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Nota di contenuto	1. Introduction – Jonathan Wroot and Andy Willis -- 2. I – The Cult Business: Creating Consumption: Jonathan Wroot, 'Battle Royale as a One Film Franchise: Charting a Commercial Cult Phenomenon through DVD and Blu-ray releases' -- 3. Mark McKenna, 'Whose Canon is it Anyway?: Subcultural Capital, Cultural Distinction and Value in High Art and Low Culture Film Distribution' -- 4. Matt Hills, 'A "Cult-like" Following: Nordic Noir, Nordicana and Arrow Films' Bridging of Subcultural/Neocultural Capital' -- 5. Lee Broughton, 'Restoration, Restoration, Restoration: charting the changing appearance of The Good, the Bad and the Ugly on British home video' -- 6. Katie Barnett, 'It's Only Teenage Wasteland: The Home Media Revival of Freaks and Geeks' -- 7. II – Cult Practices: The Consumption and Reception of Cult Media: E.W. Nikdel, 'Cult Fandom and Experiential Cinema' -- 8. Virginia Crisp, 'Pirates and Proprietary Rights: Perceptions of 'Ownership' and Media Objects within Filesharing Communities' -- 9. E.

Charlotte Stevens, 'On Vidding: The Home Media Archive and Vernacular Historiography' -- 10. Oliver Carter and Simon Barber, 'The Dragon Lives Again: Distributing "Bruceploitation" via Home Entertainment' -- 11. Rayna Denison, 'Bollywood DVD: The Relationship between Distributive Technology and Content in Transnational Cinema' -- 12. Fraser Elliot, 'The Sustained Popularity of In the Mood for Love: Cultural Consumption in Britain's Reception Context'.

Sommario/riassunto

This volume brings together writing on the topic of home media, and in particular releases described as appealing to 'cult' fans and audiences. Despite popular assumptions to the contrary, the distributors of physical media maintain a vivid presence in the digital age. Perhaps more so than any other category of film or media, this is especially the case with titles considered 'cult' and its related processes of distribution and exhibition. The chapters in this collection chart such uses and definitions of 'cult', ranging from home media re-releases to promotional events, film screenings, file-sharing and the exploitation of established fan communities. This book will be of interest to the ever-growing number of academics and research students that are specializing in studies of cult cinema and fan practices, as well as professionals (filmmakers, journalists, promoters) who are familiar with these types of films.
