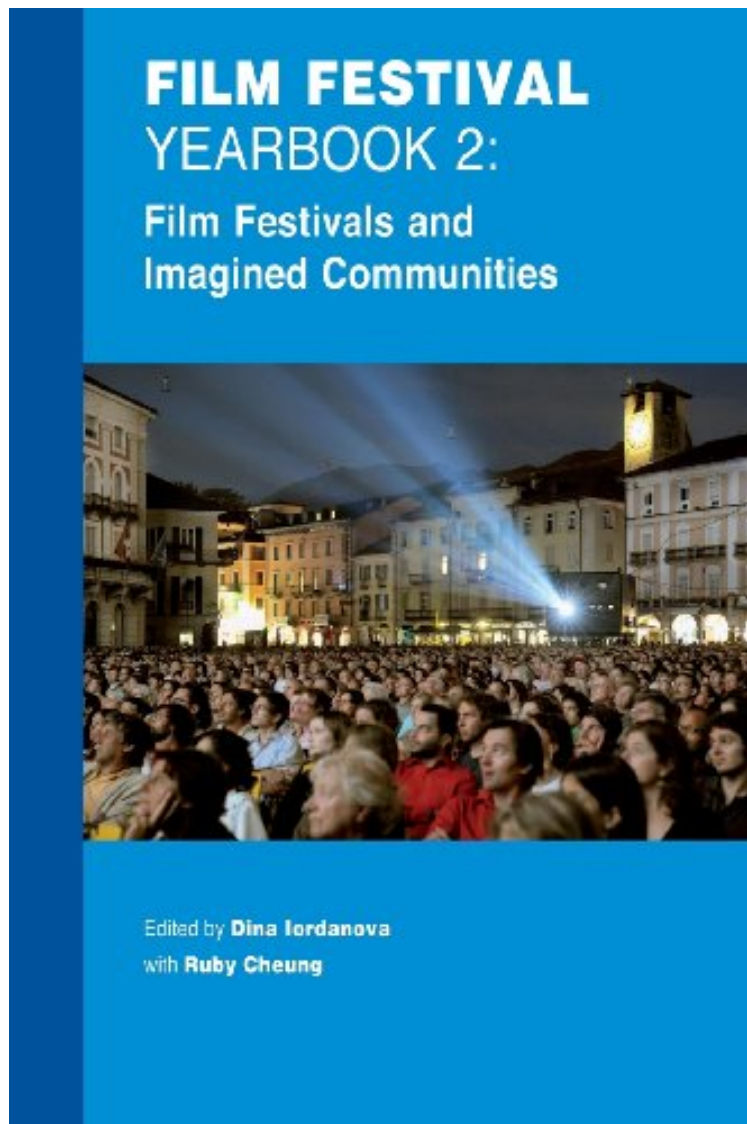


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Dina Iordanova, Ruby Cheung
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Dina Iordanova, Ruby Cheung : Film Festival Yearbook 2: Film Festivals and Imagined Communities (REF: APLG-FFYB10) before purchasing it in order to gage whether or not it would be worth my time, and all praised Film Festival Yearbook 2: Film Festivals and Imagined Communities (REF: APLG-FFYB10):

Film Festivals and Imagined Communities, the second volume in the Film Festival Yearbook series, brings together essays about festivals that use international cinema to mediate the creation of transnational imagined communities. There are texts about the cultural policies and funding models linked to these festivals, as well as analysis of programming practices linked to these often highly politicised events. The case studies discuss diaspora-linked festivals that take place in Vienna, San Francisco, San Sebastian, Havana, Bradford, Sahara, South Korea, and London and that feature cinema from places as diverse as Nepal and Kurdistan, Africa and Latin America. Authors include Lindiwe Dovey, Ruby Cheung, Michael Guilln, Jrme Segal, Miriam Ross, Roy Stafford, Yun Mi Hwang, Isabel Santaolalla and Stefan Simanowitz, Mustafa Gundogdu, and Dina Iordanova. The Resources section features an up-to-date bibliography on film festival scholarship (by Skadi Loist and Marijke de Valck) and an extensive thematically-organised listing of a variety of transnational festivals.

Film Festivals and Imagined Communities the second volume in the series opens up new horizons both for those who study media and those who create the significant but often overlooked media worlds where films first get launched: film festivals from the periphery. Anyone who has attended or helped run one knows the intensity and significance of these distinctive social arenas in calling attention to new work as well as to emergent cultural possibilities. This excellent collection clarifies the role that film festivals play as venues that constitute a social universe for diverse groups, audiences, and artists (diasporic, indigenous, LGBT, migrant workers). With articles addressing how these festivals work from the economic and artistic considerations of those who produce them to the way they help to imagine communities we start to understand the role these festivals play for members of minority communities that too rarely see cinematic work related to their lives. This collection is indispensable for anyone interested in understanding contemporary global media and what makes it work. --Faye Ginsburg - Director, Center for Media, Culture and History, New York University

The very ambitious aspiration of the Film Festival Yearbook is, quite literally, to define a new area of film study. Part of the implied agenda of the book, given the scope and seriousness of the aspiration, is to combine some of the best and most valuable features of scholarly rigour with some of the most valuable features of journalism. The book can be useful to potential and actual film festival programmers as well as to academics who are studying film festivals as a social phenomenon. Filmgoers with particular interests of their own as well as those who are invested in specific national or ethnic groups will also be attracted to this volume. --Jonathan Rosenbaum

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About the Author Dina Iordanova has built an academic career as a specialist on the cinema of Eastern Europe and the Balkans. Her more recent work is focused on business models and distribution patterns within the international film industries. She is Director of the Centre for Film Studies at the University of St Andrews in Scotland, where she leads The Leverhulme Trust-funded project Dynamics of World Cinema. She is also the publisher of the Film Festival Yearbook (FFY) series and writes on DinaView.com. Ruby Cheung is The Leverhulme Trust Research Associate at the Centre for Film Studies at the University of St Andrews, Scotland, where she works as part of the Dynamics of World Cinema team. Her research interests include East Asian cinemas, Asian film industries, diasporic film distribution, regional and national film policy, Chinese diasporic on-line fandom and issues of film promotion. She is the editor of *Cinemas, Identities and Beyond* (Cambridge Scholars Publishing, 2009). Her latest work includes investigations into diasporic on-line fandom of epic cinema as well as an anthology on Asian film festivals.