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Chapter 1: What Happens When Festivals Can't Happen? -- Part I: Contaminated Circuits: Covid-19 and the Festival Ecosystem -- Chapter 2: Stopping the Flow: Film Circulation in the Festival Ecosystem at a Moment of Disruption -- Chapter 3: Scarcity, Ubiquity, and the Film Festival After Covid -- Chapter 4: Locating Buzz and Liveness: The Role of Geoblocking and Co-presence in Virtual Film Festivals -- Chapter 5: Film Festivals on the Small Screen: Audiences, Domestic Space, and Everyday Media -- Chapter 6: Finding Allies in Pandemic Times: Documentary Film Festivals and Streaming Platforms -- Chapter 7: Chilean Film Festivals and Local Audiences: Going Online? -- Part II: Experimenting on the Frontlines: Innovative Responses to the Crisis -- Chapter 8: Vidéo de Femmes Dans le Parc: Feminist Rhythms and Festival Times Under Covid -- Chapter 9: Curating Our Own Space: A Conversation on Online Queer Film Exhibition and Adult Queer Cinema -- Chapter 10: Cinephilia, Publics, Cinegoraphilia: Surveying the ShortTerm Effects of Covid-19 on Community-Based Festivals in Toronto -- Chapter 11: Film Festivals in Taiwan: Lurking on the Periphery -- Chapter 12: Precarity, Innovation, and Survival in the Indian Film Festival Sector -- Chapter 13: Curating as Care: La Semaine de la Critique and the Marrakech International Film Festival in the Age of Covid-19 -- Part III: Never Waste a Good Crisis: (Re)imagining Festivals After the Pandemic -- Chapter 14: Toward Decolonized Film Festival Worlds -- Chapter 15: Festivals, Covid-19, and the Crisis of Archiving -- Chapter 16: Greening Film Festivals.

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Sommario/riassunto

This is an open access book. This edited collection aims to document the effects of Covid-19 on film festivals and to theorize film festivals in the age of social distancing. To some extent, this crisis begs us to consider what happens when festivals can't happen; while films have found new (temporary) channels of distribution (most often in the forms of digital releases), the festival format appears particularly vulnerable in pandemic times. Imperfect measures, such as the move to a digital format, cannot recapture the communal experience at the very core of festivals. Given the global nature of the pandemic and the diversity of the festival phenomenon, this book features a wide range of case studies and analytical frameworks. With contributors including established scholars and frontline festival workers, the book is conceived as both a theoretical endeavour and a practical exploration of festival organizing in pandemic times. Marijke de Valck is Associate Professor of film and media studies at Utrecht University, Netherlands, where she co-directs the master program in film and television cultures. Her research deals with film festivals, transnational media cultures, media industries, and art cinema. Her publications include *Film Festivals: From European Geopolitics to Global Cinephilia* (2007), the co-edited *Film Festival: History, Theory, Method, Praxis* (2016) and *Art and Activism in the Age of Systemic Crisis: Aesthetic Resilience* (2020). She is co-founder of the Film Festival Research Network, co-editor of Palgrave's *Framing Film Festivals* series and co-editor of the festivals review section in *NECSUS*. Antoine Damiens is a Research Associate at York University, Toronto, where they recently completed a MITACs Accelerate Postdoctoral Fellowship. His research examines the politics and history of film festivals, queer film/video, and minoritized archives. Their first book, *LGBTQ Film Festivals: Curating Queerness*, was published in 2020. Antoine Damiens co-edits, with Marijke de Valck, the *Film Festival Reviews* section in *NECSUS*. .

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