

1. Record Nr.	UNINA9910776173603321
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Titolo	Cinema and the Festivalization of Capitalism : The Experience-Makers / / Ann Vogel
Pubbl/distr/stampa	Leiden ; Boston : , : Brill, , 2023 ©2023
ISBN	90-04-52396-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource
Collana	Contemporary Cinema ; ; 9. Literature and Cultural Studies E-Books Online, Collection 2023.
Disciplina	791.43074
Soggetti	Film festivals - Economic aspects Film festivals - Social aspects Film festivals
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary Material / Ann Vogel -- Copyright Page / Ann Vogel -- Acknowledgments / Ann Vogel -- Epigraph / Ann Vogel -- Introduction: Aims of the Book / Ann Vogel -- Film Festivals, Introducing a Global Population / Ann Vogel -- Chapter 1 Film Festivals and Festivalization / Ann Vogel -- Chapter 2 The Experience-Maker / Ann Vogel -- Chapter 3 Alternative Exhibition / Ann Vogel -- Conclusion of Part 1 / Ann Vogel -- Chapter 4 Mimetic Adoption and Social Capital / Ann Vogel -- Chapter 5 Festival Devices / Ann Vogel -- Chapter 6 Examining the Festival Effect / Ann Vogel -- Conclusion of Part 2 / Ann Vogel -- Chapter 7 Film Festival as Charismatic Organization / Ann Vogel -- Chapter 8 Spreading the Risk: Film Festival Work and Creative Labor Strategies / Ann Vogel -- Chapter 9 Institutional Supports for Festival Volunteering / Ann Vogel -- Chapter 10 The Calling of Unpaid Labor / Ann Vogel -- Conclusion of Part 3 / Ann Vogel -- Chapter 11 Affect, Event, and Social Order / Ann Vogel -- Chapter 12 A Postmodern Grants Economics: Elites, Excess, and Cultural Diversity / Ann Vogel -- Chapter 13 Activation, or the Eclipse of the Civic Polis / Ann Vogel -- Conclusion of Part 4 / Ann Vogel -- Toward Social Activism, a Conclusion / Ann Vogel -- Appendix:

Sommario/riassunto

Film festivals around the world are in the business of making experiences for audiences, elites, industry, professionals, and even future cultural workers. Cinema and the Festivalization of Capitalism explains why these non-profit organizations work as they do: by attracting people who work for free, while appealing to businesses and policymakers as a cheap means to illuminate the creative city and draw attention to film art. Ann Vogel's unprecedented systematic sociological analysis thus provides firm evidence for the 'festival effect', which situates the festival as a key intermediary in cinema value chains, yet also demonstrates the impact of such event culture on cultural workers' lives. By probing the various resources and institutional pillars ensuring that the festivalization of capitalism is here to stay, Vogel urges us to think critically about publicly displayed benevolence in the context of cinema—and beyond.
