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Nota di contenuto	; Part I Films in Global Circuits -- Trans-national Encounters at the Berlinale: A Look From the Inside / Irina Herrschner and Kirsten Stevens -- Translation and Dissemination of German Films in China (1994-2018) / Haina Jin -- Transnational Qualities of German Cinema: An Austro/European Audience Analysis / Sibel Kaba and Deniz Özpalkan -- International Feature Film Co-Productions Between Australia and Germany: An Australian Perspective / Franziska Wagenfeld and Deb Verhoeven -- ; Part II Transnational Audiences and Communities -- Tuvalu Live!: Live Re-scoring, Transnational Digital Participation and Audience Engagement in a Film Festival Context / Sarah Atkinson -- The Black German Experience in Afro-European Cinema - or How Woke Twitter Called Out Amma Asante for Romancing the Reich / Benjamin Nickl -- #Germancinema in the Eye of Instagram: Showcasing a Method Combination / Joan Ramon Rodriguez-Amat and Yulia Belinskaya -- ; Part III German Filmmakers in a Global Environment -- Intercultural

Experience Through Affective Encounters: Marten Persiel's *This Ain't California* (2012) / James Cleverley -- Werner Herzog and the Transnational-Appeal of the Mythic Hyperreal / Stefan Octavian Popescu -- Lars von Trier and German Expressionism: Understanding von Trier's Transnational Appeal / Aleks Wansbrough -- "Denglish", "International English", "Garbage Language" and "Corporate Speak": Transnational Non-language in Maren Ade's *Toni Erdmann* / Blythe S. Worthy.

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Sommario/riassunto

"This volume explores the notion of German cinema as both a national and increasingly transnational entity. It brings together chapters that analyse the international circuits of development and distribution that shape the emerging films as part of a contemporary "German cinema", the events and spectacles that help frame and re-frame national cinemas and their discoverability, and the well-known filmmakers who sit at the vanguard of the contemporary canon. Thereby, it explores what we understand as German cinema today and the many points where this idea of national cinema can be interrogated, expanded and opened up to new readings. At the heart of this interrogation is a keen awareness of the technological, social, economic and cultural changes that have an impact on global cinemas more broadly: new distribution channels such as streaming platforms and online film festivals, and audience engagement that transcends national borders as well as the cinema space. International film production and financing further heightens the transnational aspects of cinema, a quality that is often neglected in marketing and branding of the filmic product. With particular focus on film festivals, this volume explores the tensions between the national and transnational in film, but also in the events that sit at the heart of global cinema culture. It includes contributions from filmmakers, cultural managers and other professionals in the field of film and cinema, as well as scholarly contributions from academics researching popular culture, film, and events in relation to Germany."-- Provided by publisher.

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