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## Film Festivals: History, Theory, Method, Practice

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**From imusti : Film Festivals: History, Theory, Method, Practice** before purchasing it in order to gage whether or not it would be worth my time, and all praised Film Festivals: History, Theory, Method, Practice:

The last decade has witnessed an explosion of interest in film festivals, with the field growing to a position of prominence within the space of a few short years. Film Festivals: History, Theory, Method, Practice represents a major

addition to the literature on this topic, offering an authoritative and comprehensive introduction to the area. With a combination of chapters specifically examining history, theory, method and practice, it offers a clear structure and systematic approach for the study of film festivals. Offering a collection of essays written by an international range of established scholars, it discusses well-known film festivals in Europe, North America and Asia, but equally devotes attention to the diverse range of smaller and/or specialized events that take place around the globe. It provides essential knowledge on the origin and development of film festivals, discusses the use of theory to study festivals, explores the methods of ethnographic and archival research, and looks closely at the professional practice of programming and film funding. Each section, moreover, is introduced by the editors, and all chapters include useful suggestions for further reading. This will be an essential textbook for students studying film festivals as part of their film, media and cultural studies courses, as well as a strong research tool for scholars that wish to familiarize themselves with this burgeoning field.

"Bringing together leading film festivals scholars, this book is a welcome and much needed addition both to the growing field of festival studies, and world cinema more generally. Festivals, no doubt, offer the most fruitful ground on which to investigate the transnational dynamic of cinema, but they are a complex phenomenon and anything but easy to study. Because they present such a dizzying convergence of numerous elements—cinophilia, tourism, art, business, geopolitics—they have escaped the traditional, rather limited frameworks in film studies. This volume brings these diverse dimensions together in a systematic method, offering productive theoretical and practical tools with which to address both the specificity of particular festivals and their embeddedness in a larger festival and cultural network." -Meta Mazaj, Senior Lecturer in Cinema Studies, University of Pennsylvania "For any scholar interested in the part played by film festivals in the emerging study of transnational film culture this excellent collection provides a comprehensive and vital starting point." - Gareth Stanton, Senior Lecturer in Media and Communications, Goldsmiths, University of London "... the present volume treats film festivals theoretically and comparatively, considering them as networked sites that negotiate cultural capital on local, national, and global scales. Contributors include many of the key researchers in the field, among them Cindy Hing-Yuk Wong, author of the terrific *Film Festivals: Culture, People, and Power on the Global Screen* (2011). Valck includes in this skillfully edited collection essays not only on Cannes and Asian film festivals but also on identity-based community festivals." ... this book is required reading for anyone interested in the subject." - S. C. Dillon, Bates College

About the Author  
Marijke de Valck is Associate Professor in the Department of Media and Culture Studies at Utrecht University. She is a well-known specialist of film festival studies and author of *Film Festivals: From European Geopolitics to Global Cinophilia* (2007). She co-founded the Film Festival Research Network and is co-editor of the book series *Framing Film Festivals*.  
Brendan Kredell is Assistant Professor of Cinema Studies at Oakland University. His research focuses on media and urban studies, an area in which he has published widely. He received a Fulbright fellowship for his work on culture-led urban redevelopment and the Toronto International Film Festival.  
Skadi Loist is a lecturer and postdoctoral researcher at the Institute for Media Research of the University of Rostock. She co-founded the Film Festival Research Network and serves as member of the Steering Committee of NECS. Her research interests include film festivals, queer cinema and media industries. She has worked with the Hamburg International Queer Film Festival since 2002.