

# FTMFF: Film Programming and Film Festivals

[View Online](#)

A week in the life of Ana Santos (no date). Time Out London. Available at: <http://www.timeout.com/london/week-in-the-life-ana>.

von Bagh, P. (2015) 'To Program is to Write Film History', LOLA [Preprint], (6). Available at: <http://www.lolajournal.com/6/program.html>.

Bazin, A. (2009) 'The Festival Viewed as a Religious Order', in R. Porton (ed.) On film festivals. London: Wallflower, pp. 13–19.

Bosma, P. (2015a) 'Chapter 3. The Network of Intermediaries', in Film programming: curating for cinemas, festivals, archives. New York: Wallflower, an imprint of Columbia University Press. Available at: <http://reading.eblib.com/patron/FullRecord.aspx?p=1974611>.

Bosma, P. (2015b) 'Chapter 4. Curating Film Theatres', in Film Programming: Curating for Cinemas, Festivals, Archives. Wallflower Press, pp. 51–67. Available at: <http://reading.eblib.com/patron/FullRecord.aspx?p=1974611>.

Casetti, F. (no date) Cinema Lost and Found: Trajectories of Relocation, Screening the Past. Available at: <http://www.screeningthepast.com/2011/11/cinema-lost-and-found-trajectories-of-relocation/>.

Chan, F. (2011) 'The international film festival and the making of a national cinema', Screen, 52(2), pp. 253–260. Available at: <https://doi.org/10.1093/screen/hjr012>.

Conway, K. (2008) 'Small Media, Global Media: Kino and the Microcinema Movement', Journal of Film and Video, 60(3–4), pp. 60–71.

Cox, D. (2013) 'Building Community through Microcinema: Other Cinema and Me', Incite [Preprint], (4: Exhibition Guide). Available at: <http://www.incite-online.net/cox4.html>.

Crary, J. (2014) 24/7: late capitalism and the ends of sleep. London: Verso.

Edited by Daisuke Miyao (no date) 'Yamagata–Asia–Europe: The International Film Festival Short Circuit', in The Oxford Handbook of Japanese Cinema. Available at: <http://www.oxfordhandbooks.com.idpproxy.reading.ac.uk/view/10.1093/oxfordhb/9780199731664.001.0001/oxfordhb-9780199731664-e-018>.

Elton, Z. (2012) '24 Hours @ 24FPS: A Programme Director's Day', in Coming soon to a festival near you: programming film festivals. Scotland: St Andrews Film Studies, pp.

117-134.

Gass, L.H. (no date) 'Compiling a Selection of Films is not an Artistic Strategy, it Brings Such a Strategy to Light', ONCURATING [Preprint], (23: The Future of Short Film). Available at:

<http://www.on-curating.org/issue-23-reader/compiling-a-selection-of-films-is-not-an-artistic-strategy-it-brings-such-a-strategy-to-light-by-lars-henrik-gass.html#.WBjE4rVQVo4>.

Gass, L.H., Maiké Mia, Jukka-Pekka, Laurence and Peter (no date) The Future of Short Films - A Debriefing of a Panel Discussion Interview Part 1 - ONCURATING. Available at:

<http://www.on-curating.org/issue-23-reader/the-future-of-short-films-a-debriefing-of-a-panel-discussion-interview-part-1-with-lars-henrik-gass-maike-mia-hoehne-jukka-pekka.html#.WBxxVLXNho4>.

Gass, L.H., Maiké Mia, Laakso, J.-P., Raymond, L. and Peter (no date a) Curatorial Practices: Interview Part 3 - ONCURATING. Available at:

<http://www.on-curating.org/issue-23-reader/curatorial-practices-interview-part-3.html#.WB yNo7XNhsM>.

Gass, L.H., Maiké Mia, Laakso, J.-P., Raymond, L. and Peter (no date b) Hybrid Films: Interview Part 2 - ONCURATING. Available at:

<http://www.on-curating.org/issue-23-reader/hybrid-films-interview-part-2.html#.WBxyErXNho4>.

LIZ CZACH (2004) 'FILM FESTIVALS, PROGRAMMING, AND THE BUILDING OF A NATIONAL CINEMA', *The Moving Image: The Journal of the Association of Moving Image Archivists*, 4(1), pp. 76-88. Available at:

[http://www.jstor.org.idpproxy.reading.ac.uk/stable/41167149?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.idpproxy.reading.ac.uk/stable/41167149?seq=1#page_scan_tab_contents).

MARKS, L.U. (2004) 'THE ETHICAL PRESENTER: Or How to Have Good Arguments over Dinner', *The Moving Image: The Journal of the Association of Moving Image Archivists*, 4(1), pp. 34-47.

Nichols, B. (1994) 'Global Image Consumption in the Age of Late Capitalism', *East-West film journal*, 8(1), pp. 64-85. Available at:

<https://scholarspace.manoa.hawaii.edu/handle/10125/30705>.

Nornes, A.M. (2006) Midnight Eye feature: Nippon Connection's Anti-Canon. Available at: <http://www.midnighteye.com/features/nippon-connections-anti-canon/>.

Peranson, M. (2009) 'First You Get the Power, Then You Get the Money: Two Models of Film Festivals', in R. Porton (ed.) *On film festivals*. London: Wallflower, pp. 23-37.

Robinson, David (no date) 'Travels with Mrs Kawakita', *Sight and Sound*, 56(4). Available at:

<http://search.proquest.com.idpproxy.reading.ac.uk/docview/1305505614/B9FC15B283584B7APQ/15?accountid=13460>.

Schaub, J.C. (1997) 'Microcinemania: the Mansion Theater and underground movie making in Baltimore, Maryland, USA', *Link: A Critical Journal on the Arts*, (2), pp. 105-119.

Sharp, J. (no date) The Life & Death of the Film Festival? Available at: <http://blog.alltheanime.com/the-life-death-of-the-film-festival/>.

Stringer, J. (2001) 'Global Cities and the International Film Festival Economy', in *Cinema and the city: film and urban societies in a global context*. Oxford: Blackwell, pp. 134–144.  
Stringer, J. (2016) 'Film Festivals in Asia: notes on history, geography, and power from a distance', in M. de Valck, B. Kredell, and S. Loist (eds) *Film festivals: history, theory, method, practice*. Abingdon, Oxon: Routledge, pp. 34–48. Available at: <http://idpproxy.reading.ac.uk/login?url=http://www.tandfebooks.com/isbn/9781315637167>.

Taillibert, C. and Wäfler, J. (2016) 'Groundwork for a (pre)history of film festivals', *New Review of Film and Television Studies*, 14(1), pp. 5–21.

Tryon, C. (2013) 'Chapter 8. Reinventing Festivals: Curation, Distribution, and the Creation of Global Cinephilia', in *On-demand culture: digital delivery and the future of movies*. New Brunswick, N.J.: Rutgers University Press, pp. 155–172. Available at: <https://ebookcentral.proquest.com/lib/reading/reader.action?docID=1184490&pg=162>.

de Valck, M. (2007) 'Chapter 4. Rotterdam and the Rise of Thematic Festivals: From Cinephile Initiatives to Popular Events', in *Film festivals: from European geopolitics to global cinephilia*. Amsterdam: Amsterdam University Press. Available at: <http://site.ebrary.com/lib/reading/Doc?id=10302755>.

de Valck, M. (2014) 'Supporting art cinema at a time of commercialization: Principles and practices, the case of the International Film Festival Rotterdam', *Poetics*, 42, pp. 40–59. Available at: <https://doi.org/10.1016/j.poetic.2013.11.004>.

de Ville, D. (2015) 'The Persistent Transience of Microcinema (in the United States and Canada)', *Film History*, 27(3), pp. 104–136.

Wong, C.H. (2011a) 'Chapter 1. History, Structure and Practice in the Festival World', in *Film festivals: culture, people, and power on the global screen*. New Brunswick, N.J.: Rutgers University Press. Available at: <http://ebookcentral.proquest.com/lib/reading/detail.action?docID=858958>.

Wong, C.H. (2011b) 'Chapter 2. The Films of the Festivals', in *Film festivals: culture, people, and power on the global screen*. New Brunswick, N.J.: Rutgers University Press, pp. 65–99. Available at: <http://ebookcentral.proquest.com/lib/reading/detail.action?docID=858958>.

Yue, G. (2016) *A View From a Booth*, Metrograph Edition. Available at: <http://metrograph.com/edition/article/11/a-view-from-a-booth>.

Zahlten, A. (2010) 'Meta-, Hyper-, Inter-, Super-, Anime, World Creation, and the Role of Film Festivals', *Imaginary Japan: Japanese Fantasy in Contemporary Popular Culture*, pp. 20–25. Available at: <http://iipc.utu.fi/imaginaryjapan/Zahlten.pdf>.