Special Event Management*. Milton: Wiley.

Crespi-Valbona, Montserrat and Greg Richards (2007) 'The Meaning of Cultural Festivals: Stakeholder Perspectives in Catalunya', *International Journal of Cultural Policy*, 13, 1, 103-22.

Duvignaud, Jean (1976) 'Festivals: A Sociological Approach', *Cultures*, 3, 1, 13-28.

Falassi, Alessandro (1987) *Time Out of Time: Essays on the Festival*. Albuquerque: University of New Mexico Press.

Harris, Neil (2007) 'Festival Culture, American Style', in Casey N. Blake (ed.) *The Arts of Democracy: Art, Public Culture, and the State*. Philadelphia: University of Pennsylvania Press, 11-29.

MacAloon, John J. (ed.) (1984) *Rite, Drama, Festival, Spectacle: Rehearsals toward a Theory of Cultural Performance*. Philadelphia: Institute for the Study of Human Issues.

2. Festival Time: Awards, Juries and Critics

The exceptional temporal frame of festivals has been theorised extensively from an anthropological and sociological perspective. In the introduction to *Time Out of Time: Essays on the Festival*, Alessandro Falassi describes how 'festival time imposes itself as an autonomous duration, not so much to be perceived and measured in days or hours, but to be divided internally by what happens within it from its beginning to its end' (Falassi 1987: 4; section 1.3). In addition, film festival research has addressed the defining temporal characteristics that are more specific to *film* festivals, such as festivals' use of exceptional temporality to add value and set agendas (Elsaesser 2005, de Valck 2007, both section 1.1), as well as the festival calendar, which defines the relation of festivals to one another, positions them in the circuit, and sets the expiration date at a one-year maximum. More specifically, our understanding of the way these characteristics shape film festivals needs to be advanced with close analyses of festival prizes, festival juries and the role of critics. The articles in this category flesh out some of the main concerns, such as the subjective nature of evaluations (Helmke 2005, Pride 2002), the effects of awards on distribution (Dodds and Holbrook 1998), and the correlation between taste and mediation in high art (Shrum 1996).

Dodds, John C. and Morris B. Holbrook (1998) 'What's an Oscar Worth? An Empirical Estimation of the Effects of Nominations and Awards on Movie Distribution and Revenues', *Current Research in Film: Audiences, Economics and Law*, 4, 72-88.

Helmke, Julia (2005) *Kirche, Film und Festivals: Geschichte sowie Bewertungskriterien evangelischer und ökumenischer Juryarbeit in den Jahren 1948 bis 1988*. Erlangen: CPV Christliche-Publizistik-Verlag.

Nuchelmans, André (2004) 'De Loden Last van het Gouden Kalf: Het belang van filmprijzen voor regisseur en acteur', *Boekman*, 60, 115-20.

Pride, Ray (2002) 'The Prize Patrol: The Inexact Science of Festival Juries and Critics Awards', *The Independent: Film and Video Monthly*, 25, 1, 26-9.

Ranvaud, Don (1985) 'Don Ranvaud and Festivals', *Filmnews*, 15, 9, 10-11.

Rosenbaum, Jonathan (2000) 'Trafficking in Movies: Festival-hopping in the Nineties', in *Movie Wars, How Hollywood and the Media Limit What Films We Can See*. London: Wallflower, 143-73.

Scott, Robert Dawson (1999) 'Bridging the Cultural Gap: How Arts Journalists Decide What Gets onto the Arts and Entertainment Page', *Critical Quarterly*, 41, 1, 46-56.

Shrum, Wesley Monroe Jr. (1996) *Fringe and Fortune: The Role of Critics in High and Popular Art*. Princeton: Princeton University Press.

3. Festival Space: Cities, Tourism and Public Spheres

In recent years, research on tourism has contributed significantly to spatial analyses of cultural festivals. There are two perspectives: the 'arts and urban development' perspective sees festivals 'as a catalyst for urban renewal, attracting tourists and capital investments, enhancing a city's image and creating new jobs' (Crespi-Valbona and Richards 2007: 106; section 1.3), the 'liveable cities' perspective stresses how communities can appropriate commoditised festival events for their own purposes, such as self-identification and developing a local sense of community and place. Julian Stringer argues that festivals market both global similarity and conceptual difference, often using local attractions to compete in the contemporary global space economy. Taking the unevenly differentiated power relations between nations and regions into consideration, he regards the international film festival circuit as 'a series of diverse, sometimes competing, sometimes cooperating public spheres' (Stringer 2001: 138).

Derrett, Ros (2000) 'Can Festivals Brand Community Cultural Development and Cultural Tourism simultaneously?', in John Allen, Robert Harris, Leo K. Jago and A. J. Veal (eds) *Events Beyond 2000: Setting the Agenda: Proceedings of Conference on Event Evaluation, Research and Education Sydney July 2000*. Sydney: Australian Centre for Event Management, 120-29. On-line. Available HTTP: http://www.utsydney.cn/business/acem/pdfs/Events2000_finalversion.pdf (18 February 2009).

____ (2003) 'Festivals & Regional Destinations: How Festivals Demonstrate a Sense of Community & Place', *Rural Society*, 13, 1, 35-53.

____ (2004) 'Festivals, Events and the Destination', in Ian Yeoman, Martin Robertson, Jane Ali-Knight, Siobhan Drummond and Una McMahon-Beattie (eds) *Festival and Events Management: An International Arts and Culture Perspective*. Amsterdam: Elsevier Butterworth-Heinemann, 32-51.

Gold, John Robert and Margaret M. Gold (2004) *Cities of Culture: Staging International Festivals and the Urban Agenda, 1851-2000*. Aldershot: Ashgate Publishers.

Harbord, Janet (2002) 'Film Festivals: Media Events and the Spaces of Flow', in *Film Cultures*. London: Sage, 59-75.

Prentice, Richard and Vivien Andersen (2003) 'Festivals as Creative Destination', *Annals of Tourism Research*, 30, 1, 7-30.

Shapiro, Michael J. (2007) 'The New Violent Cartography', *Security Dialogue*, 38, 3, 291-313.

Stringer, Julian (2001) 'Global Cities and International Film Festival Economy', Mark Shiel and Tony Fitzmaurice (eds) *Cinema and the City: Film and Urban Societies in a Global Context*. Oxford: Blackwell, 134-44.

4. On the Red Carpet: Spectacle, Stars and Glamour

Many critics have written about the glamour of film festivals. Often they denounce the 'hoopla' as distracting from the cultural significance of the festival's programming (Sklar 1996). On the other hand, many try to weaken the persistent myth of festival folly set in Cannes in the 1950s by focusing on the mundane realities of attending film festivals (Stapleton and Robinson 1983). As media events, film festivals are of great interest to different people: young girls longing to become famous (starlets), Hollywood companies looking to launch their next blockbuster (Jungen 2005, 2008), and filmmakers in search of an audience and (international) career. International film festivals contribute to the creation of a transnational and cosmopolitan film culture, and to achieve this end they use spectacle, stars and glamour (Schwartz 2007).

Jungen, Christian (2005) 'Der Journalist, ein Geschäftspartner der Studios: Starinterviews als Mittel der Filmpromotion', Vinzenz Hediger and Patrick Vonderau (es.) *Demnächst in Ihrem Kino: Grundlagen der Filmwerbung und Filmvermarktung*. Marburg: Schüren, 297-312.
____ (2008) *Hollywood in Canne$: Die Geschichte einer Hassliebe, 1939-2008*. Marburg: Schüren.
Marshall, William (2005) *Film Festival Confidential*. Toronto: McArthur & Co.
Schwartz, Vanessa (2007) 'The Cannes Film Festival and the Marketing of Cosmopolitanism', in *It's So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture*. Chicago/London: University of Chicago Press, 56-99.
Sklar, Robert (1996) 'Beyond Hoopla: The Cannes Film Festival and Cultural Significance', *Cineaste*, 22, 3, 18-20.
Stapleton, John and David Robinson (1983) 'All the Fun of the Festivals', *Films & Filming*, 345, 14-16.

5. Business Matters: Industries, Distribution and Markets

Although film festivals' core business is screening films, many festivals also facilitate 'the business' of cinema. Arguably, the big international film festivals – Cannes, Berlin, Toronto etc. – owe a great deal of their prestigious and influential position in the festival network to the success of their market activities and their services to the industry. Art cinema, world cinema and independent cinema increasingly depend on the nodes of the

festival network for financing, sales, promotion and traffic (Biskind 2004, Perren 2001).

In the subcategories listed below a variety of publications is collected. The diversity of audiences addressed by these works – academic, professional and institutional/governmental – points at a widespread recognition of the vital role film festivals play in media industries worldwide.

Biskind, Peter (2004) *Down and Dirty Pictures: Miramax, Sundance, and the Rise of the Independent Film*. New York: Simon & Schuster.
Perren, Alisa (2001) 'Sex, Lies and Marketing: Miramax and the Development of the Quality Indie Blockbuster', *Film Quarterly*, 55, 2, 30-9.

5.1 Markets and Funds

The writings in this subcategory look at film festival markets and funds from a predominantly cultural perspective. Cultural diversity (instead of economic productivity and efficiency) is therefore at the heart of these reflections and analyses of the business side of festivals. Most authors display a concern for an inclusive cinema culture: stretching from first world national cinemas to cinema in developing countries, keeping standards of artistic quality high, and offering space for aesthetic experiments, adversary views or lifestyles, and marginal voices.

Chin, Daryl (1997) 'Festivals, Markets, Critics: Notes on the State of the Art Film', *Performing Arts Journal*, 19, 1, 61-75.
Chin, Daryl and Larry Qualls (1998) 'To Market, to Market', *Performing Arts Journal*, 20, 1, 38-43.
____ (2001) 'Open Circuits, Closed Markets: Festivals and Expositions of Film and Video', *Performing Arts Journal*, 23, 1, 33-47.
Creton, Laurent (1997) *Cinéma et Marché*. Paris: Armand Colin/Masson.
Fallaux, Emile, Malu Halasa and Nupu Press (eds) (2003) *True Variety: Funding the Art of World Cinema*. Rotterdam: International Film Festival Rotterdam.
Perry, Simon (1981) 'Cannes, Festivals and the Movie Business', *Sight & Sound*, 50, 4, 226-32.
Qualls, Larry and Daryl Chin (2004) 'Three Blind Mice: Fairs, Festivals, Expositions', *Performing Arts Journal*, 78, 62-71.
Scharres, Barbara (1990) 'Still Number One? The Cannes International Film Festival and Market', *The Independent: Film and Video Monthly*, 13, 8, 16-19.
Steinhart, Daniel (2006) 'Fostering International Cinema: The Rotterdam Film Festival, CineMart, and Hubert Bals Fund', *Mediascape*, 2, 1-13. On-line. Available HTTP: http://www.tft.ucla.edu/mediascape/Spring06_FosteringInternationalCinema.pdf (18 February 2009).

5.2 Distribution

When attempting to answer the question as to why film festivals exist, discussions tend to gravitate to the problem of distribution. In a competitive market driven by commercial objectives and moulded by the aggressive strategies of major film companies, it is difficult for non-mainstream films to find theatrical distribution. Film festivals provide several 'answers' to this problem.

Bachmann, Gideon (2000) 'Insight into the Growing Festival Influence: Fest Vet Discusses "Wholesale" and "Retail" Events', *Variety*, 28 August. On-line. Available
HTTP: http://www.variety.com/article/VR1117785609.html
(18 February 2009).

Burgos, Sergi Mesonero (2008) 'A Festival Epidemic in Spain', *Film International*, 6, 4, 8-14.

Gaines, Christian (2008a) 'State of the Fest – Part One: Do Festivals Matter?', *The Circuit – Blog on Variety.com*. On-line. Available
HTTP: http://www.variety.com/blog/1390000339/post/1980031998.html
(18 February 2009 [20 August 2008]).

___ (2008b) 'State of the Fest – Part Two: Things Gotta Change', *The Circuit – Blog on Variety.com*. On-line. Available
HTTP: http://www.variety.com/blog/1390000339/post/50032005.html (18 February 2009 [21 August 2008]).

Iordanova, Dina (2008) 'The Festival Circuit', in *Budding Channels of Peripheral Cinema: The Long Tail of Global Film Distribution*. Blurb.com, 25-32.

5.3 Service Guides for Professionals

For newcomers to the international film festival circuit, festivals are notoriously difficult places to find your way around. For these 'virgin' professionals, service guides are published that offer 'strategies for survival' or disclose 'festival secrets'. For those aiming to set up their own film festival, there are also several guides on the market.

BFI (2001) *How to Set Up a Film Festival*. Eldridge, Pippa and Julia Voss. London: BFI. On-line. Available
HTTP: http://www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/pdf/how-filmfest.pdf (18 February 2009).

___ (2002) *At a Cinema Near You: Strategies for Sustainable Local Cinema Development*. Baker, Robin, J. Ron Inglis and Julia Voss. London: BFI. On-line. Available
HTTP: http://www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/pdf/acny_all.pdf (18 February 2009).

Craig, Benjamin (2004) *Sundance: A Festival Virgin's Guide – Surviving and Thriving in Park City at America's Most Important Film Festival*. London: Cinemagine Media.

___ (2006) *Cannes: A Festival Virgin's Guide – Attending the Cannes Film Festival for Filmmakers and Film Industry Professionals*. London: Cinemagine Media.

Falco, Sidney (1988) 'Everything You Always Wanted to Know about Film Festivals (But Were Afraid to Ask)', *Films & Filming*, 406, 22-3.

Gaydos, Steven (ed.) (1998) *The Variety Guide to Film Festivals: The Ultimate Insider's Guide to Film Festivals around the World*. New York: Berkley Publishers Group.

Gore, Chris (1999) *The Ultimate Film Festival Survival Guide*. Los Angeles: Lone Eagle.

Greuling, Matthias (2004) *Cannes, Venedig, Berlin: Die großen Filmfestivals: Ein Servicebuch für Filmer und Medienvertreter*. Norderstedt: Books on Demand.

Holland, Christopher (2009) *Film Festival Secrets: A Handbook for Independent Filmmakers*. Austin: Stomp Tokyo. On-line. Available
HTTP: http://www.filmfestivalsecrets.com/dddownload
(18 February 2009).

Langer, Adam (2000) *The Film Festival Guide: For Filmmakers, Film Buffs, and Industry Professionals*. Chicago: Chicago Review Press.

Nowlan, Robert A. and Gwendolyn Wright Nowlan (1988) *An Encyclopedia of Film Festivals*. Greenwich: JAI Press.

Stolberg, Shael (1998) *International Film Festival Guide*. Toronto: Festival Products.

Tanner, Laurie Rose (2005) *Creating Film Festivals: Everything You Wanted to Know but Didn't Know Who to Ask*. San Francisco: Big Horse Inc.

5.4 Studies / Reports Related to Film Festival Research

This final subcategory in the business section contains institutional reports, overviews and directories of national or pan-national (EU) organisations that may be relevant to film festival research. The publications are predominantly quantitative in nature, listing numbers of festival admissions, accredited festivals and other data.

Aas, Nils Klevjer (1997) 'Flickering Shadow: Quantifying the European Film Festival Phenomenon', On-line. Available HTTP: http://www.obs.coe.int/online_publication/expert/00001262.html.en (18 February 2009 [3 January 2003]).

AG Kurzfilm e.V. – Bundesverband Deutscher Kurzfilm (2006) *Kurzfilm in Deutschland: Studie zur Situation des kurzen Films*. Michael Jahn, Christina Kaminski and Reinhard W. Wolf (eds). Dresden: AG Kurzfilm e.V. On-line. Available

HTTP: http://www.ag-kurzfilm.de/shared/doc/upload/page/212/page_de_212.pdf (18 February 2009).

British Council (ed.) (1998) *Directory of international film and video festivals 1999 and 2000.* London: British Council.

FIAPF (2008) *FIAPF Accredited Festivals Directory | L'Annuaire des Festivals Accrédités par la FIAPF: 2008.* International Federation of Film Producers Associations (FIAPF). On-line. Available HTTP: http://www.fiapf.org/pdf/2008FIAPFDirectory.pdf (18 February 2009).

Internationale Kurzfilmtage Oberhausen (1997) *Die Zukunft der Filmfestivals – neue Bedingungen in der Informationsgesellschaft: Ideen, Vorschläge, Diskussionen.* Protokoll und Dokumentation der Konferenz 27-28 April 1997. Angela Haardt (ed.) Oberhausen.

Samlowski, Wolfgang (ed.) (2008) *International Guide Film-Video-Festivals 2009.* Berlin: Vistas.

6. Trans/National Cinemas

As the concept of the nation state has increasingly come under attack, cinema studies have slowly adopted the approach and strive to think through the concept and different possibilities of the trans/national in cinema. Thomas Elsaesser (2005, section 1.1) emphasises the different ways in which film production as well as film reception transcend borders and, thus, calls for an account of the transnational in film.

Film festivals are the platforms where new national waves can be discovered (cf. Nichols 1994, section 8). Or as Owen Evans suggests, film festivals (in Europe) are 'loci of cultural dialogue between Hollywood and the rest of the world's cinema' (2007: 24; section 1.1). What needs to be taken into account when stating this is the power difference that exists between the (Western) film festival circuit and national cinema/'world cinema' (Stringer 2001, section 3). In the last few years, scholars have started to analyse how film festivals (in the West) have served as cultural taste-makers for global cinema and had a significant influence on global film markets. This influence continues until today.

We have subdivided section 6 Trans/National Cinema in order to map out the different regions that have been studied in this context and try to account for the differences that have been highlighted in the respective pieces.

6.1 Europe

As the cradle of film festivals, Europe's encounter with trans/national relations between film and their showcases for (inter)national competition is

as old as the festival phenomenon. Lucy Mazdon investigates the role of the Cannes festival as a transnational space (2006) and its relationship to French cinema (2007). The meaning of Cannes for German film (Fründt and Lepel 1987) or Hollywood (Jungen 2008, section 4) has also been scrutinised. Several historical studies with a focus on film history during the Cold War era give insight into the history (of the study) of European film. They examine the way it was discussed across borders at certain international film festivals which did not conform to the general division of Western and Eastern bloc politics/art (Karl 2007, Kötzing 2007, Moine 2007, all in section 1.2). A special focus in this history is the analysis of trans- or intra-national discussions of German film on either side of the Wall.

Felsmann, Klaus-Dieter (2002) 'Eine feste Bank: DEFA-Kinderfilme in 25 Berlinale-Jahren', in DEFA-Stiftung (ed.) *apropos Film 2002: Das Jahrbuch der DEFA-Stiftung.* Berlin: Bertz, 190-98.

Hofstede, Bart (2000a) 'Hoofdstuk 4: Filmfestivals en het Succes van Nederlandse films in het Buitenland', in *De Nederlandse Cinema Wereldwijd: De Internationale Positie van de Nederlandse Film.* Amsterdam: Boekmanstudies, 101-29.

____ (2000b) *In het Wereldfilmstelsel: Identiteit en Organisatie van de Nederlandse film sedert 1945.* PhD thesis. Delft: Eburon.

Fründt, Bodo and Bernd Lepel (1987) *Träume unter goldenen Palmen | Dreams beneath the Golden Palms: Der deutsche Film auf dem Internationalen Filmfestival in Cannes | German Films at the International Film Festival in Cannes.* (Biligual edition), in Eberhard Junkersdorf and Deutsche Export-Union des Deutschen Films e.V. München (eds). Ebersberg: Ed. Achteinhalb.

Kuhlbrodt, Dietrich (2005) 'DEFA-Filme in Oberhausen: Rückblick auf fünfzig Jahre', in DEFA-Stiftung (ed.) *apropos Film 2005: Das Jahrbuch der DEFA-Stiftung.* Berlin: Bertz+Fischer, 106-18.

Mazdon, Lucy (2006) 'The Cannes Film Festival as Transnational Space', *Post Script*, 25, 2, 19-30.

____ (2007) 'Transnational "French" Cinema: The Cannes Film Festival', *Modern and Contemporary France*, 15, 1, 9-20.

6.2 Asia

The pieces in this section look at several aspects of the transnational nature of the film festival circuit in relation to Asia and Asian cinema. Soyoung Kim highlights the political and cultural context of the emergence of several film festivals in South Korea in the 1990s. Kim's piece offers a great contextualisation for further analyses by SooJeong Ahn who looks at the development of PIFF and its strategic moves to establish a hub for Korean cinema, as well as Asian cinema in general and what it has undertaken to enter a global market (Kim 1998: 183, section 9.1; Ahn 2008a, b; Ahn

forthcoming). Several other scholars have taken a look at the impact the international film festival circuit has had on the acknowledgement, praise and economic exploitation of Asian film (cf. Stringer 2001, section 3), with perspectives on Chinese Cinema (Zhang 2002), Hong Kong Cinema (Wong 2007), and Taiwan Cinema (Wu 2007).

Ahn, SooJeong (2008a) 'Re-imagining the Past: Programming South Korean Retrospectives at the Pusan International Film Festival', *Film International*, 6, 4, 24-33.

___ (2008b) 'The Pusan International Film Festival 1996-2005: South Korean Cinema in Local, Regional, and Global Context', unpublished PhD thesis, University of Nottingham. On-line. Available HTTP: http://etheses.nottingham.ac.uk/archive/00000513/01/AHN_etheses_all.pdf (18 February 2009).

___ (2009) 'Building up Asian Identity: The Pusan International Film Festival in South Korea', in Ruby Cheung with D. H. Fleming (eds) *Cinemas, Identities and Beyond*. Newcastle upon Tyne: Cambridge Scholars Publishing.

___ (forthcoming) 'Placing South Korean Cinema into Pusan International Film Festival: Programming Strategy in the Global/Local Context', in Chris Berry, Darren Aoki and Nicola Liscutin (eds) *What a Difference a Region Makes: Cultural Studies and Cultural Industries in North-East Asia*. Hong Kong: Hong Kong University Press.

Tan, Ye and Zhang Yimou (2000) 'From the Fifth to the Sixth Generation: Interview with Zhang Yimou', *Film Quarterly*, 53, 2, 2-13.

Wong, Cindy Hing-Yuk (2007) 'Distant Screens: Film Festivals and the Global Projection of Hong Kong Cinema', in Gina Marchetti and Tan See Kam (eds) *Hong Kong Film, Hollywood and New Global Cinema: No Film is an Island*. London/New York: Routledge, 177-92.

Wu, Chia-chi (2007) 'Festivals, Criticism and International Reputation of Taiwan New Cinema', in Darrell William Davis and Ru-shou Robert Chen (eds) *Cinema Taiwan: Politics, Popularity, and State of the Arts*. Abingdon: Routledge, 75-91.

Zhang, Yingjin (2002) 'Chinese Cinema and Transnational Cultural Politics: Reflections on Film Festivals, Film Productions, and Film Studies', in *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema*. Ann Arbor: Center for Chinese Studies, 15-42.

6.3 Africa

This section assembles articles focusing on African cinema and African film festivals and their place within the international film festival circuit. The publications listed here focus on the two oldest film festivals on the African continent: Les Journées Cinématographiques de Carthage (JCC) and Festival Panafricain du Cinéma et de la Télévision de Ouagadougou (FESPACO). These two festivals, both taking place biannually in alternating years, have showcased and promoted African film regionally and internationally. This seemingly positive outcome, however, also has a drawback for the African film market, which lacks an infrastructure, argues Manthia Diawara (1993). With the raised profile of African cinema, the marketing of these films became the dominant purpose of the larger (i.e. mostly Western) festival system. With better connections to established (Western) film markets, African (and other) film festivals held in Europe and North America provide filmmakers with a more important/effective film production and distribution infrastructure than that of their home countries in Africa. This in, turn, leaves the former spokes-festivals for African film, Carthage and Ouagadougou, in a dilemma: they are unable to feature prestigious new African productions (Diawara 1993, 1994; Ruoff 2008; cf. Turan 2002: 65-80; section 1).

Bachmann, Gideon (1973) 'In Search of Self-Definition: Arab and African Film at the Carthage Film Festival (Tunis)', *Film Quarterly*, 26, 3, 48-51.

Diawara, Manthia (1993) 'New York and Ouagadougou: The Homes of African Cinema', *Sight & Sound*, 3, 11, 24-6.

___ (1994) 'On Tracking World Cinema: African Cinema at Film Festivals', *Public Culture*, 6, 2, 385-96.

Ruoff, Jeffrey (2008) 'Ten Nights in Tunisia: Les Journées Cinématographiques de Carthage', *Film International*, 6, 4, 43-51.

6.4 The Middle East

The relationship between the film festival circuit and cinema from/in the Middle East has seldom been studied. Bill Nichols developed his study of reception patterns at film festivals and the 'discovery' of new cinemas using the example of Iranian cinema (Nichols 1994, section 1.1; Nichols 1994, section 8). Jeffrey Ruoff has described the Carthage Film Festival as a festival focused on the promotion of Arab (and African) film (Ruoff 2008, section 6.3). Azadeh Farahmand (2002, 2006) has presented a very detailed analysis. Farahmand takes the increasing attention paid to Iranian cinema since the 1990s as a starting point to examine how socio-economic factors and institutional politics, especially those facilitated through international film festivals contribute to the production and elevation of films and national cinema. Key issues she touches on are the problem of censorship, (inter)national financing of film productions through the film festival circuit, and political negotiations via cultural exchange (Farahmand 2002).

Farahmand, Azadeh (2002) 'Perspectives on Recent (International Acclaim for) Iranian Cinema', in Richard Tapper (ed.) *The New Iranian Cinema: Politics, Representation and Identity*. London: I.B. Tauris, 86-108.

—— (2006) 'At the Crossroads: International Film Festivals and the Constitution of the New Iranian Cinema', unpublished PhD thesis, University of California, Los Angeles.

6.5 South America

We found only one article explicitly dealing with the transnational quality of film festivals in relation to South America. Julianne Burton stresses the impact of the political, left wing Italian film festival in Pesaro on the circulation of South American cinema in Europe and North America in her 1975 festival report.

Burton, Julianne (1975) 'The Old and the New: Latin American Cinema at the (Last?) Pesaro Festival', *Jump Cut: A Review of Contemporary Media*, 9, 33-5. On-line. Available HTTP: http://www.ejumpcut.org/archive/onlinessays/JC09folder/PesaroReport.html (18 February 2009).

7. Programming

The vast majority of the pieces addressing the issue of programming assembled here are written from a practical point of view. Some aim to explain the decision-making processes at work during the act of programming behind the scenes of film festivals (Krach 2003; Thomson 2003). Others, often written by curators themselves, explicate the ideas and ideals of curators (Czach 2004; Givanni 2004; Haslam 2004; Marks 2004; Sandlos 2004; Schulte-Strathaus 2004, 2008; Straayer and Waugh 2005; section 9.1.1). Further pieces are interviews with curators (Gramann 2008; Gregor and Gregor 2008; Han and Morohoshi 2004; Noll Brinkmann 1990) or biographies (Heijs and Westra 1996). Beyond the specifics of the act of programming, other, more general concerns are addressed. The context of film programming and film reception plays an important role for programmers (Lehrer 1999).

Armatage, Kay (forthcoming) 'Fashions in Feminist Programming', in Corinn Columpar and Sophie Mayer (eds) *(Un)Making the Cut: Feminism, Filmmaking, Fluidity*. Detroit: Wayne State University Press.

Czach, Liz (2004) 'Film Festivals, Programming, and the Building of a National Cinema', *The Moving Image*, 4, 1, 76-88.

Givanni, June (2004) 'A Curator's Conundrum: Programming "Black Film" in 1980s-1990s Britain', *The Moving Image*, 4, 1, 60-75.

Gramann, Karola (2008) '"Man nehme ...": Ein Gespräch mit Heide Schlüpmann', in Heike Klippel (ed.) *'The Art of Programming': Film, Programm und Kontext*. Münster: LIT, 127-40.

Gregor, Erika and Ulrich Gregor (2008) 'Every Time the Curtain is Going Up, We are Hoping and Longing ... Talking to Dina Iordanova', *Film International*, 6, 4, 72-6.

Han, Ju Hui Judy and Marie K. Morohoshi (1998) 'Creating, Curating, and Consuming Queer Asian American Cinema', David L. Eng and Alice Y. Hom (eds) *Q & A: Queer in Asian America*. Philadelphia: Temple University Press, 81-94.

Haslam, Mark (2004) 'Vision, Authority, Context: Cornerstones of Curation and Programming', *The Moving Image*, 4, 1, 48-59.

Heijs, Jan and Frans Westra (1996) *Que Le Tigre Danse: Huub Bals een Biografie*. Amsterdam: Otto Cramwinckel.

Klippel, Heike (ed.) (2008) *'The Art of Programming': Film, Programm und Kontext*. Münster: LIT.

Krach, Aaron (2003) 'Unlocking the Secret of the Screening Committee', *The Independent: Film and Video Monthly*, 26, 3, 44-6.

Lehrer, Jeremy (1999) 'But Will It Play in Peoria: Two Festival Curators Assess the Audience for Experimental Media Today', *The Independent: Film and Video Monthly*, 22, 6, 28-31.

Marks, Laura U. (2004) 'The Ethical Presenter: Or How to Have Good Arguments over Dinner', *The Moving Image*, 4, 1, 35-47.

Noll Brinkmann, Christine (1990) 'The Art of Programming: An Interview with Alf Bold, July 1989', *Millennium Film Journal*, 23/24, 86-100.

Sandlos, Karyn (2004) 'Curating and Pedagogy in the Strange Time of Short Film and Video Exhibition', *The Moving Image*, 4, 1, 17-33.

Schager, Nick (2006) 'The Short Story at Sundance: Behind the Scenes with the Short Film Programmers', *The Independent: Film and Video Monthly*, 29, 1, 32-5.

Schulte-Strathaus, Stefanie (2004) 'Showing Different Films Differently: Cinema as a Result of Cinematic Thinking', *The Moving Image*, 4, 1, 1-16.

—— (2008) 'Andere Filme anders zeigen: Kino als Resultat filmischen Denkens', in Heike Klippel (ed.) *'The Art of Programming': Film, Programm und Kontext*. Münster: LIT, 89-103.

Stringer, Julian (2003a) 'Neither One Thing nor the Other: Blockbusters at Film Festivals', in Julian Stringer (ed.) *Movie Blockbusters*. London/New York: Routledge, 202-13.

—— (2003b). 'Raiding the Archive: Film Festivals and the Revival of Classic Hollywood', in Paul Grainge (ed.) *Memory and Popular Film*. Manchester: Manchester University Press, 81-96.

Thomson, Patricia (2003) 'Clutterbusters: Programmers at Five Leading Festivals Expound on Heady Process of Selecting Films', *Variety*, 18 August. On-line. Available HTTP: http://www.variety.com/article/VR1117891042.html (18 February 2009).

8. Reception: Audiences, Communities and Cinephiles

Curators imagine a certain programme and by doing so envision a way to highlight, promote and contextualise a film. The programme, however, is also dependent on the audience and its actual reception. Film festivals offer a framework which generates certain audience expectations; with their programme festival programmers (often) try to encourage the active reception of the audience (cf. Klippel 2008: 10). Some scholars and curators would even go so far as to say that programming means not (only) programming films but 'programming the public' (Fung 1999, section 9.1.1). They point to the fact that programming directly influences the constituency of the audience – although no one can foresee what audience reaction and outcome a certain programme will have (Stringer 2008).

Armatage, Kay (2008a) 'Screenings by Moonlight', *Film International*, 6, 4, 34-40.

____ (2008b) 'Sidebar: Traveling Projectionist Films', *Film International*, 6, 4, 41–2.

de Valck, Marijke (2005) 'Drowning in Popcorn at the International Film Festival Rotterdam? The Festival as a Multiplex of Cinephilia', in Marijke de Valck and Malte Hagener (eds) *Cinephilia: Movies, Love and Memory*. Amsterdam: Amsterdam University Press, 97-109.

Frohlick, Susan (2005) '"That Playfulness of White Masculinity": Mediating Masculinities and Adventure at Mountain Film Festivals', *Tourist Studies*, 5, 2, 175-93.

Nichols, Bill (1994) 'Discovering Form, Inferring Meaning: New Cinemas and the Film Festival Circuit', *Film Quarterly*, 47, 3, 16-30.

Rosenbaum, Jonathan (2003) 'Sampling in Rotterdam', in Jonathan Rosenbaum and Adrian Martin (eds) *Movie Mutations: The Changing Face of World Cinephilia*. London: British Film Institute, 52-60.

Stringer, Julian (2008) 'Genre Films and Festival Communities: Lessons from Nottingham, 1991-2000', *Film International*, 6, 4, 53-9.

9. Specialised Film Festivals

The vast proliferation of film festivals and the differentiation of film markets contribute to the development of specialised film festivals. There are a number of categories according to which these festivals can be grouped. The choice of our categories here is founded on basic elements which differentiate films and thus their showcase festivals as such. There are, for instance, festivals for long or short films, for features or documentaries, for animation or experimental films. Yet there are also other qualities that cluster films by way of a special programming profile of a festival: there are festivals that choose films not only according to their length, format or style, but rather according to a theme or context. Furthermore, not all specialised festivals

have been studied yet. Thus, our categorisation is influenced by the texts available.

9.1 Identity-Based Festivals

The largest group of available research on specialised film festivals is dedicated to identity-based film festivals. Thus, this is the group located at the top of the list. As becomes visible in this list, there has been great interest in queer film festivals as well as women's film festivals. It is not surprising that this is the case considering the identity debates in feminist and queer activism and theory. Many of the pieces on queer film festivals are not only interesting to researchers of the queer theories or sub-cultural fields. Rather, these pieces can contribute to general discussions of the relationships between film festivals and their cinephile communities, between reception contexts and programming.

Apart from women's and queer film festivals, there exists a wide range of other identity-based film festivals – which have not (often) been specifically studied as such. There are pieces, however, that deal with examples such as the Jewish film festival (Galliner 2004, section 10), Black American film festivals, Asian (American) film festivals etc.

Kim, Soyoung (1998) '"Cine-Mania" or Cinephilia: Film Festivals and the Identity Question', *UTS Review: Cultural Studies und New Writing*, 4, 2, 174-87.

____ (2003) 'The Birth of the Local Feminist Sphere in the Global Era: "Trans-Cinema" and *Yosongjang*', *Inter-Asia Cultural Studies*, 4, 1, 10-24.

9.1.1 LGBT/Queer Film Festivals

As identity-based festivals, queer film festivals have a specific relationship to the audience they are catering to. More specifically, most of these festivals have had a strong connection to the political and social movement behind the lesbian and gay/queer agenda and try to maintain this relationship between cultural event and political framework (Jusick 2004; Stryker 1996; Ommert and Loist 2008). Because of this history, queer film festivals have a strong tradition of a nuanced critical inquiry into the interconnections of cultural event management, community politics, nation state politics, funding and marketing strategies, organisational structures (cf. Rhyne 2007, Zielinski 2008).

Resulting from this is a cluster of pieces that deal with the relationship between film festivals and communities, focusing on the mutual formative processes between the two actors (festival and community/audience) (Gamson 1996; Rich 1993, 1999), and constantly updating the question of necessity (Schulman 1994). A strongly connected issue is the representation

of the group/subculture in films of the so-called (New) Queer Cinema and at the LGBT/queer film festivals (Rich 1993, 1999; Hohenberger and Jurschik 1994; Stryker 1996; Siegel 1998; Woitschig 2001; Loist 2008).

In the general film festival discussion, a neglected field (except for the attempt by Stringer 2008) is the concept of the (counter) public sphere. This has been discussed in much detail in relation to LGBT film festivals (Rich 1993; S. Kim 1998; dossier ed. by Patricia White 1999; S. Kim 2003; Perspex 2006; Gorfinkel 2006; J. Kim 2007; Ommert and Loist 2008). As an extension of this discussion, special aspects such as spatial elements of queer film festival have been scrutinised (Brooke 1998, Zielinski 2008).

Becker, Edith (1992) 'The New York Lesbian and Gay Experimental Film Festival', *Jump Cut: A Review of Contemporary Media*, 37. On-line. Available HTTP: http://www.ejumpcut.org/archive/onlinessays/JC37folder/NYexptlGayLesFest.html (18 February 2009).

Berry, Chris (1999a) 'Bangkok's Alternative Love Film Festival Raided: Chris Berry interviews Sopawan Boonimitra', in *Intersections: Gender, History and Culture in the Asian Context*, 2. On-line. Available HTTP: http://intersections.anu.edu.au/issue2/Sidebar.html (18 February 2009).

___ (1999b) 'My Queer Korea: Identity, Space, and the 1998 Seoul Queer Film & Video Festival', *Intersections: Gender, History and Culture in the Asian Context*, 2. On-line. Available HTTP: http://intersections.anu.edu.au/issue2/Berry.html (18 February 2009).

Brooke, Kaucyila (1998) 'Dividers and Doorways: How to (De)Personalize Your Lifestyle with Architectural Details', *Jump Cut: A Review of Contemporary Media*, 42, 50-7. On-line. Available HTTP: http://www.ejumpcut.org/archive/onlinessays/JC42folder/DividersDoorways.html (18 February 2009).

Clarke, Eric O. (1999) 'Queer Publicity at the Limits of Inclusion', *GLQ: A Journal of Lesbian and Gay Studies*, 5, 1, 84-9.

Fung, Richard (1999) 'Programming the Public', *GLQ: A Journal of Lesbian and Gay Studies*, 5, 1, 89-93.

Gamson, Joshua (1996) 'The Organizational Shaping of Collective Identity: The Case of Lesbian and Gay Film Festivals in New York', *Sociological Forum*, 11, 2, 231-61.

Gorfinkel, Elena (2006) 'Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere', *Framework*, 47, 2, 59-86.

Grundmann, Roy (1992) 'Politics Esthetics Sex: Queer Films and Their Festivals', *Cineaste*, 19, 1, 50-52, 62.

Hohenberger, Eva and Karin Jurschick (1994) '*As Women, as People of Color, as Lesbians ...* : Diskussionen und Filme über *race* und *gender* bei den Gay and Lesbian Film Festivals in New York und San Francisco 1993', *Frauen und Film*, 54/55, 149-64.

June, Jamie L. (2004) 'Defining Queer: The Criteria and Selection Process for Programming Queer Film Festivals', *CultureWork*, 8, 2. On-line. Available HTTP: http://aad.uoregon.edu/culturework/culturework26.html (18 February 2009).

Jusick, Stephen Kent (2004) 'Gay Art Guerrillas: Interview with Jim Hubbard and Sarah Schulman', in Matt Bernstein [Mattilda] Sycamore (ed.) *That's Revolting! Queer Strategies for Resisting Assimilation*. Brooklyn: Soft Skull Press, 39-58.

Kim, Jeongmin (2007) 'Queer Cultural Movements and Local Counterpublics of Sexuality: A Case of Seoul Queer Films and Videos Festival', trans. Sunghee Hong, *Inter-Asia Cultural Studies*, 8, 4, 617-33.

Loist, Skadi (2008) 'Frameline XXX: Thirty Years of Revolutionary Film: Der Kampf um queere Repräsentationen in der Geschichte des San Francisco International LGBT Film Festival', in Ulla Wischermann and Tanja Thomas (eds.) *Medien – Diversität – Ungleichheit: Zur medialen Konstruktion sozialer Differenz*. Wiesbaden: VS Verlag für Sozialwissenschaften, 163-81.

McWilliam, Kelly (2007) '"We're Here All Week": Public Formation and the Brisbane Queer Film Festival', *Queensland Review*, 14, 2, 79-91.

Olson, Jenni (2002) 'Film Festivals', *glbtq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*. On-line. Available HTTP: http://www.glbtq.com/arts/film_festivals.html (18 February 2009 [19 November 2004]).

Ommert, Alek and Skadi Loist (2008) '*Featuring interventions*: Zu queer-feministischen Repräsentationspraxen und Öffentlichkeiten', in Celine Camus, Annabelle Hornung, Fabienne Imlinger, Milena Noll and Isabelle Stauffer (eds) *Im Zeichen des Geschlechts: Repräsentationen – Konstruktionen – Interventionen*. Königstein/Taunus: Ulrike Helmer, 124-40.

Peach, Ricardo (2005) 'Queer Cinema as a Fifth Cinema in South Africa and Australia', unpublished PhD thesis, Sydney University of Technology.

Perspex (2006) 'The First Asian Lesbian Film and Video Festival in Taipei Celebrates a New Form of Social Activism', *Inter-Asia Cultural Studies*, 7, 3, 527-32.

Rhyne, Ragan (2007) 'Pink Dollars: Gay and Lesbian Film Festivals and the Economy of Visibility', unpublished PhD thesis, New York University.

Rich, B. Ruby (1993) 'Reflections on a Queer Screen', *GLQ: A Journal of Lesbian and Gay Studies*, 1, 1, 83-91.

___ (1999) 'Collision Catastrophe Celebration: The Relationship between Gay and Lesbian Film Festivals and Their Publics', *GLQ: A Journal of Lesbian and Gay Studies*, 5, 1, 79-84.

Said, Roiya Zahara (forthcoming 2009) 'The De-Fusion of Good Intentions: Notes on Outfest's Queer of Color Film Festival', *GLQ: A Journal of Lesbian and Gay Studies*, 15, 3.

Schulman, Sarah (1994) 'What is the Role of Gay Film Festivals?', in *My American History: Lesbian and Gay Life during the Reagan/Bush Years.* New York: Routledge, 253-55.

Searle, Samantha (1996) 'Film and Video Festivals: Queer Politics and Exhibition', *Meanjin*, 55, 1, 47-59.

—— (1997) *Queer-ing the Screen: Sexuality and Australian Film and Television.* St. Kilda: Australian Teachers of Media (ATOM).

Siegel, Marc (1997) 'Spilling out onto Castro Street', *Jump Cut: A Review of Contemporary Media*, 41, 131-36. On-line. Available HTTP: http://www.ejumpcut.org/archive/onlinessays/JC41folder/OnCastroStreet.html (18 February 2009).

Straayer, Chris and Thomas Waugh (eds) (2005) 'Queer Film and Video Festival Forum, Take One: Curators Speak Out', [Contributions by Michael Barrett, Charlie Bourdeau, Suzy Capo, Stephen Gutwilig, Nanna Heidenreich, Liza Johnson, Giampaolo Marzi, Dean Otto, Brian Robinson, and Katharine Setzer] *GLQ: A Journal of Lesbian and Gay Studies*, 11, 4, 579-603.

—— (eds) (2006) 'Queer Film and Video Festival Forum, Take Two: Critics Speak Out', [Contributions by Juan A. Suárez, Yves Lafontaine, Yau Ching, M. R. Daniel, José Gatti, Joel David, Ragan Rhyne, and B. Ruby Rich] *GLQ: A Journal of Lesbian and Gay Studies*, 12, 4, 599-625.

—— (eds) (2008) 'Queer Film and Video Festival Forum, Take Three: Artists Speak Out', [Contributions by Bill Basquin, Maureen Bradley, Q. Allan Brocka, Olivier Ducastel, Su Friedrich, Barbara Hammer, Jacques Martineau, and Onir] *GLQ: A Journal of Lesbian and Gay Studies*, 14, 1, 121-37.

Stryker, Susan (1996) 'A Cinema of One's Own: A Brief History of the San Francisco International Lesbian & Gay Film Festival', in Jenni Olson (ed.) *The Ultimate Guide to Lesbian & Gay Film and Video*. New York: Serpent's Tail, 364-70.

White, Patricia (ed.) (1999) 'Queer Publicity: A Dossier on Lesbian and Gay Film Festivals', *GLQ: A Journal of Lesbian and Gay Studies*, 5, 1, 73-93.

Woitschig, Britta Madeleine (2001) 'Raus aus dem Klischee: Transgender-Filmfestivals seit 1996 als selbstbestimmte Darstellung trans- und intersexueller Lebensformen', in Paul M. Hahlbohm and Till Hurlin (eds) *Querschnitt – Gender Studies: Ein interdisziplinärer Blick nicht nur auf Homosexualität.* Kiel: Ludwig, 182-201.

Zielinski, Ger (2008) 'Furtive, Steady Glances: On the Cultural Politics of Lesbian and Gay Film Festivals', unpublished PhD thesis, McGill University, Montreal.

9.1.2 Women's Film Festivals

Considering the impact feminist activism and theory has had on film theory, it is surprising that women's film festivals have not been analysed as much as,

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say, queer film festivals. The pieces listed here focus on different issues related to women's film festivals. As is true for festival journalism in general, several articles provide a review of the films shown at these festivals. They are interspersed with descriptions and analyses of the structures, concepts and practices of the festivals (Brauerhoch 1987, Hammer 1998, Hiller and Holy 1976, Huang 2003). Beyond these historical snapshots of the women's film festival landscape, a few articles look at the historical contexts which informed and necessitated the establishing of women's film festivals (Barlow 2003, Hohenberger and Jurschick 1994, Quetting 2007).

Soyoung Kim and Yu Shan Huang provide insight into the concept of (women's) film festivals as alternative public spheres in the Asian context, South Korea and Taiwan respectively (Kim, S. 1998, 2003, section 9.1; Huang 2003).

Barlow, Melinda (2003) 'Feminism 101: The New York Women's Video Festival, 1972-1980', *Camera Obscura*, 18, 3, 3-38.

Brauerhoch, Annette (1987) 'Jenseits der Metropolen: Frauenfilmfestivals in Créteil und Dortmund', *Frauen und Film*, 42, 94-100.

Hammer, Barbara (1998) 'Turning 20: The Festival International de Films de Femmes de Créteil', *The Independent: Film and Video Monthly*, 21, 7, 18-19.

Hiller, Eva and Renate Holy (1976) 'Festival of Women's Films New York 1976', *Frauen und Film*, 10, 49.

Hohenberger, Eva and Karin Jurschick (1994) 'Zehn Jahre *Feminale*: Zehn Jahre feministischer Film', in Eva Hohenberger (ed.) *Blaue Wunder: Neue Filme und Videos von Frauen 1984 bis 1994*. Hamburg: Argument-Verlag, 7-17.

Huang, Yu Shan (2003) '"Creating and Distributing Films Openly": On the Relationship between Women's Film Festivals and the Women's Rights Movement in Taiwan', *Inter-Asia Cultural Studies*, 4, 1, 157-58.

Hüchtker, Ingrid (1992) 'Die verfluchte, die geliebte Öffentlichkeit: Pressearbeit für ein Frauen-Film-Festival (Ein Fallbeispiel mit Conclusio)', in Gruppe Feministische Öffentlichkeit (ed.) *Femina Publica: Frauen – Öffentlichkeit – Feminismus*. Köln: PapyRossa, 203-18.

Quetting, Esther (ed.) (2007) *Kino Frauen Experimente*. Marburg: Schüren.

9.2 Genre-Based Festivals

The festivals under this category select their films according to what can be called 'genre' distinctions in the broadest sense.
a) film genre: fantasy, science fiction, horror, crime (cf. Stringer 2008, section 8).
b) stylistic or narrative character: animation, experimental (Becker 1992, section 9.1.1), fiction, documentary (Kötzing 2004, Martini 2007, both section 10), silent film (Sørenssen 2008) or

c) length: short film (Kelly 2000; AG Kurzfilm 2006, section 5.4; cf. Reichel-Heldt 2007, section 1.1; Hedling 2008, section 9.3)

Kelly, Andrew (2000) 'Briefly Encountering Short Films: Reflections on Running a Film Festival 1994-99', *Journal of Media Practice*, 1, 2, 108-13.
Pócsik, Andrea (2008) 'Their Life and Our Vicarious Experiences: On Human Rights Films and Festivals', *Politics and Culture*, 2. On-line. Available HTTP: http://aspen.conncoll.edu/politicsandculture/page.cfm?key=623 (18 February 2009).
Sørenssen, Bjørn (2008) 'Le giornate del cinema muto: Pordenone', *Film International*, 6, 4, 77-81.

9.3 National or Regional Showcases

Traditionally film festivals have been influenced by, or only exist due to, geopolitics. Festivals do not only showcase films an audience would otherwise not have a chance to see. The film festival circuit as an alternative distribution network has a strong influence on the status of a film, the attention it receives and potentially the commercial life it has. Thus, many regional festivals – financed by the regional municipalities – are expected to weigh in their influence to highlight national and regional works and further the region's (film) economy (cf. Reichel-Heldt 2007, section 1.1)

Hedling, Olof (2008) '"Detta dåliga samvete": om kortfilmen, regionerna och filmfestivalerna ["This Bad Conscience": On Short Film, Regions and Film Festivals]', in Mats Jönsson and Erik Hedling (eds) *Välfärdsbilder: svensk film utanför biografen*. Stockholm: Statens ljud- och bildarkiv, 261-81.

9.4 Online Film Festivals

In a time when 'media convergence' is a general buzz phrase and when cinema operators fear that the wave of digitalisation might extinguish cinephilia as we know it, there has been a proliferation of hybrid forms, where film festivals make use of or altogether migrate to the Internet. The 'online film festival' is not an easy one to define. Many major festivals label 'online film festival' a selection of (short) films online (*Sundance*, *Berlinale*). Some also show a selection of (short) films online (*Sundance*, *Berlinale*). Some festivals only exist in the virtual world (e.g. *Babelgum Online Film Festival*). Others let audiences vote online while screening the winning films in a conventional cinema (*Bitfilm*, Hamburg). The pieces collected under this rubric provide different views on this issue.

Castle, Scott (2000) 'What's in a Name? Does the Term "Online Film Festival" Mean Anything at all?', *The Independent: Film and Video Monthly*, 23, 6, 18-20.
de Valck, Marijke (2008) '"Screening" the Future of Film Festivals: A Long Tale of Convergence and Digitization', *Film International*, 6, 4, 15-23.
Hernandez, Eugene (1999) 'The Point of No Return: On-Line Film Festivals, Showcases & Distributors', *The Independent: Film and Video Monthly*, 22, 9, 26-8.
Kurtzke, Simone (2007) 'Webfilm Theory', unpublished PhD thesis, Queen Margaret University.

10. Publications Dedicated to Individual Film Festivals

The last section of our annotated film festival bibliography collects articles, book chapters and books that have been created with varying purposes. There are several books that have been edited to celebrate major anniversaries of festivals; some of those focus on the glamour and highlights (e.g. Baecque 2007, Toubiana 1997 etc.), while others strive for a contextualisation and critical remembrance (e.g. Behnken 2004, Schenk 2007). Among the books, chapters, and articles are pieces collecting and describing a festival history (Stanfield 2008), or analysing specific discourses and issues using a specific case study (e.g. Hope and Dickerson 2006a, b, c; Martini 2007).

Bart, Peter (1997) *Cannes: Fifty Years of Sun, Sex & Celluloid: Behind the Scenes at the World's Most Famous Film Festival*. New York: Hyperion.
Beauchamp, Cari and Henri Béhar (1992) *Hollywood on the Riviera: The Inside Story of the Cannes Film Festival*. New York: W. Morrow and Co.
Behnken, Klaus (ed.) (2004) *Kurz und klein: 50 Jahre Internationale Kurzfilmtage Oberhausen*. Ostfildern-Ruit: Hatje Cantz.
Billard, Pierre (1997) *Festival de Cannes: d'Or et de Palmes*. Paris: Gallimard.
Bono, Francesco (1991) 'La Mostra del Cinema di Venezia: Nascita e Sviluppo nell'Anteguerra (1932-1939)', *Storia Contemporanea*, 22, 3, 513-49.
_____ (1992) 'Venezia 1932: Il Cinema Diverta Arte', in *Biennale*. Venezia: Fabbri Editori, 91-109.
_____ (2001) 'EXTASE am Lido: Chronik eines Skanals', in Armin Loacker (ed.) *Ekstase*. Wien: Filmarchive Austria, 115-45.
Corless, Kieron and Chris Darke (2007) *Cannes: Inside the World's Premier Film Festival*. London: Faber and Faber.
De Baecque, Antoine (ed.) (2007) *Les leçons de cinéma du Festival de Cannes*. Paris: Panama.
Deleau, Pierre-Henri (ed.) (1993) *La Quinzaine des Réalisateurs à Cannes: Cinéma en Liberté (1969-1993)*. Paris: Éditions de la Martinière.

Friers, Pamela (ed.) (1998) *Abgezoomt – das Buch zum Festival: Filme, MacherInnen und Entwürfe*. München: KoPäd-Verlag.

Galliner, Nicola (ed.) (2004) *Jewish Film Festival Berlin: Filme, Bilder, Geschichten. Die ersten 10 Jahre*. Berlin: be.bra-Verlag.

Hope, Cathy and Adam Dickerson (2006a) '"Films for the Intelligent Layman": The Origins of the Sydney and Melbourne Film Festivals (1952-1958)', *Screening the Past*, 19. On-line. Available HTTP: http://www.latrobe.edu.au/screeningthepast/19/sydney-melbourne-film-festivals.html (18 February 2009).

___ (2006b) '"Ill-Will with the Trade": The Sydney and Melbourne Film Festivals (1959-1964)', *Screening the Past*, 20. On-line. Available HTTP: http://www.latrobe.edu.au/screeningthepast/20/sydney-melbourne-film-festivals-1959-1964.html (18 February 2009).

___ (2006c) '"Separating the Sheep from the Goats": The Sydney and Melbourne Film Festivals (1965-1972)', *Screening the Past*, 20. On-line. Available HTTP: http://www.latrobe.edu.au/screeningthepast/20/sydney-melbourne-film-festivals-1965-1972.html (18 February 2009).

Jacobsen, Wolfgang (1990) *Berlinale: Berlin International Film Festival*. Berlin: Deutsche Kinemathek.

___ (ed.) (2000) *50 Jahre Berlinale: Internationale Filmfestspiele Berlin; [1951–2000]*. Berlin: Nicolai.

Kötzing, Andreas (2004) *Die Internationale Leipziger Dokumentar- und Kurzfilmwoche in den 1970er Jahren*. Leipzig: Leipziger Universitäts-Verlag

KurzFilmAgentur (ed.) (2002) *Festschrift 10 Jahre KurzFilmAgentur Hamburg*. Hamburg 2002. On-line. Available HTTP: http://agentur.shortfilm.com/uploads/media/festschrift_KFA.pdf (18 February 2009).

Latil, Loredana (2005) *Le festival de Cannes sur la scène internationale*. Paris: Nouveau Monde.

Manciet, Yves and Jean-Claude Carrière (2004) *Cannes: Premières années du Festival*. Roanne: Thoba's.

Martini, Heidi (2007) *Dokumentarfilm-Festival Leipzig: Filme und Politik im Blick und Gegenblick*. Berlin: DEFA-Stiftung.

McArthur, Colin (1990) 'The Rises and Falls of the Edinburgh International Film Festival', in Eddie Dick (ed.) *From Limelight to Satellite: A Scottish Film Book*. Edinburgh: Scottish Film Council and British Film Institute, 91-102.

Mitterrand, Frédéric (2007) *Le Festival de Cannes*. Paris: Robert Laffont.

Museum of Modern Art (ed.) (1992) *Cannes 45 Years: Festival International du Film*. Published on occasion of the exhibition. New York: Museum of Modern Art.

Pascal, Michel (1997) *Cannes: Cris et Chuchotements*. Paris: N.I.L éditions.

Philippe, Claude-Jean (1987) *Cannes, le festival*. Paris: Nathan Sipa.

Quin, Élisabeth and Noël Simsolo (eds) (2007) *Cannes: Elles/Ils ont Fait le Festival*. Paris: Cahiers du cinéma.

Reinhardt, Thomas (1998) *20 Jahre Filmfestival Max-Ophüls-Preis*. Sulzbach: Moviestore-Co.-Verlag.

Roddolo, Enrica (2003) *La Biennale: Arte, Scandali e Storie in Laguna*. Venezia: Marsilio.

Romer, Jean-Claude (2002) *Cannes Memories 1932-2002: La Grande Histoire du Festival*. Montreuil: Media Business & Partners.

Schenk, Ralf (2007) *Bilder einer gespaltenen Welt: 50 Jahre Leipziger Dokumentar- und Animationsfilmfestival*. Berlin: Bertz+Fischer.

Schröder, Nicholaus (ed.) (2000). *Zwischen Barrikade und Elfenbeinturm: Zur Geschichte des unabhängigen Kinos. 30 Jahre Internationales Forum des Jungen Films*. Freunde der Deutschen Kinemathek. Berlin: Henschel.

Servat, Henry-Jean (2007) *Si le festival de Cannes m'était conté ...* Paris: Filipacchi.

Smith, Lory (1999) *Party in a Box: The Story of the Sundance Film Festival*. Salt Lake City, UT: Gibbs Smith.

Stanfield, Peter (2008) 'Notes Toward a History of the Edinburgh International Film Festival, 1969-77', *Film International*, 6, 4, 62-71.

Toubiana, Serge (1997) *Cannes Cinéma: 50 ans de festival vus par Traverso*. Editions du Seuil.

Uféras, Gérard and Marc Bessou (2005) *Les coulisses du festival: Cannes*. Carlton: Flammarion.

IV. Looking Forward: Research Opportunities

While it is true that film festivals need to be studied in greater detail and with more systematic rigour, it is no longer possible to maintain that there are no comprehensive studies of film festivals available. Our overview and bibliography point to a refreshing and rich academic research practice (albeit a somewhat scattered one) that includes the development of what we may tentatively call film festival theory. However, now that we have a rough understanding of how festivals work (as multifaceted networks, different festivals for various stakeholders etc.), we need to push for the next level: refine our theoretical models, develop more systematic methodologies, try and achieve synergy between disciplines, and reflect on the role of the researcher within the film festival network, especially vis-à-vis and in cooperation with festival professionals.

When we consider the framing of complex phenomena using interdisciplinary approaches as one of the major academic challenges faced in the humanities and social sciences today, the young field of film festival studies looks particularly promising as both vantage point and practice. Located on the nexus of several discourses and practices, current research on film festivals is manifesting itself as a productive path to expand the

classical cinema studies agenda and as a fresh ground from which to formulate answers to new (interdisciplinary) questions. In conclusion to this article and our overview of the field of film festival studies we would like to briefly draw attention to four important topics that demand our joint attention and which ought to be the concerns of film festival scholars in the (near) future.

1) Digitisation and Distribution Flows

Over the decades film festivals have been described as an alternative distribution system with different agendas: early European festivals emerged as solution to and in cooperation with hegemonic Hollywood; in the 1960s festivals became safe havens for World Cinema with artistic and political agendas; later festivals were increasingly used as stepping stones for the circulation of (independent) quality films. Time and again, the festival network has adjusted to the demands of the new age. Today, digitisation is posing new challenges to existing festival formats. Research is much needed to assess the effects of emerging digital media platforms on distribution flows. How will festivals reposition themselves? What new relationships will be formed with (commercial) stakeholders? How will this affect festivals' ability to set agendas and add value? Specific research projects could include the tracking of films that travel the festival circuit: How do they accumulate value and attract attention? What are the patterns in the 'paths' that films and filmmakers follow? And what are the effects of awards on distribution and revenues?

2) Festivals as Popular Exhibition Sites

A second important topic for future film festival research concerns exhibition. The number of film festivals worldwide is still expanding and the events have become objects of popular attention. Contrary to the situation of only two decades ago, film festivals attract mass audiences, while regular cinema-going is in decline. Can we understand festivals as a counterweight to the 'death of cinema'? How does the festival exhibition style relate to the larger trend of 'eventisation'? Do we fully comprehend the complex interplay between festivals' local (site-specific) attraction and their global (cosmopolitan) appeal?

3) Programming and Identity Politics

While there has been substantial attention for film festivals in relation to processes of self-identification and community building (in particular for queer festivals), the relation between programming and identity politics remains one of the key fields in film festival research that needs to be further refined. Studies have not yet been synthesised in an overarching theory, and more case studies need to be conducted, especially on festivals in Africa

and South-America. Moreover, work on programming – a field that, for cinema studies, has long been neglected and is only approached in museum studies – might bring new insights for spectatorship and reception studies, especially at a time when cinemas are losing their audiences to television and games sets at home.

4) Festivals as/and Creative Industries

Contemporary film festivals are professional institutions run by entrepreneurial managers and smart lobbyists as much as by passionate cinephiles. Cooperation with the industries has become commonplace at large events, and festival markets rival festival competitions as major attractions. Following this trend of professionalisation is a need for research examining the organisational logics of the festival institution in relation to the larger creative (media) industries. Further research needs to be done on the impact the blurring of boundaries has for film festivals, filmmakers, (public) funding structures, and the film industry. Finally, closer interdisciplinary cooperation between cinema departments, business schools, technical universities and copyright experts is necessary to tackle new research questions.

Notes

[1] We have included academic as well as journalistic work that has already contributed or is likely to contribute to the study of film festivals. The academic work ranges from articles and book chapters to monographs and anthologies on the topic. Although we are aware of the existence of several interesting MA theses or unpublished conference papers, we opted to leave them out for two practical reasons: limited accessibility and space.

[2] The annotated version of this themed bibliography on film festival research has been available online since December 2008:
<http://www1.uni-hamburg.de/Medien/berichte/arbeiten/0091_08.html>.
This article is a reworked and expanded version of the digital publication.

[3] All references are listed in the bibliography which is included as chapter three of the article. The section numbers following author and year point to the subchapters of the annotated bibliography.