Film Festivals
History, Theory, Method, Practice

Edited by Marijke de Valck, Brendan Kredell and Skadi Loist
# Contents

*List of illustrations* vii  
*List of contributors* viii  
*Foreword: the film festival and film culture’s transnational essence* xi  
*Dina Iordanova*  
*Acknowledgments* xviii  

Introduction: what is a film festival? How to study festivals and why you should 1  
*Marijke De Valck*

## PART I  
**History** 13  

1 Making film history at the Cannes film festival 18  
*Dorota Ostrowska*  

2 Film festivals in Asia: notes on history, geography, and power from a distance 34  
*Julian Stringer*  

3 The film festival circuit: networks, hierarchies, and circulation 49  
*Skadi Loist*

## PART II  
**Theory** 65  

Introduction 67  
*Marijke De Valck*
Contents

4 Contingency, time, and event: an archaeological approach to the film festival

JANET HARBORD

5 Publics and counterpublics: rethinking film festivals as public spheres

CINDY HING-YUK WONG

6 Fostering art, adding value, cultivating taste: film festivals as sites of cultural legitimization

MARIJKE DE VALCK

PART III
Method

Introduction

SKADI LOIST

7 Being there, taking place: ethnography at the film festival

TOBY LEE

8 On studying film festival ephemera: the case of queer film festivals and archives of feelings

GER ZIELINSKI

9 Positionality and film festival research: a conversation

DIANE BURGESS AND BRENDAN KREDELL

PART IV
Practice

Introduction

BRENDAN KREDELL

10 Seeing differently: the curatorial potential of film festival programming

ROYA RASTEGAR

11 Affective labor and the work of film festival programming

LIZ CZACH

12 The “festival film”: film festival funds as cultural intermediaries

TAMARA L. FALICOV

Index